

The Teacher-artist-researcher and the Creative Process in Dance with Children

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Abstract

Aiming the growth of a vivid artistic practice, well grounded in dialogues with pedagogical theories, the present study was promoted based on the creative process project in Dance previously developed with the ending years of the Elementary School. This project explores the experience of a teacher-artist-researcher who acts as mediator of the creation of the students, considering the factors that influence the transit between singularities/collectivities and some elements that belong to children's universe: reflections about playing, the period of childhood and the children as protagonist of their dance creations, emphasizing the interactions between art and life.

Key words:

Creative Process, Teacher-student relationship, School.

Introduction

Between the intersection of the academic reality of an undergraduate dance student, the practice educator of a professor found in training and the experience of a performer, it is found the desire and concern for researching creative processes in dance at school.

The notion of contemporary dance defined by Louppe (2004) is resignified in the school environment becoming one of the elements of this study. A dance that takes place in the relations with space, with the other and also with the historical-social context of the moment. An interpreter-creator with body materials resulting from his own life experience linked to techniques, methods and approaches to dance.

Salles (2008) dialogues with the research when mentions about artistic creation as a network in process. Thus, according to the author, actions in creation connect mutually and their development is the result of associations between singular aspects and collective dimensions.

Following through the relational bias, Machado (2010) brings back the childhood look. This moment of life, according to the author, guarantees that children will enjoy and recreate the world in their own way: experiencing it with sensitive, cognitive, tactile and motor experiences. Therefore, the concept of corporeality emerges: a definition that expands childhood relationships from a "body-other" and "body-world" dichotomy to the idea of the "body-world-other" tripod (p.125). This tripod also influences the teacher-student relationship, listed by the author as "performer-receiver" (p.130). Resulting in a creative sharing from the use of mediation by the teacher, in addition to the valuation of the subject who dances and the practice of new approaches that interposes those imposed and authoritarians.

Results and Discussion

The meetings between teacher-researcher and students were named practical creative laboratories and happened with the proposal of developing the corporeity of the children from dance games, also directed by the creation of compositional materials and expansion of the repertoire of the movement of each student.

The structure of the games was the result of the dialogue between the references of games played by the students and the dance contents previously chosen and studied by

the researcher. These contents were present in the work of Laban (1990) and extended from other points of view by his contemporaries.

At the end of this research, teacher and students gathered together and reconfigured the games into a choreographic cell. The expression of a creative collective movement was highlighted through the opening process shared with colleagues and parents of students.

Conclusions

The process of creation that I lived in the environment school was set by a teacher focused in the individualities of each student, at the same time opened to listen to the children's universe and the realities of the daily and social context. Affection and attention constituted a relationship of confidence and learning between teacher and students, which led each person in the group to grow individually as human beings, citizens and body artists, impacted collectively by the experience of a group in the process of artistic creation.

As a teacher-artist-researcher in formation, I was able to experience Art in its completeness of malleability, enchantment and uncertainties. Working with the operating logic beyond my known environment. An Art teacher who is also an artist, who experienced in the body what she shares with her students currently, which has the school as her creation atelier and creates with and for the students in a dynamic interaction. This is the teacher I studied and aimed to be throughout the research, and what I intend to strengthen in this career I am pursuing.

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