123 - DANCE AND CONTEMPORARILY: METHODOLOGY PERSPECTIVE

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Introduction

To "diving" in one given reality, with the intention to investigate knowledge, contents and forms of dance in a communitarian practise and to develop beddings theoretician-methodology for the learning of dance, the developed empirical project detached the importance of the relations in teaching and learning dance. Such perspective implied, between its procedures, the problematic, critical and the evaluation joint between the researchers and the participants of the project, characterizing the collective construction of the knowledge, during the investigation process. In this, a research-action was characterised, "guided in function of the resolution of problems or objectives of transformation", according to Michel Thiollent (1986, p.7). The inquiry was dimensioned as a planned educative and technique intervention, in the measure that we look for to answer with efficiency and under the form of transformed action of the problems of the involving situation (idem). The work was developed in the phenomenon perspective, that understands the human being as a single synthesis of the world where it lives; the world, as a field of social relations and historically constructed (REZENDE, 1990); and the dance as a corporal culture that is born from a context and that dialogues with it, opposing themselves, agreeing and "presenting" ideas.

The structural life dimension is accumulated by the phenomenon perspective of the knowledge search, for the hermeneutic procedure that goes from the constituted one (concrete reality) to the constituent (essence), being able in the same movement to contest and to explain the empiricists appearances observed. It constructs explanations of the reality setting in motion the "a priori" knowledge (the theories) from the description accomplishes of the experience of the phenomenon (BRUYNE et all., s/d).

The inquiry counted on instruments of collection of data, such as comment, interview, questionnaire and video register, instruments that compose the etymological inquiry processes wide spread out in Social Sciences. The main instrument of information collection was the systematic comment, with consequent register of people`s talk in the tasks and the moments of evaluation of each lesson. The searched group was formed predominantly by academics of the Federal University of Santa Catarina, from graduation and after-graduation, and the investigated lessons of dance happened during five months and half.

Of the methodology axle of our intervention, we detach two significant units and its sub-units that, for its side, interlace itself during the descriptions and understandings that had been elaborated from this clipping of the reality. They are:

•The relation with the "other" in the conformation of the dance, in the action and in the appreciation.

The comment and the interaction as half of understanding and appropriation of the dance.

•The relation professor-pupil.

The role of whom teaches dance.

The methodology role of dance education.

Being like this, the methodology of education of the dance (lined in the improvisation) that based the research became a category of analysis by offering subsidies for the understanding and the experience of dance in the present time.

THE RELATION WITH tHE "OTHER" IN THE CONFORMATION OF THE DANCE, tHE ACTION AND tHE APPRECIATION

The comment and the interaction as a way of understanding and appropriation of the dance

An important element in elapsing of the research was the stimulation to the comments during the lessons. Initially, these comments had been incorporated to the proposals, or either, they occurred at determinate moments of the improvisation proposals. The stimulation to these moments occurred frequently in the lessons, because many of these proposals stimulated the participants to observe and to perceive "the other" in the construction of their movements.

We objectify during the lessons to sensitise the people to the act of appreciate dance, because we understood that

In the art, the image is shock, a shock that awakes the conscience of each one, demands an intense attention to be penetrated, appreciated and judged. The spectator only shares its content, when this one can raise his sensitivity to an indispensable level of proper dither of himself (HUYGHE, 1986, p.11).

We know that this way is difficult before the supremacy of the effective instrumental rationality in our society, however, we try for to stimulate that sensible dimension.

Many had been the found ways to provide the appreciation in dance. Frequently we commented with the group concerning the presentations that would occur in the city and, reciprocally, the group also brought us information.

In the comment process, we consider very important the dedicated moments in lesson for such action. It was visibly increasing the interaction of the people, occurring as much at the moment of the accomplishment, when all are in movement (action), as at the moments when one or another person has moved away to observe the other people's movement, or either, instant where some became "appreciaters" of the movement/experimentations of the others. About this, one of the participants, said that some times, he left the activity to observe and later he came back; he also said that better than been a spectator is to be able to enter in the stage. At some moments, this movement between action and appreciation seemed an important form of interaction among people of the group and the proper movement realised by the colleague. In elapsing of the lessons, the experimentations had become bolder and intense, the more frequent dialogues of movement, showing the maturity of the participants in such a way in relation to the process as much to the movement realised/experimented in the relation with the other person.

Promenade the comment is the recognition of the processes tried in the lessons, in which pupils recognise themselves in the individual and collective movements. It was noticed that the interaction difficulty between some people with the group started to diminish, as it shows the register of the field comments. The constructions of the movements carried through in the lessons were collective and individual processes at the same time, making possible the recognition of the "other" that dances, at the moment that observed the colleagues.

We recognise, in this, that:

For its side, the spectator suffers this beneficial effect, because, in the measure that a work of art makes him to vibrate and, therefore, in the measure where recognises himself in and learns until recognising himself in. He sees that solitude finally conjured where the minimum weight if became suffocating. He starts to share with the others his emotions, for some times obscure, that reveals itself now as a signal of another one; where he judges to unmask the secret of the artist, he discovers at the same time his own (HUYGHE,1996 p.14).

Promenade the appreciation, has had some feelings commented for the integral member. At the same time that where this recognition in the movement "of the other" existed, it was commented the inhibition of being observed. However, they perceived such feeling as an important moment in the collective and individual construction. The understanding of the proper corporal technique of each one, do not specify of one or another style of dancing, when accepting the "form" to make of the colleague as the way found for the resolution of the movement task, was one among many comments realised by the pupils during the lessons.

We perceive that the appreciation in our lessons, among others elements, also made possible a more collective vision in the construction of the group and in the individual construction of the participants. The interaction and participation in lesson exceed the idea to be putting into motion or, still, we understand them in a more dynamic form, in which observing is to move the lesson, themselves and the group.

RELATION PROFESSOR-PUPIL

The role of who teaches dance

The search for surpassing the traditional organisation of lessons, including the pupils as "subject" in the process teach-learning, as well as the idea to demystify the part of the professor as holder/a of the knowledge, promenade the intentions of this project of research. This is important when we intend to re-mean the dance. To question the professor's part seems to us inevitable to question the part of the pupil. At the initial moment, when only two pupils frequented the lessons, it seems to be interesting, and necessary our participation (researchers), to the execution of the project, because we carried through lessons with the pupils, motivating them and creating bonds of affection, confidence, stimulation, so important in the relation between the pupils and the teachers.

The ample participation in the lessons comes from of the search to establish dialogue with all pupils. It is important to stand out that at some moments these dialogues had been materialise by corporal language. In the comments there are accounts that shows pupils interacting with us since the first meeting. What was observed was the demonstrated interest and motivation during the tasks, as well an involvement of the participants with the teacher-researchers during the lesson.

During the process that we develop, the "role of the teacher" was played in the search to surpass the traditional form in which the difference between professor-pupil is establishes by antagonise, prevailing many times the authoritarianism "of the educator". We look for to direct the activities, however, as Pablo Freire already has pointed "This directivity is not a position of who commands to make a thing or another, but a position of who must direct the works and a serious study" (apud GADOTTI, 2001, p.73).

This characteristic seems to have been fortified by the methodology chosen for the dance education: the improvisation. Such methodology guided the teach-learning relations and became possible the magnifying of the limits traditionally placed for these relations, propitiating the active participation of the pupils, with its opinions, discoveries and inventions of movement.

However in an activity in which the participants should count the time of accomplishment of the movements so the task would happened, they had demonstrated difficulty in commanding the counting. This difficulty, possibly, was promenade by the lack of familiarity with the action.

We perceive, in the uncurling of the research, important embryos in the development of relations between teachers and pupils, for the search to breach traditionally with the existing hierarchies in these relations. Between the diverse possibilities that we create for such a way, it is our participation, as already mentioned, in body practical together to the pupils. This experience, made possible to reflect us with a different view from the simple observation/evaluation glance, or either, made possible new looks for the practical and produced new positions and understanding for the re-meaning of the dance with the group.

Making possible and trying the process of feel with the pupils, professors can reflect on their practice in a differentiated form and, also, "to be constructed" in practical and in the multiple possibilities of relations with the pupils, different from the traditional ones.

The role of the dance education methodology

In the development of our research, we choose the improvisation as main method of dance education, with intention to offer subsidies for the understanding and the experience of the dance in the present time. According to Saraiva-Kunz (1994):

While method, the Improvisation will allow, at the very least, that the individuals create forms of putting into motion [...] or they rescue in another space, under another stimulation, the forms of the proper putting into motion and the daily one, giving another dimension to them through the reflection and pedagogical validation of the individual possibilities. In this direction, the Improvisation propitiates the unconditioned of the movements [...] repassed in traditional forms of work, where the individuals condition movement (p.168).

Thus, by means of the improvisation, the experience and the understanding of the dance are facilitated, once the improvisation does not prioritise models of movements, but, yes, it offers ways in the tasks and the game of movement, playful and creative, for the meeting of possibilities of "each body" at the dance.

The rework of the movements in the process of the improvisation was proportionate for offers of tasks that searched exploration/discovery, as thematic as existential of the ideas, in the experimentation of feel/understand the characteristic of corporal techniques, or not, for these ideas - such as, for example, to perceive the space of the room in displacement, carried through in differentiated rhythm, levels and supports etc. - for, also, try/create movements in the variation of what was felt/created, finally, to represent/create/elaborate with attribution of equal or a other meaning (FIAMONCINI and HAIL, 2001). These processes had used the exploration of basic corporal techniques predominantly, from the use of the basic movements and the movements of the daily one - to walk and to lie down, for example - with objects, without objects, with music and without music.

To set in motion the imagination and the creativity in the dance also has the function to recoup a playful space in our lives, seen as a transforming potential, as already elaborated by Friedrich Schiller and Johan Huizinga. It is known that the playful in our society is marginalised, possibly by account of this transforming potential. For Krischke (2004), this in a certain form

reflects in dance, when understood as a moment where everything can happen, but that he is not really significant for the dance properly said, with its formative and representative potential. Sight as pure distraction, relaxation and compensation, the dance has its potentialities reduced.

The understanding of the function of the playful in our lives can generate advances and questionings to the dance. Huizinga (1980), for example, when arguing the playful, deals with the arts as "high games" whose complexity produces a type sufficiently significant of experience, reflection and elaboration for the imagination and the human beings creativity. The freedom contained in the playful represents, to our views, a creativity factor, or one "mote" for the development of aesthetic sensitivity, as it wanted Schiller, that is point-key for the formation that we consider.

The improvisation showed an alternative inside of a context where exists short available time and rare exercise spaces of proper/spontaneous movements and also allowed the participants to notice their own limitations to create, decurrent, exactly, of the lack of this type of opportunity/experience in the different relations often establish , either social, educational among others.

Also we leave of the idea that each participant had previous corporal experiences that could be measure to dance and that this would be a methodology that would facilitate the autonomy of the group and each participant with respect to their relations with the dance. The group, in general way, reacted very well to such choice and, at the same time where they demonstrated joy in this practical, they dialogued constantly with its previous slight knowledge of dance.

During the lessons, we look for to offer to the participants of the dance to join as well the construction of knowledge by means of the dance and on the dance. It had few moments where it raised interest, on the part of the integral participant of the research, in carrying through readings and studies more deeply. What became frequently were discussions/talks about the lessons and the diverse sensations, experiences, difficulties and comments on what had been carried through. This, also, was sufficiently enhanced by the people as a rich, democratic, important space, where each one could bring out its wills, necessities, sensations, ideas, knowledge, limitations, etc.

In a general way, the activities offered there had corresponded fully to the yearnings of the group; what does not want to say that our role as educators and researchers would be to correspond to the expectations, but had, in the period of the research, an identification and a recognition of this group with the work carried through the improvisation.

The possible agreement of what would come to be the dance in the present time, would leave, from our view, of this relation between the first agreement and the reflections made in the experience of the improvisation, using, also, of resources and strategies varied where it support the improvisation in the theatrical scope, such as Steve Paxton and Trisha the Browns (in Huschka, 2002).

These resources and strategies can be stimulation to dance and can come to provide a matureness of who dance, walking for the autonomy in its relations in the world. These elaborations had guided our methodology and have clearly that they are sufficiently different from the slight knowledge of spread out dance education in the common sense, where the traditional scenic dances, in special the ballet and the modern dance, had become the image of the dance.

FINAL CONSIDERATION

The dance makes possible many relations between human being and world. With this research we try to extend the agreement and the valuation of the interaction in the process of teach-learning in dance. The appreciation being a way of interaction makes possible that the "other" is seen and understood as integral part of the act of dancing. The extended valuation of the appreciater makes possible that this one contributes with his perceptions to the other's dance, as also perceives this moment as important to his own learning in dance. Of this form, we perceive that even in the most individual moment it is possible to contribute to a collective dance; understanding each collective participant as a collective creator of and that this process allows emerging of the singularities - the "proper" corporal construction as a been in the world, abstracted and elaborated from the lived in the relation with the atmosphere, to symbolise in forms that configure the dance.

The heterogeneous of the group and also our desire to shelter the differences to dance, in contrast to levelling them or simplifying them, was contemplated by the choice of the improvisation and evidenced an identification and a recognition of the group with the carried through work. In this direction, we considered to the group perceiving the dance in movement, in a transformation given from them and from the access to what has been argued and understood for dance in the present time.

We know that the access to the elaborated culture and to the moments of informality by means of the art are destined to few and, in a general way, the proper quality of this access are conditioned to the existing values and interests in our society, as, for example, the production and the consumption. However, it is known by us that change is a condition for all the existing relations and societies to the long of the civilisation history. Therefore, to see change nowadays would have to represent to see the context contemporary in transformation; to be capable to notice the necessities that culminate in this transformation and finally to place actively in this process. These reflections prepossess our performance, understanding the importance to offer alternatives beyond to the ones that already "is given", in a permanent process of construction and reconstruction of the movement, the dance, the relations and ourselves.

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DANCE AND CONTEMPORARILY: METHODOLOGY PERSPECTIVE

Abstract

The present work intended to investigate the possibilities of re-meaning dance as a contemporary corporal practise. For that, a research-action was developed to propose the "problematization", the "theorisation" and the collective reconstruction of the knowledge, to reach possibilities of social intervention. The hermeneutic procedure characterised the phenomenon perspective in the inquiry that was carried through the community people, in its majority university. Lessons of dance with elements/process of the contemporaries' dances and improvisation were carrying out. In this clipping we privilege two significant units, and its sub-units, that had detached of the methodological axle of our intervention: a) the relation with the "other" in the conformation of the dance, in the action and in the appreciation, configuring the observation and the interaction as a way of understanding and appropriation of the dance; b) the relation professor - pupil, who characterised in such a way in the role of who teaches dance, as much as in the role of the methodology of the dance education.

Key-words: dance; contemporarily; method.

DANSE ET CONTEMPORAINEITÉ : PERSPECTIVES MÉTHODOLOGIQUES

Résumé

Cette recherche a enquêté les possibilités de re-signification de la danse comme, parmi plusieurs, une des pratiques corporels contemporaines. Pourtant, on a développé une recherche - action qui nos présente la problématique, la théorique et la reconstruction *colletive* de la connaissance, pour qu'elle puisse atteindre les possibilités d'intervention social. Le processus hermétique a caracterisé la perspective phénoménologique adoptée à l'enquête, celle-ci qui a été réalisée avec la participation des gens de la communauté et la majorité universitaires. Les classes de danse ont été réalisées avec des éléments de danse contemporaine et d'improvisation. De ce côté on a privilégié deux unités significatives, et leurs sub-unités, elles ont été mises en évidence dans ce qui concerne l'intervention méthodologique : a) la relation avec « l'autre » dans la configuration de la danse, dans l'action et dans l'appréciation - on a configuré l'observation et l'interaction comme le moyen de compréhension et d'appropriation de la danse ; b) la relation professeur-élève qui a caracterisé autant le rôle de qui enseigne la danse, que le rôle de la méthodologie d'enseigner la danse.

Mots - clé**:** danse; contemporaineité; méthodologie.

DANZA Y CONTEMPORANEIDAD: PERSPECTIVAS METODOLÓGICAS

RESUMEN

El presente trabajo pretendió investigar las posibilidades de re-significación de la danza como una de las prácticas corporales contemporáneas. Para tanto, se desenvolvió una investigación-acción que propone la problematización, la teorización y la reconstrucción *colectiva* del conocimiento, para alcanzar posibilidades de intervención social. El procedimiento hermenéutico caracterizó la perspectiva fenomenológica adoptada en la investigación, que fue realizada con personas de la comunidad, en su mayoría universitarias. Se realizaron clases de danza con elementos/procesos de las danzas contemporáneas e improvisación. En este recorte privilegiamos dos unidades significativas, y sus sub-unidades, que se destacaron del eje metodológico de nuestra intervención: a) la relación con el "otro" en la conformación de la danza, en la acción y en la apreciación, configurándose la observación y la interacción como medio de comprensión y apropiación de la danza; b) la relación profesor - alumno, que caracterizo tanto en el papel de quien enseña danza, cuanto en el papel de la metodología de enseñanza de la danza.

Palabras-claves: danza; contemporaneidad; metologia.

DANÇA E CONTEMPORANEIDADE: PESPECTIVAS METODOLÓGICAS

Resumo

O presente trabalho pretendeu investigar as possibilidades de re-significação da dança como uma das práticas corporais contemporâneas. Para tanto, desenvolveu-se uma pesquisa-ação que propõe a problematização, a teorização e a reconstrução *coletiva* do conhecimento, para alcançar possibilidades de intervenção social. O procedimento hermenêutico caracterizou a perspectiva fenomenológica adotada na investigação, que foi realizada com pessoas da comunidade, em sua maioria universitárias. Realizaram-se aulas de dança com elementos/processos das danças contemporâneas e da improvisação. Neste recorte privilegiamos duas unidades significativas, e suas sub-unidades, que se destacaram do eixo metodológico da nossa intervenção: a) a relação com o "outro" na conformação da dança, na ação e na apreciação, configurando-se a observação e a interação como meio de compreensão e apropriação da dança; b) a relação professor - aluno, que caracterizou tanto no papel de quem ensina dança, quanto no papel da metodologia de ensino da dança.

Palavras-chaves: dança; contemporaneidade; metodologia.