

## **An Archive on Theater and Education: problematizations in the field of invention**

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**ABSTRACT – An Archive on Theater and Education: problematizations in the field of invention.** Inspired by the archival treatment left by the French thinker Michel Foucault, this reflection focused on the task of establishing an inventory of discursive productivity related to the field of practices that combine Theater and Education, adopting as an empirical basis, articles concerning the theme and published in 58 educational journals. The objective was to detect discontinuities, regularities, and randomness in such discursive field, culminating in looking through a critical perspective at what in the present emanates a certain air of naturalization. This inventory illuminated regular discourses, as well as clashes between so-called essentialist and contextualist approaches to Theater practices, resulting in mitigating effects of their conceptual distances.

**Keywords: Theater and Education. Theater Pedagogy. Archive. Michel Foucault.**

**RESUMO – Um Arquivo sobre Teatro e Educação: problematizações no campo da invenção.** Inspirada no trato arquivístico legado pelo pensador francês Michel Foucault, esta reflexão debruçou-se sobre a tarefa de estabelecer um inventário da produtividade discursiva relativa ao campo das práticas que aliam teatro e educação, tomando por base empírica artigos concernentes ao tema e publicados em 58 periódicos da área educacional. Objetivou-se flagrar discontinuidades, regularidades e aleatoriedades em tal campo discursivo, culminando em mirar pela perspectiva crítica o que no presente emana certo ar de naturalização. Tal inventário alumbrou discursos regulares, além de embates entre as ditas abordagens essencialistas e contextualistas das práticas teatrais, resultando em efeitos atenuadores de suas distâncias conceituais.

**Palavras-chave: Teatro e Educação. Pedagogia do Teatro. Arquivo. Michel Foucault.**

## About the Archive

The present research is interested, taking as inspiration the archival tract bequeathed by the French thinker Michel Foucault and his associates, to establish an inventory, a kind of general view, about the discursive productivity related to the field of practices that combine Theater and Education. Thus, articles related to the topic were collected and published in 58 educational journals, in a time span that extends from the 1990s to the year 2019. The objective was, through a generic reflection, to shed light on possible discontinuities, regularities and randomness within such a discursive field, aiming to look at it from a critical perspective which in the present would emanate a certain air of naturalization, a condition, perhaps, constitutive of what Conte, Habowski and Silva (2019) classify as “[...] an excessive volume of redundant speeches, but which cannot be translated and mobilized in practices of reinvention and pedagogical and formative renewal” (p. 181). Inherent in this is the investigation of the possible methodological contributions of archival management to research in the area of Theater-Education.

It is important to mention that this investigation takes place as a preliminary part of the teaching research project *The Potentialities of the Notion of Archive for Investigations in the Field of Theater Pedagogy* (Department of Music and Performing Arts - Universidade Estadual de Maringá), step that chooses as a goal, as stated, the mapping of the discursivity regarding the associations between Theater and Education within magazines in the field of Education – privileged locus of productivity and circulation of such speeches. This stage intends to be complemented, in later research, by the mapping of discursive productivity of the same theme, however, within scientific journals in the field of Performing Arts.

Roberto Machado explains that Foucault’s work in front of his archives and his archeoneological endeavor was based on the task of doing:

[...] descriptions, not prescriptions, resorting to history to show that what exists did not always exist, as he says in an interview in 1983. The function of the intellectual is not to model the political project of others; it is to question the evidence, the habits, the established ways of acting, the familiarities acquired and, by the analyzes that it makes in its specific domain, to participate in the political struggles. Criticism is an instrument of struggle, of resistance (Machado, 2017, p. 116).

The interest in history on the part of the French thinker was based on the analysis of the games of truth: “[...] of the games of true and false through which being is historically constituted as an experience, that is, as being able and having to be thought” (Foucault, 2010, p. 195). To paraphrase this idea, the present reflection was interested in investing in the archive, taking it through the prism of problematization through

which Theater combined with Education, and the subjects involved there, present themselves as being thought about, since constituted from certain educational experiences seen in the midst of veridiction games – understood “[...] as the ways in which, over a field of things, discourses capable of being said to be true or false are articulated” (Foucault, 2010, p. 235) - and the structuring of the conduct of oneself and of the other (Foucault, 2004).

Bearing in mind the premise that “[...] the archive does not tell the truth, but it tells from the truth” (Farge, 2009, p. 35), the archival work carried out followed the correlative operation of the *archiving* procedures (initial handling of the set of documents, classification and organization of the statements in the archive) and *archivization* (looking at the constituted discursive mass, identifying the immanent ruptures, continuities and singularities to the object of study), as equated by Aquino and Val (2018).

The idea of the archive that inspires this endeavor is defined by Foucault as “[...] the mass of things said in a culture, conserved, valued, reused, repeated and transformed” (Foucault, 2014, p. 52), therefore, verbal mass “[...] manufactured by men, invested in their techniques and their institutions, and which is woven with their existence and their history” (Foucault, 2014, p. 52).

For Albuquerque Junior (2013), the researchers’ relationship with the archive is not restricted to the rational order, “[...] the documents move, they touch the researcher’s sensitivity, the documents become more or less relevant, they become worthy of election, choice, selection, collection, registration and citation due to the emotion they cause in the researcher” (p. 12). Because of this, the assembly of a file would require “[...] to risk putting, together with each other, traces of surviving things, necessarily heterogeneous and anachronistic, since they come from separate places and from times separated by gaps. This risk is called imagination and mounting” (Didi-Huberman, 2012, p. 211-212). In the midst of both thoughts there would be an inevitably creative work, of choices, cuts, collages, overlays, and relationships that would unveil the perspectives of the world and the references of the researcher who manipulates this documentary mass. Therefore, the researcher’s work in relation to the archive deals, at the limit, with a way of giving oneself to the world based on the effects of the other itself.

The choice of articles from academic journals as an empirical archive aims to analyze the games of truth and the constitution of subjects and their practices, thus recognizing the University as a privileged field for the production and dissemination of knowledge.

The journals that served as substrate for the archive of this research were as follows: *Cadernos CEDES*, *Cadernos de Pesquisa FCC*, *Currículo sem Fronteiras*, *Educação & Sociedade*, *Educação e Pesquisa*, *Educação & Realidade*, *Educação em Revista*, *Educar em Revista*, *Práxis Educativa*, *Pro-Posições*, *Revista Brasileira de Educação*, *Revista Brasileira de Estudos Pedagógicos*, *Revista Brasileira de História da Educação*,

*Revista História da Educação, Acta Scientiarum Education, Cadernos de História da Educação, Educação (PUC-RS), Educação (UFMS), Educação em Questão, Educação Temática Digital, Educação Unisinos, Perspectiva, Práxis Educacional, Revista da FAEEBA, Revista de Educação Pública (UFMT), Revista Diálogo Educacional, Revista E-Curriculum (PUCSP), Revista Eletrônica de Educação (São Carlos), Revista Ibero-Americana de Estudos em Educação, Roteiro, Teias, Cadernos de Pesquisa (UFMA), Eccos Revista Científica, Educação e Cultura Contemporânea, Educação: Teoria e Prática, Inter-Ação (UFG), Linguagens, Educação e Sociedade, Linhas Críticas (UNB), Retratos da Escola, Revista Comunicações, Revista de Educação, Ciência e Cultura, Série-Estudos (UCDB), Tempos e Espaços em Educação, Atos de Pesquisa em Educação (FURB), Cadernos de Educação (UFPEL), Educação em Foco (UEMG), Educação em Foco (UFJF), Educação em Perspectiva, Em Aberto, Quaestio (UNISO), Reflexão e Ação, Revista Cocar, Revista de Educação PUC-Campinas, Revista Espaço Pedagógico, Revista Horizontes, Imagens da Educação, Revista Educativa e Cadernos de Pesquisa: Pensamento Educacional.* These are journals with Qualis Periodicals A1, A2, B1 and B2 - Quadrennium 2013-2016.

The total number of articles published in the aforementioned magazines was crossed by the terms Theater, Theater pedagogy, theatrical pedagogy, and Theater-Education, through a simple search, which resulted in a file with 123 articles.

These were classified, first, according to the references of the journals in which they were published, the title, the author(s), the abstract and the keywords. Afterwards, each text was read, which resulted in cataloging, through a spreadsheet divided into 3 columns: 1) publication references, 2) key ideas, and 3) key excerpts. The steps described so far were inspired by the propositions of Aquino and Val (2018) concerning the idea of *archiving*. The table made it possible to compare the discourses present in each of the texts, through thematic approaches, identification of similarities, regularities, ruptures, contradictions, displacements, from theoretical-methodological affiliations, etc., resulting in the reflection presented below. It is worth noting that this step was inspired by the procedure that Aquino and Val (2018) call *archivization*.

## **On the Arbitrarinesses and Singularities of the Archive**

“In what terms do formative experiences, mediated by theatrical practices, contribute to the learning of socially relevant knowledge and critical and reflective understanding of reality?” (Freitas; Gonçalves, 2018, p. 200); “[...] after all, what is art for? What is the use of music, Theater, dance, plastic arts, cinema?” (Troja, 1996, p. 87); “[...] what are the contributions of theatrical language to creative and communicative experiences in Education?” (Conte; Habowski; Silva, 2019, p. 164); “[...] why, in contemporary times, has Theater in Education been relegated and trivialized from the human and social condition of the world?” (Conte; Habowski; Silva, 2019, p. 168); “[...] would an effective aesthetic literacy

be possible, in the sense of learning a specifically theatrical language? Should drama classes be just at the level of integration and awareness, or could the work be directed towards learning this language, through theatrical editing?” (Rabello, 2007, p. 160); “[...] what subjected subjects do we build in Pedagogy, Art and Education?” (Vieira, 2008, p. 164); “[...] Theater practice at school for what? For whom? In whose favor? Against who?” (Kruppa; Voltas, 2016, p. 316); “[...] in what way does a Theater-curriculum contribute to the expansion of the lives of students and teachers?” (Oliveira; Paraíso, 2014, p. 959);

[...] what do children and young people already know about music, dance and Theater, visual arts? To put it simply, how to work with an initial repertoire in an anthropological way, what does it mean to take into account the ways of life of students and the communities to which they belong? How to captivate children and young people so that they themselves intensely desire to make music, dance, Theater, paintings, sculptures and many other creations, performances embodied in their own poetics? (Machado, 2012, p. 11);

“[...] would the performing arts have a role in adolescent Education?” (Ipolito; Perdigão-Nass, 2016, p. 235);

[...] Is the teaching of arts present in all Brazilian schools, complying with the determinations of the LDB as a mandatory subject? Why do some schools still offer art Education in just a few years of schooling or without requiring specific teacher formation? Why is the subject reduced or removed from the curriculum, restricting the possibilities of artistic and cultural formation of the student? (Coutinho; Oliveira, 2015, p. 135);

“[...] Education – like performance – being a mode of expression, which one would apply to the other? What points of contact, of contamination, would exist between them?” (Pereira, 2012, p. 290); “[...] in what way does the recovery of the expressive dimension of the pedagogical act serve to develop contemporary educational thinking and practice? Would the pedagogical act be a performative act?” (Pereira, 2010, p. 151); “[...] can Theater transform the subject into training? Can the subject, during his theatrical training, transform himself beyond the work dimension?” (Alcântara; Icle, 2014, p. 463).

From the list of some of the triggering questions of the reflections contained in the articles that make up this file, recurring thematic categories emerge. Before delimiting these categories, it should be noted that the archive brought to light two studies that, due to their specific objectives, were also occupied with the task of categorizing the possible relationships between Theater and Education.

The bibliographical review, the exploratory interviews carried out in the research, as well as the survey of dissertations and theses on the CAPES/MEC portal, allowed us

to outline four concepts that have guided current reflections on the role of Theater in the Education of students. They are: Theater as a didactic instrument; Theater as an instrument to enhance aspects of human development; Theater as an emancipatory practice and Theater as entertainment (Kruppa; Voltas, 2016, p. 311).

In summary, Theater and Education have been related in five different ways: a) Theater lent itself to a certain didactic in the teaching of different contents; b) Theater emerged as a compulsory curriculum subject from pre-school onwards; c) the Theater functioned as a performance organizer of socio-cultural events in schools; d) the Theater functioned as an experimental activity that organized information and sensations for both actors and spectators; e) drama Education emerged as a strictly paedocentric pedagogical modality (Bareicha, 1998/1999, p. 129).

The present research, as it will be seen, in possession of another file, reveals its own categories, although close in certain aspects to the above classifications, since, as bequeathed by the Foucaultian procedural gesture, universals do not exist, the same object can be looked at from different perspectives, appearing as different. It is, therefore, the disclosure of the singularity and arbitrariness inherent in the discourses. Different files and different documents “[...] are manufactured, as much as the narratives that use them” (Albuquerque Junior, 2013, p. 25).

That said, the categories for the time being emerging from the present archive are: 1) Initial and/or continuing Education for Theater teachers and other subjects; 2) Relations between pedagogy and performance; 3) The use of concepts from the field of theatrical practices with the aim of educational theorization; 4) Theater teaching methodologies; and, finally, 5) The use of theatrical practices with main purposes other than the appropriation of the language itself.

It is important to point out, as will be seen, that the categories listed here often have their borders blurred, even within the same article. The option for the division based on the emphasis of the problem inherent to each article served the primary purpose of organizing the reflection presented here.

Of the total corpus of articles, 17 present as main investigative axis the initial and/or continuing Education of teachers, mainly from the Pedagogy and Degree in Arts and Theater. With regard to this last qualification, there is a predominance of research by teachers based on their own experiences and those of their students, originating from the discipline of Mandatory Supervised Internship, which focus on the dimensions of performing Theater in school and community environments, as, for example, in the work of Almeida Junior (2013), tributary of the Mandatory Supervised Internship as a support for, “[...] in addition to the formal teaching/learning relationships associated with the epistemology and practices of Theater teaching, to establish, from it [internship], spaces for cultural action” (p. 53).

In addition to teaching Theater in higher Education courses interested in the instrumentalization of students with regard to working with theatrical language – future teachers of Arts, Theater, or generalists in the Elementary School and Kindergarten –, the teaching of Theater is also used as an instrument for the initial and continued training of educators with the aim of putting “[...] teaching practices in motion” (Abegg; Loponde, 2018, p. 601), or, according to Faria (2014), as “[...] an instrument for reflection and change of a crystallized practice” (p. 82), since the team of professors at an educational institution must be prepared to deal with the unexpected, employing unusual responses to the conflicts experienced. In this context, named as *theatrical technologies* by Almeida and Galas (2014), theatrical practices would enable “[...] develop communication, leadership, and creation skills for the academic formation of pedagogical practice, contributing to the development of critical subjects who understand their role in society” (p. 48). Therefore, it ranges from teaching Theater as a language for future *pedagogos* interested in the world of Arts to the use of Theater as *technology*, an instrument for the development and improvement of different professional skills and, above all, teachers.

From the decade of 2010 onwards, the publication of articles that chose the interfaces between pedagogy and performance as a protagonist theme increased. These works make a total of 18 articles in the archive as a whole. The evidence from four dossiers confirms what is said: Dossiê Performance, Performatividade e Educação, *Educação & Realidade*, v. 35, n. 2, 2010; Dossiê Performance e Educação, *Educação* (UFSM), v. 39, n. 3, set./dez. 2014; Dossiê Performance e Escola, *Caderno Cedes*, 101, v. 37, 2017; Dossiê Teatralidade, Performance e Educação, *Educar em Revista*, v. 34, n. 67, jan./fev. 2018.

According to Hartmann (2018) the theme of *performance studies* started “[...] to arouse the interest of educators, due to its emphasis on dialogue, on looking at the process and its critical and transformative potential” (p. 931).

Taking the idea of performance as an event of broad significance and taking inspiration from the reflections of North American professor Richard Schechner, these researchers combine their ideas in the thought that:

The academic field of Performance Studies says: let's not just study Theater – or any other form of formal performance: dance, music, and others – but also study the streets, homes, offices – from an examination of life everyday. We will also study popular entertainment: sports, games, movies, the Internet, all kinds of activities. [...] Teaching is not an artistic performance, but it is certainly a performance. In teaching, the teacher needs to define certain relationships with students. The teacher needs to play the role of the teacher, which can vary from circumstance to circumstance (Icle; Pereira; Schechner, 2010, p. 29-30).



Thus, the research on this theme spreads through reflections that range from the field of *performance pedagogy* (André, 2017) to the field of theorizations about a *performative pedagogy* (Icle; Pereira, 2018). The first ones are interested in discussing, in general lines, the methodological possibilities of performative practices within the scope of pedagogical processes in Arts, therefore, they reflect on performative processes coordinated by Arts teachers willing to trigger, through the bodies of students at play, “[...] experiences capable of leading some students to detach themselves from their identifications, from their lack of criticism in the face of the ideology of the society of capital, making them experience the diachrony of their time” (André, 2017, n.p.). On the ground of *performative pedagogy*, research germinates that elaborate “[...] the classroom as a performative space” (Bonatto; Icicle, 2017, p. 26), that is, the performance “[...] as an operator to understand and propose changes in the scope of Education, it means, at the same time, the ritualization of behaviors and the inventive possibility of breaking with these repetitions” (Bonatto; Icicle, 2017, p. 11). Along the same lines, the work of Pereira (2014) points out, who intended to:

[...] To circumscribe the teacher's performance as a space for criticism and as a metaphor for reflection; inferring from the teacher's performance its artistic and ritual character; also seeking to highlight the paratheatrical character of teaching practice, from different teacher configurations that establish different atmospheres and different teaching-learning relationships, either favoring or compromising such relationships (p. 513).

In the intertwining of the themes of *performance pedagogy* and *performative pedagogy*, studies emerge interested in identifying traces of theatricality, or better, performativity, in everyday life, that is “[...] not the Theater proposed by the teacher, but a Theater that overflows from everyday life, commenting on it, parodying it, appropriating it” (Caon, 2017, p. 122). The perception and reflection on the games, performances and performativities approached by the researcher and arising from the everyday corporeality of the school subjects would aim at “[...] a certain suspension in a daily flow, intensifying or fraying times, spaces and movements when outlining. Such experiences give new meaning to the subjects' corporeality – they aggregate, sediment, and reorganize elements in them” (Caon, 2017, p. 125). About the everyday gesture, now of children, Machado (2010) defends the thesis that “[...] the child is a performer of their daily life, their actions make something of themselves, their parents, the surrounding culture present, and also something to come” (p. 123).

Therefore, either as a trigger for rethinking educational practices from creative perspectives that privilege the interactive and sensitive presence of bodies, or as investigative paths for artistic creation and enjoyment, both, consequently, interested in other, sensitive and political configurations of being and being in the world, the constituted archive suggests that the alliance between pedagogy and performance would



have operated a possible displacement, since the beginning of the 21st century, regarding the practices that combine Theater and Education, previously based, above all, on the proposition of theatrical and dramatic games.

Even though they show abdication of common methodological choices, the articles in this group – a set equivalent to approximately 14% of the total articles in this file – show that this kind of incipient expansion of the methodological and intentional horizons of practices that combine Theater and Education still seems not asserting sufficient strength to operate significant divisions within the discussions of the field in question, as will be seen, above all, from this point on.

The use of concepts from the field of theatrical practices as a motto for educational theorizing is another category emanating from the archive. As an example, one can cite the study by Coutinho (2018) interested in “[...] discussing the potential of the concept of improvisation, especially when used in Theater – having as reference Spolin (2015), Ryngaert (2009) and Chacra (2010) – to think about typical themes of didactics, in their relations with educational spaces and times” (p.123). The researcher complements by exposing facing the “[...] didactic processes of teaching and learning as acts of pedagogical creation” (p. 125), since, by this didactic approach, in which one would play with knowledge, the school content does not it would present itself as primordial, but it would reveal itself as a state of power, inherent to the subjects involved in this educational process.

The studies by Oliveira and Paraíso (2013) contribute equally to this category. Bringing Antonin Artaud’s Theater of Cruelty closer to Gilles Deleuze’s Philosophy of Difference, the authors rub together cruelty, ethics, and culture “[...] to plot a composition between curriculum and cruelty” (p. 617), theorize, in this way, about the implementation of “[...] a pedagogy of combat that acts by violence to sensibilities to remove forms of life from the ineffective numbness that the curricula as they are there put” (p. 629).

Altogether, there are four articles in this field, engaged in, from theoretical essays that make instrumental use of theatrical concepts, to review, in particular, the discourses about the curriculum and didactics, aiming at a supposed idea of creative pedagogy.

They elect as a problematization field the exploration of Theater teaching methodologies, 37 articles from the constituted archive, mainly from the realization of practical work, whether in formal or non-formal Education contexts. Such researchers are interested both in exploring other ways to teach Theater, as well as in the application of methodologies already established in the field, adapted to the specificities of the work undertaken. These are mostly proposals based on qualitative field research procedures, *participant observation*, *participant research* and *semi-structured interviews*, desiring to “[...] a new way of thinking about the relationships between theatrical knowledge and the students’ social experience” (Santos, 2005, p. 240). For that, they privilege “[...] to expand

the space in which Education takes place, moving it from the cognitive, psychological dimension to the symbolic dimension” (Thomaz, 2007, p. 50). Thus, such experiments question the understanding of Theater practices in educational contexts such as the realization of:

[...] ‘classical’ scenic assemblies (called by the teachers themselves as ‘Theaters’, or ‘little plays’, inspired by children’s tales or illustrative of the events provided for in the school calendar), in which even very young children (from two to four years old) participate, who are not even able to understand the meaning of the actions and dialogues that, with great difficulty (I refer to the authoritarian and coercive methods used to ensure discipline and the fulfillment of the teacher’s designs), they manage to memorize and repeat (Santos, 2005, p. 239).

As reflected by Conte, Habowski and Silva (2019), these approaches to teaching Theater would behave as a response to what was proposed by the *Parâmetros Curriculares Nacionais*, a 1998 document that reinforced “[...] the application of Theater in the classroom, as an instrument for integral Education, in a sense of totality, bringing the multiplicity of intuitions given in the imagination and in the art of expression” (p. 171). The application of Theater in the classroom, as an instrument for integral Education, in a sense of totality, bringing the multiplicity of intuitions given in the imagination and in the art of expression, again, makes use of the theatrical discipline for the justification of an instrumental use, in this case, for the integral development of the student.

There are, as can be seen, within this group of articles, two predominant strands: those that use the report of a theatrical practice accompanied by theoretical reflection, and those that theorize about master methodologies for teaching Theater.

In the field of the first, we can see a structure scheme of the reflections that follows the initial explanation about the work methodology, with detailed data from the subjects who systematized it, inherited influences, spaces, and times in which the practice emerged, conceptual bases accompanied by reports of practical experiences, generally conducted by the researchers themselves, based on thematic and/or methodological approaches to which one wishes to investigate. As an example of this, we can mention an article authored by researcher Peric (2013), who developed a theatrical project within *Escola Municipal de Iniciação Artística* in the city of São Paulo, with a group of 11 and 12 years old, whose objective was the appropriation of theatrical language and the development of autonomy of the young participants, using dramatic games proposed by Jean-Pierre Ryngaert. The choice of the French professor as an inspiration for the researcher’s work would be justified “[...] not only for the knowledge about Theater and dramatic play, but especially for the great humanist who reveals to be persevering, a believer in the sensitivity and invention of the human being” (p. 215). Similarly, Serrano Junior (2008) discusses the practices of the The-

ater of the Oppressed, by Augusto Boal, developed in prisons in several Brazilian states, which aimed to make prison staff incipient in theatrical language “[...] multipliers of a methodology that brings out not only the ailments, but the specifics of a complex and flawed prison system that may never be perfect, but will certainly never be the same again” (p. 290). Alves and Nascimento (2018), in the same vein, discuss the proposition of the inclusive resource of audio description, aimed at blind students in a public school, as a modality of theatrical mediation and, consequently, of spectator formation. The experience was inspired by the inventive writing mode characteristic of Manoel de Barros, in which practices of *disinventing objects, words and images* were employed in a process that envisioned the improvisational methodology, based on the Viola Spolin Theater Games, as a complement to the resource of audio description in theatrical enjoyment processes of blind students.

It is not uncommon for researchers to resort to thinkers from areas outside of theatrical practices, such as philosophers, psychologists, sociologists, among others, as theoretical and, in part, also methodological inspiration, to deepen their insights. In this sense, one can cite the work of Brito and Crusoé (2018), which “[...] based on the theoretical and methodological principles of Schutzian phenomenology, to understand what kind of subjective experience is born from the encounter between consciousness and the world of life and to know subjective aspects that permeate the relationship with the other” (p. 1257). For this, the researcher used a practice of the Theater of the Oppressed in line with the interests of Paulo Freire’s formative experiences, both based on libertarian ideas. As another example, one can cite the work of Japiassu (1998), which was motivated by the interest in exploring within a practice of Theatrical Games, with children and young people enrolled in a public school, the operation of the Vygotskian vocabulary based on concepts such as *cultural development, ontogenetic process of concept formation and zone of proximal development*.

It is worth mentioning that it is not only in this category that authors resort to exogenous studies of theatrical practices as a theoretical/methodological inspiration. Among the most used figures and their respective concepts, taking into account all the articles analyzed, we can mention: Vygotsky (*cultural psychology, ontogenetic process of concept formation, zone of proximal development, cultural-historical theory of development*), Bakhtin (*interaction and discourse, utterance analysis, chronotope*), Merleau-Ponty (*phenomenology*), Dewey (*aesthetic experience*), Larrosa (*experience*), Paulo Freire (*Pedagogy of the Oppressed*), Deleuze (*detritorialization, agency, becoming*), Bachelard (*reverie*), Alfred Schutz (*phenomenology of social relations*), Félix Guattari (*eco-logic*), Edgar Morin (*ecological awareness, ecosystem*), Foucault (*discipline, self-care, self-writing, discourse, device, acts of truth, madness, language, sexuality, knowledge-power*).

It is noteworthy that the present research, according to what is seen, does not have as a specific objective to map the works that take Foucault as a foundation for investigations in the field of theatrical

practices. Even without this being the primary intention of this study, what the operated file demonstrates, through, for example, the list presented above, is that the French thinker is frequently employed in a conceptual way in research within this area. Perhaps that is the motto for another investigation. In this sense, the guiding interest of the steps of this research is addressed, above all, to the procedural Foucault, that is, to his dealings with the archive and the implications that emerge from it. That said, it is also relevant to say that of the 123 articles that make up the work archive, 13 mention Foucault, but none emphatically focuses on the investigation of his procedural research gestures.

With the parenthesis closed, among the researches interested in the theorizing of Theater teaching methodologies, without being based on specific practices carried out by researchers, we can mention the study by Gohn and Hansted (2013). Starting from an essay in which the authors discuss the historically constituted relationship between Theater and Education, significant researches on pedagogical practices of a playful nature are indicated: “[...] works like Cabral’s (2006, 2012), Chacra (2010), Pupo (1991, 1997), Reverbel (1989, 1997) and Vianna e Strazacappa (2001)” (p. 212), besides “[...] the contributions of Koudela (1992, 1999) and Japiassu (1999, 2007, 2009), whose studies have served us as an important reference in the elaboration of this work” (p. 213). With the same intention, Costa, Munhoz and Schneider (2016) present a theoretical essay in which they bring Augusto Boal’s Theater of the Oppressed closer to popular Education practices. Pupo (2005), on the other hand, discusses, from concepts, specificities, and reciprocal approximations, about the Theatrical Games systematized by the American Viola Spolin, about the children’s dramatic games conceptualized by the Englishman Peter Slade, and about the Dramatic Games of French meaning, which find as a contemporary reference the professor and theorist Jean-Pierre Ryngaert. In the same way, years before, the work of Japiassu (1998) was shown, which, in addition to dealing with the Theatrical Game and the Dramatic Game, brought up contextualizations and approximations between Jacob Levy Moreno’s Psychodrama, the Didactics Play by Bertolt Brecht and Theater of the Oppressed by Augusto Boal.

As noted, it is recurrent throughout the researches exposed the reference to names such as Bertolt Brecht, Viola Spolin, Jacob Levy Moreno, Jean-Pierre Ryngaert, Augusto Boal and Olga Reverbel as founding roots of national research in Theater and Education in concerning methodological inspirations. The emergence of a generation of researchers on national soil, active from the 1970s onwards, responsible for the dissemination of the practices and reflections of these names, above all, through the implementation of their own research in the field. Among these, we can mention Koudela, Pupo, Cabral, Chacra and Japiassu. Therefore, these last researchers become, as the archive reveals, key figures regarding the dynamization of the research machinery in Theater and Education and, consequently, of the discursiveness that feeds back into it. Finally, both the inspirers and the inspired ones, inventors of these kinds of master methodologies, emerge as protago-

nists of research that focus on, including, on other discussions beyond the field of Theater teaching methodologies, as has already been seen and will continue to be seen throughout this work.

Another category about what the archive says, which disputes the protagonism with the category of Theater teaching methodologies, is the one that makes use of the use of theatrical practices as utilitarian to other objectives. It is within this category that a discussion that began in the second half of the 20th century explicitly emerges and that, as indicated by the archive, continues today: the fact that “[...] Theater presents two teaching streams that can be used in Education” (Conte; Habowiski; Silva, 2019, p. 177). Encouraged by the discussions of Rebel (1997), Conte, Habowiski and Silva, they characterize such currents as:

[...] The first is called contextualist, where theatrical action is used to fix content, for example, in a history class to detail the facts. The second current is called essentialist, where Theater is used to promote the development of the student, not based on any subject in the curriculum. Both currents are productive for Education, and it is up to the teacher to define, according to the desired objectives, which of them best extracts from the concrete world what is necessary for the expression of meanings, thought and senses, of the reality of their students (Conte; Habowiski; Silva, 2019, p. 177).

This issue is also present in the reflection of Cebulski, Loos-Sant’ana and Sant’ana-Loos (2013), researchers who refer to Japiassu to emphasize that, although the teaching of Theater may be divided between contextualist and essentialist strands, “[...] in terms of pedagogical practice, these two dimensions are present, sometimes with well-defined borders, sometimes interposing, interpenetrating each other” (p. 67). Japiassu (1998) himself highlights that the contextualist side, with an instrumental tendency, would be interested in using Theater as a didactic tool for teaching different subjects in the curriculum, in opposition, therefore, to the essentialist trend, with an aesthetic tendency, which would conceive of Theater as a language, whose objective as a school subject would not necessarily be to train artists, but to provide the student “[...] the domain, fluency and aesthetic understanding of these complex human forms of expression that move affective, cognitive and psychomotor processes” (p. 186).

Barros, Barros, Ferreira and Paschoal (2019) point out that, even taking advantage of the Theater for other purposes, it is “[...] essential for the teacher to master techniques, in this case in particular theatrical ones” (p. 1213). The articles reveal the use of theatrical practices in favor of the most varied objectives: “[...] Theater constituted a territory of ‘self-exercise’, an instrument to deal with life and with the other” (Ziliani, 2013, p. 260), “[...] the children’s enthusiasm and the teachers’ testimony about the results achieved with the activities developed were gratifying and justified, once again, the use of the stage as a relevant pedagogical

instrument” (Caetano; Ribeiro, 1994, p. 5), “[...] this teaching functionality means to exercise teaching with creativity and criticality, aspects that can be considered when we make use of Theater as a teaching and learning instrument” (Freitas; Gonçalves, 2018, p. 204), “[...] it is defended here that art and Theater, better dimensioned in this way, can be rescued as fundamental instruments in the formation of the citizens of tomorrow” (Cebulski; Loos-Sant’ana; Sant’ana-Loos, 2013, p. 69); “[...] theatrical art conceived as a tool for personal growth will trigger autonomous and conscious attitudes in young people” (Grazioli, 2008, p. 14); “[...] the actions developed corroborate a Brazilian study that deals with Theater as a tool for disseminating the knowledge that one wants to treat and in a playful way that goes beyond the activity of playing, the child becomes more interested in the content covered” (Arakawa-Belaunde; Padilha; Rodrigues; Silveira, 2019, p. 504); “[...] Theater as a pedagogical strategy redefined and deepened the students’ conceptions about alcohol and its effects on people’s lives” (Dal-Farra; Gonçalves, 2018, p. 419); “[...] it also proposes to think of Theater practice as a methodology for literacy and literacy in the early years of elementary school” (Barros; Barros; Ferreira; Paschoal, 2019, p. 1207); “[...] in other words, it [theatre] is a resource for catechesis – therefore, for Education – and an integral part of the Portuguese colonizing project” (Bitar; Ferreira Jr., 2004, p. 174); “[...] it can be said that CERA’s Theater participated as an element of the schooling device in the identity configuration of Mato Grosso do Sul, in that place and in the dated historical period” (Ziliani, 2016, p. 731); “[...] the objective is to discuss the importance of Theater and its relationship with Education in order to consider the benefits that this language can provide for pedagogical work in the classroom, thought of as a methodological element in the practice of literacy and literacy” (Barros; Barros; Ferreira; Paschoal, 2019, p. 1206); “[...] it is possible, with theatre, to learn contents from different school subjects. History, Geography, Literature, Languages and, particularly, the Portuguese Language, can be worked on in an attractive and interesting way for both the student and the teacher” (Oliveira; Stoltz, 2010, p. 90), “[...] It is current, nowadays, the common sense that theatrical performances can be facilitators of Education, especially when they codify curricular contents, such as texts from Brazilian literature, teaching chemistry, physics, history, or even ‘moral lessons’” (Kruppa; Voltas, 2016, p. 312).

These include other uses: Theater as a strategy for the inclusive Education of children with Down syndrome (Cintra; Oliveira; Veiga, 2015); puppet Theater as a didactic-methodological resource for continuing Education in environmental Education (Dantas; Nakayama; Santana, 2012) and for teaching mathematics (Fraga; Hundertmarc; Pozebon; Silva; Lopes; Pereira, 2012); Theater as a didactic-methodological resource for Science teaching (Ataíde; Freire; Silveira, p. 2009), of Physics (Pieri; Rosa, 2017) and to promote health actions in relation to the topic of bullying (Arakawa-Belaunde; Padilha; Rodrigues; Silveira, 2019); object Theater as a resource to alleviate traumas caused to children and adolescents hospitalized in a hospital environment (Medina,



2018); Theater as a pedagogical and therapeutic resource in the psychosocial development of people with mental disabilities (Castro, 1995).

From the exaltation of the interdisciplinary approach, a significant portion of the works cited results in theatrical productions to be presented by students to the school community, whose themes are the curricular contents of interest. In these processes, students are responsible for creating the work drama, for scenic direction, as well as for designing and making sets, costumes, scenic elements, etc., guided by the teacher responsible for the discipline, in these cases, non-theatrical.

On the other hand, other works in this category choose in their argumentative frameworks to detail the work processes, highlighting the methodologies used, generally making use of the aforementioned master methodologies. As an example, one can use the practice developed by Dal-Farra and Gonçalves (2019), which aimed to use Theater as a didactic-pedagogical resource for health Education, drawing on the practical relationship between Augusto's Theater of the Oppressed Boal and Moreno's Spontaneity Theater. Japiassu (2000) used Viola Spolin's Theatrical Games as a didactic-methodological resource in order to teach mathematical concepts to children.

The contextualist use of theatrical practices can be seen as the justification that "[...] the emotion and richness of resources inherent to the language of Theater would contribute to the transmission of dense science content, especially the so-called exact sciences, from a more accessible, playful and pleasurable way for students" (Kruppa; Voltas, 2016, p. 312). On the essentialist side, theatrical practices would be interesting because "[...] dramatic art is capable of rescuing the individual as a whole, that is, allowing him to move freely through distinct hemispheres and integrators of the human essence, going from the emotional to the rational, from the rational to the intuitive, from the intuitive to what is stored in memory" (Grazioli, 2008, p. 10).

For these reasons, if in the explanation of the previous category the discursiveness regarding the teaching methodologies of Theater was made explicit, it can be explained that at this point, through a *corpus* of 47 articles, the sayings concerning tax practices of the use of teaching methodologies *through* Theater are revealed.

## About Archive and Invention

In a way, touching a great part of the listed categories, the discursiveness regarding the use of theatrical practices with main purposes other than the appropriation of the language itself, reveals significant veridiction games in the field of Theater-Education. It is a struggle between which approach would be more or less true, more or less effective as a resource for the Education of citizens. The repeated uses by the researchers mobilized here of theatrical practices as an *instrument, tool, strategy, methodology, resource, device, element*, would reduce the distances between essentialist and contextualist approaches, also, be-



cause, as seen, both advocate emphatically in favor of the aforementioned undeniable and beneficial educational contributions inherent to such practices, even though Oliveira and Stoltz (2010) pay attention to the fact that “[...] it is not intended to say that Theater or any other artistic activity is the redeemer of humanity or of the school” (p. 91).

Paraphrasing Foucault’s procedural gesture, what was sought were not secret, hidden, quieter or deeper relationships than the conscience of men, but rather to occupy the surface of discourses, trying to “[...] make visible what it is only invisible because it is very much on the surface of things” (Foucault, 2008a, p. 146). The assembly of this kind of discursive puzzle, performed here, without effort, shows that different pieces of Theater approaches in Education, including those that are labeled essentialist, fit in favor of the same intentions, which would be beyond theatrical practices *per se*. The invisible facet of this would refer to the naturalization of the idea of beneficial theatrical contributions as inherent to a certain conception of Theater given from the beginning, essentialist, even if contextualist, contextualist, even essentialist, as can be extracted from the reflection of Alves and Nascimento (2018):

We reject, however, the stance of ‘theatre to develop imagination’, since we believe that just as improvisation is immanent to theatre, the unfolding of imagination is an intrinsic consequence, a sine qua non of immersion in this language. Therefore, the study of this language should not be seen as a ‘strategy for’, but as relevant in itself (p. 228).

In general, the discourse exposed here goes beyond the field of theatrical practices, bringing together the updating of slogans from the Education field as a whole, interested, as seen, in providing subjects with other creative relationships with everyday spaces and times, with themselves and with the other, through libertarian and emancipatory processes that privilege the symbolic dimension to the detriment of the cognitive and/or psychological dimensions. The alliance between the practices of Theater and Education is nourished by such words, insofar as it lends itself to them as a fertile field of invention.

Therefore, when a discursiveness uses in unison the essentialities attributed to theatrical practices, the fact that “[...] any conception that considers itself eternal has a history, ‘become’” is ignored” (Veyne, 2009, p. 116). Theatrical practices were invented, built, emerged from irruptions, arbitrary splits, inauguration of values and attributions. As Veyne states, “[...] Foucault thinks that there are no general, transhistorical truths, because human facts, acts or words, do not come from a nature, from a reason that would be their origin, nor do they faithfully reflect the object to which they refer” (2009, p. 17). In this sense, theatrical practices allied to Education, when approached from the critical perspective of what, in the present, is considered natural, they unveil the functioning of the sophisticated machinery of how the connection between a series of practices and a regime of truth constitutes a knowledge-power device (Foucault, 2008b), substrate to the same extent of the

regimes that constitute the subjects and move the government of the behavior of oneself and the other.

The present archive, “[...] as an accumulated existence of discourses” (Foucault, 2008c, p. 72), which would not remain “[...] suspended, in limbo or in history’s purgatory, but also as a set that continues to function, to be transformed through history, enabling the emergence of other discourses” (Foucault, 2008a, p. 145), would forge the thought of Conte, Habowski and Silva (2019), exposed at the beginning of this reflection. It is worth remembering there would exist in the context of Theater-Education practices “[...] an excessive volume of redundant discourses, but which cannot be translated and mobilized in practices of reinvention and pedagogical and formative renewal” (Conte, Habowski and Silva, 2019, p. 181).

As can be seen, it is crucial to add to the above reflection the fact that there would be a latent desire to reinvent the paths of Theater-Education that emerged at the heart of the intentions that associate pedagogy and performance. However, as the archive mobilized here reveals, it is a still incipient desire. Perhaps its weakness is justified by the fact that its paths follow, even if in other steps, the same naturalized and redeeming purposes of the movements from which it seems to want to dissociate itself: to develop the subjects’ critical, libertarian and transforming potential. From this, it can be concluded that, with regard to the field of research addressed to the theme of Theater and Education, the necessary turn, so that it is not false, perhaps should not be based on the perspective of a so-called *reinvention*, but only of abrupt inventions<sup>1</sup>.

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