



The learning of somatic education in question: investigations of a sensible body-subject in dance.

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Abstract

The practical-theoretical research started from a personal study about how the contact with somatic education and its articulations with contemporary dance techniques reverberates in several layers of the body and its actions, trying to understand the improvements, the changes and the routes outlined from knowledge. It was possible to notice that the changes happened, mainly, with respect to the creative state established in the research subject and how this is directly related to the return to the own body as an experience that enables the student's autonomy as subject of knowledge. For the development of the research, interviews were carried out with teacher-artists who work with the teaching of classical ballet from a somatic point of view, individual practical laboratories, records in logbooks and bibliographic review, in addition to constant dialogue with the project advisor. The starting point for the practices was the selection of concepts, notions, procedures and resources found in the statements of the interviewed teachers and in the practical and theoretical experiences experienced by the researcher until the time of the laboratories.

Key words:

dance practices, somatic education, subject of knowledge.

Introduction

The research focused on the questioning and understanding of my learning processes as a subject of practical and theoretical experience in dance, mainly from somatic education and contemporary dance techniques.

In the first stage of project development, five interviews were conducted with renowned professionals from the State of São Paulo, who work with the teaching of the classical technique from a somatic bias. After selecting the elements that most instigated me, weekly practical labs were made from the compiled material. The restlessness arose according to the practice itself experienced in the laboratory and in other moments of contact with the techniques of dance.

Results and Discussion

For the methodology, the paper "Researching dance: evolving modes of inquiry" by Jill Green and Susan Stinson (1999) on post-positivist research in dance was taken as a basis. My personal interests, as a researcher, led me to conclude that it would be more appropriate then to follow, within post-positivist research, an interpretive view of my experiences. The contact with somatic education from a bias that gives meaning to my personal experiences was able to instigate me and facilitate the development of a curiosity about myself and about "self-knowledge." The autonomy, the body research and the attention present in the somatic practices were listed to receive greater importance in the development of the project, based on the interviewed teachers speeches and experiences I had with some of them. These aspects were of great relevance for the perception of changes in the curiosity and in the research of the movements and body resulting from the contact between somatic education and dance. Being in front of the body and revealing it allowed several layers of movement, perception and understanding of these relationships to occur. The practices relapsed into creative explorations of the material raised in the interviews and practices carried out (concepts, notions, procedures, resources), sustained by the idea that "receptive, we are attentive, ready to act. (OSTROWER, 2013, pp. 48-9) In this way, with the research of the body in practice and the attention associated, the process went to the creation, the exploitation of the dance as a possibility of encounters.

Encounters mainly related to the discovery of individual practical procedures that give rise to greater possibilities of action within the practice of dance with regard to movements, the scenic presence and mainly to the understanding of my patterns of movement and body organization, when I have science, I am able to alter, expand the connections and my performances as an artist-researcher on and of the body.

Conclusions

The research was able to show that somatic education has the potential to place those who are learning as subjects of learning, developing autonomy and curiosity, and allowing the appearance of restlessness about themselves and about the artistic doing in dance. In addition, the personal form found to respond to the concerns of the sensitized body occurred in the creation and exploration of singular movements, expanding the repertoire danced. It was also possible to perceive that the search in the body is constant and endless: the more the individuality of the subject is explored in depth, the more receptive it becomes to new life experiences (OSTROWER, 2013).

Acknowledgement

I thank the CNPq and PIBIC for the funding of the research, the teachers interviewed, the teachers and the staff of the Department of Body Arts at Unicamp, especially my adviser, Dr. Silvia Geraldi.

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