

Ecos de Cor e Cór¹: report of a transverse scenic experience

Ecos de Cor e Cór:
relato de uma experiência cênica transversal

Viviane Rosa Juguero²

ABSTRACT

“Ecos de Cor e Cór” was a theatre show starring dozens of teachers from public schools. The work is a result of a scenic creation process in which stunts, masks, music and scenographic materials have created a dramaturgy inspired by the Biology of Love, associating Art with Environmental Education in a transversal way.

Keywords: Dramaturgy. Performing Arts. Environmental Education.

RESUMO

Ecos de Cor e Cór foi um espetáculo protagonizado por dezenas de professores de escolas públicas. Esse trabalho resultou de um processo de criação cênica, no qual acrobacias, máscaras, música e materiais cenográficos constituíram uma dramaturgia inspirada na Biologia do Amor, associando a Arte à Educação Ambiental, de forma transversal. Palavras-chave: Dramaturgia. Artes Cênicas. Educação Ambiental.

1.
Echoes of color and “cór” (the act of knowing something memorized).

2.
PhD student in the Graduate Program in Performing Arts, Federal University of Rio Grande do Sul.
ORCID: <http://orcid.org/0000-0002-1048-4913>
Contact: vivianejuguero@yahoo.com.br

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It takes courage to talk about love in our contemporary Western culture. It takes courage to argue that without love there is no path to transformation. It is also necessary to have humility to understand that to act with love is a permanent learning which requires continuous persistence and reappraisal since the current loving action is inserted in a context that subjugates and denies it. In the book “*Amar e Brincar: Fundamentos esquecidos do humano*”³, Humberto Maturana and Gerda Verden-Zöller defend that love is not understood as a constitutive phenomenon of the humanity in our current culture:

We, modern humans beings of the Western world, live in a culture that devalues emotions in favor of reason and rationality. As a consequence, we become culturally limited to the biological foundations of the human condition (2004, p. 221).

These authors argue that in all operational domains where rational actions occur there is an emotional foundation. In this sense, Verden-Zöller explains that it is through the biology of love that the capacity for human social coexistence arises; and Maturana, in turn, explains that it is not the reason that determines what we do or do not do, but rather the desires, preferences, fears and ambitions that we feel.

During the year 2015, I taught the discipline “Art and Sustainability in Environmental Education with Children”, in the teacher training course of the Ministry of Education “The ludic knowing in Environmental Education”, conducted by the Federal University of Rio Grande do Sul, through of the Faculty of Economics. This course was under the coordination of Professor Maria de Lurdes Furno, who idealized the activities with the prediction of a final performance show made by the students. The discipline that I taught was in charge of the creation of this performance. The process of artistic and pedagogical construction of *Ecos de cor e cór*, of my own, is focused on this article as a transversal experiment based on the Biology of Love. As this article’s author, I try to follow the methodology proposed by Daniela Versiani, in which the writer seeks to maintain an autoethnographic posture,

which asks to be attentive to the intersubjective construction of its own subjectivity, circumscribed by singular intellectual and personal trajectories, through its insertion in different sociocultural groups, the enrichment of theoretical curiosities and rational, affective and even casual and contingent choices (2002, p. 71).

Contextualizing the scene

In being invited to minister the discipline I referred to earlier, I had a paradoxical feeling. Immediately, I was identified with the

3.
Loving and Playing:
Forgotten Foundations of
the Human beings.

proposal, because I understood the course directly linked to the experiences developed in my work as an artist and coordinator of the *Bando de Brincantes*⁴. However, I was uncomfortable with the idea of having to perform a show of closure, which already had a specific period and place. What worried me was the possibility that the obligation to make a final performance could impede the creative process to be carried out with the students and that it would result in something like the predominant reality in school presentations in which the students repeat their sentences mechanically and make markings without active participation in the creation process.

4.
Bunch of ludic players.



Picture 1.
Ecos de Cor e
Cór, Hall of Acts
of UFRGS, Porto
Alegre, 2015.
Source: Course
collection.

In the context of the course, the presentation place was also previously defined. It needed to happen in the Hall of Acts of the Federal University of Rio Grande do Sul, a huge auditorium with 1174 seats and a generous italian stage. At the same time, it was anticipated that the discipline would have a high number of students, reaching up to one hundred public school teachers, most without any kind of artistic knowledge. The space of presentation of a theatre play is extremely significant and requires specific techniques of expression and use of equipment. Vocal projection in a small room is completely different from that needed in a large auditorium. In addition, the use of a microphone requires training, especially when dealing with scenic interpretation associated with movement. A natural sound has a different meaning from a sound mediated by amplification and the use of equipment requires different techniques of vocal emission, projection and intonation, which are determining in the appreciation, understanding and enjoyment of what is watched. It was necessary to think about all these factors to planning the process.

Another preliminary question was the information that the course coordinator would have created it due to the fact

that she was the author of an environmental character, called 'Brasileco'⁵. There was the expectation that the character would come on the scene in the final presentation, since it would have been the reason for which the course proposal would have been developed. The presence of a childish character incited the need to rethink the role that has been attributed to children as "saviors of the future," as if a rational education could change the habits of tomorrow, without succeeding in today's attitudes. In this respect, Maturana and Verden-Zöller point out that

5.
Brazil-echoe.

it is according to how we live our emotions – and, especially, our desires - and not according to our reasoning, that our children will live in the world we will generate - them and us - by transforming us, thus building the history in our living (2004, p. 17).

The presence of the 'Brasileco' in the dramaturgy needed to be thought of with affection and responsibility, since children are agents of cultural change only insofar as they are part of a community process of altering habits and desires that generate them:

A new culture arises through a systemic dynamic in which the communication network, in which the community in the process of cultural change lives changes, is guided and marked precisely by the new configuration of emotion, which begins to be preserved in the learning of children (MATURANA; VERDEN-ZÖLLER, 2004, p. 14).

As seen, there were lots of challenges to create an artistic and pedagogical planning that could meet the needs of the preliminary structure, without, however, hampering a process of learning and maturation of the group in relation to the central theme of the subject of the course: a relation between Art and Environmental Education. Thus, I have tried to construct a proposal in which the process was so important than the final performance. The objective was not only to direct the environmental theme with the audience to be attended by the piece, but, especially, to provide an aesthetic experience to the students of the course, aimed at a holistic understanding and perception of the human being.

How to sensitize teachers, expanding their expressive possibilities and their reflections on a subject of Art in the whole human formation and in Environmental Education specifically? How to work with creativity, in a context where it was necessary to make a final performance, without time for a collective dramaturgical creation, due to the short duration of the discipline?

How to provide a new perception about the possibilities of relationship between Art and Education, dissociating from the pedagogical practices present in the still predominant “banking education” pointed out by Paulo Freire (2016), in which the educator does not dialogue with the students, which are supposedly ignorant, imposing knowledge that must be mechanically decorated?

How to find a path that makes possible an expressive development unrelated to stereotypes so propagated in the school environment and widely denounced by artists who work seriously for children, such as Pupo (1991), Gil (1999), Camarotti (2005) and Juguero, among others?

How to create an initial pedagogical and artistic planning, leaving gaps to be satisfied by the students’ ideas, expectations, yearnings and creativity? How to teach and be simultaneously open to learn? How to propose new forms of communication without disqualifying students’ proposals and inciting them to seek new possibilities, new reflections and new points of view? How can I propose to them a transformation and, at the same time, be open to transforming myself?

In search of possible answers, I followed a path guided by the ideas constructed by the Biology of Love, although, initially, this was not a consciously systematized option, since I was based on several references that influence my work - which may also be related to the present study, as the ideas by Bertold Brecht (1967, 1972), Augusto Boal (2008) and Paulo Freire (2016), whose relations I will choose to make in future studies.

From the outset, I was convinced that my discipline needed to focus on the necessary change in the cultural paradigms that generate the desires for mobilizing human actions that result in social and environmental damage. Humberto Maturana (2004) argues that for the emergence of a new culture it is necessary to “recognize the conditions of emotional change under which the coordination of actions of a community can change” (2004, p.35).

In this way, I tried to create a plan in which the different preparation for the presentation sought to develop sensitivity, critical thinking and multiple perceptions (sensorial, cognitive, axiological, symbolic and sociohistorical), proposing to overcome objective and subjective obstacles, for medium of theatrical expressiveness, in the accomplishment of acrobatic and extra-ordinary movements; singing and musical accompaniment; in the creations and manipulations of scenic objects; and, of course, in the orchestration of all the elements on the scene.



Picture 2.
Ecos de Cor e
Cór, Hall of Acts
of UFRGS, Porto
Alegre, 2015.
Source: Course
collection.

About the process

In order to expand the collaborative work and the aesthetic experiences of the students, I proposed to the coordinator Maria de Lurdes Furno that my discipline should have the participation of artists from Bando de Brincantes, who would give workshops and participate in the process of construction of the show carried out by teachers, being on the scene together with them. The proposal was welcomed with enthusiasm by the coordinator who has done great efforts to achieve all the necessary conditions for the full accomplishment of all stages of the process. Thus, educators, artists and technicians of Bando de Brincantes participated in the work.

In accordance with the objectives I intended to achieve, I chose the workshops to be taught and the professionals who would be responsible for them. We held meetings in which I presented the general planning of the activities, counting on the active and creative participation of the professional artists hired in the final format of the proposal. The meetings with the students have been done with the collective participation of the educating teachers and have been conducted by professionals of each specialty. Thus, acrobatics workshop (taught by Éder Rosa), masks workshop (taught by Jessé Oliveira), soundtrack workshop (taught by me, Marcelo Rocha and Wagner Madeira) and ludic plays workshop (taught by Carmen Lima and me), were performed. There were also meetings called “Open Atelier”, held under the coordination of Wagner Madeira, Éder Rosa and Carmen Lima, who guide the production of scenic props; and Marcelo Rocha, who guides the construction of percussion instruments.

The process took place in a practical-reflexive way. In this way, pedagogical reflections were presented during practical activities, artistic workshops and rehearsals, within an organic articulation, in which the theoretical principles were directly related to the pro-

posed artistic techniques and conceptions. In a complementary way, I ministered theoretical meetings and distance classes, focusing the ludic logic of infantile thinking, the relationship between art and education, as well as the perception that art is one of the forms of the human beings to recognize themselves as part of nature.

In the workshops, the scenes were not focused directly. Sometimes small labs of parts of the text were experienced based on what was being worked on at that meeting. The songs and sound effects were developed in the music workshop, but not necessarily linked to the action of the scene. After the workshop period, between August and September 2015, the rehearsals began, which took place in October and November of the same year, culminating in the first presentation, held on November 24. Due to the success of this performance, another presentation was made public on March 24, 2016, at the same location.

The rehearsals were conducted by me, now in the position of artistic director, counting with the advice of direction of Jessé Oliveira and with the technical guidance and performance of the other players already mentioned. In the rehearsals, the players musicians Toneco da Costa and Renato Müller started their work playing guitar and accordion, a very important musical action to the construction of the sound atmosphere beside Marcelo Rocha and the other members of the group. During the process, the students of the course were able to find out in which moments of the dramaturgy they were better identified and how they could act together with the professional players who were on the scene, supported in the guidelines of the direction.

In addition to aspects of artistic creation, the proposal to construct the performance of *Ecos de cor e cór* sought to provide a work in which it was possible to associate pleasure and discipline, respect for planning and creativity, personal expression and complicity, rigor and flexibility, in a permanent transformative dialectical relationship. The success of the work depended on a collaborative, collectively built articulation. The perception of this need was transformative for all involved, resulting in the understanding that it is fundamental to mobilize actions that result in effective improvements of the environmental conditions.

During the process that will be described next, we all matured as a group and recognized the roles that each one occupied and the positions necessary for the development of an effectively collaborative work:

Democracy does not operate as power, authority, or demands for obedience. Quite the contrary, it is carried out through conducts that emerge from conversations of co-inspiration that generate cooperation, consensus and agreements (MATURANA, 2004, p. 96).

The original proposal of dramaturgy

Due to the scenic performance present in the course planning, all the artistic and pedagogical actions of the discipline were created in order to make possible a process of effective experience of the various arts involved in a staging show, nevertheless being clear in the final objective to be achieved by all: to perform a play. For that reason, it was necessary to have a prior dramaturgy that would guide a path to be followed, but would be open to the creative collaborations that would arise during the process, as in situations where a theatrical text is staged by professionals.

Of course, there are innumerable other ways of staging a theatrical spectacle, even without any previous text. However, several aspects were decisive for me to decide the use of a pre-defined dramaturgy as the basis of the montage. As already mentioned, the duration of the course would not allow a collective textual construction, because of the complexity of this type of process. In addition, taking as basis the references that the students already had, seemed to be a good way both to value their knowledge in the area and to propose new perceptions. After all, only something that is already known can be transformed. How can we perceive the transformation in something unknown, if we don't know it? This was one of the important aspects for me to decide to use a previous dramaturgy, since to perform a play based on a theatrical text is a very widespread procedure in the schools.

And why an original dramaturgy? As a playwright, I chose to create a proposal that contemplated what I wanted to work as a teacher, within the reality of the context in which the staging was set: dozens of teachers without artistic training, a huge stage for over a thousand spectators, a short time (only one semester) and, mainly, with the objective of developing artistic and pedagogical principles linking Art to Environmental Education. In addition, it was essential to address the question of performing artistic works that would dialogue with the ludic logic of infantile thinking, a research that I have developed since the beginning of Bando de Brincantes (2003), which I tackled in my master's studies (2014) and that I'm delving in the doctorate course and into my current artistic works.

In this sense, I thought it was important to create a transversal language that would enable children to fully dialogue with the work according to the characteristics of their thinking and, to adults, to link the images to the metaphors and abstract thinkings characteristic of their own universe. My intention was to propose a way in which the teachers themselves (students in

the course) would feel challenged to relate ludicity and critical thinking, avoiding moments in which adult references could prevent the children to understand the scene. My goal was that active participation in the construction of the senses was possible through several ways, resulting in a full interaction with the work, without gaps of incomprehension, but with possibilities of diversity of thought forms, resulting in multiple readings directed by a common sense. This common sense has nothing to do with watertight readings and doctrinal messages, but rather with the path that seeks to present instigating questions and not rigidly established answers (JUGUERO, 2014).

The dramaturgy of *Ecos de cor e cór*, from the beginning, was conceived in a broad sense, that is, as the construction of spectacular speech, through the structuring of the different scenic elements (movement, text, scenery, music, costumes, etc.), were governed by an aesthetic conception that determines the relation of complementarity and vectorization (PAVIS, 2010) in the discursive structure as a whole. In order to broaden perceptions, to incite critical and reflexive thinking, this multidisciplinary composition of the scene has been developed, whose discursive construction takes place through different signs organized simultaneously and consecutively (UBERSFELD, 2010), in dialogue with the public references (DE MARINIS, 2005).

According to Maturana and Verden-Zöller, “if each emotion configures a particular domain of actions, we do different things under different emotions” (2004: 238). For this reason, the text was designed to work and sensitize the people as a whole, expanding the perceptions that each person has about oneself’s social and animal nature. The intention was to provoke sensations of pleasure, of confidence in oneself and in the other, allowing the very realization of the presentation to become an object of desire of everybody, in a multi-sensory collective action. My previous experience in creating art for Early Childhood with children from zero to six years old - I refer to “Jogos de inventar, cantar e dançar”⁶ (JUGUERO, 2010; 2014) -, has brought me the proof that the process echoes in the result in an extremely eloquent way. Thus, I established a relationship with the group in which our path of complicity and engagement - in the pursuit of physical and emotional intimacy - was aesthetically perceptible in our presentation.

While each of us constructs its own reality as its domain of sensory-motor correlations in its interactions with others, we all construct, together, the patterns of meaning that constitute the diverse worlds that we live (VERDEN-ZÖLLER, 2004, p. 176).

6. Games of inventing, singing and dancing.

Thus, Environmental Education needed to be not only in the subject of play, but mainly in the corporeality of the interpreters, in their voices, in their looks and their emotions. For this, the work focused on the development of corporal, vocal, visual and narrative expressiveness through theatrical, musical, plastic and literary activities, so that the innumerable aspects contained in an artistic achievement, from the process to the presentation, were recognized. The text was a pretext to propose a process of full and complete awareness of each and everyone. What I considered essential was to focus on Environmental Education linked to profound cultural changes, based on the idea that “if we want to live in a different world, we must change our desires” (MATURANA, 2004, p. 114).

On this theme, Maturana points out that as we become aware of the emotional foundation of the entire rational system, it is possible for each to take responsibility for their own choices, without however being able to fragment reason and emotion.

In order for natural resources, values, ideas, or symbols to appear in our differentiations as factors or elements that guide the course of our lives, they had previously emerged independently of themselves—the thrill that made them possible as guides to our living (MATURANA; VERDEN-ZOLLER, 2004, p. 11).



Picture 3.
Ecos de Cor e Cór, Hall of Acts of UFRGS, Porto Alegre, 2015.
Source: Course collection.

General conception of the play

In *Ecos de cor e cór*, the spectacular discourse dispenses speeches, using the word only in the poetry of the songs, which are integral part in the composition of the multiple signs of the scene and composes their meaning in the plural relation with these same signs.

The staging was conceived in a poetic and affective language, with the aim of arousing sensitivity and reflection. The choice of avoiding texts with explanatory dialogues was intended to foster a broader understanding of the elaboration of meanings

and also to contribute to the development of a sharper reading of everyday reality.

It is worth mentioning that at various times some people in the group felt need a narrative that elucidated the scene and asked if there would be a narrator who would explain the actions so the public could understand the scene. This valuable questioning gave rise to an attentive perception of the whole process, which made evident that human communication occurs through complex compositions, without being necessarily subordinated to the word and fixed meanings.

On the other hand, the work presents a traditional narrative structure, with presentation of the theme, development, climax and outcome. Familiarity with this form of plot elaboration provided a creative involvement of the participants, manifested in the suggestions for forms of scenic movement, construction of materials and for dramaturgy (as when student Kátia Schmitt suggested that only animals of the Brazilian fauna would be focused).

The conception of the performance exposed Environmental Education through eloquent images. Symbolic acrobatic movements, large scenic objects, masks, sound effects and live soundtrack represented diverse ambiences and atmospheres with the intention of instigating sensoriality and cognition. The scenes dedicated to the harmony of nature were linked to artisan images of manifestations of Brazilian culture. In contrast, scenes illustrating unbridled consumption were linked to images of depersonalized industrial production.

In the title, Eco (echo) of ecology, Eco (echo) of sound effect, Cor (color) of coloring and Cór (something memorized) of heart, body and communication. How to give color what I know in a memorized way? It is interesting to report that when I created the title “Ecos de cor e cór” I did not realize that it generated the onomatopoeia *Cocoricó*, which was de-emphasized by the joker Jessé Oliveira when he had read the first version of the text. In realizing the potentiality of this meaning, I integrated it into dramaturgy. Thus, appeared the figure of the rooster as an alert to wake up (acordar) and “a - color - give” (a-cor-dar) can also be interpreted in the sense of “giving color”(dar a cor). Because of these interpretative possibilities, the actions were thought to motivate the participants of the project to act with affection, with the purpose of awakening the awareness of actuators and spectators, as well as giving color to the nature theme, that is, highlighting the concrete and affective importance of this articulation between people with their ownelves and people with nature. This waking song can also mean the realization of an agreement, as in the case of

the complicity between the characters of the rooster and the child, individual beings that make up the diversity of the collectivity.

To emphasize the singularity of the infantile figure, the character named Brasileco was represented by means of a technique different from the other scenic figures. It was a direct manipulation puppet, with the size of the actual stature of a child of approximately eight years old, elaborated by Wagner Madeira, based on the illustration of Bruna Mársico, created for the book *Brasileco: o início da aventura*⁷, by Malu Furno.

In *Ecos de cor e cór*, Brasileco lives and reacts to situations, in the same way that occurs with children who are inserted in and interact with their own cultures. He maintains the matriarchal essence of cooperation associated with childish ingenuity. His presence generates reflection on the childhood rooted in the different contexts and on how these contexts constitute the child. By bringing Brazil in its name, the character creates an identification with each person in the audience and, at the same time, being in a larger context, associates the country with the global environment of which it is a part.

7.
Brasileiro: the beginning
of the adventure.



Picture 4.
Ecos de Cor e
Cór, Hall of Acts
of UFRGS, Porto
Alegre, 2015.
Source: Course
collection.

Playful on the scene

The process of staging *Ecos de cor e cór* gave the students of the course a perception of organicity and integration in the theatrical scene, besides the experience of the construction of a symbolic fictional representation, whose principles of achievement are based on the real tenacity of each one and in the complicity between the participants. Thus, games were played in various moments of the workshops and rehearsals, seeking that the attention of the group was affectively linked to the present moment, creating a deep connection between all involved. According to Maturana and Verden-Zöllner,

the act of play occurs when the attention of someone is focused on what this person does at the moment one does it. This is what our Western culture now denies us, by continually drawing our attention to the consequences of what we do and not to what we do in fact. (2004, p. 230).

The intention was to show that the play has several elements in common with the performance of an organic theatrical interpretation (JUGUERO, 2014), however, there are fundamental differences, since artistic creation requires the mastery of professional techniques quite different from the demonstrated spontaneity just kidding. At the same time, the experiment proposes a new look at how contemporary Western adults often define play activity as uncompromising, silly and relaxed, often associated with lack of discipline or concentration. On the contrary, play is a very important activity, of extreme concentration for the child, associated with research and fun. This combination is subversive to patriarchal thinking patterns, which value intentionality and control, always projecting future productivity. For Verden-Zöller “our attention is so outcome-oriented that we do that we rarely experience our doing as an act in the present” (2004, 140).

In fact, both theatrical performance and game only happen fully if the energetic and affective focus of the one who acts is completely delivered to the present moment. In this sense, Verden-Zöller affirms that “it is not the movements or operations carried out that characterize a specific behavior as a joke or not, but rather the attention (internal orientation) under which it is lived while it is realized” (2004, p. 145).

One of the fundamental pedagogical objective in this performance was to distance the theatrical expressiveness of the stereotypes propagated in the schools and the artificiality of the interpretation that is usually present in this environment. The intention to *demonstrate* an action is a reoccurring misconception in school plays. This results in the realization of stereotypical, energy-less scenes created without inner motivation, such as when an adult pretends to be playing, without actually engaging in the game.

An action with an objective, lived as a joke - that is, with the actor’s attention to action and not to the possible result - in a way that allows him to see others, occurs in the biology of play. But a propositive action, lived with the attention put in the results, happens in the biology of the instrumentalization of actions that do not perceive the life in the present. Therefore, he does not perceive the denial of the other that it implies (VERDEN-ZÖLLER, 2004, p. 202).

When a child plays, its whole body is emotionally, psychically, and physically involved in complete integration. At the same time, the child needs to have a complicity of all the participants, because there is a tacit agreement of respect to the ludic rules that govern this action (ELKONIN, 2009). In addition, there is a double enunciation (UBERSFELD, 2010) in the simultaneous recognition of itself and the representation it performs. In playing the role of teacher, for example, the child experiences this personage of body and soul, without ever losing the perception of its ownself. In this way, the performance is TRUE and is not “a little lie”, since everybody who is involved agrees and knows the fantasy characteristic that rules the game and contribute in the construction of it. About this topic, Maturana and Verden-Zöllner reflect that

we lose our individual social consciousness as we stop playing. And so, we transform our lives into a continuous justification of our actions in the light of their consciences, in a process that makes us insensitive towards ourselves and others (2004, p. 232).

Lie presupposes that someone ignores the truth. In a theater action or in a game, the opposite is true, since all are accomplices in the fictional construction, in a playful and creative harmony. When children play, they have a lot of fun, although this is an activity that requires concentration, discipline and complicity in an integral involvement of body, mind, spirit and affection. To retake this posture was the objective of playing games during the course, since the complex creation of a spectacle depends on a collective action linked to the tenacity and commitment of all those involved in the process. Experiencing the games was decisive in the construction of the group posture in this work. The adequacy of the theatrical performance is composed of a fundamental dialectical contradiction, in which the rigor of preparation for a presentation can not under any circumstances suppress vitality and dedication to the present moment, without which the true artistic performance disappears. In the process focused here, affective involvement and complicity between the members of the group played an essential role both in the intense commitment to acting and in the environmentalist experience based on the Biology of Love, since, “without an adequate development of the nervous system in love, such as lived in the play, it is not possible to learn to love and it is not possible to live in love” (MATURANA; VERDEN-ZOLLER, 2004, p. 245).



Picture 5.
Ecos de Cor e
Cór, Hall of Acts
of UFRGS, Porto
Alegre, 2015.
Source: Course
collection.

Bodies with memory; bodies with color
(Corpos de cór; corpos com cor)

The work with acrobatics stimulated educators to rediscover their bodies, identifying potentialities and limitations in them. It also made possible that socially conditioned movements, made in an automated way, were noticed by conscious and, at the same time, that each one could give color to his corporeity, developing new possibilities of movement. For Verden-Zölller (2004), each person is constituted according to the way in which she or he moves and based on the way in which she or he shares the touch, constituting spaces of action in the transformation of her or his corporeity.

The behavioral patterns imposed by the everyday social environment and the daily mechanical repetition of the same movements diminishes the perception of the body singularity of each individual. Thus, the perception of oneself happens in a fragmentary way, in the observance of the appearance of external physical characteristics as something dissociated from the process of development of thought. In turn, this personal laceration results in a consequent denaturalization of social and environmental relationships.

Our cultural separation between spirit and body, as well as the insensitivity to the corporeity that entails this separation - along with the separation of human beings from the accompanying nature - results in a fundamental lack of trust in natural processes in many basic areas of human existence. This lack of trust is often denied by affirmations of the wisdom of nature. But it is continually reaffirmed in a recurrent discourse about the natural forces that must be dominated or controlled (VERDEN-ZÖLLER, 2004, p. 128).

The differentiated movement experienced in the acrobatics workshop had provided a deeper awareness of corporeality, as

well as aided in the recognition of the human being as an animal integrated to the nature. For example, when performing flip-flaps or handstand movements teachers perceived and notice another possibilities of physical forms of locomotion (BARBA, 1995), experiencing squats, sinuous spinal movements, ways of crawling, spinning the hip or to expand the shoulders. Thus, although the acrobatic action was not carried out in its entirety, there was the discovery of different forms of mobility and expression.

Our operational awareness of the world we live in is an expansion of our bodily consciousness. The worlds we live emerge as domains of action as we realize our corporeality in our sensory-motor coordinates (MATURANA; VERDEN-ZOLLER, 2004, p. 231).

At the meetings taught by Éder Rosa, the students of the course could experience solo, double and group acrobatic movements, as well as stretches and preparatory exercises. In these activities, the purpose was to improve physical conditioning and body awareness, as well as to increase expressiveness and deepen the relationship of trust between persons in the group, in moments where pleasure and creativity have been associated with discipline and organization. This experiment aimed to stimulate reflections on the ludic and artistic approaches carried out in the classroom and to enable new forms of expression of the teachers participating in the course, both in the presentation of *Ecos de cor e cór*, and in other contexts. The proposed challenges resulted in an effective tenacity, combining concentration and fun - as children do in their games - through a complex integrated and organic, affective, psychic, physical, cognitive and motor involvement.

The work experienced has generated attitudes that denote the understanding that interpersonal relations of trust and distrust occur in the interdependence between the body dynamics and mutual acceptance, as defended by Maturana and Verden-Zöller (2004). The acrobatics workshop has created a constant atmosphere of complicity, both in moments of individual experimentation and in movements with two or more people. The result of the affective and corporal integration in this context, revealed, on the other hand, that

when interacting in emotional disagreement becomes a daily mode of coexistence for the members of a family or culture, they inevitably enter into a growing dynamic of bodily incongruity, which continually reduces their possibilities of operating in the consensual behavioral coordinations of the family or culture (VERDEN-ZÖLLER, 2004, p. 149).

The development of these activities demonstrated the power of the feeling of being part of a collective action and revealed that this affectively engaged work is fundamental to Environmental Education, since it facilitates discoveries and surpasses, regardless of the age or physical form of the persons, which culminates in deconstruction of prejudices rooted in our society.



Picture 6.
Ecos de Cor e
Cór, Hall of Acts
of UFRGS, Porto
Alegre, 2015.
Source: Course
collection.

Sound echoes

The music has been present in the activities developed in the discipline since the first workshop. In addition to the workshops dedicated especially to sonorities, involving the songs of the play and the sound design, the musical work happened in all the rehearsals, always counting on vocal preparation before the activities and the shows. The voice was prepared through exercises in which the voice is understood as an integral part of the body based on techniques that I studied with teacher Marlene Goidanich⁸. This work of sensitization dialogue with the relevance that the rhythm, the music and the movements have in the formation of the human conscience, from the infancy, as emphasizes Verden-Zöllner:

Body rhythms, and the flow of configurations of sensorimotor co-ordinations, in the close bodily contact that happens between mother and child, are the basis from which human consciousness arises (2004, p. 150).

For this reason, the joint preparing, stretching and breathing preceded to moment in which we worked on diction, vocal projection, naturalness in voice and tuning, with the aim of increasing the auditory perception, taking each one of the students to recognize its own voice in the midst of the whole group. This aspect is fundamental in Environmental Education, both to reflect on the noise pollution to which our contemporary society is subjected

8. Professor of vocal expression in the Department of Dramatic Art of the Institute of Arts of the Federal University of Rio Grande do Sul from 1986 to 2001.

every day, and to the awareness that listening is essential in collaborative actions. It should be noted that the corporal and vocal warm-up phase is a moment of deep communion and connection between the members of the group, indispensable to prepare the necessary concentration for the rehearsals and performances. This procedure is in line with Verden-Zöllner's (2004) thinking when the author stresses that the human being develops its own consciousness in the domain of spatial and temporal relationships, which allows the safeguarding of individuality in the midst of harmonious social integration.



Picture 7.
Ecos de Cor e
Cór, Hall of Acts
of UFRGS, Porto
Alegre, 2015.
Source: Course
collection.

In the dramaturgy of *Ecos de cor e cór*, music plays an essential role because it leads the development of the action. The sonority, besides creating the different atmospheres, is part of a system that moves the action and causes reflection. The lyrics of the songs are the only words spoken in the show, constructing the possibilities of meaning both with respect to the melodic, harmonic and rhythmic characteristics of the music itself, as well as in the relation that these elements establish with the dynamics of the scene, since they dialogue with the other synaesthetic, ludic and scenographic factors.

I created the original compositions in an integrated way into a dramaturgy conceived as a complex system of signs. In this way, the lyrics are not illustrative, do not describe or explain the scenes, but rather, suggest possibilities of senses. It was my intention that the literary and sound signs should be associated with the visuals and encourage those who appreciate the scene to construct their perceptions and meanings based on their own references. I chose to write letters, melodies and harmonies simple and affective, inspired by the amorous investment that the group dedicated to Environmental Education. At the same time, the sonority of popular songs and Lullabies refers to the role that music has in the construction of self-consciousness, evoking what Verden-Zöllner called fundamental rhythms:

We listen to the rhythm of our heart and follow the frequency of our pulsations, plunging into a thin network of sounds that create a space. Thus, we simply count to the beat of our hearts or we play singing something, following the rhythm of the elemental intervals of our pulsations. We have recovered the old, almost forgotten tradition of kind songs and lullabies, and we find that they evoke our fundamental rhythms (VERDEN-ZÖLLER, 2004, p. 151).

The instrumental soundtrack of the performance was created during the rehearsals by the musicians Toneco da Costa, Renato Muller and Marcelo Rocha, and resulted in an integration of the rhythmic composition with the proprioceptive dynamics of the scene. The sound construction was characterized by dialogue with the physical positions in space and by influencing the forms of displacement, posture and consequent balance. More danced sonorities, as in a scene in which there is a great *ciranda*, contributed in the atmosphere of complicity. On the other hand, compositions with rhythmic ruptures helped in the atmosphere for the accomplishment of linear movements, as in the scene of the rampant consumption. The sound effects was first idealized in the text of the dramaturgy and later developed in the music workshops, based on the percussion techniques of Marcelo Rocha. These experiences of engagement between sound and movement are linked to the foundations of child development and allow a sensorial return to the origins of self-recognition as an individual that differs from the ecological niche, even though it integrates it.

The construction of the corporal scheme allows the ritualization of the movements and the constitution of the human operational space. Finally, the creation of space-time by a growing child is the most basic spiritual conquest of childhood and the effective foundation of operational and abstract thinking (VERDEN-ZÖLLER, 2004, p. 189).

This integrative experience, which recognizes individuality as part of the whole environment, has resulted in a potent energy communion, whose symbolic and affective value can only be experienced in the act of enunciation, but whose echoes must remain in many other experiences.

Finally, the final song of the presentation contains a message about the importance of nature. It is a quote from a rap by Malu Furno, in which the whole group puts themselves in communion with the audience, inviting them to be complicit in this environmental action, singing and clapping hands with the group in scene. For that moment, Marcelo Rocha created a body percussion arrangement, without the use of any other instrument, so that body and voice would reveal their own nature, based on the ontogenic principles mentioned.



Picture 8.
Ecos de Cor e
Cór, Hall of Acts
of UFRGS, Porto
Alegre, 2015.
Source: Course
collection.

Social and environmental masks

The masks workshop was held in different stages taught by Jessé Oliveira. The first meetings were devoted to developing the techniques of masking. After the construction of neutral masks, the students went through a mask toll experience, in which practical experiences of theatrical interpretation were realized using these masks, evidencing the importance of the corporal involvement in an integrated composition that generates new possibilities of expression. In addition, during the rehearsals of the performance, Jessé Oliveira directed, as assistant director, the construction of the representations made by persons who wears masks.

The pedagogical proposal for the realization of the masks workshop was based on several aspects related to Environmental Education, since the construction of masks requires a deep contact of the person with oneself in a relationship of complicity with those who make up the masks. The mask molding is made with a still person, with closed eyes and another person who applies the materials on the first person's face to make the mold with care and delicacy, which results in a time of great intimacy with the other and with oneself.

From the biological point of view, love is the bodily disposition under which one person performs the actions that constitute the other as a legitimate one in coexistence. When we do not behave this way in our interactions with each other, there is no social phenomenon. Love is the emotion that underlies the social phenomenon (MATURANA; VERDEN-ZOLLER, 2004, p. 235).

By creating a mold of its own face, the person establishes a new perception about oneself, in the touch that shapes the mask, and because of the sensations of closeness with another person. In addition, the act of building the mask requires trust and complicity, over a long period of solicitude. In this experience, it is possible to notice

the lack of this kind of relationship in our contemporary Western culture and how much we deprive ourselves of sharing emotions of mutual acceptance, indispensable to the construction of new forms of life that generate effective environmental improvements.

Due to the limitation of the emotions generated in us by our culture, we have been in the Western world often unable to perceive how our emotions, physiology, and anatomy necessarily intertwine as a normal and spontaneous aspect of our ontogeny (individual life story) from conception to death (MATURANA; VERDEN-ZOLLER, 2004, p. 222).

Another important ecological aspect is that the masks described here were made with discarded paper and made with biodegradable substrates, therefore, a sustainable and accessible material, that is easy to find, which makes it possible to make masks in activities in the school with students.

In the spectacle *Ecos de cor e cór*, the masks were used in two moments. In the first scene in which they appear, they were used in the interpretation of the animals. These masks were made by the student of the course Eloísa Danemberg, who associated her knowledge as a teacher of Plastic Arts with the techniques learned in the workshop, which resulted in a sensitive and beautiful work. The use of the masks along with the other elements of this scene sought to provide playful and affective images in a composition constructed through different staging techniques, increasing aesthetic perception. The second scene in which the masks appear is the one that represents exacerbated consumerism. The use of neutral masks with a full face, completely white and devoid of emotions, suggested the perception of the lack of complicity and affection between the various characters that circulate in the scene. These masks were made by the students during the workshops.

In the scene, the masks were used to create theatrical atmospheres completely paradoxical, which evidences the multiplicity of expressive possibilities of this scenic prop. For the students of the course, that was an effective experience of perception, because they realized how much the relation with the mask results in different body postures, rhythms of movements and different ways of relation in scene. Finally, the presence of the masks in both scenes contributed to the realization of the possibility of different meaningful constructions, since we can wear or take several masks daily. Wearing the mask of an animal can be an identification of the human being as part of nature. At the same time, removing the masks of standardized behavior can be a way of finding new paths that lead to happiness. The ambivalence of the masks brings

with itself the necessary contradiction to the dialectical thought committed to the transformation:

For the community members who live a culture, it is a realm of obvious truths. These truths do not require justification and their foundation is neither seen nor investigated, unless in the future of that community arises a cultural conflict that leads to such reflection (MATURANA, 2004, p. 112).



Picture 9.
Ecos de Cor e
Cór, Hall of Acts
of UFRGS, Porto
Alegre, 2015.
Source: Course
collection.

Open Atelier

Throughout the period of the discipline, while workshops and rehearsals happened, Open Atelier meetings were held, in which the ludic performers Wagner Madeira, Éder Rosa and Carmen Lima made scenographic materials and the ludic musician Marcelo Rocha made percussion instruments, counting on the adhesion of students who participated in the process and contributed to the construction of materials, as well as learning new techniques and sharing their knowledge.

Based on the artistic-pedagogical conception of the discipline and the original dramaturgy, the professionals developed the proposals to create materials in a way that enabled the active and creative participation of the students of the course. Consistent with the Environmental Education proposal, scenic props and instruments were constructed predominantly with materials that were recycled through artisanal processes. The central pedagogical proposal of this preparation was the perception of the symbolic value of the materials themselves and the way in which their recycling can produce meanings that contribute to construct an ecological conscience or meanings that results just in the inverse of this conscious. In this sense, I proposed that we reflect on the affective relationship that is established between the toy and the one who made it, especially in the daily school life, when, for example, toys, flowers and Christmas

trees are built with cans, plastic bottles and other plastic objects. The symbolic and affective value of this type of construction ends up resulting in the acceptance and stimulation of the production of these containers and the contents marketed in them.

Whether or not we are aware of this, the course of human history follows the path of emotion and not the path of reason or of material possibilities or natural resources. This occurs because our emotions define the different domains of action which we live through different conversations in which appear the resources, the needs or the possibilities (MATURANA, 2004, p. 110).

Thus, when the contact with a real flower is replaced by the contact with a plastic object created by hand, in complicity with the teacher, this action reinforces the affective bond with the same, justifying the consumer system that generates it. This kind of action, although well-intentioned, contributes to the maintenance of the habits that are great responsible for environmental damages of the present time. That is, instead of generating new behaviors, the symbolic and affective value of this type of recycling only perpetuates the practices that would need to be transformed.

In the particular case of cultures as human lineages of modes of coexistence, a modification can only occurs in a given human community when a new way of living as a network of conversations begins to be maintained generation after generation. This happens every time a setting in the emotion - and therefore a new setting in the act - begins to be part of the current form of cultural incorporation of the children of such community and these learn to live it (MATURANA, 2004, p. 51).

For this reason, in *Ecos de cor e cór*, the props linked to the images of nature are composed mostly of fabrics, papers and the like. The scenes of consumption have props made with plastic bottles, electronic waste and similar materials. Thus, the former ones are associated with affection and cooperation and the latter ones, with standardized behaviors and individualistic actions. For sure, the intention is not to create a Manichean label, but to highlight the emotional contrast inherent in the craft and industrial processes, so that the conscious perception of the objects generate reflections that influence choices and attitudes. The industrialization of production creates a detachment from the process and focuses on the desire for consumption, which is fed back by itself, transforming itself into the ultimate goal. Therefore, acquiring does not supply the need and the present moment is always an expectation of a future that will never come.

It is our cultural orientation to production that numbs us, at every moment, to the present. It is it that continually directs our attention to a past or a future that only happens in the space of describing our expectations or grievances outside the realm of our actions at a given moment. To be in the present we should simply be in what we are in the moment (VERDEN-ZÖLLER, 2004, p. 140).

In order to relativize the possibilities of recycling of the different materials, the objects of sound effects are used in their real characteristics, without artificial embellishments. Thus, plastic water bottles or metal plates denote the possibility of multiple uses, without, however, being made as natural artifacts. These objects are part of reality, and we must deal with them and what they mean, without palliative and innocuous actions.

The only way out of this situation is the recovery of our awareness of individual responsibility for our actions, as we realize once again that the world we live in is shaped by our doing (MATURANA, 2004, p. 114).

The intention of this approach was to deepen reflection on pedagogical (including artistic) actions and the understanding that the affective character has a much broader symbolic value than the cold explanatory discourses that will never be able to impose the profound modifications necessary to environmental improvements, since “cultures are essentially conservative systems” (MATURANA, 2004, p. 86). Ecological consciousness must be linked to real modifications of daily yearnings in search of happiness.

Only a new modification in the configuration of our desires, in our coexistence, can lead us to a transformation that takes us out of patriarchy. And it can only happen to us now if we want to (MATURANA, 2004, p. 85).



Picture 10.
Ecos de Cor e
Cór, Hall of Acts
of UFRGS, Porto
Alegre, 2015.
Source: Course
collection.

Echoes of the Biology of Love in dramaturgy

Ecos de cor e cór presents a narrative that crosses different moments of the relationship of the human being with nature and emphasizes that they change according to the positions assumed in the different contexts. The dramaturgy is inspired by the narrative of Humberto Maturana's studies, presented in the chapter "Conversações matrísticas e patriarcais"⁹, present in the book *Amar e Brincar*¹⁰ (Palas Athena, 2011) and reconstructs a path pointed by the author, in which the relation of humanity with the environment in the course of history.

We think that the history of humanity has followed the trajectory of thrill. In particular, it followed the course of desires, not the course of availability of natural resources and opportunities or the trail of ideas, values and symbols, as if they existed on their own (MATURANA; VERDEN-ZOLLER, 2004, p. 11).

For Maturana, society, originally matriarchal, was related to nature harmoniously, and was an integral part of an organically articulated whole. Later, with the emergence of private property caused by pastoral activity, relations were transformed, from cooperation to competition, from complicity to exploitation, characteristics of patriarchal society.

Patriarchal thinking is essentially linear, occurs in a context of appropriation and control, and flows oriented primarily to the attainment of some particular result because it does not observe the basic interactions of existence. Hence, patriarchal thinking is systematically irresponsible. Matristic thinking, on the contrary, occurs in a context of consciousness of the interconnection of all existence. Therefore, it can not but live continually on the implicit understanding that all human actions always have consequences in the totality of existence (MATURANA, 2004, p. 47).

Thus, Maturana considers matriarchal and patriarchal behaviors not related to male and female human beings, since both are part of the cultural configurations that generate the two systems. The author argues that the cultural being, when perceiving the emotional foundations of his actions, can be influenced by the understanding and the perception, with a view to modify the emotion and, therefore, the culture generated by him.

The history of humanity has followed in the past and follows now a course determined by emotions and, in particular, by desires and preferences. It is these who, at any moment, determine what we do or do not do, and not the availability of what we consider today

9. Matristic and patriarchal conversations.

10. Love and Play.

when talking about natural resources or economic opportunities, which we treat as conditions of the world whose existence would be independent of our doing. Our desires and preferences arise into us at every moment, in the interweaving of our biology with our culture and determine, at every moment, our actions. It is these feelings, therefore, that define, at these moments, what constitutes a resource, what is a possibility or what we see as an opportunity (MATURANA, 2004, p. 36).

On the basis of these assertions, I constructed the *Ecos de cor e cór* dramaturgy, on which I intend to reflect more deeply on another study, and later, to present my considerations detaily. The interpretation performed by the group in *Ecos de cor e cór* was an action of the deepest TRUTH, from which derived a powerful aesthetic, sensorial and social experience, both for those who participated in the process and those who could watch the performance.

As Maturana points out, “at the origin of a new culture the new emotion emerges as an occasional and trivial variation of the daily emotion proper to the old culture” (2004, p.50). It was in what we all believe in doing this work, investing in it, sensitivity, affection, complicity, knowledge and dedication. Transformation is possible. *Ecos de cor e cór* echoes in all of us.



Picture 11.
Ecos de Cor e Cór, Hall of Acts of UFRGS, Porto Alegre, 2015.
Source: Course collection.

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