

Experimentation and diversity in knowledge processes in dance: Marilene Martins's artistic pedagogical system

Experimentação e diversidade no processo de conhecimento em dança: o sistema artístico-pedagógico de Marilene Martins

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ABSTRACT

Knowledge processes in dance are the theme of this paper that approaches the artistic pedagogical system created by Marilene Martins, a dance pioneer in Belo Horizonte. The goal is to understand the structure and organization of the artist-teacher's proposal. By means of a genetic approach (SALLES, 2008, 2009, 2014), an interpretative analysis of notebooks created by artists-teachers was performed. It is possible to perceive a network structure characterized by mobility and unfinishedness.

Keywords: Dance. Knowledge process. Marilene Martins.

RESUMO

O conhecimento em dança é o tema deste artigo que aborda o sistema artístico-pedagógico criado por Marilene Martins, uma pioneira na dança de Belo Horizonte. O objetivo foi compreender a estrutura e a organização da proposta da artista-professora. Por meio de uma abordagem genética, conforme Salles (2008, 2009, 2014), fez-se um acompanhamento interpretativo de cadernos de artistas-professores. Foi possível perceber uma estrutura em rede caracterizada por mobilidade e inacabamento.

Palavras-chave: Dança. Processo de conhecimento. Marilene Martins.

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Submitted: 10/11/2017

Accepted: 30/04/2018

Introduction

Knowledge processes in dance involve ways of doing and methodological systems built by artists, teachers, and researchers, both from formal and non-formal teaching institutions. This article approaches the artistic pedagogical proposal of Marilene Martins³, founder of Marilene Martins Modern Dance School, later renamed as Trans-Forma Center of Contemporary Dance, and Trans-Forma Experimental Dance Group⁴. The artist is recognized by her pioneering dance work in Belo Horizonte, a movement that influenced the following generations and the ways of dance in the capital city of the State of Minas Gerais (ALVARENGA, 2002; REIS, 2005).

Education in the field of dance and related themes have been relevant in Brazil's present context. In the last two decades, more than forty graduation courses, either Bachelor or Licentiate ones, have been created at public and private universities in the country (SILVA, 2016; TERRA, 2010). Due to this, the formative paths in this field started encompassing, besides the traditional free courses usually offered at dance studios and gyms, other modalities, such as technical, technological, graduation and post-graduation courses. These changes have taken place along with the expansion of the work field for dance artists⁵, thus establishing, according to Rocha, a territory of invention that presently involves several different activities, such as “[...] teaching, performing, criticizing, choreographing, talking, writing, researching, curating, thinking, keeping a website, struggling to publish in the most varied formats, managing festivals, promoting meetings, etc.” (ROCHA, 2010, p. 96)

In this study, the knowledge process in dance proposed by Marilene Martins at her school was developed having the genetic criticism as a basis, according to Salles (2009). It is the interpretative accompaniment of a dossier comprising twenty-three notebooks created by artists-teachers who worked together with Martins. This material includes records of the Modern Dance Basic Course, created by Martins, and which are the object of this research. The notebooks were produced between 1976 and 1984 and allow the access to the process that involved the creation of Martins's artistic and teaching proposal, as well as the work developed by the artists-teachers who worked along with her. The notes found in the gathered notebooks comprise exercises and movement sequences, references used to their achievement, as well as class plans. The questions that guided the interpretative accompaniment were: Which elements struc-

3. Marilene Martins's work (Brazil, 1935) at Marilene Martins Modern Dance School and at Trans-Forma Center of Contemporary Dance, was approached by Arnaldo Leite de Alvarenga in his Master's dissertation entitled “*Dança Moderna e educação da sensibilidade: Belo Horizonte (1959-1975)*” (ALVARENGA, 2002). There's also another publication about the artist: “*Marilene Martins: a dança moderna em Belo Horizonte*”, by Christófaró (2010). In 2012, homage was paid to Marilene Martins by the Dance Figure Project, carried out by the São Paulo Dance Company (SP/SP), directed by Inês Bogéa.

4. Historian Glória Reis approaches Marilene Martins's and Trans-Forma Experimental Dance Group's works in the book “*Cidade e palco: experimentação, transformação e permanências*” (REIS, 2005).

5. The Federal Ministry of Labor Standard Trade Classification Division (CBO/2002) defines the trade of dance artists as follows: “They conceive and materialize scenic projects in dance staging choreographic pieces; they carry out public dance performances and, for such, they prepare their bodies, research movements, gestures, dance, as well as rehearse choreographies. They are allowed to teach dance” Available at <<http://www.mtecbo.gov.br/cbosite>> Access on: Sept. 21st., 2017.

tured Marilene Martins's artistic pedagogical proposal? How were such elements organized?

Marilene Martins: the choice of an avant-garde dance

From a technical and artistic point of view, Marilene Martins's education trajectory in dance has a diversified character. The contact the artist had with the pioneers of Brazilian stage dance is also highlighted, just as is her participation in critical moments in the construction of this art in Minas Gerais and Brazil, in the second half of the 20th century.

Marilene started her studies in 1952 with Carlos Leite⁶, founder of the first dance school in Belo Horizonte with an eye to professionalizing the field. The dancer, who had studied at the *Teatro Municipal do Rio de Janeiro*⁷ and been a part of its Dance Company⁸, dedicated himself to Russian-based classical ballet, strongly influenced by the *Ballets Russes*⁹ (CERBINO, 2008; PEREIRA, 2003; REIS, 2010). From this phase, Marilene pointed out what was most meaningful for her education: "He gave me a lot of discipline and perseverance, as well as a good technical basis" (Handwritten by Marilene Martins. Artist's collection, [197-]).

After her studies with Carlos Leite, the artist spent time with Klauss Vianna¹⁰ and his wife, Angel Vianna¹¹, founders of *Ballet Klauss Vianna*¹², and responsible for starting the modern dance movement in Minas Gerais' capital city. In this period, from 1956 to 1960, Marilene shared her restless concerns with Klauss Vianna, with whom she also studied classical ballet, this time under a different perspective, that in which movement was allied to body awareness. In addition to this, Vianna's teaching-learning environment was characterized by the dialogical relationship between teacher and student. Marilene comments on the importance of such fact: "Klauss influenced my movement research and guided me safely as regards the pedagogical aspects" (Handwritten by Marilene Martins. Artist's collection, [197-]). Martins was also affected by Vianna's research movement, based on regional themes sought for in the dialogue with other art forms and Indigenous elements, as Marilene puts it: "Klauss had the ideal of creating a Brazilian-culture and gesture-based ballet, closer to our people, our way of being and living. Angel and I shared the same ideal with him" (Handwritten by Marilene Martins. Artist's collection, [197-]). At that time, along with dancers from *Ballet Klauss Vianna*, Marilene became a part of a

6. Carlos Leite (Brazil, 1914; Brazil, 1995). Leite was a dancer, choreographer, and dance teacher. He studied at Teatro Municipal do Rio de Janeiro's school, and was also a part of this institution's ballet company. He developed a pioneering dance work in the city of Belo Horizonte, founding a dance school and Ballet Minas Gerais, now named *Companhia de Dança do Palácio das Artes*, Minas Gerais State Dance Company (REIS, 2010).

7. On April 11th, 1927, Brazil's first dance school was officially created at Teatro Municipal do Rio de Janeiro, under the direction of Maria Olenewa (PEREIRA, 2003).

8. Teatro Municipal do Rio de Janeiro's Corps de Ballet started its professional activities in 1936, under the direction of Russian dancer, Maria Olenewa (PEREIRA, 2003).

9. The *Ballets Russes*, under the direction of businessman Serge Diaguilev, were characterized by innovative performances that disseminated modern art through the works of Europe an *avant-garde* artists (PEREIRA, 2003).

10. Klauss Vianna (Brazil, 1928; Brazil, 1992). Choreographer and movement researcher, this Brazilian artist developed a corporeal research hat became a benchmark for actors and dancers. He published the book "A Dança", in which he makes an approach of his own work. His work is discussed by authors, such as Alvarenga (2009, 2010), Miller (2007), and Ribeiro (2007).

11. Angel Vianna (Brazil, 1928). Dancer, choreographer, and movement researcher. In 1983 in Rio de Janeiro, this Brazilian artist founded the Angel Vianna School; and in 2001, the Angel Vianna College.

12. *Ballet Klauss Vianna*. Dance Company created by Klauss and Angel Vianna in 1958 in Belo Horizonte (ALVARENGA, 2010).

group – *Geração Complemento*¹³ – a that joined together around themes related to the intellectual and artistic activities of the modern scenario being designed in the country. In Marilene Martins's trajectory, it is possible to perceive a socially contextualized art education process.

In 1961, Marilene Martins moved to the city of Salvador in order to study at Brazil's first Dance Graduation Course at the Federal University of Bahia, remarkable for bringing together *avant-garde* intellectuals and artists. At this institution, Marilene followed, most remarkably, German-born artist, Rolf Gelewski¹⁴, to whom she became an assistant. With Gelewski, once a student of Mary Wigmann¹⁵ and Marianne Vogelsang¹⁶, Marilene established contact with modern dance, and developed studies on improvisation, composition, and choreographic creation. Marilene's experience with Gelewski was paramount to the construction of the artistic and pedagogical work, later to be developed in the city of Belo Horizonte. In her own words:

[...] I brought the structured work of modern dance, influenced by my teacher Rolf Gelewski, who was an expressionist. I carried out my own research and organized it my own way, based on his teachings and bringing into the curriculum several subjects created by him at UFBA, such as, composition, improvisation, the study of space and form, anatomy, rhythmic, group choreography, dance philosophy, thus trying to build a solid basis to teach modern dance[...] (Handwritten by Marilene Martins. Artist's collection, [197-]).

Marilene Martins gave continuity and expanded her studies through other ballet and modern dance courses of varied approaches, and furthermore, jazz dance, primitive dance, belly dance, in addition to body expression, theater, music and art history. The trip she took together with Angel and Klaus Vianna to Europe and the United States in 1974 is worth mentioning. On that occasion, Marilene had classes and established contacts with artists and teachers, such as German Gerda Alexander¹⁷, creator of Eutonie¹⁸, and North Americans Alvin Ailey¹⁹, Alvin Nikolais²⁰ and Murray Louis²¹, besides having classes at Joseph Pilates' Studio²² with teachers educated by him. In Martins's formative trajectory it is possible to perceive an interaction with diversified pioneering dance perspectives, such as those turned to body awareness and artistic creation practices, including improvisation and composition. The interest Marilene Martins had in the technically diversified artistic *avant-garde* of the dance field is made clear in her formative experience.

13. *Geração Complemento* joined intellectuals and artists, and influenced Belo Horizonte's art scene in the 1950s (MACHADO, 2001).

14. Rolf Gelewski (Germany, 1930; Brazil, 1988). Dancer, choreographer, and dance teacher. He worked on the structuring of Brazil's first dance graduation course at UFBA in 1956. The artist has published several books about his own work (PASSOS, 2015).

15. Mary Wigmann (Germany, 1886; Germany, 1973). The dancer and choreographer was a representative of German expressionist dance. She studied with Émile Dalcroze and Rudolf Von Laban, to whom she was an assistant. (FARO, 1989).

16. Marianne Vogelsang (Germany, 1912; Germany, 1973). The dancer studied with Rudolf Von Laban and was an exponent of expressive dance (PASSOS, 2015).

17. Gerda Alexander (Germany, 1908; Germany, 1994). Gerda created Eutony, a work that is place within the field of somatic education (FORTIN, 2011).

18. Eutony, created by Gerda Alexander, is a body work recognized in the field of somatic education. According to Alexander (1983, p.X), "Eutony is based on conscious tactile perception, on the development of superficial and profound sensibility".

19. North American dancer Alvin Ailey (USA, 1934; USA, 1989) studied modern dance with Graham, Horton, Holm and Weidman. He also studied classical ballet and theater. In 1958 he founded the Alvin Ailey American Dance Theater. His work as a choreographer brings together African dance, jazz dance, modern dance and classical ballet (FARO, 1989).

20. Alvin Nikolais (USA, 1910; USA, 1993) started his artistic career as a musician. He studied dance with artists such as Martha Graham, Doris Humphrey, and Charles Weidman. He developed a work in which dance was set in dialogue with other art forms (FARO, 1989).

21. Murray Louis (USA, 1926; USA, 2016). Dancer and choreographer (FARO, 1989).

22. Joseph Pilates (Germany, 1883; USA, 1967). Creator of the Pilates Method (LEGG, 2011).

Modern dance settles in Belo Horizonte

In 1969, in founding Marilene Martins Modern Dance School, later called Trans-Forma Center of Contemporary Dance, Marilene carried on Klauss Vianna's modernist initiatives, and effectively settled modern dance in Belo Horizonte (ALVARENGA, 2002; REIS, 2005). Furthermore, Nena, as the artist is also called, created Trans-Forma Experimental Dance Group in 1971, known for its *avant-garde* character. The period of existence of Marilene Martins's school and Grupo Trans-Forma coincided with the period of the military dictatorship established in Brazil after the 1964 coup. The work of the artist, initiated in 1969, stood as a resistance movement following the country's democratization path, marked by the amnesty granted to those imprisoned and exiled due to political reasons, and the 1988 promulgation of the new Federal Constitution. Alvarenga (2002) understands Trans-Forma as a space that allowed the artists and the youth of the time to meet their desired expression.

Marilene Martins's school and Trans-Forma Experimental Dance Group brought to stage the exponents of Brazilian dance, such as artists Dudude²³ and Denise Stutz²⁴; dancer Miriam Pederneiras²⁵ and choreographer Rodrigo Pederneiras²⁶, founders of Grupo Corpo²⁷; artist and professor Tarcísio Ramos Homem²⁸; artist, researcher and professor Arnaldo Leite de Alvarenga²⁹, among others. According to Alvarenga (2002), Marilene Martins's work was characterized by social engagement, and marked the construction of dance and the teaching of this art form in Belo Horizonte.

In Marilene Martins's writing one may perceive the desire of the artist for a kind of dance that would allow the human expression and manifestation: "[...] I wanted a kind of dance for all ages, bodies, and conditions; a dance through which people would be able to "speak their minds" through movement. [...] Recovering the simple, the natural, the organic [...]" (Handwritten by Marilene Martins. Artist's collection, [197-]). It is possible to relate Martins's ideas to those of the Judson Dance Theater³⁰ generation, born in the United States of America in the 1960s. According to Baner (1993), this movement established the democratic parameters of dance, involving the body condition, the dancer's kind of training, the insertion of non-dancers into the dance practice, among other characteristics which displaced this art form from its spectacular perspective. Just like Judson's artists, Marilene became interested in a context that could shelter technical, artistic and corporeal diversity. It is important to point out that the

23.

Dudude (Brazil, 1958). The artist develops work as a dancer, choreographer, teacher and improviser. From 1994 to 2008 she directed Estúdio Dudude Herrmann and Benvinda Cia. de Dança. Today she has a studio in the city of Casa Branca, where he holds meetings, classes and art residencies, directed both by the artist herself and guest artists. Available at <<http://www.dudude.com.br/>>. Access on Sept. 21st, 2017.

24.

Denise Stutz (Brazil, 1955). Brazilian dancer and choreographer. One of the founders of Grupo Corpo, and once a part of Lia Rodrigues Cia. de Danças. She presently develops independent work. Available at <<https://www.conexaodanca.com.br/blank-3>>. Access on May 18th, 2018.

25.

Miriam Pederneiras (Brazil, 1958). Dancer and one of the founders of Grupo Corpo (REIS, 2005).

26.

Rodrigo Pederneiras (Brazil, 1955). Choreographer and one of the founders of Grupo Corpo (REIS, 2005).

27.

Grupo Corpo (BH/MG/BRAZIL). Founded in 1975, Grupo Corpo has created over 20 choreographic pieces in its trajectory, performed in Brazil as well as abroad. Available at <<http://www.grupocorpo.com.br/>>. Access on May 18th, 2018..

28.

Tarcísio Ramos Homem (Brazil). Dancer, professor and dance and theater director. Professor at the Federal University of Minas Gerais Teatro Universitário - UFMG. Available at <<http://somos.ufmg.br/professor/tarcisio-dos-santos-ramos>>. Access on May 18th, 2018.

29.

Arnaldo Leite de Alvarenga (Brazil, 1958). Dancer, choreographer, and researcher. Professor at UFMG Theater Graduation Course and one of the creators of this institution's Dance Graduation Course at its Fine Arts School (ALVARENGA, 2010).

30.

Judson Dance Theater. A movement that marked post-modern dance in the USA. It brought together a group of artists, such as dancers Yvonne Rainer, Steve Paxton, Robert Morris, Lucinda Childs, Trisha Brown, David Gordon, Fred Herko, Judith Dunn, among others. (BANER, 1993).

corporeal diversity mentioned by Martins corresponded to different biotypes, which at that time, meant breaking through a dance perspective that dictated physical patterns and ended up restraining the expressiveness of some.

Marilene Martins's school was developed little by little and, in the beginning, the artist used to act alone. In time, some students, mainly female ones, started teaching led by Marilene herself. This artistic formation process, later expanded towards an artistic pedagogical perspective for some of the dancers, became a part of the dynamics and structure of the school, whose teaching staff stood out for being specialized in Martins's language proposal. This group of teachers was mainly linked to the Modern Dance Basic Course, a pillar in the school's formative structure, conceived and systematized by the artist. For this five-year course, Marilene organized the contents and created exercise and movement sequences with the collaboration of her artists-teachers. This collective work, guided by Marilene in weekly meetings, was thoroughly registered by the artists-teachers in notebooks.

Body-document: dance on paper

The notes taken by the artists-teachers who followed Martins enabled the access to the artistic pedagogical proposal of the school's Modern Dance Basic Course. The collective work carried out was made clear by the notebooks gathered for this research, showing that all records were done with the same set of traces, including written texts, drawings of the human figure and the movement, numbers to indicate the way the musical pieces were used, and symbols to describe the rhythmic exercises as well as indicate body referents. The coordination between written texts and drawings of the human body is to be highlighted, and clarifies the positioning and the moving, as shown in the following example. The description is as follows:

- 1 – bend right leg in the air
- 2 – head off the floor out “look at knees”
- 3,4 – stretch out the leg that was bended (very low) taking the torso along, the body is supported by the coccyx; arms at the height of knees, rounded spine (Artists-Teachers' notebooks. [between 1982 and 1984]).

The drawing shown in Figure 1 comes with the described exercise:

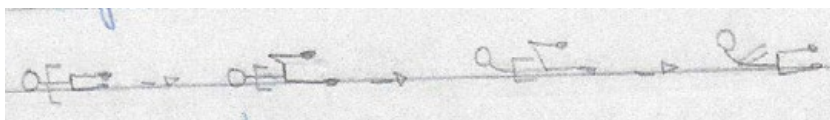


FIGURE 1.
Written text and drawing. Artist-teacher's notebook,
Belo Horizonte, [between 1982 and 1984].

Dance notations are usually related to the analysis and the choreographic and movement reconstruction, in what it differs from the approach of this study, in which we follow a direction shown by Louppe (1994), highlighting the importance, not only historical, but also poetic and intellectual, of this kind of material. In this sense, the interpretative accompaniment of the artists-teachers' notebooks was the way chosen to understand Marilene Martins's dance thinking.

Dance network

The interest in technical and artistic diversity observed in Marilene Martins's formative background is also evidenced in the artistic pedagogical proposal of the Modern Dance Basic Course, conceived by the artist. The structure observed evidenced a network movement, taken from what Salles tells us about construction processes. This author suggests that these phenomena be understood according to their "nature of a complex network of interactions in permanent mobility" (SALLES, 2009, p.170). Likewise, Musso (2013, p.31), in defining the concept of network as "[...] a structure of unstable interconnection, composed of interacting elements, and whose variability will obey a certain rule concerning its functioning", points at aspects to be observed in processes having the same configuration. They are: the existing elements in the structure, the interactions they have, and the conditions that either enabled or provoked such interactions.

Upon observing the Modern Dance Basic Course structure, some fundamental elements, called genetic materials in this study, were identified: a set of movement sequences, created by Marilene Martins; body awareness work; rhythmic; improvisation; and technical and artistic diversity in dance.

The set of movement sequences created by Marilene Martins stands as an enduring element in the Modern Dance Basic Course structure. It is possible to perceive the possibility of expanding this set by means of the creation of new sequences. However, a tendency to maintain the created sequences was noted, and so it was possible to note that a repertory of movement sequences

was established. Marilene created a specific kind of movement for each of the five years of the Course, whose contents were laid according to specific goals. (Handwritten by Marilene Martins. Artist-teacher's collection. [197-]). In the 1st year the highlights were the sensitization of the body; the knowledge of human anatomy, specifically the bone and joint systems; the development of contents based on the feet; the posture; the axis and weight transfer. In the 2nd year emphasis was brought to the muscular system and arm and leg work. In the 3rd year, the main focus was on body release. In the 4th year, priority was given to jumps and falls. And, in the 5th, pirouettes.

These contents, despite being emphasized according to levels, were approached throughout the five years of the course. Also the sequences, created specifically for each level, were allowed at all levels. In this sense, it is clear that the knowledge process was not proposed in a quantitative perspective, that of the accumulation of contents, but rather under a qualitative point of view, so as to allow movement experimentation. Learning was above all related to the dancer's experience in an artistic, critical and reflexive process, turned to experimentation and the comprehension of a certain movement from varied angles. Although the sequences were introduced in a linear way, following the course's level order, the class plans showed a non-linear learning proposition, in which the sequences could be displaced from one level to another.

From a formal point of view, it was possible to perceive that Martins's work was based on typical movements of modern dance techniques. In this context, there are specific references to Martha Graham's³¹ Dance Technique. In addition to these, in a timely manner, classical ballet movements were also identified. As concerns modern dance, some aspects were identified, such as the exploration of the horizontality of the bodies in floor work, using both the lying and the sitting positions, as shown in Figure 2:

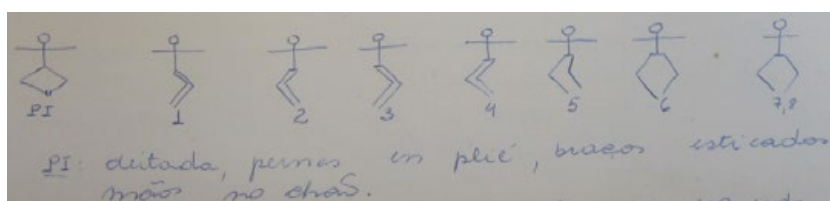


FIGURE 2.
Lying position movement. Artist-teacher's notebook,
Belo Horizonte, [between 1976 and 1984].

Another modern dance characteristic was the parallel position of the feet in floor, barre and center sequences, as shown in Figure 3:

31.
Martha Graham (USA, 1894; USA, 1991). The artist created new movement expressions and is considered a fundamental figure in the history of North American modern dance (LEGG, 2011).

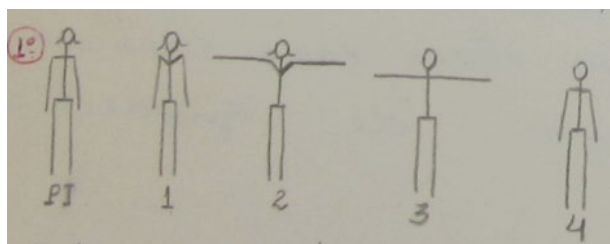


FIGURE 3.
Parallel feet. Artist-
teacher's notebook,
Belo Horizonte,
[between 1976
and 1984]

Other aspects were also found, such as torso movements in flexion, extension, tilting, and twisting, shown in Figure 4, as well as wave-like, angular and asymmetric arm movements as shown in Figure 5.

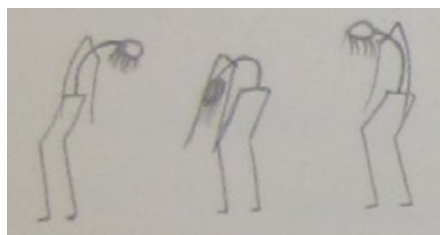


FIGURE 4.
Torso and head movement.
Artist-teacher's notebook,
Belo Horizonte,
[between 1976 and 1984].



FIGURE 5.
Arm movements. Artist-teacher's notebook,
Belo Horizonte, [between 1976 e 1984].

Some characteristics concerning the ways of doing the movements were also found, such as the loosening up of the body, taken from parameters shared by the group of artists-teachers; joint mobility; the combination of effort and relaxation; and the everyday life character in moving.

The body awareness work was also considered genetic material in the Modern Dance Basic Course structure. According to Hanna (1986), Marilene's body approach aligns with the field of somatic education. In this author's perspective, the corporeal experience is a proprioceptive phenomenon, turned to one's perception of him or herself. At Trans-Forma, such practices were used to approach and study the body, and were also inserted into the technical study of dance. Thus, dance practice at Trans-Forma proposed that dancers should articulate movement with the perception of the body in movement. This has been a current tendency in dance, and has relevantly influenced learning processes, as discussed by authors such as Fortin (1998; 2005) and Domenici (2010), a fact that strengthens

the idea of Martins's pioneering work. What was mainly noted was the nearness between Marilene's corporeal approach and Klaus Vianna's propositions, in which the somatic perspective was supported by the relation between dance and human anatomy. (Handwritten by Marilene Martins. Artist's collection, [197-]). It is worth pointing out a fundamental difference between the works of these two artists. While in Vianna the body awareness practice was allied to the classical ballet technique and the body expression work he carried out with actors and dancers, in Marilene's work, corporeal perception enabled the flow among different dance techniques.

According to the artists-teachers' class plan records, rhythmic was a regular practice in the classes and was given significant space within the Modern Dance Basic Course. The work with rhythm involved several elements, such as: body movement, including walks, jumps, gestures and danced movements; the relation and use of space, exploring shifts in different directions and routes; the use of sound and percussion elements, including vocal sounds and claps; word, song and rhyme exploration, starting from their sounds and rhythms; the use of silence and beats and counter-beats, among other possibilities.

In the Modern Dance Basic Course structure, improvisation was given a similar space as rhythmic in the classes registered by the artists-teachers. The improvisation exercises involved the relations between body, space and time, and also theatrical, rhythmic and vocal sound stimuli. The act of improvising was further used so as to experiment on the movement sequences or movements in specific body positions, as shown in Figure 6.

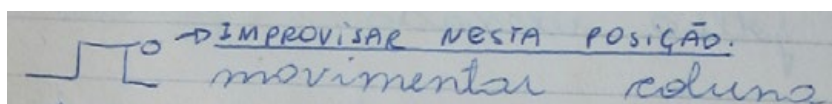


FIGURE 6.
Improvisation. Artist-teacher's notebook.
Belo Horizonte, [between 1976 and 1984].

Another fundamental element in the Modern Dance Basic Course records was the technical and artistic diversity, as shown in the movement sequence in Figure 7.

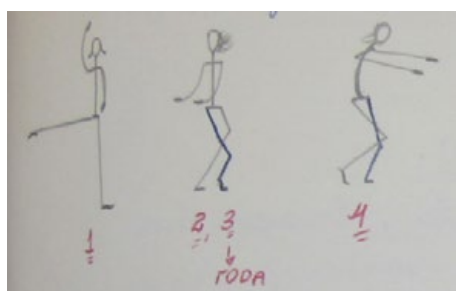


FIGURE 7.
Technical diversity. Artist-teacher's notebook, Belo Horizonte, [between 1976 and 1984].

This composition using different referents may be noted in the exercise description. The first movement is described through classical ballet referents:

1 – Open left leg to the side, lifting right leg in *degage en l'air à la seconde*; simultaneously lift right arm in 5th position and draw a plane circle over your head with the palm of the hand turned to the head, as if drawing an angel's halo; left arm stays in preparatory position (Artist-teacher's notebook, [between 1976 and 1984]).

In the following excerpts, modern dance was the referent used to describe the torso movements: “At 2, torso bends to the right, following the movement of the arms; at 3 turn around keeping this position; at 4, there's a little central contraction” (Artist-teacher's notebook, [between 1976 and 1984]).

The dialogues established by Martins were noticeably not made randomly, which may be exemplified through the artist's explanation about the insertion of exercises in the 3rd-year class plan: “Emphasis is to be given to a loosened up body, bringing into modern dance auxiliary Afro and belly dance exercises, suitable to meet this end” ((Handwritten by Marilene Martins. Artist's collection, [197-])). Through the descriptions, it was possible to understand that Marilene had clear goals whenever she referred to exercises and techniques created by other artists and teachers, integrating some of them into the whole formative path of the Basic Course, or bringing them in at some specific moments.

Knowledge process in progress

The organization of the Modern Dance Basic Course structure, verified in the class plans made by the artists-teachers, is characterized by mobility, as shown by the several exchanges among its elements – set of movement sequences; body awareness work; rhythmic; improvisation; and technical and artistic diversity in dance. Interactions between two or more elements aiming to make up one specific exercise or drill frequently took place. The movement sequences, for instance, are generally described or explained through body referents used in the body awareness work. The referents established in the body awareness work were also commonly used in order to stimulate improvisation exercises. Thus, it was possible to perceive a network learning and artistic creation environment, susceptible to the relations between the elements making up the network, as discussed by Salles (2009).

It is also important to note, within the Modern Dance Basic Course structure, the experimentation in dance through diverse technical and artistic dance referents. By means of such dialogues, the possibility of expanding the course structure could be observed, and that was achieved through a network movement. This way, the knowledge process in dance conceived by Marilene sustains itself in an ongoing state, that is, an unfinished state. (SALLES, 2009), and thus, permanently susceptible to other dialogues and the creation of new network points. In this sense, diversity stood as a favourable condition to the development of the Modern Dance Basic Course structure. Thus, with a trajectory marked by the reference to several artists and teachers, through the exercises they created, the initial course structure was continuously expanded and transformed. In face of the dynamics of such movement, the knowledge process in dance proposed by Martins stood as a continuously recreated process. In this perspective, the knowledge process in dance and the construction of this knowledge process in dance have come along together.

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