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Somatobiographical narratives in the study of the body and ethnoanatomical (self)territoriality in dance training

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ABSTRACT

Technical training in dance demands epistemological appropriation of a singular-plural body established by the relationships between the self and the world. Thus, the use of new pedagogical strategies can broaden learning about the study of the body and human corporeality. This article aims to present a method of educational evaluation that utilizes somatobiographical narratives as a pedagogical tool for conducting ethnoanatomical analysis. This is a qualitative study that used video narratives, constituted from somatobiographical workshops, in the teaching and evaluation of learning in the discipline of Anatomy applied to dance. Students of the Technical Dance Course of Porto Iracema das Artes, in Fortaleza, Ceará, participated in this educational itinerary. The analysis of the narratives took Ricoeurian hermeneutics as a source of inspiration. This somatobiographical study showed ethnographic, identity, and subversive bodies that go beyond the Cartesian view of the study of human anatomy and are re-accommodated in different somatic contexts, with decolonized corporealities that imprint their authenticity even in the face of an apparently similar physical structure. In addition, we consider that somatobiographical narratives can compose an important and innovative pedagogical device capable of expanding technical-scientific knowledge.

Keywords: Life story; teaching practice; formative evaluation; learning strategy; human body; dance.

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Narrativas somatobiográficas en el estudio del cuerpo y la (auto) territorialidad etnoanatómica en la formación en danza

RESUMEN

La formación técnica en danza reivindica una apropiación epistemológica sobre un cuerpo singular-plural establecido por las relaciones entre el yo y el mundo. Así, el uso de nuevas estrategias pedagógicas puede ampliar el aprendizaje sobre el estudio del cuerpo y la corporalidad humana. El objetivo de este artículo es compartir un recorrido de evaluación educativa utilizando narrativas somatobiográficas como herramienta pedagógica para el análisis etnoanatómico. Se trata de un estudio cualitativo que utilizó videonarrativas, basadas en talleres somatobiográficos, en la enseñanza y evaluación del aprendizaje en la asignatura de anatomía aplicada a la danza. Este itinerario pedagógico tuvo la participación de alumnos del Curso Técnico de Danza de Porto Iracema das Artes, en Fortaleza, Ceará. Las narrativas se analizaron utilizando la hermenéutica ricoeuriana como fuente de inspiración. Este estudio somatobiográfico reveló cuerpos etnográficos, identitarios y subversivos que superan la visión cartesiana del estudio de la anatomía humana y se reacomodan en diferentes contextos somáticos, con corporalidades descolonizadas que imprimen su autenticidad incluso frente a una estructura física aparentemente similar. Además, creemos que las narrativas somatobiográficas pueden ser un importante e innovador dispositivo pedagógico capaz de ampliar el conocimiento técnico-científico.

Palabras clave: Historias de vida; práctica pedagógica; evaluación formativa; estrategia de aprendizaje; cuerpo humano; danza.

1. Introduction

In a formative trajectory in dance, the study of the body and corporeality constitute fundamental theoretical and aesthetic foundations. Scrutinizing new formative and pedagogical trajectories between the biological sciences and the social sciences enables new interpersonal organizations established by the body that looks at itself in connection with another and with the environment.

In this perspective, Luckesi (1999) taught that the evaluation process is an affectionate act and it is necessary to integrate the learner into this process. Thus, we conceive that educational evaluation in technical training in dance, in addition to being an act of sensitivity, should provide an opportunity to design new epistemological paths, exploring the place of their potentialities, reducing the emphasis on classificatory evaluation and expanding the student's participation as an active subject in his learning.

The conception of the educational path is established from the “creative act” by legitimizing the essence of the human being (Freire, 2008). Identifying and reflecting on personal life stories favors the recognition of multiple identities, constituting accessible and supportive (self-)formative processes, innovative evaluative proposals and assertive pedagogical processes in/into education (Josso, 2004; Passeggi, 2011).

According to [Passeggi \(2011, p. 6\)](#),

Narratives as discursive artifacts of existential and professional formation, within an institutional context, led us to discuss the complementarity of the notions of experience and existence, which co-exist in the expression existential education. If the notion of existence leads us to the living presence of the human being, his biological dimension in the spaces and temporality of his life, as an objective reality, marked by a beginning and an end, the etymology of the term experience evokes, by its changing nature, a close relationship with the continuous fading of human formation in its multiple instances. Formation, as [Pineau \(2004\)](#) suggests, happens in the relationship with the other (hetero-formation; co-formation), with the things of the world (eco-formation) and with oneself, in the solitude of existing (self-formation).

In this context, the use of body expression as an instrument of (auto)biographical narration, which we call somatobiography, assumes an authentic language that goes beyond the visual, artistic and informative aspects, appropriating multiple identities, gestated from the connections between the symbols and specific meanings of the (somatic) body and its historical-subjective experiences, generating ethnographic encounters through the expression of (in)visibility of social representations imbricated in the body and corporeality ([Barthes, 2018](#)).

By assuming the ethnographic nature of somatic expression from the history of personal life in composition to the educational and formative processes, we will constitute a socio-anthropological "text" that will present and consolidate the contents discussed in the classroom in (dis) cursiveness with the interpretative reflections of each student and consequently with his learning process.

This article is located in the somatobiographical narratives from the perspective of the technical-professional training of the dancer, based on the hermeneutics of [Ricoeur \(1978\)](#). It assumes that bodily expression, seen as a narrative set of stories, can promote ethno-anatomical (self-)territoriality, through the association between the conceptual, human and social dimensions in dance training.

In this historical-social imaginary construct, discourses and ontological possibilities will be portrayed, emerging in video-narratives implied in a corporeality under construction, capable of unveiling cultural, philosophical, aesthetic and ethical signs and symbols, which restructure the semantic fields from the association between the written and subjective languages of speech (somatobiography) and intone the reflective consciousness of pedagogical learning and educational evaluation.

Thus, this textual production aims to share a path of educational evaluation through somatic-biographical narratives as a tool for ethnoanatomical analysis of corporeality itself.

2. Methodological paths

This is an experience report with a qualitative approach that used as an investigative device and educational evaluation, the video-narratives of the self, called somatobiographical narratives, where body expression became an instrument of (auto)biographical narration and understanding of one's own corporeality, linked to the ethnoanatomical contents explored during technical-professional training.

From a hermeneutic perspective, these imagery instruments compose signs and meanings of "being-in-the-world", something invaluable in identity constructions and reflections and in the firmament of anatomical-educational concepts ([Ricoeur, 1989](#)).

In this trajectory, [Silva \(2011, p. 22\)](#) points out that “a language mediated by signs can highlight the polysemy of symbols, multiple meanings and the manifestation of the unconscious in social motivations”. Faced with a perspective in education, these signs constituted by video-narratives promote an emancipatory education ([Freire, 1980](#)) that considers the body and corporeality as a historical-critical manifestation of reality itself with the world and makes it free as an expression of itself.

This analytical path develops with the reverberation of concepts and terminologies of human anatomy that are entangled with the personal life stories of each participant, weaving this ethnoanatomical (self-)territoriality. In view of this somatobiographical analysis, anatomical terminologies are narrated, startling movements that go beyond concepts and merge with life cycles.

In addition, the foundations of the Theory of Meaningful Learning proposed by [David Ausubel \(1963\)](#) are perceived in this imagery trajectory, where symbols interact tacitly and not arbitrarily with what the student already has in his cognitive structure ([Moreira, 2012](#)). In this hermeneutic analysis, the process of learning anatomical concepts is consolidated when the interaction between pre-existing cognitive structures and the video-biographical propositions of corporeality itself occurs.

In this way, the proposed educational evaluation process is celebrated, when we witness the students reflecting and building their own knowledge, when the evaluation becomes a reflection transformed into action. This action propels us to new reflections, reflecting on its reality and connection with the educational contexts experienced ([Hoffmann, 2017](#)).

Twenty-nine students, aged between 18 and 35 years, of both sexes, participated in the evaluation course of the Technical Dance Course (TDC) at Porto Iracema das Artes, in Fortaleza-Ceará, who attended the subject of Anatomy applied to Dance, in October 2023. We emphasize that this subject was conducted by the researcher of this study.

Porto Iracema das Artes (where the research was developed) is the arts school of the Secretariat of Culture of the State of Ceará (Secult), managed in partnership with the Instituto Dragão do Mar (IDM). Headquartered in Fortaleza, it has three training spheres: Basic Training Program, Technical Courses and Creation Laboratories.

The TDC is a vocational course of High School Technical training in the concomitant and subsequent modalities, based on the legal bases and guiding principles explained in the Law of Guidelines and Bases of National Education (LDB) number 9.394/96, in the General National Curriculum Guidelines for Professional and Technological Education ([Conselho Nacional de Educação, 2021](#)), in the National Catalogue of Technical Courses ([Ministério da Educação, 2021](#)) and in Resolution 466/2018, which regulates High School Technical Professional Education in the Education System of the State of Ceará.

The objective of the TDC is to “train Dance Technicians able to act as interpreters, creators and cultural agents in the field of Dance, based on practical and theoretical knowledge of this language, enabling their professional insertion in contemporary artistic, technical, cultural and social contexts” ([Governo do Estado do Ceará, 2021](#)).

To be a TDC student, it is necessary to participate in a selection process, via public notice, which has the following criteria: to be at least 16 years old at the time of enrollment; to have completed or be attending the 2nd year of High School; to have full availability from Monday to Friday for the school day from 8:30 am to 12:30 pm.

The subject of Anatomy applied to Dance together with nine other curricular components make up the first module of this training. It is a discipline taught in 30 hours, which proposes the study of the body and corporeality, through the interrelationships between anatomical-functional aspects and the sensitive kinesthetic experience of/in movement.

In this discipline, the skeletal and muscular systems are used as a theoretical basis to support the pedagogical and reflective path on the study of the body in/on dance, which comprises a structure consisting of physical segments and latent ethnographic demarcations. The diversities of somatic experiences associated with expository classes make up a singular and at the same time plural methodology, which enables a daily discursive construct at each pedagogical meeting.

It is worth mentioning that the study of Anatomy applied to Dance is an integral discipline of the Health area with the genesis in Human Anatomy. It is a discipline common to training courses in biomedical areas, which has historically been taught through teaching methodologies with traditional approaches, which, for Mizukami (1986), are characterized by a unilateral, unreflective and anchored in positivist, concrete and palpable knowledge.

As opposed to the traditional bias, the teaching of Anatomy applied to Dance, the object of appreciation of this text, sought to explore the paths of (self) bodily discovery and exploration of the possible interfaces between body/function/movement/symbols, through narratives in videos and expressions, for the understanding of oneself and connections with the other and with the social world, in an effective knowledge of a disciplinary content of the TDC.

In this curricular pedagogical proposal, individual videos and narratives were used as an instrument of educational evaluation and ethnoanatomical, identity and subversive reflection of the body itself. At the beginning of the subject, the (auto)biographical video-narratives were proposed to the group of students as an evaluation device. This proposition assumed as a guiding question: "What is the ethnographic, identity and conceptual anatomy of the corporeality itself constituted from their life history?"

This training course was developed in 15 meetings, lasting two hours per session. At each meeting, about fifteen minutes were allocated for the performance of the somatic exploration/experience, based on the guiding question and fostered by the curricular (ethnoanatomical) contents intertwined with the autobiographical corporeality in/on dance.

Throughout the curriculum, the study of human anatomy, situated in a continuous reflection of the self, was fostered by the somatobiographical narratives that were presented and discussed at the end of the subject, in digital video format and corresponding textual narrative.

We selected, by the criterion of qualitative representativeness of the data, suggested by Thiollent (2003), twelve videos and narratives to compose this article. For this author, in studies of a qualitative nature, there may be intentional selectivity of participants due to the relevance that these - the participants - present in relation to the object of study. Thus, we ensure that the research does not lose its scientificity because it incorporates inaccurate expressions, dialogical or argumentative thoughts in the studied context. On the contrary, "it consists in offering the researcher better conditions for understanding, deciphering, interpreting, analyzing and synthesizing the qualitative "material" generated in the investigative situation". (Thiollent, 2003, p. 29).

The analysis of (self)biographical video-narratives takes Ricoeur's (1989) hermeneutics as a source of inspiration, evoking the language of discourse from videos and textual narratives, explaining them as a work and ethnographic and identity context.

Within a Ricoeurian hermeneutic perspective, it is essential to consider the influence of the social imaginary on video-ethnographic acts, impregnated with discourses, actions and expressions of the imaginary. Therefore, they should be interpreted in the search for understanding the philosophical, political and pedagogical implications. These somatobiographical artifacts were attached to the EduCAPES educational portal, and can still be easily viewed via QRCode, as well as through this article, next to each figure, in the results and discussion.

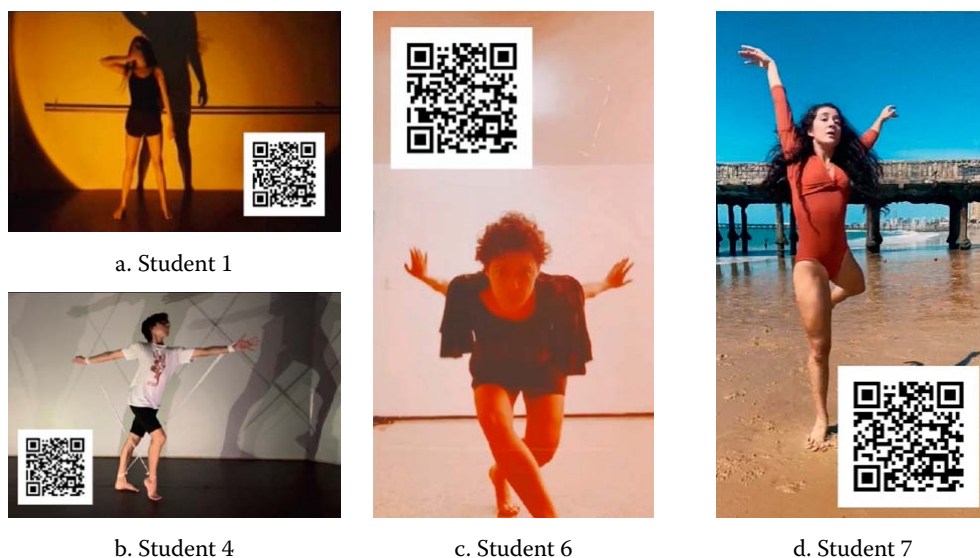
This study followed the guidelines and determinations set forth in Resolutions No. 466, of December 12, 2012 and Operational Standard no. 001/2013, by the National Health Council, and is approved by the Research Ethics Committee of the Federal Institute of Education, Science and Technology of Ceará (IFCE) under opinion no. 6,283,879 and Certificate of Presentation of Ethical Appreciation No. 72564323.7.0000.5589.

3. Results and discussions

We identified signs and symbols permeated in/by the ethnographic body, which make up a (self)biographical corporeality impregnated with social and poignant meanings. These video-biographies can be viewed through the QR Codes shown in figure 1.

Figure 1.

Somatobiographies of ethnographic bodies.



Source: Elaborated by the authors.

These video(self)biographies show narratives that demarcate daily confrontations and their social metamorphisms, evidenced in excerpts such as:

She stopped trying to cut herself and behave herself with care only with the oral region and started screaming with her whole body. She saw herself whole (Student 1).

Years when my body suffered from contractions coming from a society that did not understand my dreams and desires, but soon came the years when my days were full of movement and it is from these days that my body exudes dance, it is from these articulations that I get the meaning of my existence (Student 4).

Like a tendon stuck to the calcaneus, I cling to existence [...] I celebrate dancing to everything that is born and dies a little in me every day - muscle, cells, blood and dreams (Student 6).

Cover me with the purest essences as well as fasciae that embrace and support my muscles. To find within my own bowels my true self, eternal circumduction, from the hairs of my head to the last tarsus of my plantar flexion (Student 7).

In this corporeality invaded by the ethnographic context, the body becomes an instrument of resistance and existence, allowing the communication of the self in the face of verbal interdictions imposed by social standards. Therefore, bodies that fight for their existence and that find new meanings of life in dance are described. There are bodies silenced, tied and limited by social mismatches between dreams and reality, between individual desires and what is socially allowed.

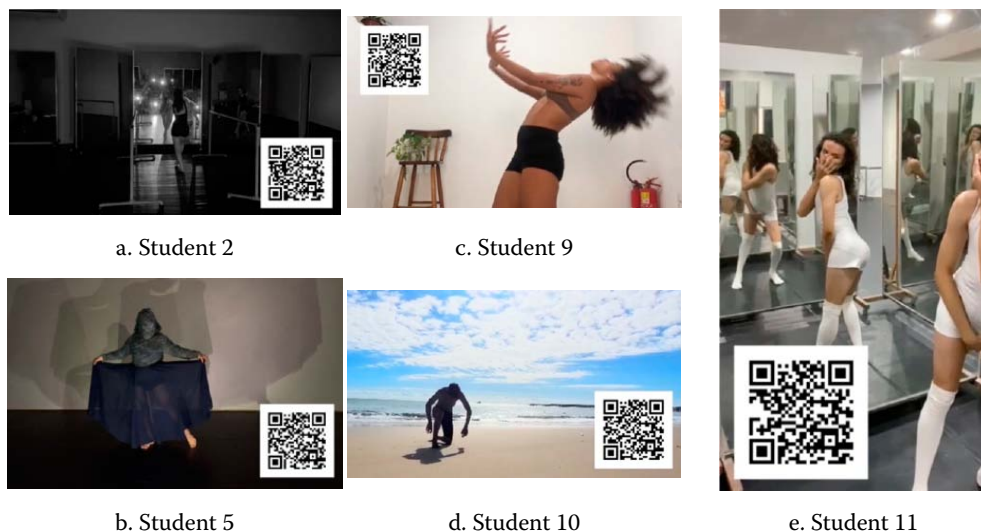
In this sense, biographies show a functional dimension of an existence in society, bruised by the past of confrontations and by the predictions of the future (Delory-Momberger, 2012). In this way, a narrated life (video) becomes an instrument for understanding social issues, exposing its lived spectrum and its journey of transformation. These circulate in a field of knowledge in which ethnographic bodies lend meaning to confrontations and dramas structured in society.

In this regard, Pais (2007) points out that “when imposing reflexivity (oriented by the past) is confronted with transforming reflexivity (oriented towards the future), dilemmatic situations are generated”, forcing us to make decisions and take negotiations, in favor of an affirmation of identity. In this way, the body becomes something unique, reflexively driven by fears and longings driven by society, causing daily life to be cohabited by dilemmas.

Faced with these dilemmas, existence confronts the innumerable historical and cultural relations, evoking an ontological dependence on the world. Being exposed to others and circumstances, they institute and pervert being and becoming, bodies, symbols and the possibilities of being with and among others, (dis)appropriating life, according to relationships that we establish in society.

From the perspective of Merleau-Ponty (1999), beyond the biological body, by sensitively experiencing and perceiving the world, the social body expands its relations with the other, occupying a phenomenological world where the confluence of one's own and others' experiences is assumed, constituted by an intersubjectivity and constructors of social corporeality.

The ethnographic relationships presented in the previous figure are grouped to the identity symbols exposed in figure 2. In this hermeneutic analysis, identity bodies narrate their biography in powerful anatomical links, imbricated in a narrative that houses an inexpressible story in itself, which narrates a corporeality shaped by physical and emotional struggles, being supported and welcomed by the body that dances.

Figure 2.*Somatobiographies of identity bodies.*

Source: Elaborated by the authors.

These identity somatobiographical narratives are manifested in excerpts such as:

Ecstatic abduction in the direction of the dance that illuminates me. I find that the light at the end of the tunnel is a mirror, but never alone. I see myself, I feel myself, I follow myself... and I also see who is with me. Between push-ups and extensions, the path: going back and forth, but always following (Student 2).

In the silence I perceive my neutral body, in the elevation of the shoulder I try to meet my desire, centripetal movements of the fingers of my hand yearn to take off the masks that consume me, the greatest of all weights comes over me I flex my neck the weight falls to my thoracic and lumbar region, I cannot breathe, but the rolling over my dorsal cavity allows me to be free, finally with tarsal, metatarsal and phalanges beats, I can finally sing because this is now my song (Student 5).

Without fitting in and afraid to face it, I walked through those years of melancholy. Kyphosis was present in all the dances, fallen, without any feeling of capacity. An eternity of acceptance of myself (Student 9).

With my pores out of step, I find myself silenced, chained, and silenced, denied the world of all-encompassing realities. With the movement of my trapezes I prepare for long flights, for new enchantments. With movements of my spine, I can hypnotize locked looks at myself, with small expressions coming from the facial regions, it's as if I was always in my space, on my beach, but I just needed to be introduced (Student 10).

It put me in the shadow of something I didn't understand. Only when I rise and with the radio (other than the electronic device) do I move, activating abductors and my back moves, revealing and stopping haunting, am I and do I shadow, a place of passage at times when it is necessary to be in a neutral body and then do these abductions and hip extension to be active in this walk of life (Student 11).

These different “corporeal beings” announced in figure 2 express an anthropological narrative that offers “sounds and noises to a silence that seems to occupy the word-image interstice” (Carrijo, 2012, p. 526). In this categorization, in addition to the aesthetic and technical elements, the images are closely related to the identities of the subjects, giving them a rhetorical and/or fictitious identity, which may be the result of a plastic and social composition, singular and plural, however, no less real.

In this context, it is important to bring to light the concept of narrative identity proposed by Ricoeur (2010), where the subject, despite the transformations, can be recognized in time. For this author, the human being is identical, in reference to what remains unchanged and ipse, to the changeable throughout life. Thus, in the Ricoeurian perspective, narrative paths are generators of identity, where living with one's own history constitutes learning and amplifies the understanding of oneself and oneself with the world.

Corroborating this perspective of Ricoeurian ipse, Freire (2008) points out that the human being is inconclusive, that is, that he is in a constant process of self-formation and reconstruction, dependent on sociocultural interactions, articulated both with the ontological conception of a being in formation and with the gnosiological conception established by the educational act, as proposed in this study (Delizoicov et al., 2020).

In these symbolic, multiple and polysemic somatobiographic paths, historical and identity tessitures are being unveiled, reconstructed and reorganized, amalgamated with anatomical concepts in a process of self-formation of corporeality. To the reader-observer who contemplates these videos, in an initially visual but later haptic action, new senses and meanings are added to the body in connection with the world. This also benefits from this formative-pedagogical path.

The concept of the haptic system/sense was proposed by the American psychologist James Jerome Gibson (1966), which refers to the interactive coordination between the internal and external environments. For this author, when we observe something through the haptic sense, we have the experience of an encounter, in which through intra-sensoriality, we relate and communicate between the internal and external worlds.

For Cesar (2022), in a contemplative act we can be taken by the haptic experience, allowing what we see to “touch” us, to inform us of something we do not yet know, entering into communication with the identity sense of this video-narrative, modifying the attitude of perception. At this time, we must allow ourselves to be touched by the visual stimulus, learning to observe the world, listening to words from the heart.

This is the moment when, less grammatical than the word, to be a bridge between interpretations or even an objectively “imagined” interpretation of something, photography dares to want to be more faithful than the word itself (Brandão, 2004, p. 17).

The constitution of one's own identity occurs through the relationship with the other and with the world, being located in an odd locus, which, sometimes, will not be seen in the same way, even when this act can be performed by the same person. Thus, this construction of self-consciousness (identity), in addition to being inconclusive, becomes a result of the cohabitation of our gaze with the gaze of the other, mutually deciphered in the midst of sociocultural relations (Souza; Lopes, 2002).

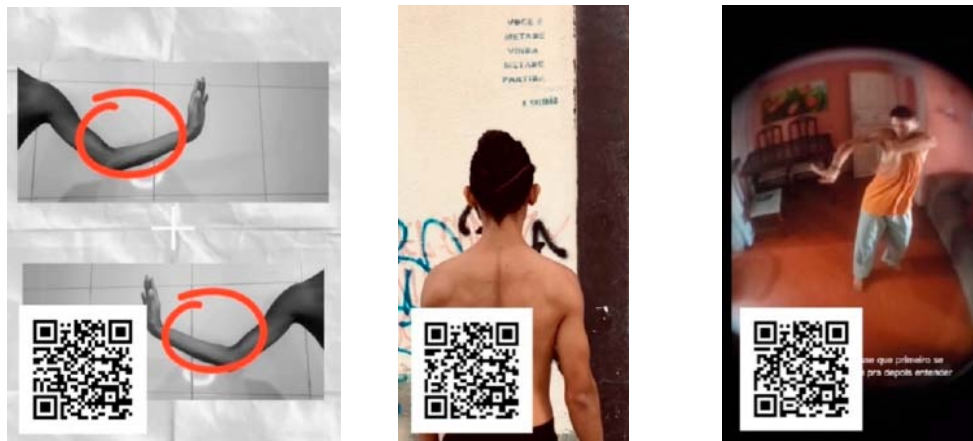
Faced with conceptual symbols ensnared with ethnographic and identity bodies, subversive bodies pulsate, which disobey the social and political order and (self)territorialize themselves contrary to the evident “social being”. This subversion forces us to see that this body is not constituted purely of bones and muscles, but of social, political, ethical and aesthetic

links imbricated in the life history of each one. That, in addition to the human anatomy discussed in the academic literature, these bodies are territorialized, individually and collectively, therefore, they are unique and ethno-anatomically constituted.

These ethnographic and identity bodies coexist with the subversives shown in figure 3.

Figure 3.

Somatobiographies of subversive bodies.



a. Student 3

b. Student 8

c. Student 12

Source: Elaborated by the authors.

The textual narratives of these subversive bodies can be evidenced in excerpts such as:

Standing body, neutral feet, neutral spine. But how far to neutralize yourself? Right and left elbows slowly flex. Elongated shoulders to the sides, radius articulating with the rotating humerus. Spin, spin, spin. I can't How far can I go? Neutralize or keep spinning? (Student 3).

Walking. Adduction of shoulders that hug you, feel. Hears. We. Vibrations that bend life, stretch the paths, cross you, cross and pulsate in me. Starting. May this soleus continue to take root in art. Dance Body. I. What awaits me? (Student 8).

What if the stone by the river, so firm and dry, is who else wants to be water and get wet? It is like following the course of the source without any dams towards the sea. An old monkey told me that you first learn to hold on tightly and then understand why you let go. That first we run in the flow to learn the abrupt way why to stop and breathe. Then the air comes in... Known that it tries to sustain the whole world without losing its breath and without showing itself. But the time always comes and says that good intention without any attitude is to falter (Student 12).

Faced with conceptual symbols entangled with ethnographic and identity bodies, subversive bodies pulsate, which disobey the social and political order and (self)territorialize themselves. Initially "neutral" bodies that begin to question their temporality and existence; crossed, transverted and pulsating bodies that through art question the future and; poetic bodies that reflect their genesis and their desires immersed in the various experiences lived and in the possible and appropriate opportunities for "the air to enter". Understanding that subversive bodies make up the ethnoanatomical study in/on dance is to perceive a corporeality that no longer fits pre-established models, however, it makes them prejudged and discriminated.

In this context, the subversive body materializes in the recognition of our pains and deformities germinated by life experiences, where bodily memories frame the representation of this revolutionary and inconstant body, since it is always being modified by the conflicts of its existence.

Bodies never entirely obey the norms by which their materialization is imposed. In fact, it is the instabilities, the possibilities of rematerialization opened by this process that mark a space in which the force of the regulatory law can turn against itself and produce rearticulations that call into question the hegemonic force of these same regulatory laws (Butler, 2011, p. 2).

This subversive and transgressive body constitutes itself as an important decolonizing practice. For Gálvez (2023), the decolonizing practice implies a political position, individual and collective, that encompasses our bodies, sexualities, imaginary and ways of acting and being in the world. In this context, the author points out that:

Performance, as an act of rebellion, requires only the will placed in the body, the senses and the unlimited imagination. It is a way of expressing in the public space what one has to do or say as an eminently political act. It produces an effect in terms of knowledge with the body and corresponds to a concrete way of dismantling the structural barriers imposed (Gálvez, 2023, p. 190).

In these somatobiographic accounts, the narrative clash centered on the historical singularity of the self is expressed. In somatic conflicts that incriminate "normative, castrating, arbitrary alterity and, above all, detracting from the unique and desiring authenticity" (Pinheiro & Carvalho, 2017).

The subversive body in the face of a decolonizing practice is insubordinate; since only in this way is it noted and, at the same time, disobeyed. "If power has the body as its primary target, it is because this same body contains the mechanisms of escape and reverie of which disciplinary society is so concerned" (Gusmão, 2022, p. 41).

Corroborating the authors, Espinosa (2023) infers that our bodies are affected by people and the world, generating an uninterrupted transformative movement that makes this body an instrument that can be reconstructed. Therefore, the cooperation between bodies and the world recreate meanings guided by memory, which when concatenated and revisited produce different somatic experiences in the present.

In this way, it becomes inevitable to study the anatomy of the body that dances, to understand its unparalleled ethnographic (self)territoriality, constituted by historical and experiential layers. In this pedagogical look, bones and muscles are shuffled and rearranged in different somatic contexts, producers of decolonized corporealities that imprint their authenticity even in the face of an apparently similar physical structure.

5. Final considerations

In this article, (auto)biographical video narratives were used as an instrument of educational evaluation, reflection of curricular contents and ethnographic analysis of the self, constituting new paths for the study of the body and corporeality in dance training. In this construct, the videos "narrated" philosophical, sociocultural, identity, ethical, aesthetic and subversive bodies from Ricoeurian hermeneutics.

Therefore, we share somatobiographical video narratives produced as an instrument of educational evaluation, but which is amplified as a theoretical and poetic work, which discourses in an ethnographic, identity and subversive way on the body and corporeality of the dancer in/on technical-professional training.

The somatobiographies narrated here are mediators between the stories of the self (past, present and future) and the “anatomical body” in learning, favoring the construction of new meanings about corporeality. This imagery-aesthetic act builds a personal dialectic where new representations are constituted and transformed into hermeneutic texts.

This textual contribution points to somatobiographical narratives as an important and unprecedented instrumental possibility in the various trajectories of educational evaluation and autobiographical research, allowing a collaborative teaching and learning process, where learners are subjects, active actors of this formation, social and humanistic knowledge is not denied, and they are given the opportunity to the unspeakable experiment, transforming signs and symbols into social, human, aesthetic and ethical representations that go beyond the limited evaluation of theories.

In times when images become increasingly common, accessed immediately by smartphones and published on social networks instantly, watching videos and reading narratives, in a slow, personal and interactive way, seems to be an act of adventure. In times when education is invaded by excesses of information and images, interpreting signs and symbols, giving them meanings and feelings, favoring a human and emancipatory formation of the body and by the body, becomes valuable. This is true especially in the face of an intensification potentiated by the Covid-19 pandemic, which toned down the exposure of multiple corporealities through social networks.

Faced with this imaginary immediacy, we assume dilemmas, personal and collective, of survival that sometimes inserts us into a social dynamic that oppresses bodies, alters identities and alienates the meanings of/in the image. Gradually, the historical and affective look of bodies assumes new desires and reduces its constellation of affective-pedagogical representations.

Therefore, it becomes urgent to reflect on these bodies and these representations of imagery corporeality, constituting significant and transforming ethnographic elements of social reality, accessed in the various individual and collective, philosophical, cultural and artistic, ethical and aesthetic spaces.

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