



## 29<sup>TH</sup> BIENNIAL ICKL CONFERENCE

Centre chorégraphique national de Tours, France  
July 24-30, 2015

### CONFERENCE PRE-PROGRAM

(by June 11<sup>th</sup>, 2015)

#### CONFERENCE SESSIONS

##### Papers (20 or 30 minutes)

Naoko ABE, Jean-Paul LAUMOND, Paolo SALARIS (France)

Kinetography Laban for motion segmentation and generation in Humanoid Robot

Julie BRODIE, Gabriel MITCHELL (USA)

Staging of Eve Gentry's *Tenant of the Street*

Estelle CORBIERE (France)

Notation with the choreographer Olivier Dubois

Kathie DEBENHAM, Pat DEBENHAM (USA)

The Hope of a Decade: Fred Astaire's and Ginger Rogers' Dances of the 1930s

Sinibaldo DE ROSA (France)

Prompting a dialogue between the Kinetography Laban and the Alevi semah

Henner DREWES (Germany)

MovEngine – Developing a Movement Language for 3D Visualization and Composition of Dance

Karin HERMES (Switzerland)

When notation-signs become a tool for fine art in public spaces

Deborah HULL (USA)

“Libérée, Délivrée:” Laban-Bartenieff Movement Analysis (LMA) as a Tool for Teaching Foreign Language to Children and Adolescents

Vesna KARIN (Serbia)

Some new aspects of formal analyses of traditional dance

Ronald KIBIRIGE (Uganda)

Notation of an African indigenous dance: An inquiry on the application of Labanotation theory to understand a traditional dance. Case study of Myel Bwola from Northern Uganda

Henrik KOVÁCS (Hungary)

Depths of variations - a notation-based analysis of a Hungarian traditional dance with props

Billie LEPCZYK (USA)

*The Four Temperaments*: Balanchine's Extension of Classical Ballet's Vocabulary

Mei-Chen LU (USA)

Dance Notation Bureau in the Twenty First Century

Paloma MACÍAS, Miriam HUBERMAN (Mexico)

Study on the Perception of the Timing of Gestures and their Notation in Spanish Dancers, Mexican Folk Dancers and Percussionists

Pablo MUÑOZ PONZO (Uruguay)

Labanotation in the Art & Design History

Minako NAKAMURA, Worawat CHOENSAWAT, Kozaburo HACHIMURA (Japan & Thailand)

The use of LabanEditor as an educational tool

Foteini PAPADOPOULOU (Germany)

Movement analysis principles of Kinetography Laban as tools for dance composition: the artistic research project *as far as abstract objects*

Rachael RIGGS LEYVA, Valarie WILLIAMS (USA)

Staging Repertory from Score: Bridging Kinesthetic, Historical, and Cultural Distances

Raymundo RUIZ GONZÁLEZ (Mexico)

The basic steps in the Jarabe Tapatío (Hat dance). A review through his notation

### **Ignite Talks (5 minutes)**

Raphaël COTTIN (France)

"Lignes de coeur". A publication after a one year residence at François Rabelais University - Tours, France.

Noëlle SIMONET (France)

Presentation of *DVD#2 Transfers and turns*

### **Workshops (45 minutes)**

Julie BRODIE, Balinda CRAIG-QUIJADA (USA)

Reading Notation of *You Can't Dress Me Up But You Can Take Me Anywhere* (1982)

Frederick CURRY (USA)

Exploring 3-D Movement Using Bartenieff Fundamentals

Delphine DEMONT (France)

Discovering the 'acaJOUET' (litterally aca-TOY)

Henner DREWES, Tirza SAPIR (Germany & Israël)

Understanding “Simultaneous Movement” as an analytic principle in movement notation and its usage in movement composition.

Miriam HUBERMAN (Mexico)

Space and Effort Warm-Up

Lynne WEBER (USA)

Using the Thematic Bracket

### **Panels (60 minutes)**

Jacqueline CHALLET-HAAS, Raphaël COTTIN, Noëlle SIMONET (France)

Diversity of use and accessibility of the Laban system in France

Sherrie BARR, Tina CURRAN, Susan GINGRASSO, Teresa HEILAND (USA)

Examining Laban Studies as a Pedagogical Practice

Valarie WILLIAMS, Mara PENROSE, Rachael RIGGS-LEYVA, Lynne WEBER, Mei-Chen LU (USA)

Current Pedagogical Practices from the Dance Notation Bureau and Dance Notation Bureau Extension

## Papers (20 or 30 minutes)

**Naoko ABE (France/Japan), Jean-Paul LAUMOND (France), Paolo SALARIS (France/Italy)**

### **Kinetography Laban for motion segmentation and generation in Humanoid Robot**

This paper presents our interdisciplinary research regarding motion segmentation and generation of human action for a humanoid robot. Simple actions as grasping an object, or complex actions as a whole body dance, take place in the physical 3-dimensional world. At the same time motions originate in the personal space, that is, the multidimensional muscle control space. How to translate a motion expressed in the physical space into motor controls of a humanoid robot? This is the fundamental question of the roboticists.

Our research intends to evaluate the pertinence of the dance notation system for humanoid robot programming. The dance notation system has been developed for analyzing and describing human movement by observation and body experiences of dancers and dance theorists. The dance notation would be useful as a tool of motion segmentation due to structural rules based on abstract symbols. This competence developed in dance would enable to provide a new perspective to human action in robotics. The main challenge is to translate the motion notation in terms of algorithms for motion generation.

The notation enables to describe complex human movements by a sequence of symbols. As a consequence, it would be suitable as a high-level language for humanoid robot programming and control. However, its implementation in a humanoid robot is not straightforward, mainly because “rules” of the notation are based on human movements.

For example, one of the basic rules of the notation says that the displacement of a part of the body occurs on the “shortest way”, which does not mean the “shortest distance”. The rules of the notation are based on a “natural” way to move, conditioned by the capability of the mobility of the human body, while the robot does not have this constraint, namely its capacity of the mobility is redundant. Furthermore, from the robotics point of view, it is crucial to know the principle underlying the rule of human motion, if it exists.

The paper will report on the implementation of a “Tutting Dance” in a simulated humanoid platform. The Tutting is a kind of hip-hop dance which uses parts of the body, especially hands and arms to create geometric shapes and movements. We transcribe arm movements of Tutting by the Kinetography Laban. Then we implement the information obtained by the notation in a motion control software, called the “Stack of Tasks”, in order to generate the same movement for the humanoid robot Romeo.

We point out the limits of the Kinetography Laban for humanoid robot and also the constraints of the Stack of Tasks as a motion generation tool. This approach allows us to better understand how each method analyses and conceives human action.

**Julie BRODIE, Gabriel MITCHELL (USA)**

### **Staging of Eve Gentry’s *Tenant of the Street***

This paper will present the process and product of staging and performing Eve Gentry’s *Tenant of the Street* (1938). For her senior exercise as a dance major, Gabriel Mitchell will co-stage this piece for the 2015 Kenyon College Spring Dance Concert under the advisement of Julie Brodie. Working with the Dance Legacy Initiative score notated by Mary Corey, Mitchell will help read and set the work on her dance and notation professor, Julie Brodie. The piece will be coached by both Mary Anne Santos Newhall, who learned the dance from Gentry herself, and Trisha Bauman, who performed the work for Compagnie Labkine in 2008.

Eve Gentry (1909-1993) is an important figure in the development of American modern dance and Labanotation. Born Henrietta Greenwood in Los Angeles, Gentry went to New York in 1936 after receiving a scholarship to study with Martha Graham. Once in New York, she became a member of Hanya Holm’s company until 1942. In 1940, Gentry cofounded the Dance Notation Bureau. She went on to direct her own company from 1944 until 1968.

*Tenant of the Street* is considered to be Gentry’s seminal work. Based on imagery from Kathe Kollwitz’s art, it is a depression-era piece created in 1938 when homelessness was rampant. The piece depicts a woman, possibly homeless, on the fringes of society, destitute and alone. The piece is stark and dramatic with a sound score consisting of street noises. Bauman approached Brodie about performing the piece as she feels a mature artist can best capture the intensity of the work.

This project is interesting and complex on many levels. Mary Anne Santos Newhall is a dance historian/dancer who teaches at the University of New Mexico. She is the regisseur for *Tenant of the Street* and is responsible for re-staging

the work. Mary Corey worked closely with Newhall in notating Tenant because of her intimate knowledge of the work. Compagnie Labkine, under the direction of Jean-Marc Piquemal and Noelle Simonet brought Santos Newhall to Paris to coach Trisha Bauman in the role for a 2008 festival titled, "Dance as a Weapon". The festival was a comprehensive look at the New Dance Group and its sociopolitical values and message. Simonet is currently working on the first staging of Tenant from the score. The staging at Kenyon College will be the second staging from score. We will benefit from not only the expertise of Newhall, but also Bauman, who will contribute her knowledge as participant in the conference, a performer of the work, and a certified movement analyst.

Through this presentation, conference attendees will learn about the reconstruction process from the perspective of both a notation student and a faculty performer. Insights will be provided about working with a relatively new score and coaches with a wealth of experience to share. If possible, comparative information about the reconstruction being done by Simonet will be presented as well. Most importantly, this session will deliver information about this little known masterpiece that was choreographed by one of the founders of Labanotation.

### **Estelle CORBIERE (France)**

#### **Notation with the choreographer Olivier Dubois**

Olivier Dubois is an award-winning performer and choreographer who has been at the cutting edge of the French contemporary dance scene since 1999. In 2014, he has been appointed as the director of the Ballet du Nord - National Choreographic Center of Roubaix Nord-pas de Calais in France.

The subject of my paper is my collaboration with this choreographer and his crew.

Indeed in 2012, I was fortunate to meet him just before he started the production of *Tragédie\**, a choreography with 18 dancers. He invited me to follow the whole process, from the first rehearsal to the première. I was a witness of the movement research. That allowed me to understand how Olivier Dubois composes and to have access to the hidden aspect of the work that provides shape and structure to the choreography. That oriented my choices for writing the score in Kinetography Laban. More than simply transcribing the movement, my aim was to make this underlying framework visible. For instance, I sometimes simplified a kinetogram/staff to reveal more the repetitive movement structure. When I wrote the score of *Révolution\** in 2013, I was greatly influenced by this experience. This piece was created in 2009, so I had not attended any rehearsal. But I could recognize similarities between the two pieces, which made it easier to understand the choreography and transcribe it in Kinetography Laban.

Olivier Dubois composes quickly. And this production includes many dancers. So during the rehearsal, the challenge was not only to take some notes for a future score but also to elaborate a tool synthesizing information such as space, time.... This information became therefore available for the whole artistic crew, and could be shared when passing the piece to new performers.

The next creation will involve one professional dancer together with many non-professional dancers. The aim of Kinetography Laban is to generate a tool that the protagonists can use : those who will lead the group of non-professional dancers, as well as the dancers themselves. Based on my experience of the previous scores, I plan to use the floor plans and the symbolisation to facilitate the process of production and the management of the group.

During this presentation, I will be accompanied by the choreographer Olivier Dubois.

*\*Révolution* : created in 2009 with 12 female pole dancers (2h15); *Tragédie* : created in 2012 with 18 dancers (1h30)

Both productions toured and are still touring in Europe, the U.S and Asia.

Grants were awarded in 2013 and 2014 by Centre National de la Danse (Aide à la recherche et au patrimoine en danse) for the notation of both pieces.

Olivier Dubois, Ballet du Nord - Centre chorégraphique national de Roubaix Nord-Pas de Calais: [www.balletdunord.fr](http://www.balletdunord.fr)

### **Kathie DEBENHAM, Pat DEBENHAM (USA)**

#### **The Hope of a Decade: Fred Astaire's and Ginger Rogers' Dances of the 1930s**

This presentation will examine from an LMA perspective, how the dancing and choreography of Fred Astaire and Ginger Rogers embodied hope during dark days of the Great Depression. Astaire and Rogers' partnership on screen was a physical metaphor for opportunity and for freedom from the oppressive reality of poverty that gripped the

United States. Their musicals, though by some considered to be light-weight in relationship to the reality of life outside the movie house, exuded 'hope' and 'encouraged a sense of optimism and confidence in [the] eventual improvement of the future.'

The presentation will use the lenses of Body, Effort, Shape and Space to examine two specific works, 'Let's Face the Music and Dance' from *Follow the Fleet* and 'Pick Yourself Up' from *Swing Time*. These dances illustrate how Astaire and Rogers exhibited in physical form a hope for both the nation and the individual. In their dancing, as Edward Gallaferri suggests, 'we see our world and...in light of such movements we can find that our earthbound nature is made acceptable, even delicious.'" Gallaferri, Edward. *Astaire and Rogers*. NY: Columbia University Press, 2000), p 224.

The dances we are examining are considered to be seminal dances of Astaire's and Rogers' careers. In 'Let's Face the Music' we see an individual (Rogers) who is alone, seemingly without relationship, unacknowledged by others. We see the effects of loss through her Sustainment and Shaping. Even for one who seems to have everything--it's clear by her dress that she is an aristocrat-- she experiences rejection and longs for relationship. As Astaire rescues the 'damsel in distress' we see hope emerge as the Effort life changes, as they claim Space and as they ground themselves in the reality of their "now" with a clear sense of direction and purpose.

Through Rhythm State, Lightness and a Body Attitude of determination, 'Pick Yourself Up' helps us all see that as we move into Action Drive and take care of business we can move with purpose to the 'Sunny Side of the Street,' to borrow from another song from the era.

In reviewing the literature, it's clear that there has not been an examination of Astaire's and Rogers' work from this perspective. Astaire and Rogers are legends and their work sustained a nation for almost a decade, providing us with a feeling that in spite of our 'earthbound' natures life can be 'delicious.' Their work is as relevant today as it was over seventy years ago.

The presentation will be interactive. Video examples of Astaire and Rogers will be shared as the presenters mine the material through group participation, guiding participants to 'try on' and 'see' what's in the dancing and choreography.

## **Sinibaldo DE ROSA (France)**

### **Prompting a dialogue between the Kinetography Laban and the Alevi semah**

In the paper I wish to relate and raise questions about my personal journey throughout the engagement with the kinethography Laban as a methodological tool for an ethnographic investigation of the Alevi semah in Turkey. As a young ethnographer interested in rituals and dances, the discovery of the very existence of movement notation systems came about as I was studying the founding book by Anya Peterson Royce 'The Anthropology of Dance'. This reading unwrapped my prospects on what it meant to describe a set of body movements. During a preliminary survey on the most suitable methodologies to systematically approach the semahs, the Kinetography Laban popped up to my eyes as an almost 'hieroglyphic' and mysterious language. Nonetheless this seemed to comprise the most accurate code to pertinently and methodically discuss those movements which themselves appeared to be shrouded into an aura of secrecy. Hereafter my orientalist fascination with the semah opened up the way for a more modernist enchantment epitomized by such a refined and expert notation system. The prospects of becoming proficient in the Kinetography Laban proved to offer the most exhaustive apparatus for a thoughtful kinaesthetic and socio-scientific enquiry on the ritual body movement practice that I was investigating. In this way whereas the ethnographic fieldwork lead me to try and immerge into the 'alterity' embodied by a cultural moving object infused with mysticism, the anthropological distance lead me to familiarize with a not less uncanny analytic tool. My work thus resulted to be the one of translating some bodily gestures from a very expert and circumscribed cultural system of knowledge to another one. The semah came to provide the ground where I could grasp 'emic' values and interpretations, whereas the Kinetography Laban invested my examination with some sort of 'etic' authority as an academician and movement analyst. Such a distinction needs nevertheless to be problematized as long as we want to take seriously into consideration indigenous modalities of knowing, moving and recording. Would a more accurate attention to alternative knowledge systems and their histories change our understanding of what means to record body movements? In this fashion may the semah be understood in itself as an analytic device that eludes Western epistemologies?

## **Henner DREWES (Germany)**

### **MovEngine – Developing a Movement Language for 3D Visualization and Composition of Dance**

MOVement-oriented animation Engine (MovEngine) is a 3D animation tool, which was originally developed within a research project at Salzburg University (Austria) from 2008 until early 2013. One of the objectives in this project was to create a computer application which aids research in re-constructing and re-composing dance through animated movement sequences, utilizing a movement language based on existing systems of movement notation.

Since 2013 the software is further developed within a new framework of notation studies at Folkwang University in Essen. The functionality has continuously been extended since the project has been presented at the ICKL conferences in Budapest 2011 and Toronto 2013. While still being far from a full featured computer application, the animation engine is already able to process and display a variety of movement types and is expected to approach a feature-complete state towards the summer of 2015.

While the project aims at utilizing the precise and differentiated descriptive capabilities of movement notation for 3D-animation, the knowledge provided by notation practice needs to be applied in the new context differently. Human readers of notation interpret scores on the basis of their physical existence, anatomical limitations, movement experience and conventions of notation usage. The computer software – at least in this early stage of development – is not equipped with such an interpretational layer. Therefore, all movement instructions given need to be strictly unambiguous and geometrically precise. As a result of this, a new kind of comprehensive language for the visualization of dance movement is emerging during the process of the ongoing development.

A brief introduction to the capabilities of the software and to the progress made since its presentation at the last ICKL conference will be given in this lecture. Furthermore, some details will be given on the evolving descriptive language for 3D visualization of human movement and how it relates to movement notation. Finally, some animated examples will be shown to demonstrate the potential of the software in practical application.

## **Karin HERMES (Switzerland)**

### **When notation-signs become a tool for fine art in public spaces**

The paper presents the project „Observer, réinventer le monde – Intervention artistique de Carmen Perrin à la Maternité des Hôpitaux Universitaires de Genève, 2013. Carmen Perrin created a concept of superposing color circles with handwritten notations of Karin Hermes analysing daily life in the maternity.

Furthermore the process is reflected in theoretical challenges such as analysing and notating birth movement integrating internal organs such as the Uterus, the Umbilical Cord and others.

The Paper concludes with questions that arise when notation-signs are used for visual art in public spaces.

## **Deborah HULL (USA)**

### **“Libérée, Délivrée:” Laban-Bartenieff Movement Analysis (LMA) as a Tool for Teaching Foreign Language to Children and Adolescents**

Over the course of a 15 year career as a teacher of girls ages 5-14 at the Hamlin School, an independent school for girls in San Francisco, CA, in the United States, I have created and directed the dance program, piloted and launched a health and wellness program, and taught French and Spanish. I incorporate LMA into all aspects of my work with my students and colleagues at Hamlin, from teaching dance and performance to designing and coordinating new curricula. Having recently returned to the academic classroom as a teacher of French and Spanish to 11-14 year olds, I currently use LMA as a primary pedagogic tool in second language acquisition for my students. In my presentation I would like to explore the following questions:

- How can LMA help students access and acquire communicative proficiency in a second language?
- What aspects of the LMA system are best suited to support the teaching of foreign language?
- What are the differences between using LMA to teach studio-based disciplines, i.e., dance or theater, versus using LMA to teach more traditionally academic subjects in conventional classroom settings?

- Can we systematically use LMA to support the teaching of academic subjects in our schools, given recommendations from education researchers like Denise Pope of Stanford University that movement be integrated into students' academic class time?

I presently teach one section of 6<sup>th</sup> grade Spanish and one section of 7<sup>th</sup> grade French at Hamlin, an academically rigorous school that has been in existence for 150 years, a long time by California standards. In the time I have been associated with the school, we have changed the traditional curriculum to offer students more opportunities to challenge and recuperate from the Effort constellations that have historically dominated their academic class time and days. Our dance and physical education programs in particular encourage the girls to activate their Weight and to practice Weight Sensing, offering them recuperation from Vision Drive ( ), in which they spend the majority of their time at school. Unfortunately dance and physical education do not meet daily; there are two days a week when students conceivably could spend all their class and break time sitting. As a result it becomes incumbent on academic teachers to engage their students kinesthetically in order to effectively deliver their curriculum and maximize learning.

In my presentation I would like to begin by taking participants through a series of LMA approaches to foreign language instruction, including a lesson that invites students into Spell Drive via the French language version of the song "Let it Go" (*Libérée, Délivrée*) from the wildly popular film "Frozen."

I would then like to provide LMA analysis of my language class work with students; video footage and Power Point will illustrate LMA-inspired exercises and my students' movement aptitudes, needs, and deficits. In conclusion I would like to consider the potential for further use of LMA in other subject areas and in elementary and secondary education in general.

### **Vesna KARIN (Serbia)**

#### **Some new aspects of formal analyses of traditional dance**

In research of traditional dances on the territory of the northern Serbia, nowadays Vojvodina, labanotation shows that in some traditional dances in Serbia have phrasing that takes place within one, two or three bars and also these are part of the dance, actually the whole step pattern, but, looking at the broader sense, on the higher level, the Part of it takes place only in relation to the music for dance. Since in the analysis there is a dual marking, "part" of the higher level terminology will be annotated with a capital bold letter - Part, to distinguish it from the part of dance, which makes a formal unit of the dance (hierarchical networked in the basic setting of the formal unit of the dance).

On the other hand, we have some dances where, if we also looking at the broader sense, step patterns observed not as basic formal units - parts, but as a phrase. Thus, the completed totality changes of the spatial component of dance manifested as parts.

It is the fact that the movements of the human body used in various fields of human activities, and it is logical that these movements of the body can have a different character and form. Performing dance is achieved through a certain form of specific, individual performance - an activity that Norwegian ethnochoreologists called "dance realization" - consisting of a formal, hierarchical, certain units of the dance (element, submotiv, motive, phrase, part, totus) and their internal organization. In this paper will be used the formal analyses formal analyses which was established in 1974 thanks to a group of scientists who in 1962. founded the ethnochoreological section (Study Group for Ethnochoreology) at the association of ethnomusicologists - ICTM (International Council for Traditional Music - ICTM). This paper will try to show some new aspects of the formal analyses of traditional dances and to propose the introduction of new labeling of a parallel treatment formal units of dance at a higher level in relation to the music for dance and in relation of the spatial component of dance. In this analyses labanotation will be of great help, because without it, this part of formal analyses can not be seen.

### **Ronald KIBIRIGE (Uganda)**

#### **Notation of an African indigenous dance: An inquiry on the application of Labanotation theory to understand a traditional dance<sup>1</sup>. Case study of Myel Bwola from Northern Uganda**

There has been anthropological and Ethnomusicological scholarly work concentrating on dance cultures from Africa (See Gore 1983; Nannyonga-Tamusuza 2005). Dance scholars such as Doris Green and Judith Lynn Hanna have not only pointed out the inseparability of traditional African dance from its music, but indeed argue that the applica-



tion of Labanotation to these dance traditions is part of the solution to transfer them from oral to written traditions (Green, 2003; Hanna, 1965).

However, scholarly work on African traditional dance so far seems to only engage in the outward appearance of individual or group dance “realisations” (Gore & Bakka 2007:2) rather than what takes place in the body and mind of the dancer. As most (if not all) African indigenous dance movement expressions have meanings attached to them, their transcriptions ought to present real practical details. For instance, there is need to further understand the distinction between traditional music and “traditional dance-music” whose practical integration with its dance in a traditional African context inevitably presents complexity in traditional dance notation.

In the performance of Myel Bwola - a traditional dance from the Acholi tribe in Northern Region of Uganda, the dancer is a drummer, a singer and apart of all the nuances and sonorities executed in the dance. The dancer’s drumming is part of the actual dance movement. In some instances, though silent, the central rhythm of the movement can only fully be seen [not heard] in the forward-middle movement of the head propelled by the neck that is in opposition with the shoulder blade, and in the contra-kinetic bounce of the knee joint, both in a three-four time. However, some body parts, and the mind of the dancer together with the main drum player silently and invisibly execute some of the movement patterns. These rather tacit dance movements are understood to exist only by “active” practitioners of this dance tradition. The outside appearance of the body sometimes just fills in the rhythmic gaps.

Where archival dance material is available today, a researcher would identify, select, (or) and replay the dance video material, and thereafter embody the dance movement himself in order to notate them with a close feeling in the body rather than with the eyes alone. However, how can embodiment of such dance movements do without following through with “another” realisation - one that is different from the bearer’s?

In this paper, and using audio-visual recordings, I will present an inquiry focusing on the notation of a traditional dance culture whose dance movement patterns involve a phenomenon of silence and invisibility in the execution of its dance movement patterns.

<sup>1</sup> By ‘traditional’ dance, I refer to the rural community dance forms, which are said to belong to the cultural fabric of the people in a said local community.

<sup>2</sup> By “realisation” I refer to the way a dance movement pattern is executed and practically experienced by a dancer or group of dancers.

### **Henrik KOVÁCS (Hungary)**

#### **Depths of variations - a notation-based analysis of a Hungarian traditional dance with props**

The presentation introduces the vast number of variations of a similar motif structure applied in *kanásztánc*, a traditional dance with bottles on the ground from village Pákozd, Hungary. This motif is the “háromlépés” (tripudium), which is one of the basic motifs in Hungary, and may be widespread all over Europe. The dancer presents 8 variants and 13 subvariants during the short performance, in which both the support and gesture structures are varied. Without a deep analysis and detailed notation by Kinetography the variations are difficult to recognize, however this feature of dance creation can be regarded characteristic to the historical times from when these dances can be traced back. The audience will recognize the basic motif, the variants, and the subvariants first. Second part of the presentation will show the place of variations in the whole dance. The presentation will reveal an analytical method to prove that notation is vital from the point of discovering dance creation approaches different from today’s practices.

### **Billie LEPCZYK (USA)**

#### ***The Four Temperaments*: Balanchine’s Extension of Classical Ballet’s Vocabulary**

*The Four Temperaments* is considered Balanchine’s first modern ballet. Ballet Society, the predecessor to the New York City Ballet, premiered *The 4 T’s* in November 1946 with music commissioned by Paul Hindemith and costumes and décor by Kurt Seligmann. The revised version of the ballet was performed by Ballet Society in February 1948 and by the New York City Ballet in its initial season in October 1948. In 1951, the ballet was performed in practice clothes and it has been performed this way ever since thus becoming Balanchine’s first *black and white ballet*. *The 4 T’s* is in the repertory of ballet companies throughout the world. Dance critics of the twentieth century described the movement of the choreography

with words such as “distortions,” “angularities,” “inversions,” and “untraditional anatomical deployment.” Critic Arlene Croce has written (1975) that after years of working on Broadway, in Hollywood, and for ballet organizations not his own, he was again in charge of a company...[Balanchine] made a fresh start, reestablishing the bases and the direction of American dance. *The 4 T's* is about pure dancing and is an exploration of the possibilities within the classical ballet vocabulary. The dancers are bared to their leotards so their bodies are fully visible and the classical vocabulary is extended from its familiar practice. *The Four Temperaments* will be introduced through a brief historical and cultural context of its early performances, the writings of dance critics, and the remarks of dancers of Ballet Society and the New York City Ballet. The choreography will be analyzed for identification of novel motifs such as the flexed foot, flexed wrist, and the exploration of body weight in off-balances, shifts, and falls. Illustrations will be provided through clips and notation. This presentation is part of my ongoing research on Balanchine's extension of the classical ballet vocabulary.

### **Mei-Chen LU (USA)**

#### **Dance Notation Bureau in the Twenty First Century**

In 2015 we celebrate the Dance Notation Bureau's (DNB) seventy-fifth anniversary. The Bureau was established by four extraordinary women: Ann Hutchinson, Helen Priest, Eve Gentry, and Jenny Price, with Hanya Holm and John Martin as advisors. In the beginning the founders identified seven goals: 1. to act as a clearing house, research, and work center; 2. to standardize the Labanotation; 3. to teach dance notation; 4. to issue diplomas to those qualified to teach and notate; 5. to record dances and ballets; 6. to form a library of dance works, and 7. to perpetuate dance through the use of notation. We proudly say that we have achieved much in these goals and continue to strive to do more in each of these areas with the help of technology. In this presentation, I will discuss how the DNB uses its online theory, teaching, certification, notation, staging, and library resources to serve the needs of the notation community.

As we step into the twenty-first century, the DNB has developed and incorporated technologies to help spread the knowledge and use of Labanotation. The DNB first officially launched its website (<http://www.dancenotation.org>) with Marion Bastien's help in 2001. The website includes information about notation basics, notation courses, staging from the score, the DNB News, library, and web resources. The website also contains the Theory Bulletin Board (Theory BB), which is a forum for exchanging ideas about Labanotation and Motif Notation. The information on Theory BB (<http://dnbtheorybb.blogspot.com>) is very rich; it now has more than three hundred postings. We also use FaceBook (<http://www.facebook.com/dancenotationbureau>) to keep people informed with our activities.

Regarding our courses, the DNB now offers an innovative Movement Observation and Motif Notation Course (<https://sites.google.com/site/onlineelementarymotifcourse/home>). In September 2014 we launched our Teacher Certification Online Course (<https://sites.google.com/site/tccdnb/>), which allows one to obtain certification from anywhere, at any time. In addition, we are in the process of revamping our Elementary Labanotation Course, with an extensive online component, to make it more interactive and fun.

In 2010, we created an online searchable catalog that replaced previous printout version. The new catalog has enabled our patrons all over the world to search the treasures in our library just a clip away. In addition, we have added video excerpts (<https://www.youtube.com/playlist?list=PLN4qWiJRKcblfzBNp-9vbIAuMIIacSl2l>) and notation excerpts in PDF format to assist people in choosing a score, which has increased number of stagings. For example, Charles Weidman's *Lynchtown* and Helen Taimiris' *Negro Spirituals* are staged more frequently. My goal is to build a digital archive that will have all the scores, music scores, music, and supplementary materials in digital format.

In this presentation, my discussion will include visual representations of our digital presence.

### **Paloma MACÍAS, Miriam HUBERMAN (Mexico)**

#### **Study on the Perception of the Timing of Gestures and their Notation in Spanish Dancers, Mexican Folk Dancers and Percussionists**

The research done by Fügedi (Fügedi 2007, 2011) and by Fügedi and Misi (Fügedi and Misi 2009) on the perception of the timing of gestures and their notation is a subject that is important for countries that have a rich folk dance tradition such as Hungary and Mexico. In cases such as these, an efficient way of notating complex rhythmic patterns is required for notational, teaching and performing reasons.

Having followed with great interest the presentation of Fügedi and Misi's research on the subject, the authors have decided to repeat the original study with certain adjustments and with different populations. The purpose of this is to contribute further information to the subject by expanding the analysis to Mexican folk dance and Spanish dance. A third non-dancer study group will be added because of their rhythmic knowledge in terms of notation and performance: percussionists.

In 2012, the authors ran a pilot study to test the viability of applying Fügedi's survey (Fügedi 2011) to Mexican subjects. The results showed a tendency towards notating the dance sequences in unit timing but several problems emerged due to cultural differences. To deal with these differences the authors decided to reduce the number of dance sequences shown and to adapt both the translation of the survey and the way the survey was applied. In 2014 the authors will apply the adjusted survey to three groups of Spanish dancers, Mexican folk dancers and a group of percussionists. The results of the application of the survey will be presented in this paper.

#### References

Fügedi, János (2007): "Unit timing of touching gestures." Proceedings of the Twenty-Fifth Biennial Conference of the International Council of Kinetography Laban, held at Escuela Nacional de Danza Clásica y Contemporánea, Mexico City D.F., Mexico, July 29-August 5, 2007, 33-48.

Fügedi, János – Misi, Gábor (2009): "Ways of notating floor touching gestures with the foot." Proceedings of the Twenty-Sixth Biennial Conference of the International Council of Kinetography Laban, held at Suan Sunandha Rajabhat University, Bangkok, Thailand, August 3-8, 2009, 43-60.

Fügedi, János (2011): "The difference between the factual and dancer's inner representation of movement rhythm." Proceedings of the Twenty-Seventh Biennial ICKL Conference, held at the Hungarian Academy of Sciences - Institute for Musicology, Budapest, Hungary, July 31-August 7, 2011, 59-69.

### **Pablo MUÑOZ PONZO (Uruguay)**

#### **Labanotation in the Art & Design History**

From his early studies of architecture Laban evolved an awareness of space which architects were later to discover, that buildings should be designed to enclose spaces of varying shapes and sizes, an idea comparable, one might say, to the "white space" surrounding text and drawings on the page on a book or poster (Hutchinson Guest, 1984: 86).

The approach of Labanotation from the perspective of Visual Communication Design interested not only for considering it as a «language» or graphical coding for dance, but also because of the multiple dimensions in which it articulates with Design History, particularly with the avant-garde of the first two decades of the twentieth century. Rudolf von Laban's contact with Dadaism in the Cabaret Voltaire in Zurich and his empathy with the formal representation of the body of Russian Constructivism artists are clues to open new investigation fields.

Moreover, the possibility of correlating dance notation systems with Information Design as a discipline, as Aaron Seymour in *The Phaidon Archive of Graphic Design* considers Labanotation, produces disciplinary shifts in order to observe dance notation systems from new perspectives.

Although Labanotation was a much more static and simple system as the qualities of motion and attitudes that represent, authors like Bradley considered that what Laban was doing at the time when he developed the system of notation in the 1910s and early 1920s was more a design pattern than anything else (Bradley, 2009: 12).

This Bradley's assessment opens the game of associations, especially with those displaced repertoires of the histories of art and design, textiles for example. Labanotation could be associated with Suprematist Liubov Popova textile designs by the compositional similarity in shape and distribution. No doubt the Laban's visual and plastic education in Architecture and his exchanges with Bauhaus School printed remnants left on his Kinetography. It is unknown whether Laban and Popova had contact; it is a known fact that Sophie Taeuber-Arp participated in their personal circles. Other associations could be drawn with Varvara Stepanova and Alexandra Exter.

It should be noted that the artists in question are mostly women associated with textile, which is not merely anecdotal, as the methodological framework addressed in this investigation were the Visual Studies / Visual Culture, Gender Studies are part of the constellation of approaches to the subject, as they provide less current view on the histories of art and design, and this is desirable for the present article.

## **Minako NAKAMURA, Worawat CHOENSAWAT, Kozaburo HACHIMURA (Japan & Thailand)**

### **The use of LabanEditor as an educational tool**

Dance notation is a system for representing body movement of what the choreographer wants and what the dancer actually does. From our experience of dance teaching, we believe that describing body movement in Labanotation can serve as an effective teaching material for dance classes. Based on the above problem, we have developed software named LabanEditor3

Several computer applications have been developed for preparing Labanotation scores and displaying body movement. LabanWriter is currently the most widely used Labanotation editor. LabanWriter is only for preparing Labanotation scores and recording them in digital form. LabanEditor was introduced by Hachimura and his research team as an interactive graphical editor for writing and editing Labanotation scores. By using LabanEditor, a user can input/edit dance notation and display the animation corresponding to the Labanotation score via 3D computer graphics. From our studies, LabanEditor is the only system that has the functions of the editor of Labanotation scores and the creation of CG animation. The both functions in LabanEditor can serve as an effective tool for self-studying of Labanotation. Using basic classical ballet movements, we developed teaching material and its corresponding CG animation in 2013. We conducted the experiment by inserting a Labanotation score of “Pas”, “Plié”, “Port de Bras” and five basic feet positions in ballet, then, creating the corresponding character animation. Those movements are chosen herein because it presents the basic movements. For example, Port de Bras is an exercise of the arms to different positions and Plie \_ is a smooth and continuous bending of the knees.

Labanotation is rich in symbols and every kind of human motion can be recorded. However, for a new learner, it is not easy to understand the notation system because describing human body motion with a notation is very difficult. Therefore we selected basic symbols of classical ballet and made teaching materials for beginners of Labanotation. We also updated a human body model and repaired some malfunction pointed out in 2013

## **Foteini PAPADOPOULOU (Germany)**

### **Movement analysis principles of Kinetography Laban as tools for dance composition: the artistic research project *as far as abstract objects***

This paper aims at presenting possibilities for the systematic and yet creative usage of principles from movement notation for the contemporary dance practice of compositional processes. Further on, a concrete applied work methodology and its results will be presented at the example of the artistic research project and the multimedia dance performance as far as abstract objects.

Analysis and synthesis pursue, as one could assume by their definition and etymology, diametrically opposed methodologies. In the case of this study notation based movement analysis is a means for the consciousness and clarity of underlying structural spatial and temporal movement concepts, a means for discovering movement possibilities beyond stylistic guidelines and individual habitual or arbitrary preferences. As such analysis is indeed compatible with a compositional process – furthermore: the one is developed in correlation to the other.

From July until November 2014 artists and scientists from various fields of skill and knowledge such as movement notation and analysis, dance science, media art (motion tracking and animation), architecture and mathematics (probability theory) work closely together on researching the phenomenon of movement with the following two focal points: movement generation/movement variation and movement perception. For that purpose they proceed in an unusual interdisciplinary process of parallel analysis and composition. The analytical basis for the research work on the various levels of the project consists of fundamental concepts from movement notation (primarily Kinetography Laban as well as some concepts from EWMN). The definition of systems of reference (e.g. body-oriented or space-oriented notation of movement and the main directions and fronts), the concept of simultaneous movements, the clarification of the exact body parts actually used in the execution of a movement, the structuring principle of clear representation of the time relations between single actions in a movement unit etc. were used among other concepts inherent in movement notation as tools for composition.

Having studied with Dr. Henner Drewes, who enhances the research team of *as far as abstract objects* as a consultant and author of the 3D animation software MovEngine used in the study, the approach of the present abstract's author

is a systematic transdisciplinary movement analysis based on concepts from movement notation that is fully integrated into creative processes, such as the professional dance scene of NRW, Germany.

Presentation at the ICKL Conference: Following a definition of the movement notation concepts that are relevant as tools for the specific study, the comparative analytical and compositional process will be presented and explained. The work's specificities will be further demonstrated through excerpts from the resulting choreography of the multimedia dance performance *as far as abstract objects*.

### **Rachael RIGGS LEYVA, Valarie WILLIAMS (USA)**

#### **Staging Repertory from Score: Bridging Kinesthetic, Historical, and Cultural Distances**

Performances of modern dance staged from Labanotation score bring alive choreographic works and represent particular moments in dance history and culture. We staged the "Daydream" trio from Anna Sokolow's *Rooms* on a cast of university dancers as one of eight diverse choreographies of American modern and contemporary dance curated for a cultural exchange tour through China. Several opportunities for bridging distance and difference arose with this staging.

First, the staging of the "Daydream" trio in a university dance setting elicited a methodology for learning technique and performance skills. Dancing repertory from score offers a valuable opportunity to kinesthetically experience dance history, thereby learning not only through viewing or reading about dances, but through their enactment in the body. The cast of 4 dancers and 1 understudy learned to negotiate the distance between their own contemporary technique training and the physicality required for Sokolow's style of movement and expression. The dancers lived with their tour repertory over a period of several months. During this time, they grew technically and physically into the movement and choreography, experiencing its change over time within their bodies.

Secondly, during the staging and coaching process, we re-lived the development of the choreography and experienced the dance as a living entity. In a rare moment of privilege, we experienced the negotiation of staging from memory and from score, while keeping the expressive intent of the dance as the center of decision-making. We discovered that the notation score from which we worked documented an early version of the dance, rather than the "final draft" version of the dance. As directors, we engaged in the process of staging distances through critical score reading and coaching from former Sokolow dancer Lorry May. Through this process we, as directors, and the dancers negotiated how to re-learn aspects of the choreography, style, and intent. During coaching with May, we documented the choreography and intent of the "Daydream" trio's "final draft" version, creating a notated record of the dance's development over time.

Finally, through the tour of performances, the "Daydream" trio presented a moment of historical American concert dance as a bridge for cultural exchange. In addition to historical distance experienced through a work staged from score, we also bridged cultural and geographical distance. Inclusion of the trio, a 1950's modern dance work, offered the dancers and the audience an experience of American concert dance that contrasted from more recent postmodern and contemporary sensibilities of other dances in the tour. During the tour, the dancers attended cultural events with Chinese hosts as well as concerts and performances of traditional and contemporary music and dance. Performance acted as a catalyst for cultural exchange between the Chinese hosts and the American guests. Audiences received the "Daydream" trio warmly. In post-performance receptions and talkbacks, audience members communicated how they identified with the movement and imagery presented in Sokolow's choreography. Staging "Daydream" for the China tour presented several opportunities for bridging kinesthetic, historical, and cultural distances.

### **Raymundo RUIZ GONZÁLEZ (Mexico)**

#### **The basic steps in the *Jarabe Tapatio* (Hat dance). A review through his notation**

The *Jarabe Tapatio* is one of the Mexican folk dances more important and popular in the world. In the XX century it was considered the most representative folk dance in Mexico and the national emblem. Originally, was danced by the natives, creoles and other castes between XVII century and the first middle of the XVIII, until it fell into disuse.

In 1919, it was performed in Mexico by the famous ballerina —renowned for her dance skills and the *Dying Swan*— Anna Pavlova; who, is the first in dancing the *Jarabe Tapatio* in ballet points. This fact produces a new popularity in the country to this dance that before was considered like a disreputable dance.

There are many scholars that from other disciplines study the *Jarabe Tapatio*. Among others we have *Historia de la Música en México* (Mexico's Musical History) (1934) from Gabriel Saldivar, where he made one chapter to the Jarabe;

another from the same author is *El Jarabe. Baile popular mexicano* (The *Jarabe*. Mexican popular dance) (1937); also, from Josefina Lavalle (1988) *El Jarabe... El Jarabe Ranchero o Jarabe de Jalisco* (The *Jarabe*... The Rancher *Jarabe* or *Jarabe* from Jalisco), where she made a score from that dance with the notation proposed in Fonadan ; and Jesús Jáuregui (2007) in *El Mariachi* (The *Mariachi*) where Jáuregui study the musicians that play the *Jarabe Tapatio*. Many Mexican folk dance companies, folk dance choreographers, dancers and even researchers have been dancing the Jarabe Tapatio. Actually, some of these people have made some notations to register, remember, to research or teach this dance. Among the Jarabe Tapatio's notations we have: Yolanda Fuentes y Mercado (1970) and Josefina Lavalle (1988). This paper, intent to identify the basic steps, helped by the notations, some YouTube videos, my knowledge in Mexican Folk Dance and other information from the cited studies. To finally make the corresponding scores in Labanotation.

## **Ignite Talks (5 minutes)**

### **Raphaël COTTIN (France)**

“Lignes de choeur”. A publication after a one year residence at François Rabelais University - Tours, France.

This publication is the conclusion of Raphaël Cottin artistic residence at the University of Tours - France. The residence dealt with choir movements with a contemporary point of view.

A few ingredients for this conference:

- 30 students
- 26 workshops, experimenting choir movements, Knust theories and making a 20 minutes piece.
- 3 conferences
- 1 master class in Laban Movement Analysis with Angela Loureiro (CMA)
- 7 public presentation danced by the students, from December 2013 to June 2014, in and out of the University, including 2 Festivals in Tours and Poitiers
- 5 performances to see for the students in 4 different theaters
- 1 publication
- 5 partnerships: Service Universitaire des Activités Sportives (SUAPS), French Ministry for Culture (DRAC Centre), Conseil Général d'Indre-et-Loire, Centre chorégraphique national de Tours, Centre national de la Danse

The publication, written by the students and supervise by Raphaël Cottin, is available here in French: [http://www.lapoetiquedessignes.com/wp-content/documents/lignes\\_de\\_choeur\\_web.pdf](http://www.lapoetiquedessignes.com/wp-content/documents/lignes_de_choeur_web.pdf)

For this Ignite talks proposal, the slide show will present the content of the residence, a translation of several extracts, some pictures from the Albrecht Knust Archives lent by the Centre national de la danse and a conclusion for this project.

### **Noëlle SIMONET (France)**

Presentation of DVD#2 *Transfers and turns*

At the 28<sup>th</sup> ICKL Conference in Toronto I presented the DVD-book – *Floor pan path*. This DVD-book is the first of a serie to be developed was focusing on floor paths as a starting point of our research, relying on « walking » as a founding element of the Laban system. Walking is indeed the foundation of Laban conception of human movement.

This serie of DVD-book is intended to dance teachers, professional or non-professional dancers and choreographers, who have already been introduced or not to the Laban system. It is dedicated to anyone interested in movement studies.

It presents the main concepts of Laban movement as support for exploration.

As a result of my experiences linked to the Laban system as a whole, the goal of this object is not to introduce Kinetography or motif, to rebuild a choreography or to analyze it according to Laban Movement Analysis

To develop this research we obtained a new grant for “assistance with research and the dance heritage” by the Centre National de la Danse (Pantin – France) in 2013.

In this second DVD/book - *Transfers and turns* we analyse the dancers steps from the symbols written on the staffs (depicted by animated graph on the DVD) of the 3 scores already studied on the first DVD: Lucinda Childs, *Sunrise of the Planetary Dream Collector* (1998), Merce Cunningham, *Septet* (1953), Doris Humphrey, *Air For the G String* (1928), we add the third of 3 *Boléros* (1996), Odile Duboc.

We have deepened the study of spatiality in the horizontal plan and we approach some elements of verticality. For this purpose, we focus, for each chosen choreographic on the following elements:

- Directions of supports with their duration, turns with their direction and degree.
- We also analyse moving on curved paths and the relation between directions of supports and the situation of the circle in the space.
- We study the way a performer revolves on his axis on a straight or curved path and the simultaneity or succession of transfers of weight and turns.

## **Workshops (45 minutes)**

### **Julie BRODIE, Balinda CRAIG-QUIJADA (USA)**

#### **Reading Notation of *You Can't Dress Me Up But You Can Take Me Anywhere* (1982)**

This workshop session will explore the process of notating *You Can't Dress Me Up But You Can Take Me Anywhere*, choreographed by Maggie Patton in 1982. The session will include an introduction of the project, a reading of excerpts of the score (in progress) by conference participants, followed by discussion and a studio performance of the dance. Professors Brodie and Craig-Quijada will share their experiences, raising awareness of their project while also receiving valuable feedback to aid in refining it.

Choreographer Maggie Patton was a lively force in Ohio's contemporary dance scene until her death in 2012. To honor her memory, Balinda Craig-Quijada learned her signature solo, *You Can't Dress Me Up But You Can Take Me Anywhere*, through study of a videotaped performance danced by Pam Bishop, a member Patton's DanCentral Dance Company. Bishop also coached Craig-Quijada, who then performed *You Can't Dress Me Up* at the 2012 OhioDance Festival and for Kenyon College's 2012 Spring Dance Concert.

Julie Brodie has worked to notate and preserve the 4 minute piece using video recordings of the original and restaged versions of the dance and in consultation with Craig-Quijada and Bishop. Interesting movement/notation elements specific to this project include its stylistic fusion of tap/modern sensibility, as well as the choreographic use of improvisation, syncopation, floor work, and quick footwork. Craig-Quijada has researched the history of the piece, and her findings will accompany the finished score. She will also perform the piece at the end of the workshop session.

In addition to preserving this dance and contributing to the body of scores available for reconstruction, this project commemorates the wonderful life and work of an important figure in the history of Ohio dance. Maggie Patton's ingenious and witty choreography will be made available to future generations through the creation of this score and the compilation of supporting materials.

### **Frederick CURRY (USA)**

#### **Exploring 3-D Movement Using Bartenieff Fundamentals**

Bartenieff Fundamentals is named after its originator, Irmgard Bartenieff (1900-1981), who initiated a distinctive approach to human movement training from a fusion of her various careers as a student of Rudolf Laban, physical therapist, dancer, choreographer, research pioneer in cross-cultural dance analysis, and prime mover in the field of dance therapy in the U.S. Fundamentally, Bartenieff incorporated Laban's space, effort and shape theory into maximizing the body's mechanical functioning. Within the Laban framework, Bartenieff Fundamentals is:

“[A]n approach to basic body training that deals with patterning connections in the body according to principles of efficient movement functioning within a context which encourages personal expression and full psychophysical involvement.” (Hackney 31)

Exploring 3-D Movement Using Bartenieff Fundamentals focuses on the foundations for fully embodying Laban theory. In the workshop, participants will be led through an exploration of 3-dimensional movement supported by Bartenieff Fundamentals principles such as Breath Support, Body Connectivity Patterns, and Spatial Intent. The workshop is designed for a mixed range of mobility, and will include structured and improvisational frameworks exploring spatial levels, spatial directions and 1-, 2- and 3-dimensional spatial pulls. The aim of the workshop is to bring participants into a fuller, conscious mobility in 3D space supported by effort/dynamics and full shaping of the body. Essential questions to be addressed in the workshop will include:

1. In what ways can utilizing Bartenieff Fundamentals concepts and principles enhance one's experience of body connectivity?
2. How can this heightened body connectivity support the body shaping itself dynamically with a clear intent in 3D space?
3. How can body connectivity, movement dynamics, and shaping the body with a clear spatial intent facilitate personal expression and full psychophysical involvement? Historically, a major emphasis of the Laban work has been on cultivating efficient, personally meaningful movement. The workshop, structured in that tradition, is designed to highlight and reiterate the degree to which body connectivity is fundamental to fully embodying all aspects of Laban theory.

#### References

Hackney, Peggy. *Making Connections: Total Body Integration Through Bartenieff Fundamentals*. 1998. New York: Routledge, 2002.

### **Delphine DEMONT (France)**

#### **Discovering the 'acaJOUET' (literally aca-TOY)**

In 2008, Delphine Demont created the "acaJOUET", a score in relief and colours adapted from the "Laban system. The "acaJOUET" enables the dancer to precisely imagine coordinated moves in varied degrees of complexity. The score can be modified at any time. The Laban Code has been adapted in relief and in colors in order to be used by blind and partially-sighted people, but this tool is also used in schools. The acaJOUET provides visually-impaired people with a unique tool that allows them to:

- visualize their body in both space and time,
- build an accurate body scheme,
- represent their body in motion,
- link their perceptions to encoded movement,
- create a common language and framework to describe body motions accessible to both able and blind people. Hence promoting interactions and a more effective transmission of learning material.
- facilitate training by decomposing body movements: Partially-sighted and blind students can get accustomed to a movement without having to touch the teacher or being touched; the teacher can get a better sense of the time required for a student to understand the exercise, and also identify more accurately the difficulties encountered by the student, as well as the progress made.
- develop their autonomy and creativity; introduce a work of interpretation alongside the technical work.

Delphine Demont proposes a workshop about the acaJOUET, so that notators can experiment how Acajou uses this tool to build awareness and sensitive bodies. Blind people who learn Kinetography Laban must live several physical experiments for every new symbol we teach, so that every symbol becomes a source of imagination and motions when they read it. Writing and reading allow creativity and games for both teachers and students.

The workshop will go on as a typical workshop opened to blind people, except that each suggestion and situation will be discussed by anyone, in order to share thoughts about the use of Kinetography Laban.

### **Henner DREWES, Tirza SAPIR (Germany & Israël)**

#### **Understanding "Simultaneous Movement" as an analytic principle in movement notation and its usage in movement composition.**

The term "Simultaneous Movement" was introduced by Noa Eshkol to describe the phenomenon of complex spatial paths resulting from moving several adjacent limbs at the same time. While each limb always takes a relatively simple, circular path in relation to its neighboring proximal limb, the resulting spatial path of the distal end of the limb chain may be of high complexity. When notating movements of this kind, it may be quite difficult to describe the resulting paths directly. However, by describing the single limb segments separately and by using body-oriented modes of description for the distal parts, the complexity can be broken up and may be reduced to relatively simple entities.



While this principle lies at the core of the Eshkol-Wachman system and its underlying theory, it is less prevalent in Kinetography Laban/Labanotation. KIN/LN, however, is also capable to describe movement in this manner using the body cross-of-axes and its variants. Furthermore, Laban himself related to this subject intensively using the term “trace-forms”. After providing an example of notation-based movement composition at the 2013 ICKL conference in Toronto, which strongly relied on fixed spatial directions and the constant cross-of-axes, we want to present a dance by Tirza Sapir with a compositional structure based on the phenomenon of simultaneous movement. Arm movements are easily described in a body-oriented mode and are using clearly defined directions. Simultaneous upper body movements tilt and carry the arms to new places and the spatial paths are modified and distorted. A refined attention and spatial sensitivity is required in order to physically produce the required result.

At the 2015 ICKL conference, we would like to present this subject in a workshop. After a short theoretical introduction, a reading session will follow using a score in Kinetography Laban, which has been translated from the original EWMN score. A concluding discussion on the score will allow us to present details of notating processes and issues, which arose in the process of the translation.

### **Miriam HUBERMAN (Mexico)** **Space and Effort Warm-Up**

In 1985 the late Janet Hamburg, CMA and sports movement specialist, published a series of movement patterns that were the basis of a pre-warm-up routine whose ultimate aim was to connect mind and body. Her argument for designing such a routine was that the best preparation for doing sports-specific warm-ups or drills was moving the whole body, changing directions and visualizing the body as it moved through space. As a result, body and mind would be involved. Since 2003 I began to integrate this routine to my choreological movement analysis classes because it served three basic purposes: it was a simple and easy-to-learn routine, it fulfilled the kinesiological and physiological requirements of a general warm-up and it was Laban-related. As time passed, I made some adjustments to the original routine: now, I only teach the first three patterns –walking, sliding and diagonal reaching- as a spatial planes warm-up and I have added a roll-down as a yielding-resisting warm-up.

The workshop will begin with a general explanation of the warm-up’s evolution and a slide presentation of different groups I have worked with doing the warm-up (dancers, actors, children, mixed abilities groups, pregnant women). Then the workshop participants will do the warm-up. The workshop will end with a round of questions, comments and suggestions on the use of the warm-up.

**References:** Hamburg, Janet. “The Pre-Warm-Up for the Thinking Athlete”. *LIMS Journal of Movement Studies –Sport and Fitness* 24 (1985): 9-10.

### **Lynne WEBER (USA)** **Using the Thematic Bracket**

Thematic notation was introduced in the text book *Moving About: Capturing Movement Highlights Using Motif Notation* by Charlotte Wile with Ray Cook (pp. 275 – 298). It is used to identify or depict a key idea or ideas in the movement’s progression over time (“temporal progression”). This key idea, or theme, differs from the literal depiction of movement. Instead, the theme is a prominent feature of the movement or sequence of movements. This key idea is represented within a bracket, the beginning and end of the bracket indicating the beginning and end of the thematic indication. The identified thematic quality might occur throughout the movement sequence, or it might occur intermittently in the unit defined by the thematic bracket. Examples of thematic material include: Effort themes, Shape themes, direction themes, patterns of intensity themes, body portion involvement themes, and action themes; and themes might include more than one component.

Thematic notation could also be used within a Labanotation score. In the same way that it applies to Motif Notation, thematic or key ideas may be important to a dance that has been captured. The Labanotation score is the literal, specific description of the dance’s positioning in space. The thematic bracket can be used to identify key ideas within that notation score. Some choreographers emphasize thematic material more than exact positioning in space. Such notation would help the notator to better capture the intent of the choreographer.

As an example, thematic notation can be used in a Labanotation score to depict Effort themes. Effort themes show expression of the dancer's feelings, impulses, or motivations, analogous to music dynamics. Effort depicts the manner in which movements are executed, qualitative information, much as adverbs modify verbs in language. An Effort theme can show the key idea in the movement is a single Effort over time: a light or strong attitude toward weight; a sustained or sudden attitude toward time; an indirect or a direct attitude toward space. It can also show a free or bound attitude toward flow. Thematic notation can also show two-element Efforts or three-element, full Efforts: gliding, floating, dabbing, flicking, pressing, wringing, punching, and slashing as qualities that are themes over time. Participants in the workshop will experience thematic perception of movement. Readings will give participants examples of notation sequences with and without thematic material.

## **Panels (60 minutes)**

### **Jacqueline CHALLET-HAAS, Raphaël COTTIN, Noëlle SIMONET (France)**

#### **Diversity of use and accessibility of the Laban system in France**

Taught in France since the 1960s, Kinetography Laban has been constantly evolving in its pedagogy. Today, the training of higher education established by Jacqueline Challet-Haas in 1990 at the Conservatoire national supérieur de musique et de danse de Paris is provided by Noëlle Simonet. In 2012, the French State asked Noëlle Simonet to consider a change of the curriculum so that it becomes a Master. During this process, a report on the situation of Kinetography in France was necessary. It gave rise to several conclusions:

- More than before, the way of teaching Kinetography seems to integrate fields closed to it (as Motif) as well as the other disciplines developed by Laban and its followers (as Choreutic and Eukinetic). The more LMA teachings are integrated in the training, the more Kinetography itself seems to be assimilated and accessible.

- The development of Motif notation in France (called there Symbolisation) appears quite different from the way it has been developed in UK or US. Soon published by the Centre national de la danse, Jacqueline Challet-Haas's *Manuel de la Symbolisation du mouvement dansé* (initially produced by the CNEM in 1995) supports this hypothesis. This guide reveals the characteristics of this development: a very close relationship with the symbology used in Kinetography that makes a relatively small number of symbols; learning and intuitive use of signs which promotes a short and very accessible training.

- Research in danse (very active in France), the evolution of the curriculum at the Paris Conservatoire and the public grants dedicated to notation are making its audience bigger than ever as well as the development of its uses.

The panel proposed for the 29<sup>th</sup> conference of ICKL wants to illustrate this reflection with several interventions:

- Jacqueline Challet-Haas will present the specific aspects of her book *Manuel de la Symbolisation dansée*, which will be a work in hand almost finished,

- Noëlle Simonet will illustrate the diversity of uses of notation by presenting several profiles of students or ex-students of Paris Conservatoire. She will show how Laban notation is going around the dance community in France, making bridges between theaters, companies, universities and other institutions. She will also take an example from her last research (which is supported by a research grant from the Centre national de la danse) in order to show how notation can be addressed to a large audience (not knowing about the Laban world) with no intention to teach notation itself.

- Raphael Cottin will present current thinking on the evolution of the curriculum at Paris Conservatoire, dealing with communicating vessels between Laban Movement Analysis and Kinetography. It will emphasize the ease of access to training, consistent with a high degree of specialization, and will also underline that all those questionings constantly rely on the fundamental basis of the Laban system.

### **Sherrie BARR, Tina CURRAN, Susan GINGRASSO, Teresa HEILAND (USA)**

#### **Examining Laban Studies as a Pedagogical Practice**

The panelists of this proposal, dance educators in higher education and adult learning, find themselves increasingly engaged in a teaching praxis rooted in the philosophical underpinnings of Laban Studies (LS). Through our shared belief in the theories of critical pedagogies, we recognize the value of interrogating teaching approaches embedded in LS, ranging from Labanotation and Language of Dance to LMA and Bartenieff Fundamentals. Engaging the

umbrella of LS as a pedagogical lens invites us to reflect equally upon what students are learning through our teaching and how and why we are supporting that learning through our teaching.

The relationship between learning and teaching brings this inquiry into focus: Does our teaching fully engage ideas underlying the principles within Laban Studies? How can our approaches to teaching better support students learning? These fundamental yet overarching questions speak to our individual and collective commitment to LS as a body of knowledge and a field of study being re-mediated in our pedagogical practices.

To situate our inquiry, we will unpack historical and philosophical roots of LS and its ongoing evolution and development in relation to sociocultural exchanges of learning that support construction of knowledge and meaning making. Writings by and about Laban as well as those of contemporary scholar-practitioners provide our springboard for this query, offering ideas about pedagogical practices that reflect a democratic-oriented teaching paradigm. As these writings also reveal insights into how tenets of critical pedagogies are embedded within LS, divergent points of view, experiential learning, making of personal meaning, and the shared responsibility of teaching-learning are brought to light.

The current scope and purpose of dance education is also integral to this inquiry. As such, we will interrogate the approaches of teaching from the frameworks of critical pedagogies and LS in relationship to the complexities of dance education in today's world. Doing so becomes a springboard to an "engaged pedagogy" (bell hooks 1998/2006), a praxis emphasizing the wholeness of students in their learning. It is a pedagogy that underlies dance education, as we want it to be today, creating an environment that supports the values of learning through understanding, experiencing, and reflecting. That Laban addresses such values in his writings speaks to his progressive views of education. Especially germane to this proposal, the implied connections between Laban's ideas and critical pedagogies underscore the rich pedagogical beliefs embedded within LS.

Probing Laban Studies through a critical pedagogical lens in conjunction with our extensive experience as dance educators, we have come to embrace what is inherent within the frame, allowing us to more fully engage in the "system" as a teaching-learning paradigm. We will share these insights through a forum that undertakes a philosophical and practical application via each panelist's particular teaching experiences with LS.

**Valarie WILLIAMS, Mara PENROSE, Rachael RIGGS-LEYVA, Lynne WEBER, Mei-Chen LU (USA)**  
**Current Pedagogical Practices from the Dance Notation Bureau and Dance Notation Bureau Extension**

This presentation reports on current pedagogical practices in notation teaching and learning at the Dance Notation Bureau in New York City and the Dance Notation Bureau Extension at The Ohio State University Department of Dance. Courses offered through these two centers reflect developments in Labanotation pedagogy that correlate with changes in the broader field. Current trends in choreographic practices and dance pedagogy are shifting away from emphasis on codified movement vocabulary and towards integrated and interdisciplinary modes of learning and understanding. As the dance field embraces an expanded concept of what constitutes dance movement, Labanotation training at the DNB and DNB Extension has evolved accordingly. The courses discussed, which include professional certification courses, undergraduate and graduate dance major classes, along with correspondence and face-to-face courses incorporate innovative pedagogical practices and present pragmatic applications of theory beyond the documentation of choreography. We will discuss how Labanotation is increasingly also presented as a tool for analysis and as a portal for access to repertory, as an aide to technique learning, performance quality enhancement, and innovative composition education. The courses discussed include the Labanotation Teacher's Certification Course, a ten-day intensive residency program in notation teacher training and notation across-the-curriculum at the DNB Extension; the Advanced Labanotation Course at the DNB, a two-week theory intensive course including both residency and low-residency activities tailored to participant interests; the traditional Elementary Labanotation theory correspondence course offered by the DNB; and the Elementary Labanotation course offered by the DNB Extension at Ohio State, a traditional theory course now integrated into the undergraduate analysis curriculum at Ohio State. The panel will discuss curriculum, trends in student interests and applications of material, and the use of technology in and outside of the classroom to enhance learning, build community among notation practitioners, and enable distance learning. Together, this collection of activities demonstrates an evolving approach to Labanotation pedagogy and continuing relevance of the system to contemporary dance education practices.