

Other Ways of Dance: Klauss Vianna Technique for Adolescents

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Abstract

The research had as an object of study the Klauss Vianna Technique applied to the teaching-learning of dance for adolescents. It aimed to investigate the dance teaching methodologies alternatives to traditional pedagogical models, that take into account the relationship between technique and creative processes in dance. The study, of a practical-theoretical nature, resulted in the elaboration of a scenic presentation shown to the public, and also a pedagogical survey that resulted from it.

Key words: adolescents, contemporary dance, Klauss Vianna technique.

Introduction

"Outros Caminhos da Dança" (*Other ways of dance*) is a theoretical and practical research that has as its reference axis the Klauss Vianna Technique in the process of teaching-learning dance for adolescents. The project sprang from a concern regarding the standards of dance class generally offered to adolescents, that are, as a common rule, still being guided by a traditional and mechanistic thinking; and also by my identification in working with the Klauss Vianna Technique for this age group, an approach still uncommon between the researchers and teachers of this technique. The core issues of this research are: the specificities of teaching the Klauss Vianna Technique for adolescents; the search for an expressive uniqueness of the student; and the potential use of motion sequences for the construction of such uniqueness.

Results and Discussion

The research process constantly articulates the theoretical study of specific bibliography with the practice in class, in which I discussed the three axes of the Klauss Vianna Technique: the *ludic process*, the *vectors process* and the *creative process*. I also seek to obtain testimonials of the students - by means of writs, chats, drawings, etc. During the *creative process*, a stage material was structured and later presented to the public. To this end, we made use of three creational strategies (which reflect the students own work in the classroom): improvisation on stage, choreographic sequences created by me and sequences created by the students themselves. Through such strategies, it was possible to analyze to what extent can the application of the Klauss Vianna Technique for adolescents result in a vigorous methodology of articulation between technique and creation — an ideology that underlies this Technique - and in a more inclusive process of teaching-learning dance. In this manner, the research questions a very widespread view in dance's didactic space, one which separates technique from creation. It proposes that invention, research and improvement are always in relation.

Chart 1. Workflow schedule

Period	Study Subject	Number of Classes	Number of Students
First Half	Ludic Process	20 classes	10 students
Second Half	Creative Process	22 classes	9 students
Third Half	Vectors' Process	20 classes	9 students

Conclusions

Through this research, it was possible to formulate questions and reflect on the characteristics of the Klauss Vianna Technique's work focused on adolescents. A way to prepare the classes was structured in which all the elements addressed connect and converge at the end of the meeting. This methodology permeated the three axes being worked, and also allowed for the inclusion of previously codified motion sequences integrated with other strategies (such as, for example, the improvisations), without breaking the unity of the class. Thus, it was possible to enhance and even deepen the understanding and possibilities of each body topic of the technique. In the *creative process*, other elements necessary for the class were encountered: moments for the students to create and structure their creations that were beyond the moments of rehearsal. At this stage, I found that the teacher also holds the director's position, as someone who guides and orientates the creative process. These are some of the research findings, which allowed me to see the unique and existent dance blooming in the body of each adolescent student.

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