

## **The tools of the \*DRP (Dancer-Researcher-Performer)**

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In order to have a better understanding of the DRP method it is necessary to clarify the tools used in the three axes which underlies it: the Inventory in the Body, the Cohabit with the Source and the Character's Embodiment (Rodrigues, 1997).

Studies of Body Image (Schilder, 1994) made possible an affirmation of the method on its various aspects and the development of body image in dancers. It was verified in previous works of dancers who experienced the method (Rodrigues, 2003). The meaning of an existential body (Tavares, 2003) brings an idea of a body with higher amplitude of senses and with a better definition for itself and for the world. When the body reference is expanded by the dancer-performer, this enables him or her to recognize the beautiful and ugly images as part of himself or herself and thus his or her most genuine expression is reached. To make the process occur it is not enough to understand it only theoretically. It is necessary to have clarity of the method's approach, to knowledge its fundamentals and the tools that help to achieve it.

In the process practice, he or she needs the means to achieve the performance that will produce a body Art generated into the core of person's body, as described bellow:

1) The DRP Dance Technique: DRP method has a great quantity of field researches in many social segments, including indigenous groups and African cultures in Brazil, mainly those studied in the African-Brazilian rituals and the festivities that hold strong cultural resistance. The author studied and decoded the body techniques contained therein, identifying a physical and sensible body organization that are not considered in classical or erudite Dance. These studies were organized in what was called Physical Structure and Symbolic Anatomy.

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\*DRP (Dancer-Researcher-Performer) is BPI (Bailarino-Pesquisador-Intérprete) in Portuguese.

About this Dance Technique developed in the DRP, can be noted according to Rodrigues (2006, p.123):

(...) show an aspect discussed by Schilder with respect to the relationship of the individual with the force of gravity as a factor that contributes to the body image perception. Throughout the whole process it is emphasized the rooting of the feet in order to enlarge this contact force.

Throughout the applications and studies of the method it was shown that this work gave support so the Technique of the Senses could have fluency in the Performer's body in motion. To Nagai (2008, p.16), "it is essential in the body development as a support of meanings and movements".

2) The Technique of the Senses is integrated to The Dance Technique, being worked in three axes of the method.

These are circuits of images/feelings/emotions/movements, no matter the order in which they are presented. It is a reference to the Performer that enables to travel on his or her body a content that will become conscious. Throughout the development of the axes, the Performer will be in a body exercise with images, feelings, emotions and movements arising at each phase, discovering the repertory of his or her body images, recognizing them to achieve their integration over the work.

These techniques provide support for the Performer, because the internal circuits experienced in the DRP method are not an idealization but a deep contact with himself or herself and on interacting with the other. The Performer shapes in his or her body the bodies that came from images, with tonicity. Postures and impulses become forms in motion with meanings.

3) The Directed Laboratories are prepared individually by the Director to allow the memory recognition in the Inventory in the Body axis, the recognition of the research material on himself or herself in the Cohabit with the Source axis and the character's nucleation in the Character's Embodiment axis. The laboratory procedures continue later as part of the preparation for the Performer to do the

show. The plasticity, mutability and flexibility of the body image are strongly experienced by the Performer within the laboratories. These are individualized spaces, at first circumscribed around the person, setting up a space of his or her own body, called *Dojo*. Later, as the body is gaining projections in the space, it expands to give more reception to the representation of internal images.

In the laboratories, there is a dialogue between the Director and the Performer in order of the word to help the new body structures that are arising.

4) The Field Researches are used in the three axis throughout the process. In the Cohabit with the Source axis, the field research centralizes the experiences and most part get effective in the field research place. The Performer chooses where he or she wants to do the research, but it does not mean that he or she will be necessarily working with the cognitive data from this place.

In the Inventory in the body axis the research will be done in environments that relate to the Performer. In the Character's Embodiment axis the place is built based on the character incorporated and its structure organization.

The Field Researches are a tool that enables a lot of dynamism, allocating the dramaturgy in the life. They are the place of coincidences that work as a mirror to the Performer. It is the time to go out and make deeper return inside himself or herself.

The Field Researches make possible a range of relationships and the behaviors are different on each axis.

5) The Records: In the Field Research, the Performer will be doing the field diaries and the personal diaries in the Laboratories.

The Director's records are about his observations and analysis from the Performer's diaries, as well as from the laboratories that he had planned and of what was really accomplished.

When it is appropriate, the audio-visual records are done but not in many of the experiments on Field Research in order to prioritize the relationship between the researcher and the researched. This kind of record is also not done on the initial

laboratories in order to create the opportunity of a more spontaneous flow of the body in the process.

The records will enable an essential reflection by the Performer, helping him or her to assemble the consciousness map of his or her process.

The tools described above are used to work on the axes: Inventory in the Body, Cohabit with the Source and Character's Organization. The axes are in motion during the Process, aiming to unblock the memory and activate the personal and collective remembrances, reestablish a relation with the other in a total way and then incorporate in the Performer a key-image which able to make possible the opening of creative process on his or her best performance. According to Turtelli (2009, p.263) "The dramaturgy of the show comes from the Performer's body through the character".

The DRP method takes a lot of work and demands a lot from the Performer: discipline, courage and willingness to give up the idealisms to face the realities and the world of what he or she is part.

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