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Image and Memory as Stimuli for Better Assimilation and Expressivity in the Movement Realization

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Abstract

The body image, in Paul Schilder's vision, is an idea that we form of our own body, understood in one approach elaborated by the author from concepts of neurology, of psychoanalysis and philosophy. In this paper it is intended to explore the body image, concept of Paul Schilder, wondering if the use of mental images, allied with an awareness of one own emotions and a sensibilization work for the kinesthetic sensations associated with the movement, can help dancers to promote a transformation of their body image. It is known that this transformation can take off the person of a comfortable every day state proprioception, and can generate a bigger possibility of creation in dance or any another area. That creative state will be activated from the use of mental figures, which can be connected to the body memory and the students affective memory, which are strands worked by Constantin Stanislavski.

Keywords: body image; mental image; body memory; affective memory; creation in dance

In the graduation course of dance at State University of Campinas, the concept of body image is heavily used in technical classes. By using resources as images and body sensations, student imagination is worked, and thus the senses sharpen more, which facilitates the understanding and assimilation of the content, other than improving the movement intention.

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In case of the *ballet* classes, we consider interesting to always insert the use of images, such for kids, as teenagers and adults, which can also benefit of this feature since images help to potentiate the movement expression.

There are differences in body understanding of each person: some are more moved by visual, others by hearing stimulation, and others by touch sensations.

But, with some time of experience teaching *ballet*, we realized that the stimuli that work both for the correct performance of the movement, and for understanding the body mechanics of each step, are those that occur through visual images. Those features end up inciting the imagination, potentiating the movement and, unconsciously, create a sense for its realization – a constant search of the actors and dancers on stage.

Stanislavski searched the meaning of “truth” in his works as an actor and director. He was the one who first studied what we call “creative state of the actor”, which is triggered by the feelings, the mind influence and its wills. In other words, actors, or any scenic artists, following Stanislavski’s thoughts, must start their work with their feelings motivated, so it’s easier to access their memory. When the body memory is activated, the person uses that memory itself for performing the scene and, by performing it, turns the action more truthful.

Due to many concepts of image and body memory in the context of the proposed research in performing arts, we started establishing an overview of some of these meanings, focusing on what led us to the present paper. Besides, we show the importance of the use of these concepts in dance classes, specifically, for both technique and creation context, since images potentiate the movement in classes and in the interpretation of the scene. We do a brief overview of some authors who have researched and are still researching on this topic, especially in body memory, in the branch of psychology, art, and dance or in performing art, in order to answer the questions: “Can the use of images in dance classes take a person to a transformation of his or her own body image?” “Which benefits this kind of work can bring in the educational scope, of the individual formation, as dancers and citizens?” Finally, we describe some experiences that prompted us further to write about the importance of these factors in the body education of each individual.

1. Concepts of Body Image and Memory

There are many ways to deal with the concept of body image, and one of the pioneers to study that theme was the psychologist and neurologist Paul Schilder, who also acted in the areas of psychoanalysis and philosophy.

He studied the body image covering the physiological, emotional and social dimensions and, according to him, the body image is a consequence of the history we have lived, that is printed in our body, and which, depending on the stimuli, we can access creating images.

The body image reflects the history of a life, the course of a body, which perceptions compose its unity and mark its existence in the world each instant. Perceptions that materialize in a body. Our history is, first of all, the history of our perceptive experiences (Tavares, 2003, p.20).

The body image concept which Tavares presents, based on Schilder's studies, approaches to the concept of emotional memory, proposed by Stanislavski early in his career. According to Ferracini,

At first, in the research of this pre-expressivity and organic body-mind, Stanislavski tried to search in the unconscious the actor creative source. For this he tried to create "ways" to get to it, as exercises to activate what he called *emotional memory*, or yet the magic "*if*". Also sought awareness and transformation in body/voice of the resulted actions of this creative source – the unconscious. (Ferracini, 1999, p. 63)

The author goes on explaining what later in his career the Russian researcher went in another direction, starting to understand that the universe from which the subconscious is part of, is abstract and impassive to control by the actor, and led him to propose the known method of the physical actions:

Don't talk to me about feelings, we can't retain the feelings; we only can retain the physical actions. (Toporkov, apud Ferracini, 1999, p. 64). Thus actors should seek to express themselves, no longer through the emotive and abstract states, but through something concrete, like physical actions. At this stage, Stanislavski started to call it Body Memory, instead of Emotional Memory, and later Grotowski will talk about Muscle Memory (Ferracini, 1999, p. 64).

When approaching, in this paper, the Schilder body image concept to Stanislavski's, it relates to the concept of emotive memory, even surpassed by the theater director himself, by recognizing possibilities of contributions to the dance, especially in the *ballet* universe, with his yet "traditional" dance teaching features methodologies.

Body image and emotive memory are connected as they point to the fact that everything we carry in our body history stays recorded, be it in a somatic memory, mental or affective, and it is from this memory that the access to an imagistic world is favored.

In the creation context the emotive memory might not be a fruitful way, given its uncontrollable nature, as pointed by Stanislavski; but in the context of technical work in a coded dance like *ballet*, it can bring benefits that will affect the creation later through another route type, a body transformed by the perception of the technical job memories is able to create through a conscious process.

Constantin Stanislavski said that there are actors that are more stimulated by the visual memory, others by hearing memory. The same happens with dancers, or any other human being: some achieve a more creative state when stimulated by actions, others by images, sounds, emotions or tact. We will deal later, in this paper, about who is stimulated by images and emotions.

1.1 The Many Meanings of Images

The word "image" has in this paper many meanings and appropriations, but will always be followed by another adjective that will distinguish it. The following words are commonly mistaken: body image, living image, visual image, mental image, inner image and concrete image. The body image is how people create in their minds the image of their own body, and this body is loaded with their feelings and memories, besides matter.

The body schema is the tridimensional image that all have of themselves. We can call it body image. This term shows that we're not dealing with a mere sensation or imagination. There is a body apperception. It also indicates that, although it has come to us through senses, it is not a mere perception. There are mental figurations and representations involved, but it is not a mere representation. (Schilder, 1980, p. 11)

Paul Schilder, who also studied deficiencies and several pathologies, says that people who suffered some kind of mutilation and don't have any member may have the body image intact, because their mind recreates the image of their body the way it was before the mutilation.

This proprioception, which is the perception we have of each part of our body, internal or external, forms the concept of body image. Constantin Stanislavski, on the other hand, calls body image living image, which is the character image the actor projects.

"There are some actors for whom the image created becomes their *alter ego*, their dual. The image never leaves them. (...) They are constantly alert to the image, not with the goal to copy it, but because they find themselves bewitched by it, under its power, and act this way or another because they are living their image life" (Stanislavski, 1997, p. 106)

Sometimes, by the actor ego, he can duplicate his image and project his own body image as being also the character body image, when in fact the actor should disentangle each other.

What Stanislavski defines as inner image are mental and visual images that we create, that come from imagination. We can both create and receive them from someone else by a verbal stimulus, and thus we can search the memory and body for shapes to execute what is being proposed by that imagistic stimulus. It is these visual and mental stimuli inserted in the classes that we believe to be sensory and kinetics means of understanding. A movement potentiation is reached through a sensory stimulus. For example, by doing the position of the arms at the *ballet*, which are rounded and expansive, the use of the mental image of hugging a beach ball gives the learning the necessary sense and favors the body understanding. The assimilation ends up being much faster than just doing a round form with the arms that can be done poorly.

Lastly, the concrete image is what we can visualize of an object being used in a class, for example. In this case, any object taken to the class can highlight certain content teaching, as making a *pas de bourée* at the *ballet* – a fast run in the tip of the feet with the metatarsal at the floor and the heel elevated – where the two legs must be together all the time.

By taking to the class a scarf so that the students put it between the thigh to do the exercise, its mechanics is understood, because if they let the scarf fall they know they're not squeezing the thigh enough so there's no space between the legs and the step is correctly realized.

The body image is unique for each one, and as for the mental image, "a same image can evoke different reactions in different people. [...] each image has a meaning that relies on sensory experiences, motor, emotional and cognitive, transmitted and experienced by the individual." (Soares, 2007, p.28). Both can be modified, even one being unique and untransferable and the other collective.

An example of these distinct reactions is when at some moment at the class the mental image of a kick is used, so the students can understand that the movement to be realized must be quick and precise. A student can understand that the movement mechanism is what really matters, other can associate to a soccer kick, where power is more important than precision and attack. This occurs due to personal experiences of each student, who will associate the image based on their own.

There isn't a collective body image, because everyone has their history and their image is a reflex of this history. People have common aspects in their body images, but that doesn't mean that they're deeply connected, that there is a uniformity of actions through the deep access to the personality.

We consider important distinguish the concepts of body image and body schema. The latter can be considered more phylogenetic, since everyone has the reference that the human body is diagrammed in head, body, members (these can be missing in a specific body), which does not concern the particularities – if the head will be rounder, if the hair will be blond, long or if they will be missing, and other traits specifically to the singular individual. Françoise Dolto, unlike Paul Schilder, distinguish both concepts: "The body schema is a principal, the same for all individuals of the human species, the body image, however, is particular for each one: it is tied to the subject and its history" (Dolto, 2008, p. 14). In this paper, the concept of body schema is not relevant to the study, but the link of the image with memory towards a positive transformation of the body image.

1.2Body Image in Dance Classes and Its Transformation: A Way of Learning and Potentiating the Movement

The body image, body figuration formed in our mind, makes us develop proprioception, which allows us to know that we're moving an arm without looking at it, and this is possible through the creation of the body image.

According to Paul Schilder, this body image can and should suffer changes over time and through stimulation. Over time it modifies itself as there will be more experiences that will be kept in the body or mental memory, that will affect how we imagine or body. Other ways of changing the body image are through movement stimulation, dance and emotions.

The movement, other than changing the body image, causes a psychic change. People, while moving, are constantly in contact with their proprioception; the same happens while dancing. "The dance phenomenon is a disruption and a change of the body image [...]. The dance is a method of transforming the body image and decreasing its form stiffness." (Schilder, 2008, p. 180). A dancer, while moving, builds a new body image based on that stage recently reached. When taking off dancers of a comfortable moving state, making them search their own body for new ways of moving, or by a teacher incitement or even by a exhaustive body work, they visit new body possibilities.

Some movements are recorded in the body memory and always appear in the dancer's improvisations, yet determined *nuances* of his or her qualities are altered (few weight, time, space, fluency modifications) (Andraus, 2004, p. 137).

This occurs until they develop a body and psychic state that they no longer respond knowingly, but the body reaches a potential that could not be reached if they were aware of their own body image.

Thus, the dancers end up projecting in the unconscious a new body image, an image of their body now disrupted after new movements that emerged from their personal research. This image can be compared to a character, who has his or her own body image, other than the one from the actor who is interpreting. On his first studies, Stanislavski (1984) says in a report of his experiences as director, that is from the inner stimuli that the actors make involuntary movements of physical action, trying not to get into a rut, and when falling into exhaustion and movement shortage they create life and their actions become true intentionally.

We believe that when dancers reach this state of transformation and body image change, they can, through the imagination, potentiate the use of their mind and focus their energy towards the task to be realized. Lastly, the emotion is also a way to transform body image. "Every emotion is also related to the expressive movements or, at least, with the impulses towards them.

This way, every emotion modifies the body image." (Schilder, 2008, p. 182). In the case of the emotion, it can be linked to stimuli given to modify the body image, and this change is not something bad; sometimes it is essential to the movement expressivity.

So that the emotion is stimulated, some people are sensitized through music, objects, sensations and images. The emotion here does not mean bringing a feeling to be theatrically represented, but bringing a meaning to the whole movement to be executed. Making the soul dance, not just the body, because it's different when you see at the stage someone dancing just for the shape of the steps, and someone who puts his or her emotions in each gesture, making each one of them special.

This emotion can be used at the classes, sensitizing the students through the mental images stimuli and sensations. All this contributes to a body image transformation, which will, through dance, potentiate the student and dancer expressivity.

1.3 Conceptualizing Body Memory

According to Paul Schilder, the sensory cortex stores past sensations, creating the body images. While the cortex does this job, the body does it too: it stores information and sensations, and this is what we call body and affective memory, respectively.

Strong and decisive moments of our history remains recorded in our memory. Each one of them cause certain reactions in our emotional structure, good or bad, and from this lived emotions we record somatically that reaction. When a strong emotion somehow affects the body physical operation, it's said that this feeling is somatized. The word *soma* is a Greek term meaning body; so, somatize an emotion means passing to the body the feeling that was only in the psychological aspect. An example would be a child being hit by the parents. Over time that person does not live the same experiences, but that body contraction feeling, that fear of reaction and the muscle stiffening remain saved in the body memory.

This unconscious muscular contraction is also a psychological counter-action, according to José Ângelo Gaiarsa, a scholar about the Wilhelm Reich character cuirass, which is " [...] the set of factors that make the person mistake the orientation, the body placing and disposal, inside the situation, related to pretended or necessary goals." (Gaiarsa, 1984, p. 64).

In other words, the attitudes taken by the parents express an aggressive posture, and the children, to defend themselves, focus their energy to their body posture, which in this case is the muscular contraction, and this posture remains saved in their body memory. Body and emotion are fully related, one completes the other while acting or representing.

This strong body-mind inner-relation can't be forgotten and will be taken as foundation to any labor to be developed as actors. Their training is based (or at least it should be) on a body and affective exercise, because, the more their physical is worked, more they will find (if allowed) the intricate affections network present at their body or to be personified through the impulses rendered acts; even by the inhibition of these impulses, before its realization, and if this representation is on purpose and conscious.

Only experiencing the affective history present at the muscles that they can, knowingly, cause on themselves the requested metamorphosis for their work with the character. (Azevedo, 2002, p. 136).

The search for the affective memory brings all the psychological and body memory of that lived moment. To occur the memory somatization, the details must be focused, and while at the acting phase, the actors/dancers should try to relive that same moment, or at least try to search their body memory for the intensity of that emotion. The more one searches for affective memory, more expressive information comes to the body and the proposed feeling is passed. "These feelings, taken from our real experience and transferred to the paper, are what give the play its life. You gave us these feelings. Every exterior production is formal, cold and meaningless when there's no inner motivation." (Stanislavski, 2012, p. 204).

Despite the emotional memory being very important to reach an expressivity at the scene, according to Stanislavski, the ideal would be not to reproduce with extreme accuracy the lived feeling, just like the first time it was felt, because this way our physical and mental body would not have to revisit the moments of intense pain with the same reality.

1.4 Interpret Body and Affective Memory in the Scene Creation and Interpretation

People build their own body image taking into account that they have their history, and carry in their body their memories. The question of the memory present at the body is much linked to the emotions.

While feeling a very strong and meaningful emotion, the body responds automatically; it is the first that manifests what the person is feeling, even when he or she doesn't want to show what's really happening in the emotional structure.

Precisely by the body image being linked to the emotion, it is also easily accessed through it. The feeling causes a remembrance that activates the mental memory (intellectual recordings that stays saved in the brain) and remembering the feeling that the person lived, the body state at that time is relived, and by experiencing it at the scene, in a character, the actor brings the body memory sensation and acts believing and living the scene.

Constantin Stanislavski worried about the scenic truth which the actors should transmit to the public. Believed that transmitting this truth and believing in what was done in both fictitious and real facts, gives flow to the artist work through imagination. Follows a note that he did about the preparation of the actor to transmit this scenic truth, based on experiences with his students:

Actors can feel the character situation so intensely and react to it so actively that they can, in fact, put themselves in that person. And then, from that point of view, see the event with slapped eyes. Want to act, take part in the situation, not with insult, as if the situation was a matter of honor. In this case the witness emotions transformation into the protagonist is so complete that the force and quality of the feelings at stake don't diminish. We use as creation material not only our own past emotions, but also the feelings that we experience by sympathizing with emotions of others. (Stanislavski, 2012, p. 229)

This paragraph illustrates the actors' preparation, who search feelings in their body and affective memory, and through them, compose their characters, interpreting them in a way of reaching the public with their real interpretation, and the same happens in the dance when the dancer needs to reach the public.

2. Researches with Body Images and Memories

There are several people who use both image and affective and body memory as base for their works, be these people related to art, in this case dance or theater, and also in the psychological area. As has been said, the biggest example in the theater is Constantin Stanislavski.

In the Freud psychoanalysis, it is believed that while activating patients' memory through feelings remembrance, they can heal a lived trauma. Carlota Casanave (2008), researcher of the Freudian theory of trauma, says that when people suffer certain trauma, they access the memories from that lived moment, and try to hide this remembrance with fantasies to mask the suffered trauma; they see it as an external observer, not as a character of that scene. This fantasy comes from their childhood, which, through their memories, use it as a way of realizing wishes. What Freud believed was that people should remember the fact, interpret what happened to later reframe and heal themselves.

In the dance area there are also some researchers, mainly about body memory. Related to images, they are heavily used in technical classes: the teachers use visual images daily at their classes, and most of the time don't have the perception that they're using previously studied concepts: use those images intuitively. Due to that, it was hard to find academic publications that links specifically dance to the use of body and visual images. Although, body memory is quite studied by contemporaneity dance artists; it is studied for both the theoretical point of view, with personal and methodological data, as practical, in which dance and memory converge to the same artistic purpose.

2.1 Artists in the History of Dance who use Body Images and Memories

A major example in the history of dance of the usage of mental images for both her own interpretation as for her technical teaching was Isadora Duncan.

She always worked inspired on the Greek art and nature elements like the sea water, sand, the wind breeze, green grass. All this nature experience she passed to her dance, as she said in a few of her autobiographical fragments: "The source of the movement is the nature, from it we take our study. The sea breeze fills the souls and the sea big ondulatory movement has as its base the law of the movement of the wave, which is the major fundamental movement of the nature." (Duncan, 1981, p. 45)

Isadora was known for loving children, so she passed her knowledge to many of them, believed in a method that instigate imagination and made them not only execute the movement by its shape, but for the sensation, which made it true. In the classes she used to give, believed that only through images the child would be able to access the movement with the soul and intuition, as described in the following note.

Here, in our head is the knowledge, the thought; here in our chest is the engine giving power to our most wonderful emotions. I say to a child: "Put your hands here in your chest, then lift them higher to the stars, the planets. Hug the whole world with your arms. Stretch them to the universe! You are only a little child but is standing over the Earth. There's a place for you in the universe." (Duncan, 1981, p. 84)

She believed that children also learned through the movement, but the learning was much bigger if they could, through these images, sensitize the soul. Believed that body and mind are inseparable and to dance well one must give the soul to make it true. If compared to Stanislavski's studies, Isadora can be considered much more intuitive, because she uses mental images spontaneously, while he, much more methodical related to the use of these concepts, created a method for actors, researching deeply the memories to be able to use them.

Also relating proprioception with body, visual and mental images, the psychiatrist José Ângelo Gaiarsa (1984), who relies on the Reich cuirass studies, previously mentioned, contributed very much with his studies not only to the psychological area, but also to the body arts. Just like Schilder, he believes that in order to modify the body image, one must act over his or her forces, that are only felt through the proprioception, and the visual and mental images contribute to that body image modification.

Besides, just like Stanislavski, speaks about the correct character posture interpreted by the actor, that, if not properly studied, providing the body inside the situation, results in the character not having any consistency nor transmitting the reality.

The access to memory is the starting point of Graziela Rodrigues (2003) work with the Dancer Researcher Interpreter (DRI) method, proposing that the dancer does a body inventory searching data that can manifest in his or her body memory that contribute to the body image development.

The method “focus the knowledge of the sensations and genuine movements of the artist, giving the process a huge potential as the dancer body image development facilitator.” (Rodrigues; Tavares, 2007, p. 126). From the taken data of people personal and body history a character that have their own landscapes; their own body, body image; and their history, body memory, could be created.

All these elements are part of the creative process of the method and arise from the dancers imaginary and history, who creates and interprets based on their personal research.

Nowadays, parallel to the DRI access to memory method, the company *Cia Danças Cláudia de Souza* works with the rescue of the Brazilian culture through this people body memory, and through this memory rescue creating its shows. The company uses, for example, the capoeira attention state to take it to the modern and contemporary dance.

Linked personally to the DRI method, Larissa Sato Turtelli did a reflexive study on her master's degree about relations between movement quality and body image using Paul Schilder and Maria da Consolação Tavares as references. Later, at her doctorate study, she researched this earlier study about the body image inside the creation in the DRI method.

Also nowadays, Julia Ziviani Vitiello researches about the body memories, this time more linked to the scenic arts, to the "memory theater" of Giulio Camillo. Her work is about the "[...] memory reconstructions: repetitions that become revelations, implicit feelings that explains themselves through time, truisms that become surprises, hidden news in the everyday." (Vitiello, 2004, p. 76). Thus, from these reconstructions, possible through the access to the body and affective memory, she transpose the study from the theater to the dance. The transposition done with the students, having as its base the Constantin Stanislavski work, with his body and affective memories that access and modify body image, approaches the Vitiello (2004) proposition.

2.2 Stanislavski Method of Body Memory: Possibilities of Appropriation at the Dance

Constantin Stanislavski wrote all his work based on his experiences as actor in a theater group directed by Tórstov and his teachings, and also as teacher and theater director. From there he took his conclusions and deepened his work at the creation lines he believed. One of the teachings passed to Stanislavski was exactly the one about the use of body memory, which helps at the character creation at the scenic arts.

This kind of memory, that makes you relive once felt sensations (...), is what we call emotion memory or affective memory. The same way your visual memory can rebuild an inner image of something, person or forgotten place, the same way your affective memory can evoke feelings once experienced. (Stanislavski, 2012, p. 207)

There can be two ways to access body and affective memory: from an inner stimulus taken to the scene, and from certain external stimulus. One way is, while the actor already at the scene, recalls something lived, be it from some gesture, in the case of the body memory, or some awaken feeling, in the case of the affective memory. In the latter the actors could have been through some similar situation and, with a memory lapse, remember that sensation, that take their body and make them relive that, but in another circumstance, and all this happens unwittingly.

The external stimulus is given via provocations done by the teacher or director so this remembrance state is created, making the body remain scenically alive. This stimulus is done initially by visual images that incite the actor-student imagination so they are sensitized and let the imagination flow and, from there, they start making associations and bringing memories from their history, be it body or mental.

According to Stanislavski (1983), bringing this sensation to the body through body memory activation, actors create a purpose to their scene, always related to the role content. And through a timeline for their own interpretation, they believe in what they play, since they're feel safer, which reflects in what the crowd sees at the stage. This belief brings truth to the scene.

To Stanislavski, three inner forces are needed so the actor can reach a truth at the stage. "This triumvirate of inner forces (mind, will and feeling) assumes tone, color, matrices and the state of mind of the elements they command. Absorb their spiritual content. Also emit energy, power, will, emotions and thoughts." (Stanislavski, 2012, p. 311). Willing and with the mind connected to the feeling, actors can reach a whole energy and truly transmit what they believe.

The same happens at the dance, with the difference that we don't necessarily need to play a role or have a character to be intensely studied as what happens at the theater. But this doesn't free us from having to communicate something with our body.

Even dance not being necessarily a representative art – it can just show a concept, an idea or the interpretation of sensations -, it does it through signal elements able to communicate despite the dancer intention. When there's the intention to freely communicate a concept with the body, however, the process can occur the same way it happens at the theater, to believe in what's being done and to pass the public this safety. Dancers use further the body memory to express themselves; maybe, because of this memory, arises some drive that's much significant and that, even simple, if truly executed brings a meaning to the dance.

3. Experiences with the Potentiation of Expressive Quality of Movement Through the Images

In observation internship performed in two no governmental organizations of Campinas we sought to analyze the way the teachers explained the realization of the movement.

We realized that when the teacher used some visual or concrete image, or made the students feel in their body how they should work their muscles for that movement realization, the learning and content assimilation were given much faster. In the other hand, when the teacher explained only what should be done, without using images to illustrate the expected concept, nothing different happened in the students body.

A clear example of this difference of using images or not, is the teaching of *en dehors* in classic *ballet*, which is the external rotation movement of the legs. The teacher who used only a verbal explanation told the students: "Spin out the leg, where is the *en dehors*?" .

Yet the teacher who used the visual and concrete images, to explain this concept, took a tape and went drawing a spiral in the legs showing how the muscles should work, and the way that he made a spiral from the hip to the feet so the leg could make a rotation, and besides used the visual image of his leg being a notebook spiral. In the second teacher class a great number of students was able to assimilate well the content, because they viewed and kept in their memory the sensation of leg rotation from the preview and use of their imagination, what didn't occurred in the first teacher example.

For each age there is a different way to deal with the images. Children are easily stimulated by a playful universe. All the movement are made at that moment for some reason.

A simple bow that the child ties around the neck and must not let it wrinkle and a princess crown which she put over the head, gives her a posture, a spine stretching and a detachment between the head and shoulders that, if was told verbally, would not be achieved. The image of closing a zipper to a high waist pants, also brings the consciousness of hips placement so the spine won't be in lordosis and also start activating the abdomen, essential part to any body work. I.e., these images is assimilated by the child as a play in which she easily enters as the simple fact of being a child.

With teenagers, depending to the kind of images that the teacher selects, the playful not only can't help, but also causes some resistance, because the teenager is in conflict with the infant universe.

So, the use of more practical images could help, with concepts that the students learn at the school – for example, referring to a property of a magnet attraction to illustrate how to make a *grand plié*, which is a big knee flexion. The movement is lifting the heel a little bit, but the intention is as the heel had a magnet with the floor and didn't want to lift; leaves not only because it has to leave, there is a counterforce of the movement.

With adults can be used more body sensations and talk more about the muscles usage and the physical structure of the body, because they already have a better knowledge of their body image, and may from it make a disruption to perform the movement.

Trying to speak or demonstrate the movement to be done, and after that describing the sense of this movement by using visual images, a significant change in the students' body is seen. At the first experiment, speech and demonstration, the students understood what was to be done, but only reproduced what they viewed as a mime. At the second case, when the same exercise was done after suggesting an image to do the movement, the students didn't think about reproducing it, but in the image that was passed to them and that made them realize the same movement with a truth which wasn't perceived before.

Each student, while hearing an image proposal, interprets it differently: "Each stimulus exist for us as we bodily experience. And each one of us experience it according to our physiological possibilities, personal characteristics and social and environmental circumstances" (Tavares, 2003, p. 20).

The given image instigates the imagination's usage, making the students assimilate better the past content and, unconsciously, brings an expressive potency to the movement, as it makes them experience truly that moment.

4. The Concept of Scenic Truth in the Creation in Dance Classes

The expressivity is something highly charged from the artists. While watching a theater play or a dance show, what is more taken into consideration, besides the interpreters' technic, it's the emotion that they put on scene and the truth that they transmit to the public. The spectators can leave the show the same way they entered it, or leave with some thought and feeling that the actor or dancer interpretation has aroused.

It's needed to cultivate early with the children a way to express a scenic truth through their gestures. Even we are aware that there isn't an universal truth, each dancer, since early age, can search his or her truth and express it through the movement, lined in a vision that the dance is not a mere reproduction of steps, but has a whole emotion, and can or not have a history involved in each movement. The students, however, while choosing to tell stories will do it with the body, and not with words, and for this they need to be true and believe in what they are doing. These stories are not necessarily narratives with characteres, plots and actions, as is the case of the most of the classic *ballets* and the representative dances, in general, but can be whatever set of messages, conceptual or sensories, that the interpreter wants to communicate to the public.

The visual images used in classic *ballet* technical classes are used to compose the corrent moment of the class, for better content assimilation and techicalinprovement of the dancers. When we say technique, we refere to the tradictional format of a class, which is composed by barre, center and diagonal. In the most creative classes, with coreography and students' improvisations, there is an usage of less specific stimuli than in technical classes, stimuli that modify movements dynamics, speeds and fluidity, which take the children to create stories in their imaginary. In group creations the stories many times cross themselves whitout the teacher has induced it. While create a common story the children mix movements dynamics and dance with the body and the mind present, instedofrr only reproducing the recently done steps at the classes.

I.e., become more spontaneous, in this case the importance of the use of images is revealed by its educational aspects of helping the children to find their own vision of the world and life.

Final Considerations

It is necessary to transcend the ideia that technique is summarized to a reproduction of movements that doesn't contemplate the dimension of the concept of the truth as part of the technique itself. Any dancerswho express their will to be on scene take over all the stage, they can be alone among a huge audience that, if keeping that feeling alive inside them, they will have a scenic presence that can take the entire stage. All this, presence, will and passion, are traditionally not much taught in schools and dance academies in Brazil, which sometimes worry more about the virtuosity and the pure techniqe, forming good reproductive dancers, but not interpreters.

The current dance world is increasingly demanding an expressivity and aesthetic experience, which are not dissociated to technique, both complement themselves to form a full dancer.

Schools and dance academies don't make all the children go out as professional dancers, only a few delight for this art and make this choice. However, it is a teacher's role to instigate early in the classroom that delight in several ways, and one of them is through the emotional and imaginary stimuli, that later, if the child chooses to follow the artistic career, will activate the passion and the will for the dance, which will also bring the presence and the scenic truth.

Taking into consideration the questions elaborated in the beginning of this paper, the use of images in dance classes does lead to a transformation of the body image, making that the students achieve a bigger possibility of movements, besides enabling an aesthetic experience from their body, be it personal or provided to the public. This transformation work brings a security to the students as dancers, since they feel more able and true dancing, and are best expressed from their dance. Furthermore, this transformation also reflects in their personal life and can contribute for their development as citizens, because they can use these memories and images as teaching and learning tools.

The use of these images does not need necessarily to be done only in dance classes, they can be used in diverse everyday situations, for students in regular school, for example, who use their creativity to create images and solve math, physical, biology problems and others subjects of the school curriculum, which can have the understanding enhanced from the use of the students' creativity of making associations with images and personal memories.

In the classroom, with the teacher already knowing each student and how they are best stimulated, he or she can use the creativity to instigate the students' imaginary, which often, held by discipline of the classes, blocks all their imagination and the sensitive side in order to work only with the rational brain, and remembering the next step and how is the correct way to realize that exercise. The use of mental images, in these cases, makes students escape a little from the rational and work the more sensitive side, which ends up potentiating what they are doing by associations that they create from their personal history.

It bumps in memories, bringing to the body, in the dance case, the affective and body memories, which together with the movement already potentiated by the use of images, brings the emotion. So, the use of these three concepts together makes the body complete, with its body image potentiated by the mental image, and the feeling and emotion transmitting the expressivity through the affective and corporal remembrance. And being the whole body at scene, or even in the classroom, the truth is transmitted and the audience receives and believes in it, as impossible as it may seem.

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