

AESTHETICS, INITIAL EDUCATION AND DANCE: A LOOK ON PHYSICAL EDUCATION TEACHERS' TRAINING

ESTÉTICA, FORMAÇÃO INICIAL E DANÇA: UM OLHAR PARA A FORMAÇÃO DE PROFESSORES DE EDUCAÇÃO FÍSICA

STÉTICA, FORMACIÓN INICIAL Y DANZA: UNA MIRADA HACIA LA FORMACIÓN DE PROFESORES DE EDUCACIÓN FÍSIC

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Keywords:
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Abstract: The purpose of this theoretical and bibliographical study was to approach the assumptions of Adorno's aesthetic theory and dance in initial education in Physical Education (PE). The contributions of aesthetic theory to teacher training in PE can happen mainly through the possibility of a more sensitive look at education by re-educating the senses pervaded by philosophical reflection connected to art. Dance is a significant possibility for approximation to aesthetic theory, even with a possibility to make harsh criticism of miseducation of the senses.

Palavras chave:
Estética.
Educação.
Dança.
Docentes.

Resumo: O propósito deste estudo teórico-bibliográfico foi aproximar os pressupostos da teoria estética adorniana e a dança no âmbito da formação inicial em Educação Física (EF). As contribuições da teoria estética para a formação de professores no campo da EF podem se dar, principalmente, pela possibilidade de qualificar um olhar mais sensível para a educação, através de uma reeducação dos sentidos permeada pela reflexão filosófica ligada à arte. A dança representa, então, uma possibilidade significativa de aproximação com a teoria estética, como possibilidade, inclusive, de dura crítica a uma deseducação dos sentidos.

Palabras clave:
Estética.
Educación.
Danza.
Docentes.

Resumen: El propósito de este estudio teórico y bibliográfico fue aproximar los supuestos de la teoría estética de Adorno y la danza en la formación inicial en Educación Física (EF). Las aportaciones de la teoría estética para la formación de profesores en el campo de la EF pueden darse sobre todo por la posibilidad de tener una mirada más sensible sobre la educación, a través de una reeducación de los sentidos mediada por la reflexión filosófica ligada al arte. La danza representa, entonces, una posibilidad significativa de aproximación a la teoría estética, como posibilidad, incluso, de dura crítica a la (des) educación de los sentidos.

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1 OPENING REMARKS

This article is the result of a master's dissertation developed at the Program of Graduate Studies in Education of the Community University of the Region of Chapecó (Unochapecó) and is part of the debates on teacher education. It approximates assumptions of Adorno's Aesthetic Theory and dance within the sphere of initial education in Physical Education (PE).

To do this, we assume that understanding PE as a possibility for aesthetic experience contributes to legitimate it in the field of education, mediated by elements of the body culture of movement such as dance. Therefore, we reflect upon dance in PE through a dialogue with *Adorno's Aesthetic Theory*.

Addressing initial education in PE is an invitation to discuss and question the pedagogical responsibilities of that field of knowledge, taking higher education as an important and complex investigative locus and understanding the university as a special place for producing and sharing knowledge.

When we set out to study dance, we refer to it as contents of/in PE, which provides bodies-subjects with constructions and meanings for their "human formation", since we understand dance as knowledge built from/to social formation and transformation. In this respect, dance is characterized/located "inside" PE as an element of the body culture of movement. Importantly, however, dance is not "part of" PE, but it approaches it as part of the culture that matters to that field of knowledge.

This perspective leads us to the studies of Saraiva-Kunz (2003, p. 413) when it shows concern for teachers' educational processes and their knowledge to work/act with dance. The author believes that "teachers should seek approximation to discussions on art and culture" and should "study dance, from its center to its borders with art, culture and education".

To meet the aims of this study, we performed descriptive, theoretical-bibliographic research in order to relate the assumptions of *Adorno's Aesthetic Theory* and dance as part of initial training in PE. Firstly, we approached *Adorno's Aesthetic Theory* through systematic, dense and tense reading. Afterwards, we conducted a survey of articles, dissertations and theses dealing directly or tangentially with the subject. The search for theses and dissertations was conducted at the Bank of Theses and Dissertations (BTD) of the Coordination for Improvement of Higher Education Personnel (CAPES) and the Brazilian Digital Library of Theses and Dissertations (BDTD). The search for articles, in turn, was conducted in Physical Education journals classified according to Capes evaluation's upper strata (A1, A2, B1 and B2). The following keywords were used for the search: *Teoria Estética adorniana*, *Formação Inicial em Educação Física* and *Dança* (Portuguese for *Adorno's Aesthetic Theory*, Initial Education in Physical Education, and Dance respectively).

Thus, considering the study's aims, we selected ten theses and six dissertations for analysis. From journals, we selected 13 A2 articles; three B1 articles, and seven B2 articles, and we identified their authors, titles, years, and abstracts. We approached those works by reading the abstracts and, consequently, through theoretical study and preparation of summaries so that they could be incorporated into the text. For reasons of space, this article will focus less on this aspect and more on the arguments and syntheses derived from the methodological process of analysis of *Adorno's Aesthetic Theory*.

In order to make it more didactic, we subdivided this article in three interconnected stages. Initially, we produced an approach to the meaning of aesthetics, leading the discussion

towards Adorno's *Aesthetic Theory*. In a second step, we approached teacher education based on the contributions of that theory. Finally, we directed the discussion to education in the field of PE, seeing dance as privileged theme to be related to aesthetics.

2 ABOUT AESTHETICS: APPROXIMATIONS TO THE THEME

Etymologically, aesthetics is derived from Greek αισθητική or *aesthesis*, which means perception, sensation, sensitivity. According to Barilli (cited by SANTAELLA, 2000, p. 9): “[...] the Greek root *aisth* in the verb *aisthanomai* means feeling, not with one's heart or feelings, but with the senses, a network of physical perceptions”. The term is now widely used to designate several “things”, but it is specifically woven into the history of philosophy.

In this regard, it is worth noting that Baumgarten (1735) wrote a text called *Philosophical Reflections on some issues pertaining to poetry (Reflexões filosóficas sobre algumas questões pertencentes à poesia)*. From that moment on, aesthetics was treated as the science of perception in general.¹ Subsequently, the author wrote *Aesthetica*, and the science of perception becomes synonymous with knowing through the senses, “[...] the perfection of sensitive cognition which finds beauty in its own object” (COHEN; GUYER cited by Santaella, 2000, p. 9). Baumgarten saw aesthetics as the perfection of sensitive knowledge, with the task of cultivating it rather than mastering it.

The difficult task of studying Theodor W. Adorno's *Aesthetic Theory* is explicit in the words of many others who adopted it as their interlocutor source or as a foundation for their studies.² The shortcomings of the organization of the work – due to the author's premature death as well as repetition throughout the text – reveal some of the difficulties found during reading and analysis. Another important factor to be considered in that trajectory refers to the ideas expressed in the text, which sometimes take as their reference the decade in which Adorno taught aesthetics and more recent times, due to the timing in the work's organization.

However, we emphasize that the dialogue with the work is guided by the possibilities of its approximation with the core aim of this study, i. e., relating the assumptions of *Adorno's Aesthetic Theory* and dance in initial education in PE. To do this, we do not seek to reveal the author's “real” thinking, but to approach his work as interlocutors, taking it as a guiding possibility for our reflection.

Therefore, the approach to *Aesthetic Theory* raised concern about the pathway that art has been going through. The work's complexity provokes reflection that caused us significant concern and discomfort while somehow causing comfort by presenting possibilities of reflection for the educational process – even though the theory is not specifically aimed at education. It should be noted that the Adornian tone of writing is guided by a tradition called *Critical Theory*.³

For the author, aesthetic reflection comes from its relation with art, especially music, in its intimacy with the processes of creation and appreciation of high art. However, Adorno's experience with art, not only music, but also literature and other art forms, entitles him to a mature approach that enables us to reflect beyond an art form and allows us to transit in several art forms as sources of world experience.

1 In addressing aesthetics, it is also important to consider the contributions of another German author, Johann Joachim Winckelmann (1717-1768), a contemporary of Baumgarten, considered by many as the “Father” of art history, with significant influence over the discussion on aesthetics (Robinson cited by REZER, 2014).

2 Schaefer (2012); Farinon (2011); Marins (2012), among others.

3 In short, it is a theoretical tradition that aims to oppose traditional theory under Cartesian influence. Associated with the Frankfurt School (Institute for Social Research), its representatives are Max Horkheimer, Theodor Adorno, Herbert Marcuse, Jürgen Habermas, among others. Currently, the Institute for Social Research, linked to the University of Frankfurt, is headed by German philosopher and sociologist Axel Honneth.

Therefore, *Adorno's Aesthetic Theory* invites us to a significant effort to explore the aesthetic dimension of the human through sensitive knowledge by proposing an encounter of the "I" (lived experience) with reality (lived reality), thus promoting new forms of knowledge under the criterion of sensitivity. Adorno's proposal allows us to engender an encounter of subjects with themselves through other paths, which rationality may not cover. And aesthetics – aesthetic experience – comes here as a prominent possibility in and for the formation of bodies-subjects. However, subjects have to be able to conduct critical reflection that enables them to think on their own and learn to recognize the contradictions present in the world we live in.

Thinking the process of formation, of sensitizing bodies-subjects, is thinking of actors who deal with the art of education, i. e. teachers. However, teachers are also "educated" in regard to preparation for work, and the teacher education process can also be understood within a reflection on the meaning of the sensitive in pedagogical action, because we understand that being a teacher is building oneself as a teacher in a daily dialectic process.

According to Adorno, there are basic conditions for being a teacher, and one of them is that the person has to have broad education, which he calls "cultural education" (*Bildung*), which, according to Jaehn (2005, p. 109), "[...] is the idea of a whole formation of the human being". Based on this, we propose to use Adorno's reflections as an interlocutor in discussing aesthetics and education. The idea was to explore ways to raise awareness of the actions of man through education by the human senses, that is, through the sensitive dimension considering contradiction and resistance as key to the critical behavior of self and other.

In this encounter, PE as a field of knowledge embedded in education has also been concerned with issues that include formation of subjects who are critical and reflective towards the reality that surrounds them, where aesthetic experiences can take shape through teachers' pedagogical practice. In the next section, we will discuss this issue directly.

3 TEACHER EDUCATION: CONTRIBUTIONS OF ADORNO'S AESTHETIC THEORY

The principle of education advocated by Adorno is based on freedom, but it is also understood that "[...] nothing that is really called education may be apprehended without assumptions". (ADORNO, 1996, p. 390). That is well-grounded and deep, therefore relative, freedom. On the one hand, we cannot simply accept things as given, but rather resist ideas and confront them in search of expanded cultural education to the extent that it ascribed meaning to those involved. On the other hand, we must pay attention to Adorno's critique of the obliteration of the individual towards *mass education*. Let us see:

Education without individuals is oppressive, repressive. But when we try to cultivate individuals just as we cultivate plants with water, so it has something chimerical and ideological. The only possibility is to make all this conscious in education [...]. I would say that today the individual survives only as a core to boost resistance. (ADORNO, 1995, p. 154).

By raising these arguments for discussion in initial formation, we understand that, while we favor broader cultural education, Adorno (1996) proposes opposing it. From this perspective, education requires a view that considers and cares for the cultural education that takes place in all parts. At the same time, it should be a careful view towards how to accommodate them, based on a principle that we are educated all the time, facing diversity, idealism, inconsistencies

and lack of sensitivity. For Adorno (1996, p. 410) “[...] the only chance of survival left to culture is critical self-reflection on the pseudo-education it has necessarily become”.

We must consider that initial education has its own needs and characteristics, but which, according to Rezer (2014), can be a space that builds a broader view of the world for both students and teachers. In the field of PE, as the author suggests, it is education that is professional, personal, cultural, musical, artistic, cultivated, technical – that is, human education that broadens the human perception of the world and enables intellectual autonomy in teaching.

One possibility for us is to think about the “place” of aesthetics and art in the process of initial teacher education, in the midst of so many challenges posed by the curricula. Another possibility is seeking to think critically and reflectively about the different knowledges that build our pedagogical practice and provide us with conditions for cultural education. In this way, aesthetics undoubtedly acquires high status.

The role of student teachers' educators is to discuss, process and re-signify what students bring and produce for/in life. However, initial education is not often able to discuss and explore itself to the point of causing the other's emancipation and search for autonomy.

Teachers certainly need a theoretical basis to ground their knowledge, better yet, to justify their action (pedagogical practice), because “our action is dependent on our knowledge where there is a theory that supports it; therefore, we must conceive so that they are products of our choice rather than determination” (FENSTERSEIFER, 2009, p. 4).

[...] Knowledge is what remains and allows us to dialogue with the universe of practice, where, depending on how I *look* to that knowledge production, it leads me to a certain kind of understanding. The criterion of knowledge is a reference, i. e., knowledge guides the way I advance pedagogical practice, the way to do it is the way I think (FENSTERSEIFER, 2009, p. 4).

Pedagogical practice must be imbued with knowledge that allows us to validate our knowledge in teaching experience, i. e., to enhance our actions, and much more than that, to reflect on them. In this case, concretely reflecting on the contributions of an aesthetic discussion in the process of PE teachers' education is a major advancement, especially considering the field's strong connection with natural sciences. If moving subjects experience self-realization in different dimensions, learning to perceive the aesthetic dimension is a major achievement. Recognizing it as central for their teaching work, which pedagogically discusses manifestations of the body culture of movement, denotes an essential experience that is manifested as a possibility to qualify their intervention as well as to increase their sensitivity to a human dimension that is essential to teaching in that field.

However, learning or teaching cannot be done through experience only. Recalling Adorno (2012, p. 529), experience alone is not enough because it has to be fed by critical thinking. Taking this reference seriously makes us see that aesthetic experience is not taught or learned only by thinking, but also by a sensitive encounter with the world that allows us to rework our own reading of the world, with aesthetic experience as a core assumption for PE teacher education. The complex challenge we face is to improve this discussion along the educational process itself.

Aesthetic Theory may contribute to teacher education in PE in many ways, especially providing a more sensitive look at education. That look allows the development of the subject's autonomy through re-education of the senses pervaded by philosophical reflection connected to art. That agrees

with Marins (2012, p. 70) when he says that “[...] art supported by philosophy has the power to rescue the individual from society by promoting a connection between senses and reflection”.

Thus, discussing the process of teacher education and Aesthetic Theory is a major challenge and an extremely complex task, especially in the field of PE. Therefore, we assume that it is necessary to envisage education based on the notion of broad education (*Bildung*).

In this case, when we take PE as pedagogical practice that produces different knowledges pervaded by the body culture of movement, we approximate aesthetics as a sensitive possibility for the world, in which rationalized forms cannot reach, for instance, what we feel when performing or appreciating a movement experience.

We can see education as plural knowledge that is built over a subject’s life, i. e., that derived from professional and personal education, from disciplinary, curricular and experiential knowledge that will be “recruited” in pedagogical practice. Recognizing this is recognizing that teacher education is guided not only by instrumental technical rationality, considering that teachers under education may have access to other experiences such as aesthetic experience.

Recognizing the possibilities for aesthetic discussion within PE is an initial move to think teacher education in this area. Thus, according to Adorno (2012, p. 530), to those who “[...] just stay inside, art will not open their eyes; those who remain outside will falsify works of art for lack of affinity”. So the tension between being inside and outside, between strangeness and familiarity, will open doors that should be considered as possibilities for teacher education. In this discussion, aesthetics represents a look to ourselves (body-subject) that allows us to expand our ability to recognize dimensions beyond rationality. The effort is in line with the different and complex human dimensions, for instance, what is learned from the body through sensitive perception of the world.

Adorno helps us to understand art in a social context as well as to question the importance we ascribe to it. He provokes us to reflect on why art is secondary to human education. Therefore, *Adorno’s Aesthetic Theory* is a possibility in teacher education when it criticizes miseducation of the senses, when it understands that it is a possibility of sensitive reeducation through philosophical reflection based on art, as Adorno tells us. Agreeing with him, art and philosophy together enable subjects’ empowerment through knowledge, criticism and reflection, also taking the sensitive dimension as a reference.

Aesthetics thus opens a possibility for reflecting on education in its different dimensions (cultural, political, ethical, etc.) – education of the senses towards critical education. The idea is to enrich teachers’ cultural repertoire as a possibility for them to transcend it during their teaching. That is, education in which we educate sensitivity for recognition.

By being concerned with the ways of training and therefore with education itself, we see possibilities of relations between subject and work, matter and spirit, which will unfold in thinking and being, in feeling and acting. In this case, approximation to aesthetics allows us building new (critical) perspectives for teacher education, a matter that will be addressed more specifically below.

4 TRAINING IN PE: DANCE AS A SPECIAL TOPIC FOR APPROACHES TO AESTHETICS

Aesthetics is for dance what sweetness is for honey (BERTICELLI)⁴.

⁴ In this heading, we use one of the most significant contributions of Professor Ireno Antônio Berticelli, who was a member of the dissertation committee.

When speaking of dance within PE, we seek to reflect on an understanding of dance that questions and goes beyond a purely objective form (SARAIVA-KUNZ, 2003, p. 106). The idea is to stress that its meaning must be included in a sphere that observes issues such as context, time, space and the different theories that constitute it. In this sense, “dance can be understood as another way of being in the world”. Thus, the author invites us to understand this other way of being in the world, discussing aspects of beings' relationship with themselves in non-objective relations between those beings and space, time and expressiveness, therefore highlighting the importance of sensitivity.

When looking at dance studies and their influence on the educational process, we find some problems such as the fact that dance happens as an educational practice that produces meanings and significances for both teachers and body-subjects who dance (in the case of this study, student teachers). Reflecting on dance and its aesthetic possibility in order to understand it as language, art and education creates dialogue based on the sensitivity of the senses of the human “being”. Perceiving its relations with educational practice in the process of initial education in PE is of paramount importance, since dance can be understood as PE content in the teacher education process. Thus, dealing with dance requires philosophically (and educationally) reflecting about it as art, expression and educational practice, which necessarily involves the aesthetic field.

The contributions of aesthetics to the educational field have been growing slowly but significantly because we begin to understand and seek in philosophical reflections spaces for exchanges and answers to many educational actions such as dance. Therefore, thinking dance, education and aesthetics is intertwining reflections that advance towards philosophy, better yet, is to philosophically reflect on humanity and its communication. This triad can promote sensitive experiences that consider human beings in their intimacy with themselves and their group, thus building – both rational and sensitive – knowledge through the expressive power of who one is without ignoring the reality of the world.

According to Kleinubing (2012, p. 176), understanding dance is perceiving it as “[...] education that is able to sensitize us to the beauty of all bodies”, where the process of sensitization of the being allows a critical stance towards reality. Thus, sensitive experiences in dance are directly related to educational practice through the experience of moving oneself, through the awakening of feelings and sensations, through awareness as a new sense of human education.

Importantly, we do not neglect dance and their distinct possibilities of intervention in different contexts, but we stress the need to give it the treatment it deserves as PE language and content that is part of a curriculum and should focus on education as a space for teaching and learning that language.

Starting from this context and from notes about the importance of dance as PE content, we raise some questions: Does dance have objective space in PE courses in PE courses? Are dance's knowledges and socio-historical and educational values recognized by teachers and students? Have universities been focusing on aesthetic and artistic knowledges? How do programs that deal with this knowledge (in theory) organize and develop? How do graduates see their experiences with dance in initial education in PE? These and other questions are of paramount importance to discuss dance in PE, since it must, according to Ugaya (2011, p. 44) “[...] be discussed and rethought so that prejudices and stereotypes that pervade its existence are broken and overcome”.

Here there is a clear need for new studies on the topic, given the complexity of issues arising from it. Thinking this discussion in initial education certainly poses many challenges.

However, initial education in PE can influence teacher's work with dance teaching, i. e. their educational practice. The educational process should take into account that students, in addition to knowing how to dance, should understand and know the reasons for teaching dance (rational dimension). It should also open up possibilities to feel dance as an aesthetic possibility for the human world (aesthetic dimension). Dance is included in the part of the body culture of movement that interests the PE field, and teachers must be prepared to "deal" with it and from it.

In this case, taking dance as a major topic to be related to aesthetics is a significant effort regarding the different possibilities of moving oneself with meaning and significance. But beyond the approach portrayed here, dance is a possible PE content in initial education. That is, the other contents, the other disciplines can – and should – also lead this discussion as long as they recognize meaning and possibility in it. Broadening our understanding of the possibilities of relation with aesthetics can expand our ability to deal with the art of teaching also through the dimension of the sensitive.

In order to discuss and reflect about dance in initial education in PE, we have to understand that the educational process is the main focus for "untying the knots" that students bring with them when they arrive at the university – a historical and cultural background built throughout their lives, something that cannot be forgotten or overlooked by the educational process, but has to be reflected upon, revisited and transformed by education itself. In this way, learning what to teach in dance and how and why to teach it is of paramount importance, but as Ugaya as he tells us (2011, p. 142)

[...] That is not enough. Knowing how to be a teacher takes a lot more than theories, techniques, skills or technology use. In order to become a teacher, one needs to be sensitive: feel, hear, admire, pause, breathe [...] to understand that we live in a world of contradictions, of incompleteness, of infinity and a thousand possibilities. [...] The knowledges taught and learned in any and all educational environments should encourage the construction of new meanings for life and thus new perspectives on the world. New nuances, new reasons, new colors, new desires, new sensitivities [...].

We believe that studying the phenomenon of dance through experimentation of knowing-feeling by *moving oneself* is investing in one's educational potential; it is to approximate ourselves to human-artistic-cultural education. It is to provoke discussions of art and culture beyond walls, books, among others. It is feeling the process as a whole "in one's skin", that is, educating oneself as a teacher through the possibility of being sensitive to things and to oneself. It is to allow dance beyond its border with art, movement, culture, life, education. It is the ability to think, feel, act and reflect on reality through experiences.

Dance in education must be concerned to prepare future teachers for a critical attitude towards reality (and aesthetics becomes a possibility). Here, dance means a process of sensitization of teaching and teachers themselves. It is educating oneself through the criterion of sensitivity pervaded by different experimentations of the sensitive being. In this case, we understand dance as a possibility in initial education to discuss and reflect knowledges through aesthetic experimentation – knowledges that are rational, but also emotional. But, perhaps this PE content, this art, is able to explore what rationality alone cannot. Hopefully, when we cannot describe it, we ascribe more importance to what is not perceived in the work than what is perceived, as stated by Adorno.

According to Kleinubing, dance as aesthetic practice (2009, p. 12-13), "[...] allows materialization of human sensibility, expanding expressive ability and, as an element of the movement culture in the educational context, it promotes the establishment of a critical spirit". With an aesthetic dimension, dance means radical resistance to pseudo-culture, foreseeing the tension resulting from the advancement in the aesthetic dimension in rationalized space and time such as the university.

From this perspective, dance is a human manifestation open to changes and integration of new knowledges based on the experiences and possibilities of each “being”. Therefore, the process of initial education to work with dance in the field of PE can be also seen and experienced as an aesthetic experience that, through critical and reflective reading of the world, can establish meaningful perceptions guided by the criterion of sensitivity, such as educating for oneself and others, pervaded by tensions between subject and object, in contradictions and resistance resulting from experiments and the production of knowledge designed in the educational process, in pedagogical practices, in exchanges and experiences lived as human beings concerned with the process of emancipation, autonomy and elucidation.

5 FINAL REMARKS

The “encounter” with Adorno – and more precisely with his Aesthetic Theory as the main interlocutor of this study – allowed us to realize that critical theory remains “up-to-date” as long as we take it carefully, given its critical-reflexive orientation for understanding human beings themselves and the world.

This dialogue sought reflections that could help us think the process of initial education in PE, supported by the criterion of sensitivity through a different way of being in the world, thus envisaging critical education for autonomy and emancipation of bodies-subjects.

Aesthetic Theory’s Contributions for teacher education in PE can occur in several segments, especially a more sensitive look at education, enabling the development of subjects’ autonomy through re-education of the senses pervaded by philosophical reflection linked to art.

Therefore, the proposal to focus on dance in this discussion is based on understanding it as a possibility that pervades many areas of human knowledge and action, such as education. Aesthetic Theory approximates us to dance in initial education in PE as sharp criticism to miseducation of the senses, while dance can be encourage sensitive re-education through different ways to experience the dance movement and philosophical reflection coupled with art. Art as a possibility for sensitive rehabilitation, that is, education of the senses for art, seems very important as an emancipatory possibility – something essential for initial education.

Initial education in PE guided by the assumptions of Aesthetic Theory can provide human formation that considers humans as authors and actors of the process of education. That is a form of education that is artistic, cultural, personal, professional, among all possible denominations, but that is, above all, education to emancipate bodies-subjects, which occurs in initial education and does not end in it, thus leaving marks that accompany subjects throughout their lives.

Radicalizing this discussion risks taking aesthetics as the world’s core reference, a substitute for rationality, which would promote “aestheticization of the world”, something paradoxical and contradictory in the face of the claims in this study. The idea is not “aestheticizing” education, but rather looking at it considering the sensitive dimension, understanding it as a possibility for the world, as a sensitive and critical reflection present in teachers’ initial education process.

Approximating Adorno’s *Aesthetic Theory*, initial education in PE and dance enables the encounter between different “arts” – an effort that invites us to explore the aesthetic dimension of the human through a sensitive knowledge that envisages a “great work of art” (education) based on educating for critical thinking that promotes emancipation of individuals for/in the world. Thus

we see that dance in initial education in PE is a chance to think about aesthetic issues that support a cultural discussion of and for human education broadly speaking, which critically and reflectively integrates several areas of knowledge, thus allowing the creation of new spectacles on the educational stage through emancipation to transform education, cultural education and the world.

All this is without illusions, because we know education's reality and the current barriers it faces fairly well, which makes us realize the weakness of many of the claims made in this study. Perhaps this work is one more aesthetic attitude that cannot be explained, described or quantified, but it might take only a *step ... a dance!*

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