# 09 - PSICODRAMA AT PHYSICAL EDUCATION SCHOOL

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## 1- INTRODUCTION

The practical one of the dance in the Military College of Salvador (CMS) if bases on diverse epistemologias, between them, the transdisciplinaridade. Conjugated with education for abilities, it was developed with ecopedagógicas and ecoformadoras proposals. Despite the Department of Education and Pesquisa Preparatório Assistencial (DEPA), agency that monitorial the twelve military colleges in Brazil, forming the System Military College of Brazil (SCMB), does not incorporate this practical dialógica, it became a landmark since 2005, after the coordinator of scenic activities to have concluded specializations that they perpassam for the education to transdisciplinar, pedagogical letramento, psicodrama, ludicidade and creative management of people. (SILVA PINTO, 2011) Thus, much before the DEPA if endorsing in the model `Ensino for Abilities', fact occurred in 2011, this process came being structuralized e, ahead of the gotten positive answers in the works on corporal expression and creativity, we perceive that some goals of the DEPA had been reached. One of them says respect to the development of potentialities (PRODEP), for having been mapeada the difficulty that the learning presented in creative corporal works for the abrangência of practical esportivas and condicionantes that the Section of Educação Física (SEF) looks for to keep, exactly with all the efforts in favor of the one practical most creative one. For such considerações, the insertion of psicodrama was an efficient alternative, taking in consideration the context and the preservation of the identitária matrix, landmark of the moreniana workmanship.

It has some decades, Muska Mosston, as well as Pierre Weil (1990; 1993) they had underlined the importance of psicodrama, the interdisciplinaridade, the transdisciplinaridade, contributing for the ideas of Maria Romaña (ROMAÑA, 1996), propayer of psicodrama pedagogical in Brazil, considered an efficient didactic resource. Applied, not only in the scenic arts, but in all you discipline them of any educational institution, includes activities physical of any nature. In the CMS, the proposal was received by the narrow correlation with all practical the corporal ones, facilitating, also, the avaliativo process in the motor field. Mapeando the social relations from the elective lessons of dance, in the years of 2012 up to 2014, we perceive, effectively, that it has differences between the components of each group. Therefore, this article, of small dimension for the exploration of the subject, has as base authors consecrated in the field of psicodrama, ecoformação and transdisciplinaridade, mainly as Jacob Levy Moreno and Edgar Morin, favoring the transaction of its concepts in Basic Ensino.

## 2 -THE PSICODRAMA AS ALTERNATIVE TRANSDISCIPLINAR

In a pertaining to school environment, some abilities are salient as essential for the life, however, the expressivas capacities, of understanding, argument lined up the espontaneidade, creativity and sensitivity, are, in fact, essentials to face daily repleto of indecifráveis vieses, many times, composites of symbolic messages where the answers are all that we want to get. However, without practical the necessary one to recognize them, the work if becomes in goes. The speech on abilities, in many cases, if approached of what it is understood for competitiveness. However, by the way, she is necessary that we understand that everything that we make requires limits and that, in certain situations, the competition in it makes them to grow, that rivalries and agreements in take them to earn or to lose, phenomenon that part of the life of all is, but is necessary, however, to consider other facts that, of parallel form, in make them to acquire knowledge that, we will sairmos in all the situations well that the life in presents, the development of certain abilities is a word of order. This form to think finds endorsement in the speeches of traditional educators and contemporaries.

We know that each person has a paper to play, and this way to perceive the individuality of each one was perceived by Jacob Levy Moreno. If we will be equal before the law, we are equal as people, thus the famous psychiatrist thought whom if she inspired in the theater to create its theories on the development of the espontaneidade, creativity and sensitivity. (BROWN, 2008) the psicodramatistas, after Brown, had intensified this speech that supports practical the corporal ones, in wide specter. The students, mainly of 6º year of Basic Ensino, experienciam these techniques that if constitute of four basic stages: inespecífico heating, specific heating, development of a subject emergent or suggested by them and the sharing.

The experiences enveredadas in `aqui-e-agora', register interesting moments that are catalogued and published in text form or of choreographies that, later, congregated in one only speech, become cash the work to interdisciplinar, comumente employed since 2000, and shown in different soteropolitanos theaters showing the learning capacity to make analogies: `Seven lives and a destination', `the day of the Eliseu slave', `Papa, I love you very, much exactly! ', `… to the shade of a cajueiro', in 2012 `the threshed cat and the swallow sinhá' had become an important one to make pedagogical that it gave edge so that, in 2013, `soldadinho of lead looks its dancer in the CMS', `could give to ticket to the final work of 2014 the soldier and the dancer', all perpassando for psicodrama moreniano.

In the current year, the fascinating world of `make-of-counts' if it branched off in myths, legends, fábulas, presented scientific and literary texts with boardings that go beyond the philosophical and/or conceptual tessituras to the práxis, in one to go and to come of the art and science, compromised with knowing ecoformativo. To tack these facts, the learning, already experienced in verbal presentations, they had become painelistas in international congresses that deal with the environment, the example of IV and the V International Symposium on Conscience, moment where they enchant the public with `to know and to make' that they go of the research to the art, englobando made in the dance, the plastic arts and the physical education, using the circus arts and the Japanese and Chinese martial arts. Valley to stand out that, in terms of cocriativas and playful experiences, they enveredaram for psicodrama to be able to live deeply one practical one, than more pedagogical, composing actions that perpassam for the education to transdisciplinar e, therefore, polilógica, inclusive, playful, spontaneous, creative ecossistêmica, that it takes care of to the development and formation human being and promotes the practical one of the multiletramento in favor of an education for abilities. What these experiences have to see with practical of the Physical Education and psicodrama? This is a current question made by professors and learning whose reply already it meets incorporated for the practical one of the transdisciplinaridade that incorporates the hologrma that enters in scene and plays with a teams formed for every year

pertaining to school learning of e, as a magician pass, the possible relations, of harmonic form, goes forming incommensurable nets of thoughts and action.

The interface motor dance-education if interrelacionam e, entailed to the scenic arts and the martial arts, propeller proposals of reading habits also become, in one to make pedagogical entailed to the diverse actions of the existing sections of education in the establishment, despite the professors, in its majority, are not in accord with this type of work. This in the force to be cautious, hugging, intensely, only some areas of the knowledge that if become frequent allied, such as: `Code, languages and its Technologies', enclosing only the 6 the Portuguese Language of year; the bosom Environment and some activities in disciplines of Modern Foreign Language: English and Spaniard.

In the majority of the institutions of the SCMB, the education of the arts still it is instrucional while in the physical education the predominant esportivização, is not different. The learning receive orientation to execute some activities, and, liking or not, they go executing its way. Except for some more adept professors, the activities are executed harmonic. Here it is one of the causes that take the learning if to move away from the activities interdisciplinares. In the internal activities of dance, we arrive to offer similar moments, however, in the majority of the lessons the learning if it holds as primordial craftsman and the activities perpassam, for different areas of the knowledge. In it is not enough them to take as base the National Curricular Parameters (PCNs). Thematic the emergent ones brought for the daily one also are received and involve occult or explicit desires. We perceive, also, that, when dealing with the young, the corporeidade is a phenomenon that must take care of to all the dimensions of the resume, if not withholding only in the techniques used in the Physical Education, Circus Dance, Theater, Arts and Martial Arts. For this Psychology, the Philosophy, Literature, Sociology is introduced in the plans of execution of the activities to redimensionar the cocriativos scenic facts. Therefore, each presented argument is rank, in brief lines, a context where if it can develop the basic abilities so that the young of the informatizada age possesss a more active philosophy, this is equivalent to say that, to know what in fact it is preconception, for example, demands to live deeply facts that can be related to the concepts apprehended in the daily one of each one. Thus, the development of bonds really can occur more than because it touches, close, sensetizing the learning for the current fact, and, in this manner, it extends the objectives of the activities that they invest in the socialization.

When using psicodrama we also extend the learning conscience and the development of espontaneidade-creativity-sensitivity as Brown (1985) it idealized. Thus we take the learning to understand that the sport and all motor action are present in all the professions, and, despite it has read and understood all the contents of its formation, despite he makes use of one arcabouço instrumental necessary for determined task, will be impossible to recognize it with authority the sufficient to exert it if, in the practical one, what it confers its diploma is not capable to use, with clarity, at the opportune moments. We would question then, something similar in the field of the Physical Education where many educators if abide only by an only sport. Instead of the learning to usufruct of a gamma of corporal possibilities, the educator, making use of spirit to work with an only sport, offers it the pupils to it as an only possibility of corporal work. He would be this competent professor? Which abilities these professionals would have to develop the global knowledge Would make the same questions for the learning if this dominated an only sport in all its life. We would also question which the function of this activity for the development of the being, if fits it a restricted universe of `to know and to make'?

**3 - APPLICATIONS OF THE PEDAGOGICAL PSICODRAMA IN THE CORPORAL ACTIVITIES OF THE MILITARY COLLEGE OF SALVADOR**

Coming back to the question of the development of the being citizen, the ability, as she is on to the development and affirmation of values, it must be entailed to the compatible valorativo speech with the educational ends. We reiterate that a person is competent in its domínios of knowledge, if to become ample the ability that defines it and will be capable to abstract the context of the action imagining new situations, in not yet existing contexts. We can consider that the motor activities, either in the dance or in the esportivo or gímnico context they would have to be structuralized from different social, cultural and pedagogical questionings. In this manner seem-in the important one to analyze the data collected for the moreniano bias for its narrow relation with the vision to transdisciplinar that it is incased perfectly in a holistic rhetoric. Thus, the dance, in the CMS, is diacrônica and foresees a development continuous of the dialogicidade, happened of the interactions formed for different bonds enaltecedores of the required processes of subjetivação not only in the educational institution, but in the life.

Without the shadow of a doubt, the more the bodies if condition, more difficult are to isentar them of a gestual standard. The release of the spontaneous-creative-sensible being requires `to empty xícaras', as the Chinese legend pronounces. In relation to the process of scenic and/or choreographic construction, if always it was made of joint form, we could keep a focus that if constitutes in processes of relationary development. For this we develop questions that go beyond the corporal research. This requires complex spirit as propagates in diverse articles presented in national and international events.

In the diverse CMS subjects are worked to prepare the citizen, with intention to take it to exert it, fully, the citizenship. Therefore, the proposal that if presents is satisfied when in conjunction with the institucional intentions of the being citizen when learning to live, to coexist, to say yes and not at the opportune moments. It is to get adequate answers to the excited questions of convenient and creative form. Ahead of this picture, some arguments had been necessary that could sensetize the faculty and learning so that these methods or forms to treat the corporal art, were used to advantage. These are points to be argued that they attempt against for the existence of practical that they involve, not only the integration to know, but that they give edge to advance itself in the routine activities of the college that if become sources of dramatical enrichment that the pupils, many times, present in the scripts of infantile, infanto-youthful and youthful parts privileging the transdisciplinaridade as extension of the proper works interdisciplinares instituted by DECEx/DEPA.

For one it programs so argued in this establishment how much to the ethics of the tolerance, psicodrama makes compatible the crucial differences that if present in the military institutions, since the ones of sexual, ethnic, sociocultural order, until the ritualizadas ones in the proper institution conjugated in expositions dramatical and fomented by the art-education workshops. As it emphasizes I water (1998, P. 49) “it is practically impossible to deny the individual differences between the one citizens determined culture, as well as the variability of the individuals of different cultural groups”. For the sofistas, for example, something was ethical or not ethical in function of the judgment that legitimized some reasons presented for one given question. If a collective one decides what it has or not value, “this means that nothing valley for what it is in same itself, and yes for its value before the man, seen as to be social”. (MAZZOTTI; OLIVEIRA, 2002, P. 77) Therefore, the dance in a military enclosure, for explicitadas reasons, still is relatively accepted in fact and of right, when it makes look like to be valid, as in the shades of Platão, when it serves to the formation of the citizen. To glimpse another way of if working the body an adjusted speech is necessary more, more exempts, not extremely untied. In this point it is that we can evaluate the degree of satisfaction in the job of the ludicidade, of the transdisciplinaridade and add, still, the practical morenianas as important elements for this construto of a dance dived in the ludicidade, a time that Jacob Levy Moreno (1887-1975), its creator, fought espontaneísmo in favor of a solidary and

socioeducativa education.

Alvaro Hypólito and Luis Gandin (2000 apud MAZZOTTI; OLIVEIRA, 2002, P. 77), indicate that the education is a track with two ways, with diverse compatible and exculpatory flows. In this direction, the entrances and exits of you command of the CMS give edge so that it has differentiated values as this flow, has accepted or it rejects methods/methodologies, contents and/or you discipline. It is necessary that if it thinks how much it is important to evaluate what in fact it is being fact, as, why, so that, who and to designate the continuity of the process, mainly when these, of certain form, are giving certain. E is therefore that to circunstancializar the dance it is an action that urges since that it is an instrument to transdisciplinar e, therefore, playful, ecopedagógico.

Psicodrama pedagogical would be a good artifice to guarantee this state of ludicidade. A time that the moreniana technique, experienciada in the School of Complementary Formation of the Army (EsFCEx), presented, also, resulted satisfactory for the official futures, sends regards that this process continues to be worked, in leases, associated the practical ones of ludicidade so that all can recognize what it approaches psicodrama of `to be playful', spontaneous, creative and sensible, despite military. As one technique that takes care of to the treatment of the bonds and social papers, it if becomes an instrument of much utility, mainly in a space where the student staff suffers constantly with the discontinuity processes, as we allude, on account of the continuous transferences. If many civilians a military establishment leads to a false scale of values, as it clarifies Krishnamurti (1953, P. 68), happened of the submission to the authority and the nationalism that is the father of the war, then that it is shown as the dance can show its utility for that still, its learning, believe what it makes, for because make, as it even makes, so that and for who it makes, for proper itself. This is self-knowledge. E the self-knowledge is an element that was introduced same in the military spaces where each autoavalia component if and can predict what each one understands for construto corporal that it is living deeply - its proper body.

In accordance with Morin (2000), must be left of the perspective of that the relation between culture, diversity and development are important to give sensible more what he is being treated. For this, to imagine a proposal in the CMS that is `that is that', is a form of if working one intercultural politics that, normally, is presented diametrical opposing, with diversified contents. This wants to say that if it does not intend to place a proposal where the art either an only example to be followed in the institution, but one form of sharing to know in all you discipline them and that also it inserts the art of representative form, either in the section and or section where the dance is, currently. Also for development politics, the interculturalidade, must be seen by new and old angles, since everything makes the difference, and this take in account the necessities of the choices of each one. In `sacred enclosure', diverse techniques and personal experiences go if presenting, minute by minute. However, to take for palco a work where these differences visibly are printed is another form to consider the art as a desencadeamento of truily correct politics. This is a landmark that Salvato (2008, P. 76) it presents, in relation to the human development and diversity: equity, sustentabilidade, productivity and emponderamento, what it places all the pupils in a situation of equality of chances, what also leads to the sustentabilidade of the project, therefore all are felt in a igualitária condition to follow, in favor of the mutual evolution.

If a style of dance or esportiva technique is not reached, the pupil can use another one, plus another one, and another one, until creating, quiçá, a proper form. E thus, its articidade if discloses in all its fullness and naturalness. This means, also, to explore the art in all its diversity, of form highly also, what it causes production, on a large scale. Thus, that one that if feels motivated to create, obtains to produce, each time, more small e great works, all, however, significant. This power given to the pupils, extends its capacity to feel, what it means to get conditions of choices. This is democracy, that represents, in the end of the accounts, human development. Such representations decentralize an extreme domain of the professor and delegate, to each one, new forms to act.

**FINAL CONSIDERATIONS**

In accordance with what it was discoursed, indicate some alternatives after inquiry on `to know and to make' with the cited didactic instrument narrowing the relation to the activities of other areas of study in the psicodramáticas workshops. Identified and analyzed these differences that seem to be basic to initiate the school year, it would be interesting more appropriately to detach the pertinent cultures to the different contexts and learning origins so that the student staff could coexist and interact, with the collective one. It is glimpsed, thus, the possibility of if to have a quality, a little better, especially in the field of the dance, when if it subjects the group the uncommon experiences for the learning that can verify how much or any another activity starts to have sensible more for all. If the insertion of psicodrama offered an opportune moment where the motor activities had started to have more direction, the more profícua its use for the learning of these activities, more will firm the learnings of `inside for is' of the student staff. One expects that the process can be a way to lead the human being to the freedom, to a dialógico process, without being tendencioso, without manipulations and that new routes assist to construct the one practical most coherent one with the principles that have generated this valorativa form to perceive it as important pedagogical instrument, making possible the right of if expressing with full freedom.

The recommendation so that the study it continues to be developed has diverse reasons of being. One of them is the acurada form more of given treatment that deserves a bigger attention. Equally she is necessary to open space for the fluidity to seem enters the members of the searched institution, the agency where the researcher is tied and the professional experiences of the researcher in the institution. With the field of the extended motor action, beyond the popular culture, musicalizadas and coadunadas activities with the diverse areas of the knowledge will satisfy the necessities collective of all establishment, a time that, independent of these actions, activities you go off in the esportivo field are also recognized as important in the daily learning. Remembering that psicodrama also assists to the diverse techniques used in the activities in I lease, is registered, the necessity of if to perceive that the conditioning must walk of parallel form with the unusual one, with the elements surprises that will be able to appear during the onslaughts of the activities, they are of training or 0ccasional tasks. Oportunizar a time for a sensible listening who can give to outflow to the espontaneidade and creativity, beyond sensitivity is the recommendation that if makes in this article is another recommendation that if makes necessary.

As high point of the constitution human being, one perceives that, equally, the relevancy and adequacy of psicodrama in the motor activities. Thus it is proved that it has a reason of being for its applicability in the motor speech, of including form. In this way, the reply to the questioning it article that inquires which would be the utility of psicodrama in this specific area of knowledge, has as reply that, certainly, psicodrama is a propitious instrument for the practical motor contemporaries, in the same way that the esportivas activities, saw training, are praiseworthy to extend the corporal speech. We certify to be enriquecedora its insertion, what it would favor the context of the pertinent contents to the area, as well as, would favor the speech corporal of the dance, the too much activities of the popular culture, extending the development of the corporal expression, one of the beddings richest of its summaries, having as base the espontaneidade, creativity and sensitivity. Of this form, one suggests that it would have to be experienciado before any learning of dramatical or esportivas techniques. Therefore, the study was justified, becoming it pertinent and adjusted by understanding that the occured dramatizações in the psicodramáticas workshops must be

composed for practical that they move the being in the direction to extract the subjects of its internalizado world extending the motor field. Ademais, being about the human development, any methodology that it invests in a dialógica relation, that extracts subjects of its internalizado world, become deserving of a special attention. Sensitivity, espontaneidade and creativity are constituent necessary to the process of survival of the human being. Thus, one gives credit, that it is in this order that the vicissitudes of any nature are exceeded.

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**PSICODRAMA AT PHYSICAL EDUCATION SCHOOL**

**ABSTRACT**

This article, based on a bibliographical study, consists of theoretical analysis and experience reports related to the applicability of socio-educational psychodramatic practice in dance and theater workshops at Colégio Militar de Salvador (CMS). The extracurricular activities happened from 2009 to 2014 during the afternoon shift. They were essential for the development of spontaneity, creativity, sensibility, besides using the ludic, inter, and transdisciplinary practices to enable the performing arts in the citizenship, dialogical and ecology practices. These aspects, all together, increase the student perception on his/her own bodies as well as the need to enhance their cultural traits and to develop their psychosocial roles. The Edgar Morin framework was chosen because of the transdisciplinarity concepts, associated with motor practice in order to reinforce the holistic rhetoric in the contemporary human body reading. The dance at CMS has diachronic and dialogical dimensions, and draws attention to the pedagogical psychodrama, which involves the image constructions that favor the external feelings and truths that happen in everyday social lives. Once the physical conditioning does not enable the body expression, it is necessary to create some physical activity room to release the body to experience some situations so that the bonds can be both strengthened and facilitated. Thus, the Edgar Morin practices are considered the right agents that contribute to develop the emotional competences presented in the contemporary education. Therefore, dance is understood as a fundamental part in the process of knowledge construction, both enabling the literacy, the eco-pedagogy and exchanging unequal contents on creativity constructions.

**KEYWORDS:** Psychodrama. Physical education school

**PSICODRAMA DANS L'ÉDUCATION PHYSIQUE SCOLAIRE**

**RÉSUMÉ**

Cet article, de nature bibliographique, se présente mange de l'essai théorique et de l'histoire d'expériences sur l'applicabilité des pratiques psicodramáticas socioeducacionais dans le contexte des ateliers de dança-teatro le Collège Militaire de Salvador (CMS), réalisées dans la période de 2009 à 2014 dans le contexte des leçons électives produites dans le tour vespéral. À la description comme cette pratique c'est essentiel pour le développement de espontaneidade-criatividade-sensibilidade, en signalant l'utilisation de pratiques cocriativas et ludiques, inter et trandisciplinares, se facilite accord de cette action comme attachée aux arts scéniques en viabilisant l'exercice de la citoyenneté, la dialogia et l'écologie. Ces aspects, de forme conjuguée, élargissent la perception qui apprend sur leurs propres corps, ainsi que la nécessité de se valorisera les traces culturelles de la communauté estudiantine, eues comme une possibilité pour le développement de vous mangiez des sociopsicossociais. Le référentiel moreniano a été choisi parce que se croit que, réglés dans transdisciplinaridade, et, une fois associés aux pratiques motrices, renforcent la retória holistique, propre pour la lecture hodierna de corps. Comme la danse dans CMS est perçue mange diacrônica et dialógica, appelle l'attention pour faire pédagogique psicodramático qui lui prévoit la construction d'images, que, mises dans séquence, favorisent l'externalização de sentiments et les vérités que le quotidien social réprime. Vu que le conditionnement physique ne facilite pas l'expression corporelle, il faut de créer de l'espace dans les activités physiques pour libérer le corps pour que le même experiencie situations où la fortification de liens puisse aussi être facilitée. À l'examen que les pratiques morenianas sont agents propices pour cela, il se croit qu'elles contribueront au développement, aussi, de compétences facilitadoras des relations affectives, ainsi que d'autres intentions que l'éducation hodierna exige. Ainsi, la danse, perçue je mange partie fondamentale de la procédure de construction de la connaissance, viabilise, aussi, la letramento, l'ecopedagogia, en échangeant contenus dissemblables dans les constructions cocriativas.

**MOTS-CLÉS:** psicodrama; l'éducation physique scolaire

**PSICODRAMA EN REFERENTE A LA EDUCACIÓN FÍSICA DE LA ESCUELA**

**RESUMEN**

Este artículo, de la naturaleza bibliográfica, se presenta como análisis e historia teóricos de experiencias en la aplicabilidad de los psicodramáticas prácticos de los socioeducacionais en el alcance de los talleres del bailar-teatro en la universidad militar del Salvador (CMS), llevada a través en el período de 2009 el 2014 en el contexto de las lecciones electivas ocurridas en la vuelta del vespertine. Al describir como este práctico él es esencial para el desarrollo de la espontaneidade-

creatividad-sensibilidad, señalando el uso de cocriativas prácticos y juguetón, inter y de trandisciplinares, el acuerdo de esta acción se facilita como atado con los artes escénicos haciendo posibles el ejercicio de la ciudadanía, del dialogia y de la ecología. Estos aspectos, de la forma conjugada, amplían la opinión que aprende en sus cuerpos apropiados, así como la necesidad de si valoran los rastros culturales de la comunidad del estudantil, tenían como posibilidad del desarrollo de los papeles de los sociopsicossociais. El moreniano referencial fue elegido porque el hodierna del cuerpo se da el crédito que, los pautados en el transdisciplinaridade, y, una época asocia al motor práctico, consolida el retória holístico, apropiado para la lectura. Mientras que la danza en el CMS se percibe como diacrônica y dialógica, llama la atención para hacer el psicodramático pedagógico que preve la construcción a ella de las imágenes, que, ece de pescados en sequência, favorece el externalização de sensaciones y de las verdades que el diario el social refrena. Una época que el condicionamiento de la comprobación no facilita la expresión corporal, es necesaria crear el espacio en las actividades físicas para liberar el cuerpo iguales de modo que las situaciones del experiencie donde el fortalecimento de enlaces puede también ser facilitado. Al considerar que los morenianas prácticos son agentes propicios para tales, se da el crédito que contribuirán para el desarrollo, también, de las capacidades de los facilitadoras de las relaciones afectivas, así como de otras intenciones que el hodierna de la educación requiere. Así, la danza, percibida como parte básica del proceso de la construcción del conocimiento, hace posible, también, el letramento, el ecopedagogia, intercambiando contenido entra apagado en las construcciones de los cocriativas.

**PALABRA CLAVES:** psicodrama; la educación física de la escuela

**PSICODRAMA NA EDUCAÇÃO FÍSICA ESCOLAR**

**RESUMO**

Este artigo, de natureza bibliográfica, apresenta-se como ensaio teórico e relato de experiências sobre a aplicabilidade das práticas psicodramáticas socioeducacionais no âmbito das oficinas de dança-teatro no Colégio Militar de Salvador (CMS), realizadas no período de 2009 a 2014 no contexto das aulas eletivas ocorridas no turno vespertino. Ao descrever como essa prática é essencial para o desenvolvimento da espontaneidade-criatividade-sensibilidade, sinalizando a utilização de práticas cocriativas e lúdicas, inter e trandisciplinares, facilita-se entendimento desta ação como vinculada às artes cênicas viabilizando o exercício da cidadania, dialogia e ecologia. Esses aspectos, de forma conjugada, ampliam a percepção discente sobre seus próprios corpos, bem como a necessidade de se valorizar os traços culturais da comunidade estudantil, tidas como uma possibilidade para o desenvolvimento de papeis sociopsicossociais. O referencial moreniano foi escolhido porque acredita-se que, pautados na transdisciplinaridade, e, uma vez associados às práticas motoras, reforçam a retória holística, própria para a leitura hodierna de corpo. Como a dança no CMS é percebida como diacrônica e dialógica, chama a atenção para o fazer pedagógico psicodramático que prevê a construção de imagens, que, postas em sequência, favorecem a externalização de sentimentos e verdades que o cotidiano social reprime. Uma vez que o condicionamento físico não facilita a expressão corporal, é preciso criar espaço nas atividades físicas para libertar o corpo para que o mesmo experiencie situações em que o fortalecimento de vínculos possam também ser facilitados. Ao considerar que as práticas morenianas são agentes propícios para tal, acredita-se que elas contribuirão para o desenvolvimento, também, de competências facilitadoras das relações afetivas, bem como de outros propósitos que a educação hodierna requer. Assim, a dança, percebida como parte fundamental do processo de construção do conhecimento, viabiliza, também, o letramento, a ecopedagogia, intercambiando conteúdos díspares nas construções cocriativas.

**PALAVRAS-CHAVE:** psicodrama; educação física escolar.