



Interviewing and Writing: methodologies for words rooted in dancing

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ABSTRACT – Interviewing and Writing: methodologies for words rooted in dancing

– Based on case studies from a consolidated work in dance research, this article presents examples, description, context, propositions and discussion on dance interviews and dance writings, suggesting methodologies for questioning artists and specific procedures for writing about dance, such as the use of *master-questions* or *stick-questions* and *alternate-writings* or *writings in between*, in order to expand the debate on contemporary performing arts and their methods, in a contribution to the specificity of this field.

Keywords: **Contemporary Dance. Methodologies. Master Questions. Research. Writings in Between.**

RÉSUMÉ – L’Interview et l’Écriture: méthodologies pour des mots ancrés en danse

– Fondé sur des études de cas dans une longue trajectoire de recherche, cet article présente des exemples, descriptions, propositions et discussions sur la recherche en danse, plus particulièrement sur l’interview et l’écriture. Sont présentées des procédures pour questionner les artistes et pour écrire sur la danse – comme l’usage des questions-maîtres ou *stick-questions*, et l’écriture alternée ou l’entre-écriture – afin d’élargir le débat autour des méthodes, processus et systèmes méthodologiques des arts du spectacle contemporain, en participant ainsi à la discussion sur les méthodologies issues de ce domaine de savoirs.

Mots-clés: **Danse Contemporaine. Méthodologies. Questions-Maîtres. Recherche. Entre-Écritures.**

RESUMO – Entrevistar e Escrever: procedimentos para palavras encarnadas de dança

– A partir de estudos de caso de uma longa trajetória em pesquisa, articulam-se exemplos, descrições, propostas e discussões sobre a investigação em dança, com foco em dois aspectos – a entrevista e a escrita. Aponta-se para procedimentos do inquirir-se – como a *pergunta-stick* – e formatos de sua escritura – como a *entre-escritura* –, visando à ampliação do debate sobre métodos, processos e sistemas metodológicos nas artes da cena contemporânea como contribuição para a discussão sobre caminhos metodológicos oriundos desse mesmo campo do conhecimento.

Palavras-chave: **Dança Contemporânea. Metodologias. Perguntas-Sticks. Pesquisa. Entre-Escrituras.**

Knowledge is in a continuum whose origin and end will be forever unknown.

Lúcia Santaella

The discussion about methodologies for researches on dance and the performing arts has mobilised efforts, debates, meetings and seminars. Those hard-working actions can be divided into two main poles. Regarding the dance, the first pole approaches the consolidation of methodologies or methodological systems that come from procedures of other fields of knowledge, such as sociology, anthropology, and psychoanalysis. The second pole presents the search for (and the structuring of) research methods organised from the field of dance itself, such as those discussed in this article: interviews and new forms of writing.

In both cases, the election of one of the sides, thus giving it a more prominent relevance, might result in the impoverishment of the research process. In other words, in researches, choosing one pole shouldn't necessarily exclude the other one, and the choice of instruments should be determined by that which comes from the investigation and its object.

The creation of methodologies might follow the research materials in approximations, revisions and contrasts to other art forms and fields of knowledge. On the other hand, one can't refuse that specific systems and methods of investigation might (and should) originate from the researches in performing arts, assuming their place not only in academic research, but also in forms of dance research outside the academia.

Those methods have been elaborated upon since the 1980s. For instance, as I write this article, dancers, performers, visual artists and actors are hoping they will be selected to join the workshops offered by the Servo-American artist Marina Abramović as a part of her exhibition *Terra Comunal: Marina Abramović + MAI* (SESC São Paulo/SESC Pompeia, 2015). Abramović will teach them her method, recently made popular in Brazil, especially because of the press coverage that she and her actions have received in the city of São Paulo.

Some methodologies created by Brazilian artists both inside and outside universities have organised precepts, ideologies, tools and actions towards dance education and creation. Such examples

include the method called *Dancer-Researcher-Performer* (*Bailarino-Pesquisador-Intérprete* - BPI) by Graziela Rodrigues (1997), the *Movement Theatre: a method for the creator-performer* (*Teatro do Movimento: um método para o intérprete criador*) by Leonora Lobo (2003) – for which I have contributed as a systematiser – and also the *Body Library* (*Biblioteca do Corpo* – BDC) by Ismael Ivo, recently presented by Roschitz (2015).

Along the creation of those methodologies (and sometimes about them) the research on artists usually results in recordings that are organised in written language. Those recordings discuss works, careers and actions, being presented in monographs, dissertations and theses, from undergraduate, graduate and postgraduate researches.

For those studies, verbal writing (put onto paper or multimedia supports) will have to encompass the narration, description, systematizing, organisation and the dialectic of each research, creating the necessity of organising our tools of investigation in relation to other procedures and writing formats. That is why researchers use hypotheses in their own ways and find, also in their own ways, their possible forms of validation, trying not to conform entirely to any external models (Santaella, 1994).

Among those procedures figure the interviews, about which the first part of this article reflects. Secondly, this paper deals with the formats by which new structures of verbal writing might be proposed for dance research.

Interviewing: seeing, glimpsing, reviewing

Interviews, common procedures in qualitative investigation, are held dear by dance researchers and can be either structured or non-structured (Santaella, 2001). The latter open ways for other challenges – mostly those associated with systematizing its outcomes – that can result in categories or other forms of data.

The information resulting from interviews is a part of what we call *primary sources*, since they reference documents that aren't academically treated or modified. On the opposite side of the spectrum, books, articles, dissertations, theses and monographs – documents that undergo specific elaboration processes – are considered scientific and constitute *secondary sources*.

Among *primary sources*, for instance, is the post-doctoral research *Six Brazilian Creators (Seis Criadores Brasileiros)* by Navas (2000), in which figure the transcripts of six long interviews with Brazilian choreographers: Henrique Rodovalho, Décio Otero and Marika Gidali, Ana Mondini, Lenora Lobo, Marcia Milhazes, and Mário Nascimento. They are accompanied by other primary sources, such as programmes, flyers, posters, as well as media reports, notebooks and diaries.

The report of that post-doctorate also presents six essays, each one about one work of the choreographers studied. The total of those texts constitutes a *secondary source*, since it was created and edited according to academic parameters, including the referencing of academic peers.

In another research action I undertook, inside the program *REDE Stagium* (created under my curatorship by the Associação Ballet Stagium, and funded by the Secretaria do Estado da Cultura de São Paulo) it was created the *REDE Interior*, a division that offered study grants for young creators from areas other than the capital of the state of São Paulo.

During the work with *REDE Interior*, that was organised in collective or individual face-to-face meetings supervised by me, I deployed an instrument quite unusual at that time in Brazil: e-mail exchanges. On that matter, I wrote an article published by the scientific journal *Repertório*, called *Dance Education: interfaces with research (Formação em Dança: interface com a pesquisa)*, Navas, 2004), in which I present this new procedure as it happened in my contact with one of our fellows, Arnaldo Nascimento (from São José dos Campos - São Paulo), who was sceptical about writing, but from whom I asked for prompt and enthusiastic feedbacks. After a long wait, I proposed he could write in any way, format or style: letters, telegrams, poems, haikai, quotes – however he would prefer.

At that moment of that research, outside the academia, *any form of writing would be worth it* – as I said paraphrasing a verse from *Paula e Beбето*, a 1975 song by the Brazilian composer Milton Nascimento from his record *Minas*. Arnaldo wrote me a poem, and from that moment on, communication flowed vigorously in writing. In this case, for my article published in *Repertório*, having at hand that *primary source*, I worked it *a posteriori* into a form of academic text, a form of *secondary source* by excellence.

A poem unlocked our conversation and started our dialogue. In an interview with a dance artist, what could be used to start the dialogue and to potentialise that individual as a research instrument – which is used mainly to address the almost absolute lack of other sources?

Interviews, both structured and non-structured, in dance as well as in research fields that are still under major development, characterise a double role: firstly, when we decide to use them we might be trying to build *primary sources* for themes that often don't have any other previous elaborations, as already mentioned.

Secondly, we might be trying to gather more information through the testimonials of the individuals researched, regarding their artistic trajectories, works, pedagogical processes, artistic methodologies. That information, in the consolidation of what is being researched, will be compared to other forms of secondary sources – bibliographic, multimedia, etc.

Going back to the question of formats for interviewing methodologies – especially those endorsed by the human sciences, among which dance is inserted – we have the possibility of using investigative instruments such as *structured questionnaires* (some of them well delimited) and open-questions questionnaires, those that are *non-structured*.

The questionnaires of the former group don't usually work well among dance artists, teachers, dancers and choreographers. Not that they don't answer the questions proposed – they do answer, and sometimes even strenuously, but often in economic, laconic manners. In those cases, what could have been a long and lasting contact might end in just a few minutes.

With a long practice in interviewing, I learned that for this sort of action, ideally we should rely on a non-structured interview, with two master-questions that should encompass, in a concentrated way, elements of what is being inquired. If those elements are well developed, it might happen that the interviewee will spend a long time answering just one question, and in this answer will be concatenated *the answers* that might have been given to many shorter questions.

Differently to the information *stemmed from* the answers to multiple inquiries, the fundamental aspect of those discourses is the

assemblage of all the data that, at the end, reveals traces of thoughts that might have been otherwise just glimpsed. From that strategy, one can establish, in a *continuous flow*, a seamless communication between interviewer and interviewee, to be recorded in reproduction apparatus, currently in digital format.

Those initial questions should act as instruments to open the space for concerns, discussions and debates already present on the thoughts of the interviewee, but not necessarily present in our own previously organised questions. Our questions are characterised as pathways in the form of words, by which we can get closer to the themes investigated, and not as hooks that we might cast with baits to lure this or that fish in the artistic oceans we are confronted with.

About those two or three initial questions, which act as pathways – how should they be elaborated? By studying, and a lot, all that might be available about the interviewee, to first establish an *état de l'art* of their work, life, career. We should read as much as possible, watch as much as possible – considering both live presentations and recorded videos – and inquire every possible source.

After that, it is necessary to establish a second *état de l'art*: the one relative to our own research, its general and specific objectives. In other words, one must review everything that brought oneself to the interview setting to access what could be done in that moment.

Articulating both of those *états de l'art* allows for a proximity with the interviewee and his or her affairs, but also a recoil about the individual. That is to say that the information accessed (and already hardly worked) might allow for, dually, moments of proximity and distance, creating a space between interviewer and interviewee, in a *time outside time*, extended and expanded, during which happens the confrontation of seeing, glimpsing and reviewing the interviewee's flow of thoughts.

Non-structured verbal interviews are close to the forms of questioning dance works. Specialists in front of a work – in this case, a work of dance – carry with them the baggage of what they have seen and considered, not only about the context of the particular work they are watching, but about many others.

In that system, the questions – also of kinaesthetic nature – that the work proposes to us, along with those proposed by us (and apart

those that we propose ourselves in a reflexive manner), happen in flows of thought. Those flows are linked in states of – hopefully – bigger emancipation (Rancière, 2014) than would happen for the rest of the audience, that is formed, as a rule, by non-specialists watching together that same dance work.

The preparation needed for the elaboration of those two questions and for following the flow of thoughts they originate for the interviewee is similar to the preparation that, as specialised audience members, we must have before watching a work of art.

During the interviews, those questions act as potent corridors by which we might get (in the *tête-à-tête* of an exclusive interview or in the sharing experience of a public interview) to the many rooms that form the architecture of each artist, built by words, acts and omissions. Often, this flow is so potent that we might lose track of time, having to intervene delicately to break the tidal waves of reflections.

Nevertheless, this *non-structured two-question interview* doesn't always work, and in those cases, silence might take over. On those occasions, my experience has led me to organise other approaches. Having at hand questions that I create during the meeting, from all the previous work done, I quickly ask questions that I have called *stick-questions*.

With those questions we might get to one of the most interesting moments in an interview: the popping of the *bubble* that is an artistic career. That bubble, just the same as a work of art, presents itself as a monad (Adorno, 1988) that is cohesive and apparently impervious, resistant to showing its structural components.

During the interview, the use of the *stick-questions* creates a space inside a moment of synthesis that will later become a moment of analysis when, at the work table, the accumulated data is organised. Among those data, information pours between interviewer and interviewee in form of “[...] almost-poems announced by artists, and captured in words about the knowledge they release to the world” (Navas, 2013b, p. 1).

This rupture splits a self-involved structure by the strength of elements that act as a form of centripetal force pulling-in their contents towards the pulsating center of an art career, keeping those

elements cohesive among themselves. From that rupture the subjects and themes – often never before seen and therefore unsuspected – start splashing through the setting of the interview – be it at home, in a restaurant, in a studio, classroom, café, hall, backstage, dressing-room or playground of some building.

What should be done with all of those elements?

As those interviews are certainly recorded to constitute *primary sources* that the researcher will organise into the discussion of the research, *a posteriori* we might be able to reclaim these materials that flow in tides. At that moment we will be in the stage of digitisation (in the form of notes), classification and analysis of the collected speeches.

On the other hand, at the moment when the researcher sees the distance to the research subject getting smaller and smaller via the presenting of a myriad of information that swarm the interview setting after that bubble is popped, how should one proceed? Should we let it all flow freely or intervene?

That is usually a hard decision to make. Often, to keep moving ahead, the analysis must be done at the very moment of the interview by keeping notes (digital recording media haven't fully replaced pen and paper) and with those notes in mind we must act taking advantage of that special moment to be able to glimpse and see even more than what was originally unveiled – just as if symbolic diaphanous garments were being progressively undressed.

We might as well offer some questions to suspend the interviewee's chain of thoughts, as to try to organise the information right there and then. Those notes on what is spoken and on the small questions we might make, punctuating immediate questions, should be carefully kept, for they will be a part of the reconstruction of the recorded speech, expanding on the context of the interview as a whole.

In this manner we add to the knowledge of the interviewee and his or her career, the observation – and almost immersion – of what goes on during the interview, especially if it happens in specific settings such as living spaces, or places of work – studios, offices, schools. When interviews happen in those places, that are full of traces of the career and the family history of the interviewee, we must take them into account, even if they are not the focus of the themes researched.

In those cases, we find what Caruso, in her thesis *The history of the creation origins of the Dancer-Researcher-Interpreter (DRI) and of its development in the first course of its creator (1970-1987) (A História das Origens da Criação do Método Bailarino-Pesquisador-Intérprete (BPI) e do seu desenvolvimento no primeiro percurso de sua criadora (1970-1987))* characterises, when facing her interviewees, as the need to “[...] listen to them with the whole body” (2014, p. 20), suggesting an interview that is almost *co-inhabitative*, as I propose from the term for one of the axes in the BPI method, the *co-inhabiting with the source* (Rodrigues, 1997).

Finally, it is interesting to observe the ways how each artist is corporeally self-invested in his or her own dance career when the interview starts and as it goes on.

By my observation, especially during interviews (recorded in MP3 format) I made for a research that had as objective the development of three documentary DVDs on the occasion of *Balé da Cidade de São Paulo*'s 45th anniversary (Navas, 2013b), I noticed that we usually go beyond the interviewees' chain of thoughts. This might happen because of the well-created questions of the non-structured questionnaire or because of the myriad of information we find through the *poking with the stick-question*. During an interview, however, the dance artist seems to dance.

While those fluxes and myriad of information flow and spread between interviewer and interviewee, postures change, gestures are amplified, torsos get more erect. The interviewee seems to be performing, onstage with his or her own words. When the recording devices are turned off, after those moments of a *scenic-interview*, they go back to resting positions.

Writing, Writing-in-between, and the Challenges of Old and New Formats

The writing of theses, dissertations, articles, expanded abstracts and research reports is a fundamental condition to the dissemination of research in art inside academia. Period. But certainly those researches could and should be disseminated, shared and accessed via other means related to artistic and technical productions.

Nevertheless, the production organised in verbal writing and structured by specific parameters is a protagonist in the lives of dance

researchers in academia. From those parameters, this production might be exemplary of scientific production.

It is a specific labor that is joined, because of its singularities, to all other forms of writings that artists of all times have put to paper, while writing about dance. At the same time, there was the dance being written by the bodies and in the bodies of the performers of multiple eras and languages (Navas, 1996).

The writings on dance and the research on dance have been progressively sophisticated, according to what happens in methodologies and procedures from other fields of knowledge. It is the case of what is proposed by Corbin and Strauss's (1999) *grounded theories*, and by Cooper's (2010) studies about art and education on *narrative inquiries*.

In this context, my experience comes from my work as a supervisor of researches of undergraduate, graduate and postgraduate students, and also from my contact with what has been done by other researchers and their supervisors. Those contacts occur in moments of intense work – the sharing of ideas of post-graduate candidates to their respective juries – but also while following other researchers that reflect upon some questions of methodologies, such as Fernandes (2013), Ginot (1999), Launay (2012) and Martins (2012).

Writing about Dance

While supervising researches, the topic of the final writing of its proceedings comes as a challenge, even for young undergraduate students.

Writing means more than organising part of the research done in relation to other *secondary sources* in a flux of verbal structures of this or that nature. It means being in contact with the bubbling present in the writers thoughts, with the *état de l'art* of his or her concerns, it means being in contact with oneself in dives that aren't always pleasant.

The periods of writing are periods of creation, during which the text follows the author wherever he or she might go, and not only when they are sitting-down and facing their computers. The text (and the research) are always with us, in a period I call UFO (unidentified flying object), using this expression as a metaphor for

the sensation of coexistence with a text not fully incarnated in its final structure - a text that is not embodied in the physicality of writing, but that is embodied in the researcher, whom it follows in most of his or her everyday life.

When will the UFO land? We are the ones who decide to make it land, let us say, as deadlines approach (deadlines are very important for the landing of these unnamed spaceships), or by way of the discipline of continuously and constantly writing – every day – until the need for the writing is installed and takes us (almost) completely.

From then on: how to write? How to put to paper (or to multimedia supports) what we have been researching? And in which formats?

I shall address that through some examples of exercises of direct supervision, without referencing them to secondary sources on the theme. Those examples are two doctoral researches I supervised and one experience with a class of undergraduate dance students, when I was responsible for the course *Special Topics* Dance Undergraduate Course's Corporeal Dance Department of the of the Universidade Estadual de Campinas (UNICAMP). To those examples, I add a last one, which comes from when I was part of the jury for the consideration of the final dissertation of a doctoral candidate at Universidade Federal do Rio Grande do Sul (UFRGS).

That undergraduate course I taught had the objective of offering bases for *the elaboration of a research project*, and in 2010 it was offered to the students on the fourth year of our undergraduate dance course. Most of them were developing their end-of-course monographs, or other researches, under supervision of the professors of the department, and they were debating the possible formats to present their propositions and results.

One of the lectures was proposed to discuss the difference between primary and secondary sources, and their forms of referencing at the end of their monographs. I had one student that was part of a research on *fisioballs* that asked me how he could put the ball as a reference in the written final version of his work.

On suspended shelves in the back of the classroom we had many of those balls, so I asked him to bring me one of them. Blue and enormous, it arrived on my desk. I put it on a sheet of paper and

asked the students for something to glue it to the paper. By then, they were finding that pedagogical performance funny, but they cooperated and went along with me. One of the students suggested we should glue a smaller ball to the sheet. I proposed a picture of the ball. Another student suggested its description.

Such discussions will always be present in situations of writing about dance, but not only in those cases. They come from scientific writings of other fields of knowledge, and above all, of fields that are more kin of researches applied to forms of established strategies that might be renewed at each and every investigation. Among those strategies there are those of the field of the Arts, where the search for its own and singular methodologies, in dialogue with more generalised methodologies and ways of working, should be a constant.

Regarding the post-graduate studies, I present two main examples: the researches that two students have, under my supervision, organised in new formats of verbal writing or in forms of expanded-writing, articulated to other possible forms of writings, such as pictures and DVD excerpts. Finally, after those examples, I shall discuss one last case.

First Example: quote, dance, unquote

The doctoral thesis of professor-researcher Silvia Maria Geraldi (2009), entitled *Roots of theatricality in scenic dance: profiles of a trend in São Paulo, Brazil (Raízes da Teatralidade na Dança Cênica: recortes de uma tendência paulistana)* was a result of a fundamental, extensive and arduous research that spawned many discussions between us about what would be a *dance quote*. Reflecting on a seminal historical moment for dance in the city of São Paulo, the dissertation focused on the trajectories of two choreographers, Sonia Mota and Célia Gouvêa.

On those two research subjects, a myriad of *primary sources* was either built or gathered - among them, those resulting from interviews. To put those careers in a context, new *primary sources* were elaborated from interviews with artists that shared the same historical period, such as the performer and choreographer Marilena Ansaldi. However, as it might happen, there were few *secondary sources* about that period and the artists studied.

From that, how could we organize what we collected and review it in face of specific bibliography? Evidently, we looked for what was available in books and articles from many countries, in references to the themes researched. As a result, we had a big volume of text, accompanied by a DVD-ROM of images – a material that is about to be published.

Our meetings resulted for me in a reflection on references in dance. Maybe we could have used, in the PhD dissertation or other academic text, *choreographic quotes*, instead of the *bibliographical ones*, always present in texts of such nature.

In that manner, while talking about Célia Gouvêa we might have had, for instance, quoted Marilena Ansaldi: dancing this choreography, in this theatre, at that date and time, using an excerpt of that work, as if she were dancing in the dissertation. We would open quotes to mention a *choreographic quote* that would come as a link in a CD-ROM dissertation, or, in more current media, *blog-dissertation* or *website-dissertation*.

Nowadays, this proposition wouldn't be hard to achieve technically. On the other hand, its acceptance inside academia, and especially regarding the human sciences, might take longer than the technical possibility of its execution.

The human sciences, a field by excellence of the scientific discourse presented in words, is often more impervious to forms of writing that are outside its most immediate grasp than the sciences of nature. The latter have long used – and with ease – other possible writings to organize, consolidate and divulge its results, such as graphs, photos, sketches, and other supports for narrativity associated with images (both still and moving), creating new signs for the dissemination of science.

Second Example: dance on recto-verso

Juliana Moraes's (2010) doctoral dissertation, *Texts for Prose, Dance and Verse: traces of choreographic discourses (Texto para Prosa, Dança e Verso: traços de discursos coreográficos)*, also published as a book (Moraes, 2013), was written in a hybrid format. On the front pages of her work she presented the dissertation itself, in the usual academic manner. On the back pages, she made public the back of

her investigation, written in colloquial fashion, often as a diary or notebook of her creative process.

Organising this material in front and back pages might have resulted in redundancy, with two parallel writings, occasionally converging on some aspects, as they were both about the same theme. That was a supposed risk that we assumed, she as a doctoral candidate and I as her supervisor.

At the end of the research, we might have had two dissertations, one of them in a very unorthodox format. Nevertheless, our result, also presented in the book version of the work, can be compared to an embroidered fabric, its reverse-side indicating the trajectories of the threads, the stitches and knots of what is embroidered on the fabric.

The text in the verso pages reveals a lot of what is presented in the recto pages. Therefore, both writings are in a constant dialogue, from a double work on organising data and structuring two formats of investigation in art. It establishes a form of writing-in-between, expression I present here for the first time in my texts.

Yet an Example, the Third One

Finally, one last example of doctoral research with propositions of different formats of verbal writing, one to which I had access as a member of the jury for its evaluation and acceptance: the dissertation *The Place of Choreography in Undergraduate Dance Courses in Rio Grande do Sul, Brazil* (*O Lugar da Coreografia nos Cursos de Graduação em Dança do Rio Grande do Sul, Brasil*), recently presented by professor and researcher Luciana Paludo (2015), under supervision of Professor Gilberto Icle.

This is a work that I have called *galactic*, as it deals with subject, methodology and research procedures that are very broad - as well as fundamental - to the creation of *primary sources* and dance knowledge regarding educational processes in undergraduate education. In the research, from the topic of creation, since the central theme was the role of choreography (presence or lack of improvisation; choreographic composition; artistic experience; production/dissemination of works) in dance education, Paludo organizes some forms of inserting thoughts throughout the text, going beyond its role as a flow of articulated data and references.

One of those forms she called <whispering thoughts>, that, between brackets, punctuated some parts of the heavier and stronger writing. As quotes (but not between quotation marks) that refer to the text (the whole of it being organised in a dense written language, with very little presence of visual materials), they are characterised as brushstrokes of colloquial considerations. Comparing them to Moraes's back-pages text, the <whispering thoughts> might be considered as excerpts of a form of more authorial writing, functioning as quotes of the researcher herself, whispered into the reader's ears.

Those three examples mentioned are inserted as a part of a long tradition of texts (narrative, pictorial etc.) that are configured as forms of translating dance: writings, engravings, pictures, photos, films, new media. I considered that aspect both in *The Drawings of Dance Drawings (Os Desenhos dos Desenhos da Dança, 1996)* and in the introduction to the post-doctoral report *Six Brazilian Creators (Seis Criadores Brasileiros, 2000)*.

In the cases of Moraes (2010, 2013) and Paludo (2015), the examples are also inserted in the tradition of modern poetry and literature, introducing intertextual forms of articulating the written word in new forms of graphics and writing, such as the concrete poetry (Oseki-Dépré, 2011) or some collages of the dadaist poetry (Breton, 1993). This means that those examples are not complete inaugural, which doesn't make them any less fundamental (or refreshing) as forms of advocacy for new scientific formats to dance research in contemporary academia.

One final element of those dissertations, such as Paludo's (2015) and similarly as Caruso's (2014): those researches consider as *secondary sources* a great amount of *primary sources* build by the researchers. Those sources present information that comes from non-structured interviews with the many subjects of the researches and other individuals questioned about those themes and artists.

Categorising the information collected, Caruso (2014) organises the speeches of her interviewees, giving them a scientific treatment that comes from her work of organising them into categories that were established by the interviews.

In a different manner, Paludo (2015) presents quotes that come from the interviews as if they were bibliographic references, reinforcing their status of *secondary sources*.

In both cases, the strategies are of great importance to the reflection on investigating procedures in performing arts, and its validation as scientific knowledge and academic research. Geraldi (2009), Moraes (2010) and Paludo (2015) also suggest possibilities of *writings-in-between* that are fundamental to the dissemination of the results of academic investigations.

By studying and reiterating such examples, we can build on the critical resources of this field in the consolidation of procedures that come from the living research (Santaella, 2001) that is presently made or might eventually be made.

To conclude: this article indicates different forms of collecting information and mixed structures of materials. It proposes new ways of interviewing, such as the *observation of the setting of the interview* and the use of *master-questions* and *stick-questions*, that give new accesses to the architecture of the works and careers investigated, broadening the debate on the investigative instruments that better suit contemporary dance creation and education. Also, other possible organisations of the written text are proposed, centred in the new idea of *writings-in-between*.

Those questions insert this article in the contemporary debate on the consolidation of dance as a better acknowledged field of research and education in academia and in actions directed beyond the academic limits as well.

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