74 - DANCE THERAPY-METHOD MARIA FUX CONTRIBUTIONS IN THE LIFE OF MODERN WOMAN

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Abstract

This article refers to the work on stage in dance therapy - method Maria Fux, whose objective is to pay attention to the impact of dance therapy practices and whether they can already be observed in the short term the life of the modern woman. Was given by choice, adaptation and application of slogans stimulus that State network of teachers from Curitiba / PR, vivenciassem in their bodies the effects of this practice which consists of a self resource, which benefits focuses on allowing the individual find the real causes of their difficulties, thus enabling the act in order to transform them, a contributing factor to the development of self-esteem, so necessary for the good life.

Keywords: Dance Therapy - Method Maria Fux, Modern Woman, Self, Self-Esteem.

INTRODUCTION

It is known that the life of the modern woman is not easy. Many chores, double and sometimes triple journey to work, school and home to care. It is not hard to find these stressed, distressed, anxious, and completely unrelated to their bodies "In the battle of the body against the world, the senses are suffering, and we started to feel very little of what we play, we hear very little of what we hear, the see very little of what we look "(BOAL, p. 89, 2005).

Intending to address this body need, sometimes there is a disturbance in the true meaning of the word - be alert, for your body - And many spend hours of your day in bodybuilding academies in order to, shape up will standards imposed by the media and society. They think so are paying attention and taking care of bodily health. What does not cease to be a fact, but the term - be alert, for your body - here has a much deeper meaning. It is to understand what this means to you, what are the real needs and this particular temple called Body.

That said, some questions arise: How to pay attention to each other deeply and sensitively on this turbulent scenario? How to be perceived as a body? How truly feel this? How to account for all obligations imposed by the day and still be perceived in the depths of your being?

This article is to show that dance therapy has answers to these questions. And with that, it is an excellent channel to vent these intellectual and bodily needs. Because it is a method that exercises the mind and body together. Corresponds free dance movements, without having to worry about perfection of the movements but the spontaneous release of these (Faverzani, 2015). That is, focuses on the feeling of movement, to free them, perceiving body is speaking naturally and intimately connected with your inner being.

Thus, it is well suited for internal recovery and consequently development of self-esteem. Since you can not enjoy what you do not know. "The awareness and self-discovery aroused in dance therapy, cause the individual to awaken not perceived possibilities, creating a new look at yourself" (Faverzani, P.08, 2015).

This is because a democratic activity can be performed by all persons, including those with pathologies. That said, it is common in the same class people with very different disorders, or even without, besides, young and old in the same time and performing the same activity.

This article has as main objective to deepen in assessments of different body languages. The function of this is actually to pay attention to the impact of dance therapy practices and whether they can already be observed in the short term the life of the modern woman. More specifically, a 52 year old, without children and teacher who live and feel all the advantages and drawbacks of this life in their day to day.

1. THE BODY

1.1 Body and Disposal

Think the body as an intelligent entity is aware of his own intelligence, because after all, we are one body. There is no way to separate the body of the subject is all one. When the body suffers, the subject also suffers; when you want, the second also want; when shivers, one feels this cold and so on (MARETZKI, 2010). However, it is common to encounter people completely unrelated to their bodies. What transforms into an achievement understanding of autonomous beings and voluntary intelligences as they are. When the senses can be expressed, valued and aware, we have more chances to live the meetings of minds and therefore achieve greater balance in the functions and activities of these two levels (MARETZKI, 2010). Or: "To be happy, to have power, that is - to assume and exercise their own power, power over life and about his own life - one must first have body consciousness" (Bertherat, 1976, p. 173)

To live fully we need to consider it as the first and primary place of our life "Body our only true property" (Morozowicz, 1996, p. 21). So dwell first of all on himself. Feeling good in this, and develop their own sensations of the same (Bertherat, 1976).

"Any disturbance of the ability to fully feel the body itself erodes confidence in itself and the unity of the body feeling," observed (Bertherat, 1976, p. 101 cited Wilhelm Reich).

The dance therapy to work the emotions, through stimulus / various slogans, eventually awaken in its practitioners this body awareness, because they start to feel the movements themselves at the time of execution. The culminating by take them from this state of body disposal "... it is possible and essential feel in our body, who we are, what we are. Let us first of all body. We finally body. We "(BERTHRAT 1976, p.197).

1.1.2 Body and Movement

Since the entrance to the formal social life, ie school start, the individual is discouraged spontaneity. The order is to be quiet, almost motionless in his chair. Your body and your need to drive are renegades often.

"Undoubtedly speak of a contemporary dance because knowledge or aesthetic formation of the current child through a coded and decanting classical education after 300 years can not give them a way of creation, only a technicality full of physical challenges that restrict and Danam your mental, emotional and physical world (Fux, 1983, p. 23, 1983).

After this finding, it is natural and frequent in adulthood be observed dance moves inhibited and blocked. Buried for excuses like: do not take way, to have two left feet, or worse, not be dancing guy thing. "Adults come with its own stance: they come with sedentary lives, rigid prejudices, mental health problems and nostalgia of a bygone youth aspiring to move" (FUX 1983, p.93).

The expression and creation on the body level are unique to the human being, our body was made to move. Were not so, we would not have movable joints, flexible muscles, among other features. Whatever the cultural level or physical condition, the move is an imperative or rather, the communicating through movement is inert to man.

Feelings come through actions on a daily basis, such as skipping to play or open his arms in a gesture of greeting. All movements are symptomatic feelings, ie, are the materialization of emotions. Make this direct link between movement and feeling is look at them as one. Thus it is correct to say that "the movement is not attached to feeling like an afterthought or a predetermined structure, but becomes part of the feeling itself" (Faverzani, 2015, p. 14).

"The movement takes place to maintain and update the way, to make the matter does not deteriorate so that it maintains its integrity. Every form of life is maintained by the continuous exercise of the movement "(Faverzani, 2015, p. 31).

The body harmony and balance is when this is in a state of motion. the realization of this statement is easy. Just watch people with low volume of physical activities and consequently have pictures of pain without a specific cause, by adopting a routine of physical activity, the most varied as dance, walking, running, etc. since that day, have reported significant improvement in cases of earlier complaints. "Everything in our life is movement. Nothing is static and which remains without change, without use or without proper operation ends by deteriorate and atrophy "(Faverzani, 2015, p. 34). Or: "Everything can be danced and understood, without age limits, for the body, for an ancient reason, always had the need to communicate through movement" (FUX 1983, p.46).

2. DANCE OR DANCE THERAPY

«The dance and dance therapy are forms of non-verbal languages that allow an opening for affection, sensitivity, creativity, spontaneity and communication" (Faverzani, 2015, p. 29). Seen this way, both appear not differ much from one another. But we tease out better each and after draw conclusions.

The act of dancing when, for fun, is naturally therapeutic. However, without proper guidance, the benefits of this activity become passengers and do not bring any kind of reflection after practice.

Another form of the dance to be present in people's lives is the professional, customarily the same is adorned with movements that cause delight in those who watch, so commonly harnessed to the same aesthetic purpose. Moreover divided into types and genres. Quite briefly, cite a few: The to dance in pairs, classified as Ballroom Dancing, example: Zouk, Samba Gafieira, Salsa, Bachata, etc. not to mention the urban spoken as Street Dance and Hip-Hop. We still have to do the classic, coming directly from the line ballet, as the Classical Ballet, Modern Dance and Contemporary. There are also folk, Ethnic and Regional, whose aim is to maintain traditions and portray historical period, and identify customs and characteristics of the people to which it originated. We still practiced in the rhythms classes in gyms, these intent of the class is to follow a moving model, which in this case is the teacher. The practice is based on the engine point, ie, weight loss, physical fitness and health. If you also are present the Erotic dances like Striptease or religious, practiced by Indians; some evangelical churches; or the spread in afros rituals. "In dance there is an audience that will watch the show and charge a technical dancer performance, body and scenic" (Faverzani, 2015, p. 38). As can be seen in all the approaches previously mentioned the focus of the action is determined by external agents who dance, or dance is in principal to someone outside the subject of the practice.

Already in dance therapy who dance do for you "dance therapy, requirements such as the feeling of the dancer, delivery and the pursuit of perfection are not charged. He needs to dance from the inside out and not from the outside in "(Faverzani, 2015, p. 38). There is a charge regarding the aesthetics of movement, there is a concern, yes, but it is in these movements truly reflect what is going on inside that performs the action. Therefore, dance and dance therapy differ regarding the intention of the practice.

3. DANCE THERAPY - METHOD MARÍA FUX

If we make an analogy with oral language, we can say that just as words are made of letters, the movements are made up of elements and as the prayers are composed of words, dance phrases are composed of movements (Faverzani, 2015).

A therapy that uses body movements and dance in a psychic integration. So you can define dance therapy. Works body image of the individual as a whole, considering the feeling as a motivator, mind as an organizer and the body as a reflection of different emotions and sensations (Faverzani, 2015). That is, works the human being as a whole, taking into account all the complexity that compose it, to seek balance and internal and external harmony of it. It does this through slogans / stimuli that aims to express the movement, taking advantage for that elements such as body work, emotion, music and silence.

Surge Dance encounter with psychology. That is, the use of dance and movement in a therapeutic process. Or, it aims to increase the awareness of individuals about themselves in order to promote emotional integration, physical and social this.

It is a self resource, which benefits focuses on allowing the individual to find the real causes of their difficulties, thus enabling the act in order to transform them (Faverzani, 2015). "Like any psychotherapy is a path toward health and personal growth, with the particularity that the path will be covered mainly through movement" (Faverzani, 2015, p. 07). What makes this quite appropriate approach, because it brings is not always internally is possible to put into words.

In this approach to work, basic elements of dance are used free of strict technical and formatted movements. Therefore, there is no standard drive. What makes each experiences something unique, even when repeating consigns/stimulus, given that it comes to impromptu dance and this is governed by the feeling of the moment. That is, the second is who dictates to the body like jogging at the time of action. Even if the development of the subject is stagnating for a while, no dancing is just like that of the previous improvisation. With this, every experience tended to bring out deep questions in practitioners.

It assumes that the motion patterns reflect patterns of thoughts and emotions, and thus the body motion can lead to psychological changes. There is a clear relationship between who we are and how we move (Faverzani, 2015, p.07).

The body is a communication channel, it all people reflect their subjectivity, their ideas, their difficulties and blockages. And this is independent of the will and consciousness of the subject, in fact the main form of this communication is to happen

unconsciously and more that there is no attempt terms domain at the time that this communication takes place. What can be is at best develop an accurate perception of the messages sent. So if the body means he simply says.

Having said that, notes that there dance therapy in the awareness that there is no separation between cognitive and physical aspects, or, one is for another. Which is to say that they are directly linked.

The therapeutic route through dance makes the person is the author's own choreography, that is, allows the subject a chance to awaken and develop the bodily autonomy. Autonomy that is repeated and reflected in other walks of life. This work of giving visibility to the person carries within it takes some time for some more than others, but always requires time of dedication, because often such content is confusing and invisible, which eventually leads its practitioners to the discovery of itself.

The various stages of mobilization by creating allow the child, adolescent or adult a better understanding of yourself and grant you security and joy to recognize movements produced by them in creative way; and above all, externalize anxieties, defeat the hostile forces of all those elements that subconsciously want to get away from us. The experiment conducted in classes with heterogenias children affected by different issues, authorizing me to consider dance as an authentic therapy (FUX 1983, p.99).

The purpose of this article is to pay attention to the positive impacts already achieved in the first livings of dance therapy during the stage with women living in their day to day modern life imposed by modern society.

4.1 DANCE THERAPY INTERNSHIP - MARIA FUX METHOD

At first I thought to work urgent issues of the feminine universe, such as self-awareness, self esteem, positive and negative aspects of personality, among others. In order to alleviate the common body disposal at this time.

I searched polygraphs and Maria Fux books for activities that spoke to my body, not only the already experienced, but that by reading their descriptions and testimonials felt it would be appropriate to the group.

Within this group a subject was highlighted by two aspects. They are: Commitment and openness about the activities and results collected at the end of the work.

This is a woman of 51 years, Chemistry teacher, single and childless. It seemed very rational not only the discipline which teaches classes, but mainly the course of their participation and responses to its initial anaminese. An example is one of the questions asked to the participants to say whether the Children's Stories knew that was identified to some, he replied succinctly, "I do not remember." Added to this, the fact that it never participated in any artistic activity suggests that it is a person with little flow to the excitement and playfulness in their day to day. qualified as anxious assigning the number 7 on a scale from 1 to 10. Anxiety as common these days, and that goes hand in hand with stress. The animal with which it was identified in the first time was the Turtle. Asked why, he said it is because of calm and longevity. It is shown calm with others, but it charges a lot.

At the time of execution of her dance, little moved, her figure was stiff and his body had not parties, it was all a pack just not articulated. The impression now was that neither had hip as this was completely ignored. Mexia discreetly arms and not continuously. He did not move, outlined to take a step at the end of the song, to transfer the weight from one leg to another, but did not complete the action. His face was listless with no clear expression.

However, despite the above, even showing fear, he presented open and willing to create opportunities to express danced. He enjoyed the experience, made clear with the phrase: "I came here full of pain and I leave with nothing." In addition to showing some anxiety and excitement to talk about your experience with the experienced.

After performing some livings in dance therapy:

Showed good results and advances. In the first application to answer the following question: Choose a word that defines you today. This completed with "Dissatisfied". In the second application the same question was answered by "Change" word refers to a phase transition.

Another advance was due to the issue that should complete the sentence - for you dancing is. And compared with the first answer the second we have: "A monumental difficulty !!" While in the second application the same answer: "Follow the rhythm of things." Consolidating so the design itself more positive now.

During their dance reported progress in words they became body. Let's see:

Explored the space with opposite changes. Varied steps and he used the arms movements. He risked expressive gestures and allowed to dance, to explore music nuances. His hip had once danced for him loose at times. In fact, fortunately this time his whole body can dance. Still have to close your eyes in order to be allowed, but already shows lightness in her movements, induces sense of freedom, when compared with the first dance performed.

After following the group's progress and particularly the subject analyzed, one can conclude how the dance therapy is important today and always will be. For as said before, man needs to communicate physically, it is something intrinsic to human being. And the dance therapy enables this communication healthy and rewarding way for everyone involved.

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Abstract

This article refers to the work on stage in dance therapy - method Maria Fux, whose objective is to pay attention to the impact of dance therapy practices and whether they can already be observed in the short term the life of the modern woman. Was given by choice, adaptation and application of slogans stimulus that State network of teachers from Curitiba / PR, vivenciassem in their bodies the effects of this practice which consists of a self resource, which benefits focuses on allowing the individual find the real causes of their difficulties, thus enabling the act in order to transform them, a contributing factor to the development of self-esteem, so necessary for the good life.

Keywords: Dance Therapy - Method Maria Fux, Modern Woman, Self, Self-Esteem.

CONTRIBUTIONS Danse thérapie MÉTHODE MARIA FUX DANS LA VIE DE LA FEMME MODERNE

Résumé

Cet article fait référence au travail sur scène dans la thérapie de danse - méthode Maria Fux, dont l'objectif est de prêter attention à l'impact des pratiques de thérapie de danse et si elles peuvent déjà être observés à court terme la vie de la femme moderne. A été donnée par le choix, l'adaptation et l'application des slogans stimulus que le réseau d'État des enseignants de Curitiba/ PR, vivenciassem dans leur corps les effets de cette pratique qui consiste en une ressource auto, qui bénéficie met l'accent sur permettant à l'individu trouver les véritables causes de leurs difficultés, permettant ainsi à l'acte afin de les transformer, un facteur qui contribue au développement de l'estime de soi, si nécessaire pour la bonne vie.

Mots-clés: thérapie de danse - Méthode Maria Fux, femme moderne, auto, l'estime de soi.

CONTRIBUCIONES DANZATERAPIA-MÉTODO MARÍA FUX EN LA VIDA MODERNA DE LA MUJER

Resumen

En este artículo se hace referencia a la obra en el escenario en la terapia de la danza - Método María Fux, cuyo objetivo es prestar atención al impacto de las prácticas de terapia de baile y si ya se pueden observar en el corto plazo la vida de la mujer moderna. Se le dio por elección, adaptación y aplicación de consignas estímulo que la red estatal de maestros de Curitiba/PR, vivenciassem en sus cuerpos los efectos de esta práctica, que consiste en un recurso de auto, lo que beneficia centra en permitir al individuo encontrar las causas reales de sus dificultades, lo que permite que el acto con el fin de transformarlos, un factor que contribuye al desarrollo de la autoestima, tan necesaria para la buena vida.

Terapia de baile - Método María Fux, mujer moderna, uno mismo, autoestima.

CONTRIBUIÇÕES DA DANÇATERAPIA-MÉTODO MARIA FUX NA VIDA DA MULHER MODERNA

Resumo

O presente artigo faz referência ao trabalho desenvolvido no estágio em Dançaterapia - Método María Fux, cujo objetivo é atentar-se para os impactos das práticas de Dançaterapia e se os mesmos já podem ser observados em curto prazo na vida da mulher moderna. Deu-se através da escolha, adaptação e aplicação de consignas estímulo que professoras da rede Estadual de Curitiba/PR, vivenciassem em seus corpos os efeitos desta prática que consiste em um recurso de autoconhecimento, cuja maior vantagem centra-se em permitir que o indivíduo encontre as reais causas das suas dificuldades, possibilitando assim o agir afim de transformá-las, contribuindo com isso para o desenvolvimento da autoestima, tão necessária para o bem viver.

Palavras-chave: Dançaterapia - Método Maria Fux, Mulher Moderna, Autoconhecimento, Autoestima.