

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN/ LABANOTATION



PROCEEDINGS
OF THE
25TH BIENNIAL CONFERENCE



HELD AT

ESCUELA NACIONAL DE DANZA CLÁSICA Y
CONTEMPORÁNEA, MEXICO CITY D.F., MEXICO

JULY 29 – AUGUST 5, 2007

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN/ LABANOTATION



**PROCEEDINGS OF THE TWENTY-FIFTH
BIENNIAL CONFERENCE**

JULY 29 - AUGUST 5, 2007

HELD AT

**ESCUELA NACIONAL DE DANZA CLÁSICA Y
CONTEMPORÁNEA**

MEXICO CITY D.F., MEXICO

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Richard Allan Ploch**

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CONFERENCE PROGRAM

TWENTY-FIFTH BIENNIAL CONFERENCE

RESEARCH PANEL

Sheila Marion, Chair

Jacqueline Challet-Haas, Anja Hirvikallio, Shelly Saint-Smith, Noelle Simonet
With Ann Hutchinson Guest, Honorary Member

SCRIBES

Natalie Ebenreuter, Billie Lepczyk, Valarie Mockabee,
Agusti Ros, Shelly Saint-Smith

PRESENTATION CHAIRS

Tina Curran, Clarisa Falcon, Jorge Gayon, Rodolpho Hechevarria,
Teresa Heiland, Kevin Hendricks, Billie Lepczyk, Billie Mahoney,
Valarie Mockabee, Richard Allan Ploch, Agusti Ros,
Shelly Saint-Smith, Lucy Venable

ON-SITE CONFERENCE ORGANIZATION

On-site Organizer: Clarisa Falcon

The staff of the Escuela Nacional de Danza Clásica y Contemporánea
Additonal support: Emma Cecilia Delgado, Victor Andrés Siáñez Vaca,
José Francisco Silva Ponce de León

SPECIAL THANKS

Guadalupe del Rosario Núñez López, Director
Escuela Nacional de Danza Clásica y Contemporánea
Alejandro Reyes
Cenidi-Danza José Limon Center

**INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN/LABANOTATION**<http://www.ickl.org>**XXV BIENNIAL CONFERENCE****JULY 29-AUGUST 5, 2007****ESCUELA NACIONAL DE DANZA CLASICA Y CONTEMPORANEA, MEXICO****SCHEDULE OF EVENTS****July 29 – Sunday**

- 17:00 – 18:15 **ICKL Executive Committee Meeting #1** (Board Members only)
- 18:30 – 21:00 **Opening Reception & Registration table at ENDCC**

July 30 – Monday

- 9:00 – 9:45 Registration table
- 9:45 – 10:45 SESSION 1
- Opening Session**
- 11:15 – 12:30 SESSION 2 – Chair: Richard Allan Ploch
- Writing It Down: Reflexive Processes-at-Work.** Paper. MOCKABEE, Valarie - USA
- Dynamic Qualities of Motion Events: Crosslinguistic Semantics through Laban Movement Analysis.** Paper. LISTENBEE, Jimmyle - USA
- 12:30 – 14:00 LUNCH
- 14:00 – 15:30 SESSION 3 - Chair: Teresa Heiland
- Scaffolding Language of Dance and Laban Movement Analysis concepts to teach dance technique.** Mixed session. GINGRASSO, Susan – USA
- 16:00 – 17:45 SESSION 4
- Kinetography Laban / Labanotation Technical Session #1**
Technical paper presentation and discussion. The target audience is attendees with Intermediate/Advanced level in notation, and current students of notation.
- 18:00 – 19:00 **ICKL Fellows Meeting #1**(Open to Fellows only)

July 31 – Tuesday

9 :30 – 10:30

SESSION 5

An introduction to notation. Special session. SAINT-SMITH, Shelly – UK
The target audience is attendees with no knowledge in notation.

11:00 – 12:30

SESSION 6 -

Chair: Agustí Ros

To think in movement terms. A golden master key. Paper. DELGADO, Emma Cecilia - Mexico

The Poetics in which Verb becomes Flesh: A study of Physical Theatre from a Laban-based choreological perspective. Paper. MOTA, Julio – Brasil

LMA as a Resource for Scenography Conception. Paper. RAMÍREZ, Jorge - Mexico

12:30 – 14:00

LUNCH

& ICKL Executive Committee Meeting #2 (Board Members only)

14:00 – 15:30

SESSION 7 -

Chair: Clarisa Falcon

Developing Dance Literacy through Motif and Masterworks. Workshop. CURRAN, Tina - USA

16:00 – 17:45

SESSION 8

Kinetography Laban / Labanotation Technical Session #2

August 1 – Wednesday

9:30 – 10:30

SESSION 9 -

Chair: Valarie Mockabee

Moving along Transitions: LMA and Authentic Movement in Inter-art Performance. Paper. FERREIRA REIS, Andreia Maria – Brasil

Laban's Glide and Dab Symbolize the Dynamic Image of Ballet. Paper. LEPCZYK, Billie – USA

11:00 – 12:30

SESSION 10 -

Chair: Tina Curran

Dance dramaturgy: The "Choreographic Game" as a composition practice. Mixed session. TOURINHO, Ligia - Brasil

12:30 – 14:00	LUNCH
14:00 – 15:30	General Meeting # 1
16:00 – 17:45	SESSION 11 Kinetography Laban / Labanotation Technical Session #3

August 2 – Thursday

9:30 – 10:30	SESSION 12	Chair: Teresa Heiland
	Presentation of the Escuela Nacional de Danza Clásica y Contemporánea, Mexico. FALCON, Clarisa (On-site Organizer)	
11:00 – 12:30	SESSION 13 -	Chair: Jorge Gayon
	The Co-creation of a Prototype Application for the Composition, Interpretation and Verification of Labanotation Scores. Paper. EBENREUTER, Natalie - Australia/USA	
	An algebraic representation of Labanotation for retrieval and other operations. Paper. MISI, Gábor - Hungary	
	Computational Analysis of Balinese Dance Using LabanXML. Paper. NAKAMURA, Minako, with SHIBANO, Kohji and HACHIMURA, Kozaburo - Japan	
12:30 – 14:00	LUNCH	
14:00 – 15:00	SESSION 14 -	Chair: Shelly Saint-Smith
	The movement opposition as motivic microstructure in traditional dances. Paper. FÜGEDI, János - Hungary	
	Can an elemental experience of LMA help ethnology students researching dance theater and performance? Paper. LYNTON, Anadel - Mexico	
15:15 – 16:15	SESSION 15 -	Chair: Billie Mahoney
	The concepts of destination-motion in flamenco dance as a tool for the flamenco teacher. Lecture demonstration. MACÍAS GUZMÁN, Paloma - Mexico	

16:45– 17:45	SESSION 16
	Kinetography Laban / Labanotation Technical Session #4
18:00 – 19:00	ICKL Executive Committee Meeting #3 (Board Members only)

August 3 – Friday

9:30 – 11:00	SESSION 17 -	Chair: Kevin Hendricks
	Teaching Choreography to Untrained Dancers Using Laban Movement Analysis. Paper. SHUTE, Malcolm - USA	
	Laban Movement Analysis as Creative Education: Teaching Brazilian Children Through Dance Theater and Notation. Paper. ZENAIDE VIEIRA DE MELO, Adriana – Brasil	
	Toward multiliteracies in educational dance: A qualitative study of a college choreography class in which motif description played a key role in creating, analyzing, and communicating about dance. Paper. HEILAND, Teresa – USA	
11:30– 12:45	SESSION 18 -	Chair: Rodolpho Hechevarria
	Continuing movement, dance on wheels. Workshop. CARMEN LEGASPI, Maria del - Mexico	
12:45 – 14:00	LUNCH	
14:00 – 15:30	SESSION 19 -	Chair: Tina Curran
	A prismatic body in the path of shape. Mixed session. MARTINS, Marina – Brasil	
16:00 – 17:00	SESSION 20	
	ICKL Fellows Meeting #2 (Open to Fellows only)	
Night	Dinner at La Doña restaurant in Cacoyan	

August 4 – Saturday

- 9:30 – 10:30 SESSION 21
Kinetography Laban / Labanotation Technical Session – Conclusion
- 11:00 – 12:30 SESSION 22 - Chair: Billie Lepczyk
Choreology and the Choreographic Process. Paper. HUBERMAN
 MUÑOZ, Miriam - Mexico
Lester Horton's The Beloved: Changing Views of Domestic Violence.
 Paper. MARION, Sheila – USA
Hanya Holm's Jocose: Preserving the work of the Dance Director.
 Paper. SAINT-SMITH, Shelly – UK
- 12:30 – 14:00 LUNCH
- 14:00 – 15:30 SESSION 23 - Chair: Lucy Venable
Motif Composition experiences: nothing is always the Same Thing.
 Mixed session. SASTRE, Cibeles – Brasil
- 16:00 – 17:15 **General Meeting # 2**
- Night **Dance Performance at CENART**
 At Teatro Raúl Flores Canelo
 « Are You Really Lost ? », Choreographer Octavio Zeivy

LIST OF ATTENDEES

BASTIEN, Marion - France	LISTENBEE, Jimmyle - USA
BELMAR, Patricia – Mexico	LYNTON, Anadel - Mexico
CURRAN, Tina - USA	MACÍAS GUZMÁN , Paloma - Mexico
DELGADO HERNÁNDEZ, Emma Cecilia - Mexico	MAHONEY, Billie - USA
EBENREUTER, Natalie - USA/Australia	MARION, Sheila - USA
FALCÓN VALERDI, Clarisa - Mexico	MARTINS, Marina - Brazil
FERREIRA REIS, Andreia Maria - Brazil	MISI, Gábor - Hungary
FERREIRO PÉREZ, Alejandra – Mexico	MOCKABEE, Valarie - USA
FÜGEDI, János - Hungary	NAKAMURA, Minako - Japan
GAYON, Jorge - France/Mexico	PLOCH, Richard Allan - USA
GINGRASSO, Susan - USA	RAMÍREZ, Jorge - Mexico
GÓMEZ ZÚNIGA, Rosa Andrea - Mexico	RODRIGUEZ, José - Mexico
GREENBERG, Joyce - USA	ROS, Agusti - Spain
HECHAVARRIA, Rodolfo – Mexico	SAINT-SMITH, Shelly - UK
HEILAND, Teresa - USA	SASTRE, Cibebe - Brazil
HENDRICKS, Kevin – USA	SHUTE, Malcolm - USA
HERRERA, Isabel - Mexico	SIÁNEZ VACA, Victor Andrés - Mexico
HOPPE, Luciana Cristina - Brazil	SILVA PONCE DE LEÓN, José Francisco - Mexico
HUBERMAN MUÑOZ, Miriam - Mexico	TORRES LÓPEZ, Luz del Carmen - Mexico
KLOCK VICARI, Juliana - Brazil	TOURINHO, Ligia - Brazil
LEGASPI, Maria del Carmen – Mexico	VALLE CASTAÑEDA, Itzel - Mexico
LEPCZYK, Billie - USA	VENABLE, Lucy - USA
LEZAMA ESCALONA, Jessica Adriana – Mexico	ZENAIDE VIEIRA DE MELO, Adriana - Brazil

OPENING ADDRESS

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ANN HUTCHINSON GUEST, President of ICKL

1959 to 2007 - this is our 25th biennial ICKL Conference, a very special event, much to be celebrated! It is also the first ICKL Conference to be held in Central America, another fact that calls for celebration! Not being with you on this important occasion, I am sending you all my warmest greetings and very best wishes for an inspiring and enlightening AND enjoyable conference! You can be sure that I am there with you all in spirit.

I look forward to hearing how the conference goes. I send much appreciation to those who are undertaking all the organization and work involved with the conference, I am sure it will be a great success.

(These remarks were read at the opening session of the conference by Tina Curran.)

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TECHNICAL REPORT

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THE TECHNICAL REPORT

by

The 2005-2007 ICKL Research Panel

Sheila Marion, Chair

**Jacqueline Challet-Haas, Anja Hirvikallio, Shelly Saint Smith, Noëlle Simonet
with Ann Hutchinson Guest, Honorary Member**

THE TECHNICAL RESEARCH PAPERS

1. Fügedi, János, "A Simplified Use of Consecutive Foot Hooks"
2. Fügedi, János, "Traveling Aerial Turns Arriving on Both Legs"
3. Fügedi, János, "Notation of Leg Circles"
4. Fügedi, János, "Unit Timing of Touching Gestures"

All technical papers accepted for presentation are rigorously reviewed by the Research Panel of ICKL, then mailed to the membership prior to the Conference. Members are invited to send comments and questions to the author with a copy to the Research Panel. The papers are presented and discussed at the Conference. The resultant proposals are generally voted upon and published in the "Technical Report" of the *Proceedings*.

REPORT FROM THE ON-SITE RESEARCH PANEL CHAIR

by

Sheila Marion

The technical portion of the conference began with discussion of János Fügedi's paper "Unit Timing of Touching Gestures," and continued with sessions on his papers "A Simplified Use of Consecutive Foot Hooks," "Traveling Aerial Turns Arriving on Both Legs," and "Notation of Leg Circles."

Fügedi prefaced his papers by noting that the underlying concepts in each paper strive to follow the ideas that "1) notation should be as simple as possible; 2) notation can be based on the expert knowledge of the reader; and 3) notation must reflect the movement values of its subject." Acknowledging that the above points may seem contradictory, and need to be balanced, Fügedi focused primarily on the first criteria. He states that:

- "Simplicity needs simple indications and simple rules";
- "Simplifying notation is vital. Without it Labanotation can not apply for the role of the written language of dance";

- “During the past decades the system went through an intensive development in exploring dance movement and in finding the proper indications for them. But the impression is that by today the complexity blocks the spread of the system among those whose work could benefit the most of having been notated: dancers, teachers, researchers. Knowing, understanding and properly using the system now needs many years of special training, and only experts are capable of owning a more or less full overview of the different tools and fields of notation” (Fügedi, Paper 4, 2007).

After many years of technical papers exploring more complex and detailed analysis, at this conference we discussed proposals for ways to make notation more accessible to facilitate learning. In doing so, as the discussions pointed out, we are looking for solutions that will allow addition of more detail as the notation analysis becomes more detailed, without the simple solution setting up a later conflict or confusion.

The members and Fellows attending the conference did not vote on the proposals. Instead, we generally agreed that there was already precedence for three of Fügedi's proposals: that heel drops are in the system and provide the solution that Fügedi needs; that for traveling aerial turns arriving on both legs, there is precedence for understanding direction of travel from the initial front; and for notation of leg circles, that design drawing, which is in the system, solves Fügedi's desire for simplification, though there may be some ambiguities in its simplest statement (please see the technical report that follows for a more detail).

We were less comfortable with the solution Fügedi proposed for unit versus specific timing for rhythms of supports, touching leg gestures and hand claps.

Thanks go to János Fügedi for his very thorough explorations of the topics in his research papers. Without the significant preparation and presentation of technical papers, productive discussions and exchange of information would not be possible.

Thank you to my fellow Research Panel members, Jacqueline Challet-Haas, Anja Hirvikallio, Shelly Saint Smith, Noëlle Simonet and honorary Research Panel member Ann Hutchinson Guest. Research Panel members spend many hours prior to the conference reading papers and providing feedback to the authors. Technical session Chairs keep us on track and help to recognize all our members' contributions to discussions. Thank you Shelly Saint-Smith for your excellent work in facilitating discussions. Thank you also to Natalie Ebenreuter, Billie Lepczyk, Valarie Mockabee, Augusti Ros and Shelly Saint-Smith for your careful notes that provided a record of discussions and contributed significantly to the technical report.

At the conclusion of the technical sessions, we identified topics of interest for the next conference. These include:

- Rotations
- Swivelling
- Carets (further explanation of new caret rule)

- Movement and props
- Mime
- Connectivity / Inversions
- Reading sessions relating to technical sessions
- Words – Movement – Vocalizations
- Re-visualization of symbols through technology
- Historical background of Laban

Technical papers are generated by the membership, and may address these or other concerns. We welcome contributions from people who wish to explore a theoretical issue that they may have encountered in their work. While the Research Panel can solicit papers from the ICKL membership, their principal responsibility is to respond and give feedback to the authors. Current members of the Research Panel, Anja Hirvikallio, Noëlle Simonet and Shelly Saint-Smith will remain, with additional members to be elected by the ICKL Fellows through mail ballot in Autumn, 2007. The Research Panel will then elect its chair.

VOTING ON TECHNICAL ITEMS

Voting follows the ICKL constitution, which states:

Any resolution involving a Technical Matter. . . shall require for its adoption the separate approval of a three-fourths (3/4) majority of the Fellows present at a meeting of members of the Council If more than two thirds (2/3) of the members present oppose the outcome of the vote by the Fellows on the same resolution then the Fellows shall be required to reconsider the resolution.

No proposals were voted on at this conference.

I. DISCUSSED BUT NOT VOTED ON

1. A Simplified Use of Consecutive Foot Hooks
2. Traveling Aerial Turns Arriving on Both Legs
3. Notation of Leg Circles
4. Unit Timing of Touching Gestures

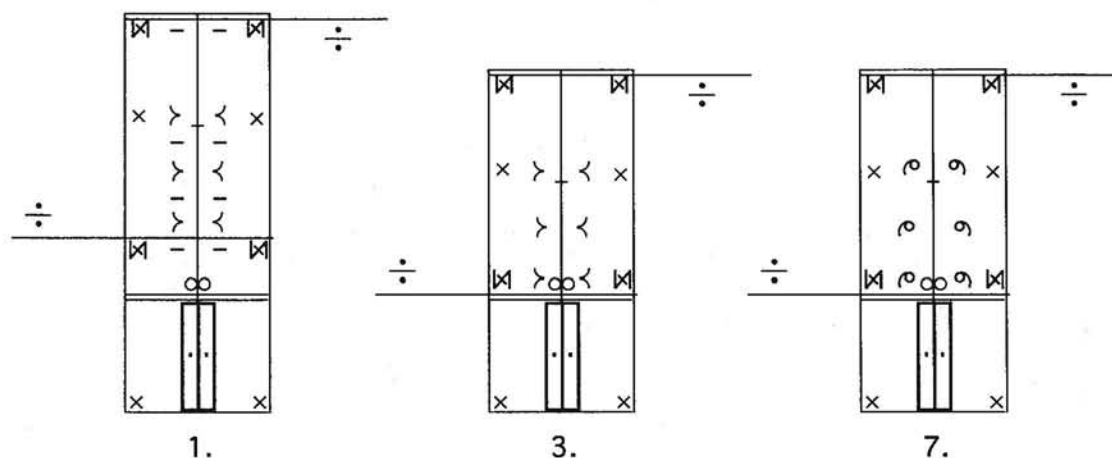
TECHNICAL REPORT

I. THE FOLLOWING ITEMS WERE DISCUSSED AT THE 2007 ICKL CONFERENCE

1.0. A Simplified Use of Consecutive Foot Hooks, by János Fügedi

1.1. In his paper, János Fügedi demonstrated the ways in which consecutive foothooks for supports have traditionally been notated for Hungarian dance, and he explored other options for simplifying the notation, especially for those learning the system.

1.1.1. Example 1 below, showing a rise on 1/8 ball of the foot before contact with the whole foot, represents the traditional way in which consecutive foothooks have been notated for Hungarian dance (please note, all example numbers are from Fügedi's paper, which follows the Technical Report).



1.1.2. Example 3 above explores the use of the whole foot hooks alone, without 1/8 ball in between; and example 7 above shows using the sign for heel drops which imply a release before the consecutive contact.

1.2. Fügedi found, in his teaching, that the solution of example 1 produced more attention to the rise on 1/8 ball of the foot than desired; while the solution of example 3 looks more like sliding than consecutive contact.

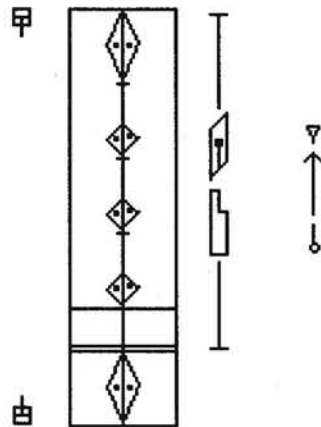
1.3. Members and Fellows present for the ICKL discussion found no problem with the use of the symbols ∞ or ∞ for heel drop, which are already in the system for consecutive foot hooks. Discussion clarified our understanding that a heel drop implies a prior lift in order to drop.

2.0. Traveling Aerial Turns Arriving on Both Legs, by János Fügedi

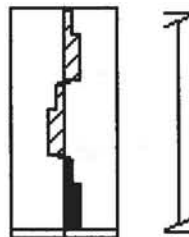
2.1 Members and fellows present for the ICKL discussion of János Fügedi's paper generally accepted that when showing direction of travel notated with a path sign during aerial turns, the direction of the path is taken from the front prior to the turn. The following reasons supported this conclusion:

2.1.1. Because the physics of combined aerial turning and traveling does not allow for a curved path without external assistance, such as in a partnered traveling aerial turn, it is unnecessary to show that the path is undeviating (through use of a space hold in the direction symbol).

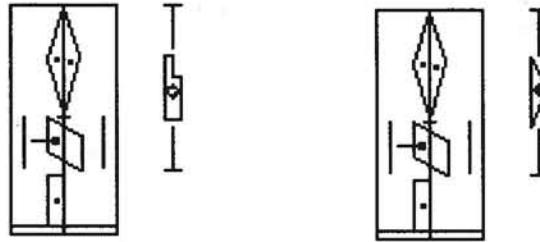
2.1.2. There is precedence in Ann Hutchinson Guest's text (1977, 3rd edition), example 274d (page 197), which shows direction taken from the original front, before the turn (example, below).



2.1.3. This understanding corresponds to our convention of notating direction for turning on a straight path (when the path sign replaces analysis of the amount of turning/direction for each individual step) (example, below).



2.2. Further, for a more detailed statement, a space hold (◇) can be added to the direction symbol in the path to specifically state that the direction is taken from the original front, before the turn, or ◆ can be added if the notator wishes to show travel in relation to the resulting front, after the turn (examples, below).



3.0. Notation of Leg Circles, by János Fügedi

3.1. In current practice in Hungary, direction signs are used for notating leg circles in traditional Hungarian dance. Fügedi presented his intention, when teaching Labanotation, to use design drawing to simplify the description of the circular motion of leg gestures.

3.2. Members and Fellows present at the conference generally acknowledged that Design Drawing is a part of the system, and clarified our understanding of Design Drawing as a design on a projected plane.

3.3. Discussion centered on the problem of ambiguity in Design Drawing:

3.3.1. Fügedi's demonstration of the leg circles tended to be three-dimensional rather than planal;

3.3.2. Some people questioned the direction of the circle on a surface behind the body;

3.3.3. There was a question about whether the surface indication is needed for the projected plane of the drawing;s

3.3.4. For Kinetographers, Design Drawing is ambiguous by nature due to working with a moving reference.

3.4. It was noted that a simple description such as Design Drawing can be augmented with more detailed notation.

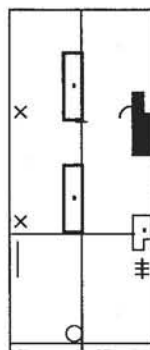
3.5. In general, it was recommended that there be a key or more detailed glossary when simple solutions are used.

4.0. Unit Timing of Touching Gestures, by János Fügedi

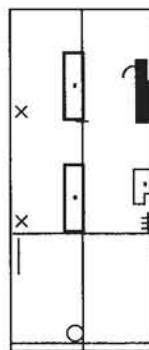
4.1. János Fügedi's paper on unit timing of touching gestures explored interrelated timing for supports, touching gestures of the feet, and contact bows for clapping the hands (or other contact). Examining the advantages and disadvantages of both unit (general) timing (UT) and specific timing (ST), Fügedi proposed a solution based on his question of whether there is "a need to indicate 'transient' touches in dance at all" (JF53) and his observation that "a continuously moving, active body part can touch a passive object only with sliding" (JF 55).

4.2. Because the objective of Fügedi's exploration was to facilitate learning of Labanotation/Kinetography Laban, discussion first centered on difficulties in perceiving timing of gestures in both specific and unit (general) timing. Fügedi noted that there is a visual difference between the ways in which supports and gestures appear in time on the notation page.

4.2.1. For specific timing (ST), example 7.c below, "shifted apart" direction indications pose difficulties, especially for students, as the related timing of supports and gestures is hard to correlate visually (please note: all example numbers are from Fügedi's paper which follows the Technical Report. Please also see point 32 of the paper and subsequent examples labeled with the letter "c").



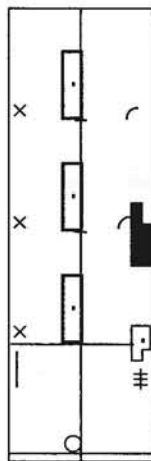
7.c



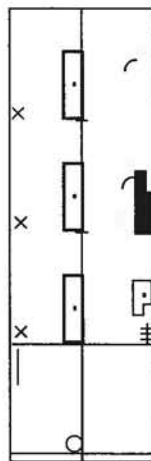
7.b

4.2.2. Unit timing (UT), example 7.b above, is easier to understand, as people perceive movements as units (please also see points 12 & 14 of the paper, and examples 3, 5, and subsequent examples labeled b').

4.2.3. The question of unit versus specific timing is complicated by touches with no change of direction (no direction symbol to mark the “unit”) (examples 11.c ST, and 11.b” UT, below).

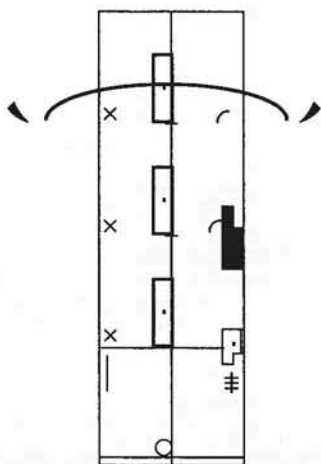


11.c

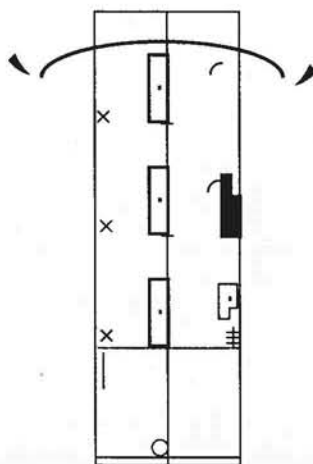


11.b''

4.2.4. The question of unit versus specific timing is complicated by bows for contact such as clapping because of the timing specificity of the end points of the contact bow (examples 21.c ST and 12.b” UT, below; and the relationship of contact to the preceding gesture (please see examples 23.a – 23.c in the paper)

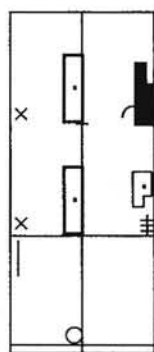


12.c

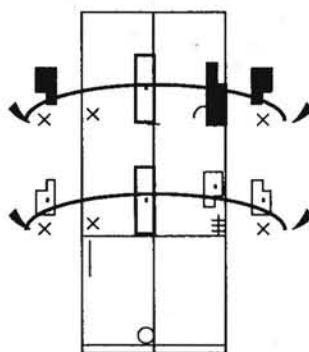


12.b''

4.3. Fügedi's proposed solution, based on the question of whether a transient *touch* is actually possible, whether it isn't really a slide, would eliminate timing for a single foot hook in relation to a direction symbol. The foot hook would show the type of contact, while the direction symbol would show the overall timing as it correlates to gestures (example 19b''' below; please see and subsequent examples labeled b''' in the paper). The same principle could apply to arm gestures with contact, such as clapping (example 23b''' below).



19.b'''



23.b'''

4.4 In follow up correspondence for the Technical Report, Fügedi clarifies, "I differentiated the use of hooks with and without direction symbols and pointed out that if hooks (and bows) alone don't follow ST notation, proper recognition of their timing can be difficult, sometimes almost impossible. The simplified version of proposed solution was: UT for direction signs, ST for hooks and bows."

4.5. The paper was presented in the first technical session with follow-up discussion in the third session. Discussion in the first session centered on the basis of the proposal: that transient touches don't actually exist, therefore timing for the placement of a single foot hook could be freed to indicate a terminating touch.

4.6. The follow up session on unit timing included a presentation by Billie Mahoney on how she notates tap steps. Transient touch is important to tap technique because the tap dancer must distinguish between touching and sliding sounds. Members mentioned the importance of rhythmic timing of touches and supports in various national dance styles as well as Hungarian, including Spanish Flamenco, Mexican Folklorico, some African dance, and tap dance.

4.7. In conclusion, it was generally agreed that Fügedi has identified a contradiction in our system, in how interrelated timing of supports and gestures is notated. In addition, he has shown what the difficulties are in learning to read and write unit timing of gestures as they are accurately represented. The members and Fellows present were not in agreement about what a simple solution would be in order to facilitate learning, and asked for further investigation of the issue and possible solutions.

Appendix A: A simplified use of consecutive foot hooks

by
János Fügedi

1. There are traditional dance types where movements illustrated in Fig.1a is a very characteristic feature of performance. In ♩ rhythm the dancers lift their heels just off the ground and drop the heel surface of the sole of the foot back the floor, that is the whole sole of the foot contacts the floor again. If the tempo is fast, the dance resembles a kind of trembling.
2. Though expressing what happening, the problem with this notation is, that it needs a special understanding of the differently positioned hooks. The right perception of notation requires the knowledge that only those hooks has to be taken „seriously”, which are written on the beat or on its „subdivisions”. In the case of Fig.1 the 1/8 ball is just a preparation, and the „main” movement, what the whole sequence is about, is the „dropping” the heel surface, that is arriving on the sole of the foot.
3. Another, simpler, but characteristic dance beginning motive is shown in Fig.2. The „story” of the movement is the same: take weight on the whole sole of the foot in a ♩ rhythm. To be able to perform it properly, the dancer must rise on about 1/8 ball in an unemphasized way, and then take weight on the whole foot.
4. When I was searching for a simpler solution I came up with a proposal of Fig.3 substituting Fig.1, and Fig.4 instead of Fig.2. Understanding the description needs a convention that consecutive „whole foot” (sole of the foot) hooks alone stand for a preliminary raise on the ball and an „on beat” land on the sole.
5. RP members regarded the description in Fig.1 clear. Anja Hirvikallio found the solution in Fig.3 misleading, indication for a kind of sliding. (A remark: any support sliding needs direction indication too, which is missing from Fig.3.) Challet-Haas & Simonet thought Fig.1 easy to recognize, while they found the version in Fig.3 looking odd. They were against the introduction of a new convention.
6. Ann Hutchinson Guest called my attention to her usage of the „heel drop” sign. She used this sign in a similar situation in AHG (2005, 195) presenting short sequences of Spanish steps. Her example 316h is repeated in Fig.5a. For the heel drop sign a separate explanation was given. According to Fig.5b [316k]* and Fig.5c [316l], the heel drop sign should be performed with an unwritten but understood heel lift before the drop.
7. It seems exactly the case needed. Still, one point requires clarification. (As far as I know) in Spanish style during heel lift and the following heel drop the center of gravity (CG) doesn't lift and drop as well, but stays at about the same level (raise and drop of the heel is a result of a minor flexion and extension of the ankle joint).
8. In the style a solution is sought now, the change of parts of the foot is accompanied by the fast and repeated „falling down” of the body as a whole. The minor and rapid changes of CG level stems from the fact that the knees are kept about stiffly while the dancers repeatedly arrive on the sole of the foot. To express this quality clearly, application of the heel drop sign needs a pre-staff indication as in Fig.6, which can be introduced in the notation of these dances as a convention. The pre-staff indication explains, that a simple heel drop sign stands for a heel lift before the drop and the drop itself, while the knees have to be kept stiffly. (I am intentionally avoiding the word „stretched” because in traditional dances the knees are never really stretched.)

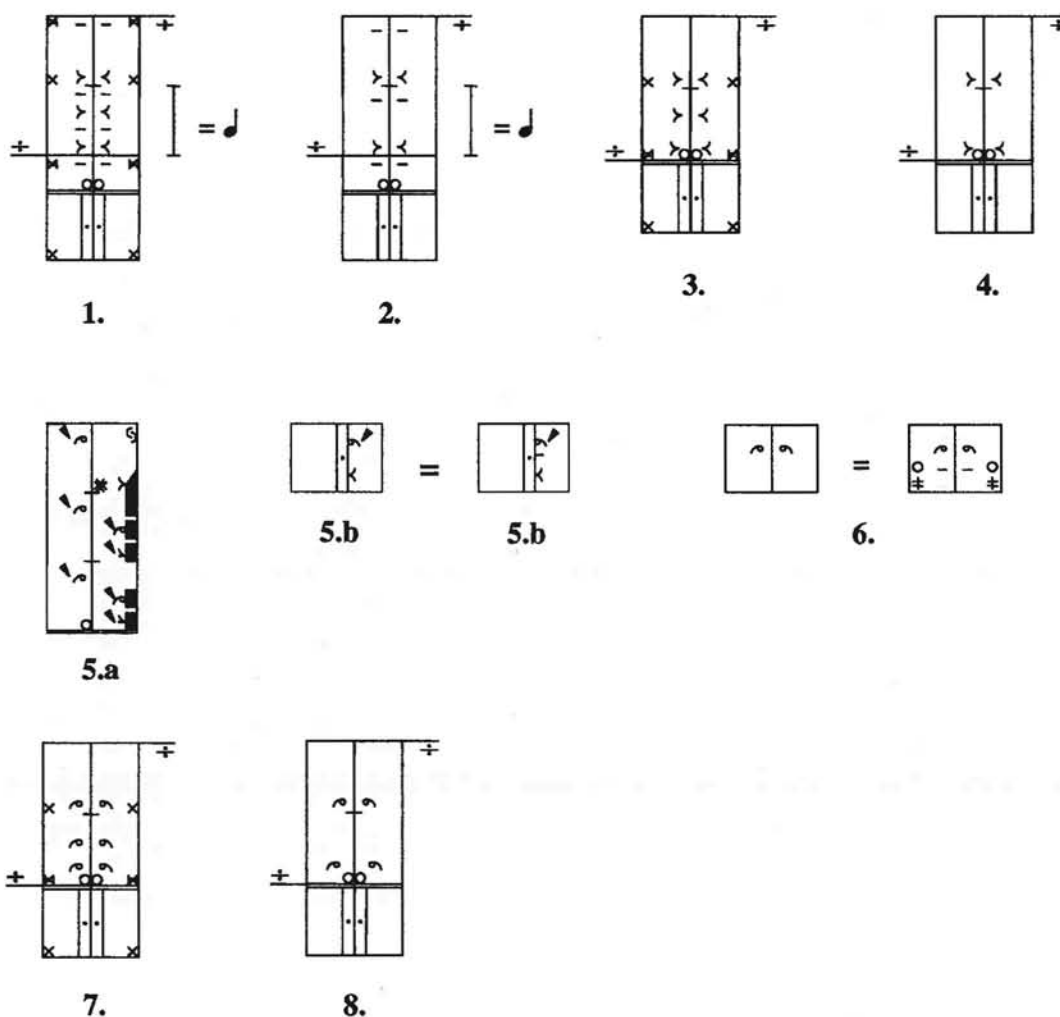
* [Brackets] indicate the original identification of the referenced examples.

9. The fast change between parts of the foot *with* the constant „falling down” of CG is a very characteristic feature of the performing styles in the whole Balkan as well, not only in the Carpathian Basin, so it worth solving the notation of this movement phenomenon.
10. With the Fig.6 understanding of the heel drop sign the complex notation in Fig.1 can be presented simpler as in Fig.7. Similarly, a solution for Fig.2 could be as simple as Fig.8. The advantage of the indication is that no different understanding and performance is needed for the differently positioned consecutive foot hooks, notation is easy, the picture is clear-cut. The price is, that heel drop has to be known as a movement type.

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Figures



Appendix B: Traveling arial turns arriving on both legs

by
János Fügedi

1. A usual way of notating a traveling areal turn arriving on one leg is shown in Fig.1. Ann Hutchinson Guest in her book *Labanotation* (AHG 2005, 88) states the rule: „the direction of traveling is judged according to the front after the turn is completed, just as the direction of a step following a pivot turn is judged after the turn has been completed.”
2. Though neither Knust (1979) nor AHG (2005) give direct answer to the question how to notate, when the dancer arrives on both legs after traveling and turning simultaneously in the air. Since it is a very common feature in traditional dances, Maria Szentpál (s.a., 44) solved the problem as written in Fig.2 [43]*. The direction of progression is written in a straight path sign, and a space hold in the direction sign indicates, that the direction has to be stated before the turn is completed. Her solution was followed in the Hungarian notation practice when needed (e.g. Lányi 1980, 75 [108,109], Lányi 1980, 80 [110]).
3. For sake of discussion and comparison a similar example to Fig.2 is shown in Fig.3 with an identical direction and amount of turn to that of Fig.1. When performed, the traveling spring in Fig.1 and Fig.3 results the same path.
4. The concept applied in Fig.2 and 3 resembles Knust's (1979) idea on undeviating straight path, though all the examples about the term in Knust's (1979) book concern floorwork (Knust 1979, 480c, 481f, 491b, 497b', 497c, 780b' – thanks to RP member Anja Hirvikallio to call my attention to these solutions).
5. The problem with the indication in Fig.2 and 3 is, that the concept of the „undeviating straight path” is irrelevant in the case of springs. A traveling spring by nature is undeviating. Once the body is lifted into the air by its own force, it can progress *only* on a straight path, and no matter there is or there isn't a turn during traveling. Therefore it is needless to express that the path is undeviating via including a space hold sign in the direction symbol.
6. If the space hold is left out, two choices remain, that of Fig.4 or Fig.5, and only a convention is needed which rule to use for determining the direction of progression.
7. The decision needs consideration. Fig.4 has the advantage that the direction in the path sign matches the direction of progression in Fig.1, when the dancer arrives on one leg (actually almost the same spring is performed). In this case the rule already formulated for arriving on one leg (see entry 1) can be followed when such a movement is going to be notated, and needs remembered when notation is reconstructed.
8. There is another point though. For notating consecutive progressing and turning jumps (springs from 2 legs to 2), AHG (2005, 171) gives the solution repeated here in Fig.6 [274c]. While a rule is not stated, it can be derived from the explanation of the example, that the direction in the path sign is stated according to the room, that is it should be understood as if the direction included a space hold sign. Following the logic and modifying the example to two jumps as in Fig.7, then to one, as shown in Fig.8 leads us to the conclusion that for sake of coherence, Fig.8(=Fig.5) should be selected as a solution, and not that of Fig.4.

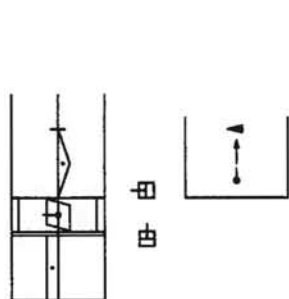
* [Brackets] indicate the original identification of the referenced examples. In Fig.2 only the part of notation is shown which connects to the subject investigated here.

9. AHG's (2005, 171) solution can be supported with another example in Fig.9, where during traveling the direction of turns are changing. If stating direction of progression would follow the „after turn” logic, notation could not use one path sign, but as many as the numbers of the turns are, and the direction signs might be different, not expressing a consequent traveling into the same room direction.
10. The logic can be generalized to all traveling indications in straight path signs simultaneous with turns independently of the type of turns. An example from Szenpál (s.a, 46) is shown in Fig.10a [41], where small non-swiveling turns are performed while traveling into room direction 5. (The example could be written with swiveling turns as well.) The same example is shown in Fig.10b, the space hold sign left out from the direction indication in the path sign.
11. Getting rid of the burden of introducing the concept and all the adherent theories of the undeviating straight path, notation and understanding of title subject gets easier.
12. This paper therefore proposes to indicate the progressing arial turns arriving on both legs as the solution given in Fig.5.
13. Following AHG (2005, 88) wording, a general rule can be formulated for all traveling turns where the traveling is expressed in a straight path sign: if direction of traveling in a straight path sign is simultaneous with turn(s), the direction is judged according to the front before the turn(s) is (are) completed.

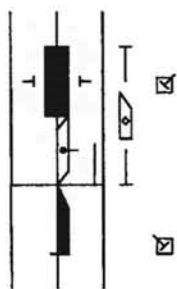
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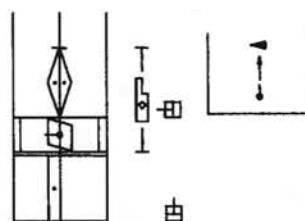
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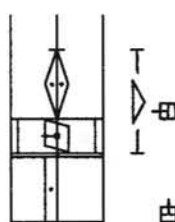
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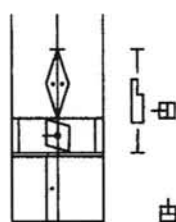
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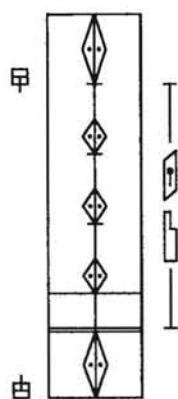
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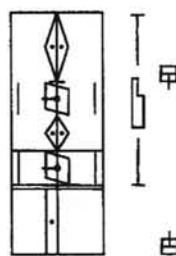
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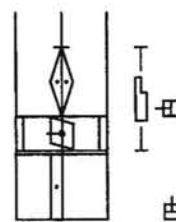
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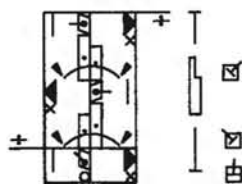
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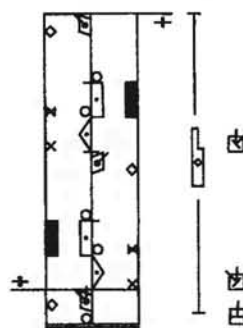
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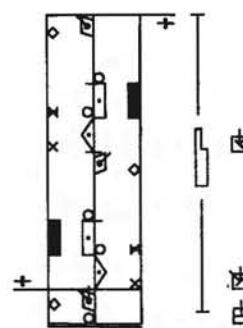
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10.a



10.b

Appendix C:

Notation of leg circles

by
János Fügedi

Leg circles in a traditional dance

1. Leg circles are well formed, characteristic features of traditional solo man dances (♩ = approx. 120) in Transylvanian region, belonging to Central Europe.
2. Two basic types can be differentiated: 1.) circles with the lower leg, and 2.) small circles with the whole leg.
3. Circles with the lower leg has two types again, depending on which surface the foot draws its circle. When the thigh is lifted about forward (diagonal), the lower leg circles usually resemble being drawn on the floor surface. They might be regarded kind of „rond de jambe“-s of the style, performed once or twice in a motive, sometimes they can end in touching the ground or leg hitting. In case the lower leg is crossed behind the body, approximately a half circle is performed on about a vertical plane.
4. The small circles with a whole leg are usually performed simultaneous with springs on the other leg, regarded among traditional dancers a virtuous technique.

Present way of notating leg circles in the Hungarian notation practice

5. At present direction signs are used for notating leg circles in the Hungarian notation practice (e.g. Lányi 1980, 129 [113, 114, 115]*). Fig. 1a shows a very detailed description of a lower leg circle. Usually a vertical bow is added as in Fig. 1b, to emphasize that the directions should be performed in a legato way (this is a special, extra understanding of the vertical bow given by Mária Szentpál {s.a., 6 [6a]} – not used here in the following.)
6. The same circle, but notated simpler can be seen in Fig. 2. In this case not all the main directions are written which the lower leg passes through, only every second one, an acceptable approximation for getting the impression of a curve. In the reality during such a lower leg circle the knee is lifted to middle level, then the knee returns where it started, and usually a small spring happens as well, as written in Fig. 3.
7. Similar circles to the above „inward“ ones can be performed outward, shown in detail in Fig. 4, written simpler in Fig. 5.
8. In the above examples the time scale was enlarged for better understanding. In notation practice the scale is half of what was shown. The complex inward and outward lower leg circle with the generally used scale can be seen in Fig. 6 (formerly Fig. 3) and Fig. 7 (formerly Fig. 5).
9. Two examples are shown for lower leg circles behind the body, a smaller and a larger one in Fig. 8 and 9. Their simplified and „real scale“ notation can be seen in Fig. 10 and 11.
10. Examples for the last type, circles performed with the whole leg, can be seen in Fig. 12. Such circles often start with a passing sliding heel click as written in Fig. 13. (From Fig. 12 time unit is ♩ .)

* [Brackets] indicate the original identification of the referenced examples.

An expressive tool for notating leg circles: the design drawing

11. On the basis of my understanding I assume: in dancers' mind this movement type exists as a unit, which is the circle. The above ways of notation for the circles 1.) are hiding an immediate message on the circle, and are 2.) difficult to realize the movement content from the many consecutive directions which have to be remembered and their meaning compiled to get to the conclusion of the proper circle.
12. I also assume, in case the direction-way of notation is substituted with the design-drawing way of notation (Guest – Haarst 1991), understanding is easier. Less unnecessary details are added, and the message is more direct because notation reflects the way how movement is identified in the mind.
13. RP members seemed to support this approach, except Anja Hirvikallio. Commenting the first version of the paper she expressed: „There is no necessity to use design drawing.”

Leg circles notated with design drawing

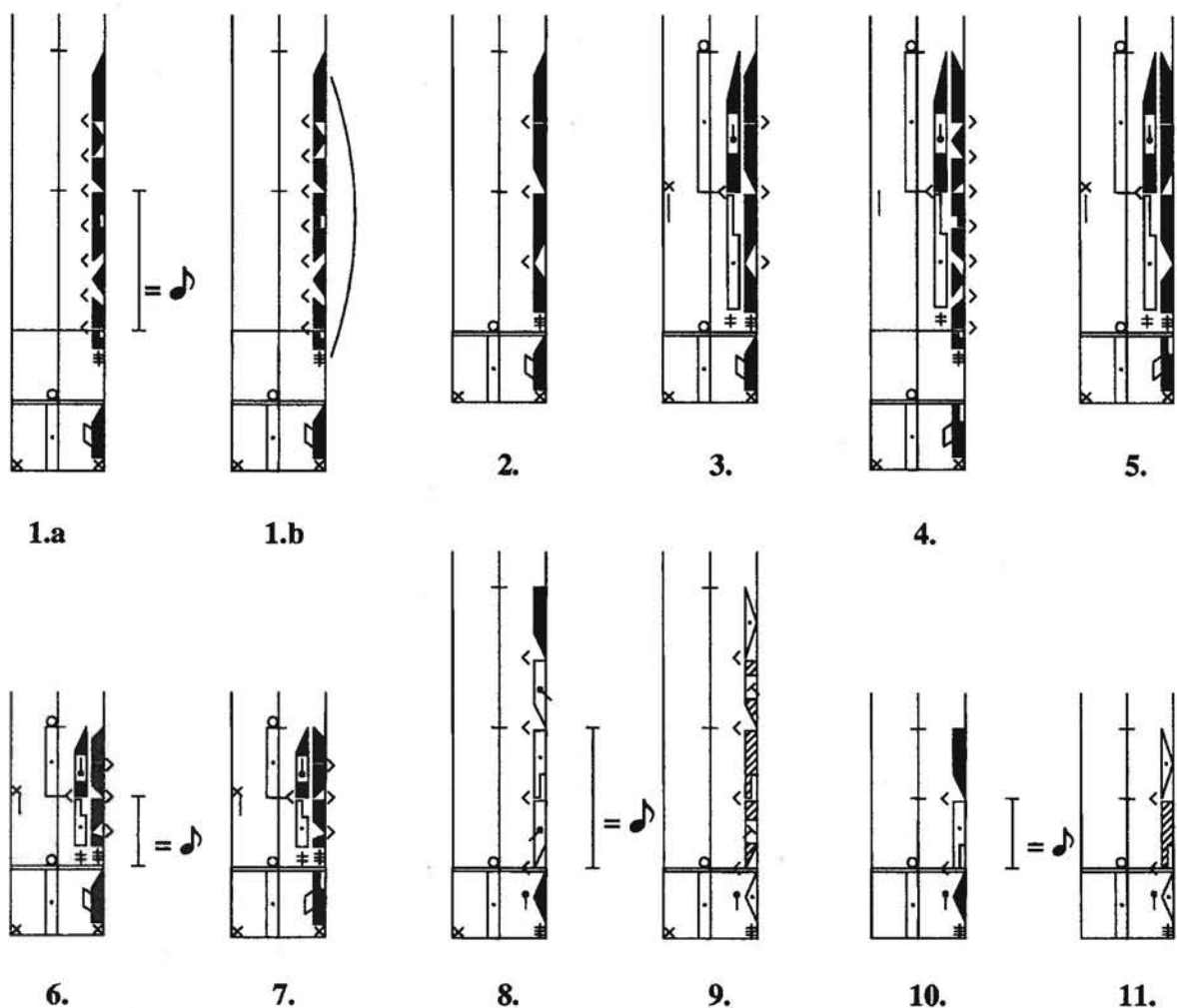
14. Inward lower leg circle of Fig.6 can be written as in Fig.14. RP chair Sheila Marion called my attention that surface indication is not only not necessary but can lead to misunderstanding „forcing” a circle on the horizontal plane. She's right, the circle is drawn on a slightly slanted plane because during circling the knee is lifted and dropped. She proposed leaving out surface indication (and other RP members, Challet-Haas, Simonet and Saint-Smith, who commented the paper, reinforced this standpoint).
15. Following the advice, a simpler still informative notation can be seen in Fig.15a. Note as design drawing indication includes the end position of the gesturing leg, which is actually the same as the starting one was.
16. The circle indication can be written within the staff as in Fig.15b. If additional information is needed (as in Fig. 17-19), solution of Fig.15a seems better.
17. The outward circle of Fig.7 is represented with design drawing in Fig.16. The fact and direction of the lower circle can be recognized easily.
18. Lower leg circles are sometimes smaller or larger than in the previous examples which are thought to correspond to circle size given in Fig.3 and 5. Difference in size can be notated as in Fig.17 (large inward circle) or Fig.18 (very small outward circle – approaching the reality).
19. We can go even deeper into analyzing leg circles. In the practice of traditional dancers the well-performed circles are drawn by the heel, not by a „neutral” foot. It is definitely different from the ballet „rond de jambe”, where the circle is drawn by the tip of the toe. The understood carriage of the foot in the traditional style is about right angle to the lower leg and the heel is *leading* the circling movement. Heel leading starts right at the very first moment of the circle, and lasts until the circle finishes. The heel leading can be indicated according to Fig.19. Since it is an understood performance, it needs to be notated only if a stylistic analysis is given.
20. For lower leg circles behind the body, design drawing is not so much preferable than in the cases introduced above, but still, can call attention to circling. Notation of Fig.10 and 11 is repeated with the use of design drawing in Fig.20 and 21. Surface indication is left out, since from directions it can be concluded which surface to draw the half circle on.

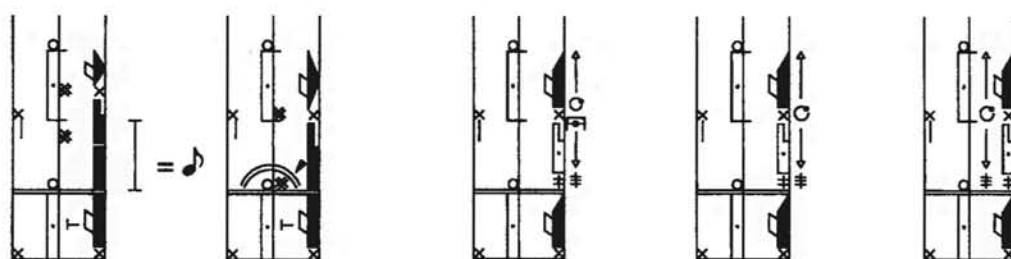
21. Design drawing is also beneficial to notate whole leg circles. Notation of Fig.12 doesn't send the immediate message of a circle, even for those who have advanced knowledge in the style. The same circle with design drawing is repeated in Fig.22 without, in Fig.23 with a sliding heel click at the beginning of the movement. An advantage of Fig.22-23 notation is, that they are nearer to the real performance. The leg actually never reaches a forward direction, the point is a circle, which ends in a bent, inside rotated side low gesture.
22. Design drawing notation of leg circles as in Fig.15-19, and Fig.22-23 is considered to reflect better of what happens in the reality, its movement message is more direct, than through consecutive direction in Fig.6-7 or Fig.12-13.
23. In Fig.24-26 examples are given for all the three types of leg circles in Transylvanian man dance motives. Indications such as 't s' stand for finger snaps.

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Figures





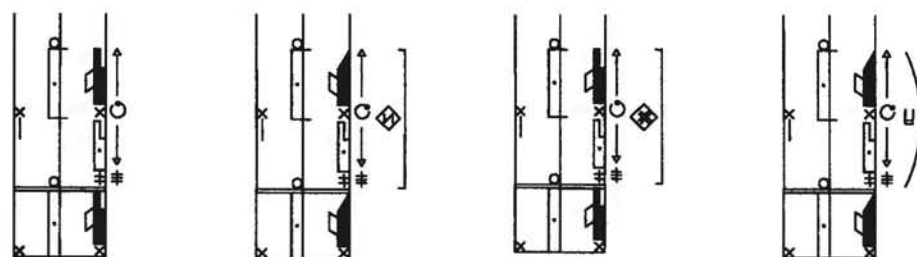
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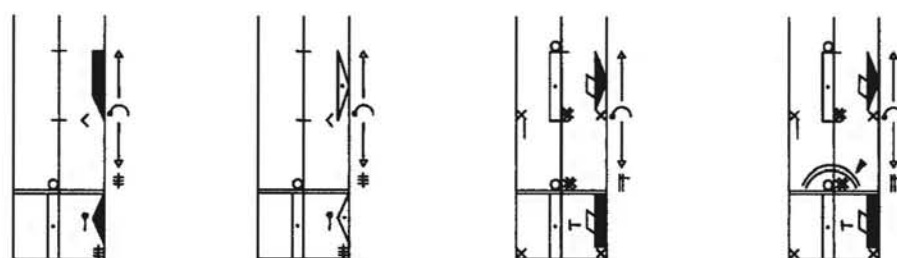


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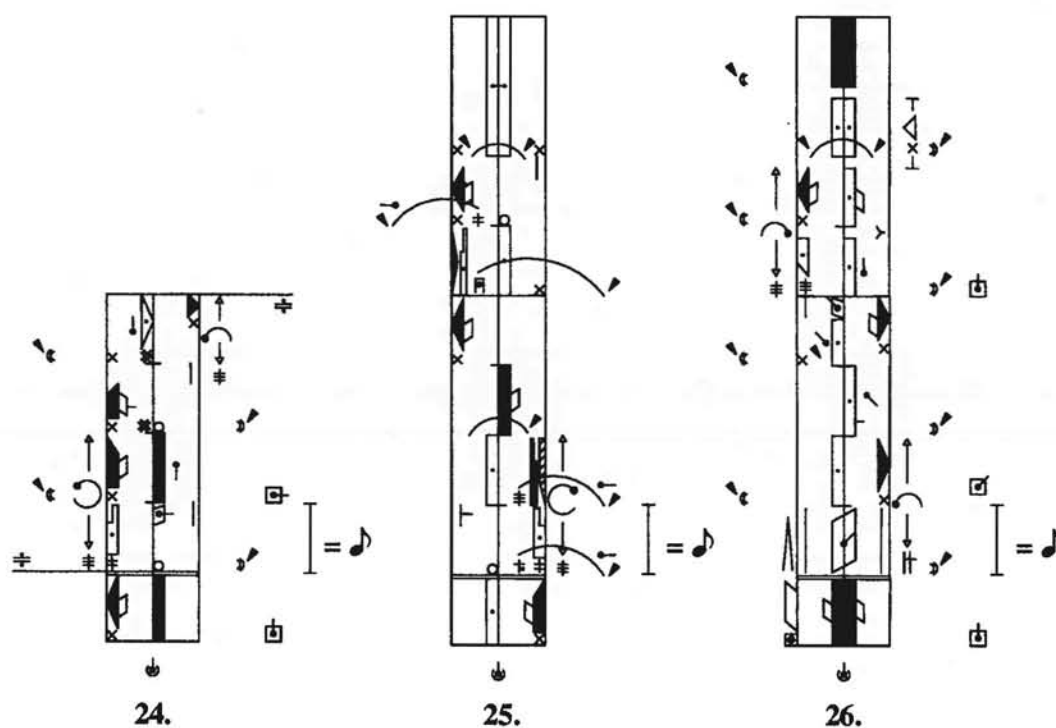


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Introduction

- A.) The first words of the paper must thank to Ann Hutchinson Guest and the members of the Research Panel (RP) for reading and commenting an earlier version. The comments determined the author to rethink the original approach – without them the paper would be definitely less in grasp. Comments and criticism will be cited and reflected if it seems needed.
- B.) Each paper has (should have) some underlying concepts. In the present case the concept stems from striving to follow the next ideas:
 - B.1. Notation should be as simple as possible.
 - B.2. Notation can be based on the expert knowledge of the reader.
 - B.3. Notation must reflect the movement values of its subject.
- C.) Being aware that the above points seemingly contradict each other (or better to say, need balancing) this paper concentrates primarily on the first criteria.
- D.) Simplicity needs simple indications and simple rules.
- E.) Simplifying notation is vital. Without it Labanotation can not apply for the role of the written language of dance.
- F.) During the past decades the system went through an intensive development in exploring dance movement and in finding the proper indication for them. But the impression is that by today the complexity blocks the spread of the system among those whose work could benefit the most of having been notated: dancers, teachers, researchers. Knowing, understanding and properly using the system now needs many years of special training, and only experts are capable of owning a more or less full overview of the different tools and fields of notation.

The subject in general

1. While I was working on a textbook for traditional dance teacher training, I realized that our present practice of indicating touching gestures (see entry 18) is unnecessarily complicated. Some simpler ways could be selected – though it seems contrasting certain usages accepted in other approaches.
2. The simpler way was the introduction of *unit timing* for notating all types of movement, including touching gestures as well.
3. RP chair Sheila Marion called my attention that before discussing the subject the term of unit timing itself should be made clear (and her call was reinforced by the other members of RP). She was very right, while we use these concepts, our basic reference books, such as that of Albrecht Knust (1979) and Ann Hutchinson Guest (2005) (later on referred to as AHG) do not give definitions. In Knust's (1979) book the term is not mentioned. He seemingly applies the concept, though it is difficult to decide, since neither metric nor timing indications can be found in his notation examples. (In the next chapter we can see, that this practice can be regarded as relative timing.) AHG (2005) uses the term of unit timing (e.g. AHG 2005, 183), but does not define.

(A comment on the compilation)

4. Papers are usually easier to read and follow if the illustrations are next to the text in which they are mentioned. In spite of that I choose the „old” editing format of collecting notation graphics in separate pages and at the end of the paper. The reason is that figures mentioned in a certain part of the text are referenced more than once, and are compared several times to other ones mentioned elsewhere. To follow the paper the best is to keep text and the examples side by side, that is the paper is easier to follow if printed than reading on the screen.)

Types of timing – relative, unit, and specific

5. In the 1991 Proceedings of ICKL AHG (1991, 30) in her detailed study on time signs differentiated three main categories: relative, unit, and specific timing (the latest sometimes mentioned as exact timing).
6. As she stated, relative timing is frequently used in Motif Description. Fig.1 illustrates this timing, there is no „time grid”, only the relative length of the signs can be seen, indicating the relative duration of the represented movement. (The figure was originally identified in the „Time signs” paper as A1. In the following I will indicate in [brackets] the identification of figures in the original source.) In Fig.2 [A2] specific movements are written, and without tempo indication timing of a single movement can be related only to the other.
7. AHG (1991, 30) remarks, that a recent term for „what has often been known as ‘general timing’ is ‘unit timing’.” She continues: „The term ‘unit timing’ is based on the fact that the unit of the basic beat (or its subdivisions) is handled **as an entity**...” (accentuation by AHG). In her example each step and gesture takes one count – see Fig.3 [A3].
8. AHG (1990, 30) notated the same movements using ‘specific timing’ in Fig.4 [A4], „the arrival of the leg gestures on count 2 and 4 has been specifically indicated”.
9. Two further examples illustrated the difference of unit and specific timing in AHG’s paper – see Fig.5 [A5] and Fig.6 [A6]. Here I repeat her words on touching gestures only: „For the hands to clap exactly on the beat of count 1, the arms must arrive forward at the moment, having moved to that destination ahead of the beat. The bow to show the moment of clapping must have its ends within the first square of count 1. ... The terminating touch for the left leg must arrive at the start of count 2.”
10. AHG (1991, 30) stated in general: „In specific timing there is a greater focus on precision in placement of the movements on the ‘time grid’. Unit timing allows a physically comfortable placement of the movements on the time structure; no striving for exactness is demanded. While such performance is not ‘out of time’ it is less focused on awareness of just how each movement is actually placed in relation to the time frame.”
11. (One small remark: it seems more correct using the term „placement of the symbols” instead of „placement of the movements”.)
12. I would add to the explanation of UT that it expresses directly the rhythm of movement. It should be noted as well that this rhythm is not what actually and physically happens, it’s a „sense of rhythm”, how we recognize movement rhythm – based on our movement education.

Reflections to the concept of UT

13. RP member Anja Hirvikallio in her comments to the first version of this paper expressed her reservation about UT in general. She wrote: „The Unit Timing way of writing should be introduced as an alternative practice later when needed or better should not be introduced at all.”
14. I see it differently. From my research in the field of movement cognition (Fügedi 1999, 2001, 2003) the following can be assumed:
 - 14.1.1. Movements or movement sequences in mind are represented in units.
 - 14.1.2. Movements or movement sequences are initiated by short mental „commands”.
 - 14.1.3. Reading notation needs translation between notation expressions to movement commands.
15. It can be hypothesized, that the inner representation of movement is matching UT way of description. Recognition of UT description and its translation to movement is easier than ST.
16. Attitude toward UT can be influenced by the goal of notation education as well. If the goal is to ease learning and support spreading notation use, education may benefit starting with UT and then introduce ST „when needed”.
17. Perhaps UT cannot serve easy solution for all genres of dance. In my notation practice, where dance movements are very metric, the tempo ranges usually between $\text{♩} = 100 - 220$, there is a constant change and all the movements arrive on „the basic beat (or its subdivisions)”, UT seems to ease writing, teaching and understanding.

The subject in details – UT for touching leg gestures and claps

18. The present practice of notating non-touching and touching gestures introduced by Mária Szentpál (s.a.) in Hungary is demonstrated with a simple traditional dance motive ($2/4$, $\text{♩} = \text{cca.}120$) in Fig.7a. On count 1 the right lower leg moves backward middle, then on count 2 the leg progresses forward and touches the ground with the heel. In the usual performance in this style the right foot finishes moving to the stated direction right on the beat, at the moment indicated by the measure line or the tick mark. The position of the gesture direction sign refers to UT way of writing in count 1, and ST in count 2. The requirement for ST way of notation in case touching gesture in count 2, the UT notated direction sign for the right leg gesture had to be shortened. This practice is identified here in the following as Mixed Timing (MT).
19. Insisting strictly to one or the other usage (UT or ST) would result in different notation. The same movement structure notated in UT is shown in Fig.7b, and we can see ST notation in Fig.7c.
20. (In the whole paper the identifications of figures follow an order: letter **a** always refers to the present practice in Hungarian notation, letter **b** identifies UT, and letter **c** stands for ST way of notation. Possible differentiations are indicated by apostrophe, especially in cases of UT, e.g. **b'** or **b''**.)
21. Two other characteristic touching gestures can be found in the style: sliding touches, and passing sliding.
22. Sliding touches can be seen in Fig.8a which is now clearly corresponding to a UT way of description (that is Fig.8a would equal an 8b version), and ST version would be as in Fig.8c.
23. A passing sliding variant of the introduced motive can be seen in Fig.9a, which corresponds to the UT way of notation again (9a=9b). Here an ST would look about like Fig.9c.

24. (A short discussion: Comparing so far the a, b and c versions, perhaps there is no doubt, the easiest to read and understand are the b ones, applying UT.)
25. An important point to be discussed is, when claps are added to the structures. Since from timing point of view (where to place the bows in time) the problem of claps, leg hits and heel clicks are about the same, only claps are discussed here. For comparison, examples will be shown for leg hits later as well.
26. In Fig.10a two claps in ♩ rhythm are added to the structures of Fig.7 series. Fig.10b' and 10b'' show two approaches for UT, and Fig.10c is formulated as a representative of the ST method.
27. Arm directions are missing now intentionally. In practice statements for arm directions when clapping are not always needed, direction can be taken understood around forward middle, bent about first degree, as in these examples as well. Anyhow, timing of claps has to be recognized without the time unit guidance of support or gesture directions. (Ways of notation with arm directions will be given and discussed later.)
28. Indication of touching leg gestures with foot hooks alone also has to be mentioned. For the sake of discussion the movement structure of Fig.7a is augmented with one touching gesture in Fig.11a, which actually repeats the former heel touch in the same direction. It is agreed that in such a case restating the direction symbol is not necessary (AHG 2005, 183). For UT indication two solutions can be imagined, as in Fig.11b' or b'', and the SP version is shown in Fig.11c.
29. It is also worth investigating the relation of timing when clap is added to a touch indicated with an individual foot hook. In Fig.12a, b', b'' and c a single clap is added on count 3, while in Fig.13a, b', b'' and c the claps are performed in ♩ rhythm on the same count.

Discussion 1 – Comparison and contradiction

30. What first of all has to be kept in mind is, that in the above examples all supports and gestures are meant to arrive on the beat.
31. There is no doubt about it, that figures with additional letter c, the ST versions, provide the most unambiguous solutions for expert notators. Although support indications from timing point of view may have heavy conventions as well (computer animators could tell more about it), from the point of gesture timing ST seems correct.
32. The problem with a consequent ST usage is that it doesn't really help recognizing movement rhythm. The difficulty stems from the different timing of support and gesture symbols. According to our „sense of movement rhythm” in case of movements like shown in Fig.7, 8, 9, 10, 11 and 12 supports and gestures are performed on the count. Writing their symbols „shifted apart” in time is against this natural „sense”, therefore translation of notation back to movement is unnecessary complicated. According to my knowledge no Labanotation practice uses exclusively ST.
33. If we compare Fig.7a, 8a, 9a and 10a, it can be concluded that Mária Szentpál used ST only in the case of „simple” touches, that is when gestures *ended* in a touch, and in all other cases she notated gestures in UT way.
34. Her MT practice led to constant problems in notation education. The exception of ST for terminating touches proved to be hard to remember. Students automatically used UT for notating leg gestures ending in a touch even after years of notation training. Their consequent mistakes reinforce the UT sense of movement rhythm.

35. Recently I changed my notation practice and found, UT is enough for unambiguous notation of traditional dances. Though for coherent notation some clarifications are needed and conventions agreed. (Examples will be mentioned later – see entry 92 and Fig.32-38.)
36. For those, whose notation practice includes dances where the correspondence to music is strong, that is the dance is very rhythmic, and rhythm regularly subdivides into two, three or sometimes even into four parts the basic beats, such UT version of „floating” foot hooks as in Fig.11b”, or „floating” bows as in Fig.10b”, 12b” and 13b” are disturbing and makes understanding rhythm difficult.
37. Horizontal bows by their nature are means for ST. There are no other signs in Labanotation which are assigned expressing a specific moment, and this feature is stressed by the graphical appearance, the free end points of the bow. All the other signs (the only exception is the sign of 1/8 ball, a small horizontal line) have certain vertical extent, even those, where the vertical extent doesn’t carry timing content (space measurement, body areas, body parts, etc.).
38. The „floating” placement of bows as in the mentioned b” figures not only takes away their inherent ST nature, but also makes rhythm recognition unnecessarily complicated.
39. What’s more, this practice can lead to misunderstanding. It’s difficult to realize, that the rhythm of the clap and the touch of the heel coincides with the support rhythm on count 3 in Fig.12b”.
40. It’s even more circumstantial – if not impossible – to identify the rhythm in Fig.13b”, where the foot hook appears between two „floating” bows. The only „guide” is the support itself – but what if there is no direction sign for support?
41. Fig.14 series match Fig.13, except in count 3, where now the support is held. It’s especially difficult to state the rhythm of claps and leg touch in Fig.14b”, represented by „floating” bows and hook again. When is the clap and the touch? Which one is performed on count 3 and which on 3&?
42. But, insisting to the ST nature of the bow as in count 2 of Fig.10b’ may raise a question about the different timing of the bow at the start of count, and that of the hook at the end of the direction symbol for the leg – though both happen at the same moment, exactly on count 2.
43. Even if the definition of UT says that „the unit of the basic beat ... is handled as an entity...” all the textbooks (and all publications following their directives) assign time significance of where to place the hook on the direction symbol. It’s inevitably a contradiction.
44. For terminating touches the hook is agreed to be placed at (around) the end of the direction sign.
45. Sticking to this consensus of writing and at the same time calling my attention to the understanding of UT, AHG and almost all members of RP (S. Marion, J. Challet-Haas, N. Simonet, and S. Saint-Smith, except A. Hirvikallio, certainly because she refused accepting UT practice) noted the contradiction of placement of the clap bow and the hook in Fig.10b’.
46. But why has to be the hook placed at the end of a resulting touch? Why isn’t it all the same where the hook is attached to a direction sign, once „the unit of beat is handled as an entity”? Why can’t it be placed in the middle or right at the beginning of the direction indication? The reason is the following.

Timing indication of touching the floor with the leg

47. Knust (1979, 215) in his entries 535.a-c declares the timing significance of a foot hook on a gesture indication. He states: „The point on the graph where the touch sign is placed indicates *the moment when the touch takes place*. In a slow leg gesture resulting in a touch, it should be observed whether the touch happens at the beginning, the middle, or the end of the movement.” Therefore Fig.15 [Knust 535a] means „touching at the beginning of the gesture, when the free leg is still behind the supporting leg”, Fig.16 [535b] is for „touching the middle of the gesture, when the foot is approximately beside the supporting leg”, and Fig.17 [535c] represent „touching at the end as a result of the leg gesture”.
48. (Let me point out here a slight contradiction: The first (general) statement said: „... gesture *resulting* in a touch...” and now „*resulting*” is indicated by italics, because it seems contradicting Knust’ 535a and 535b statement, where the touch is not a result of the gesture but must be a passing (or transient) state. The general statement is true only for Knust 535c.)
49. Labanotation in its early form did not give importance where to place the foot hooks on a direction sign. In the first edition of LN reference book Ann Hutchinson (1954, 124) joint the hooks to the middle of the symbols as shown in Fig.18 [197a].
50. The time significance for the hooks indicating touches were raised at the 1961 ICKL conference, and some years later (it is uncertain exactly when) Labanotation accepted the usage (Rowe, Venable & Van Zile, 1993, 41), presumably stemming from Knust.
51. In later editions of Labanotation essentially the same usage and example is repeated as shown in Fig.15-17 (e.g. AHG 2005, 182-183).

Discussion 2 – Doubts and an axiom

52. *Doubt 1: is it possible to perform what was notated in Fig.15 and 16?* Is it possible performing a simple „transient” touch without sliding the floor when the leg is continuously moving? If the leg is changing direction while touching, the touch *must* be sliding, especially if the gesture is slow. However, it can be true, these types of touches may differ in how long the sliding lasts, but I am positive, the so called „transient” touches belong to the class of sliding ones.
53. *Doubt 2: is there a need to indicate „transient” touch in dance at all?* I tried to find indications for „transient” touches in published notation sources, that is when a single foot hook is inserted at the beginning of a leg direction. I haven’t found one in sources representing dance genres of ballet, modern or traditional, e.g. Christ (1994), Humphrey (1992), Hutchinson (1979), Schurmann & Clark (1972), Van Zile (1982) (well, the list is definitely limited in number). Schurmann & Clark (1972) gives in inner cover of the book a collection of touching gestures, where the possibility in question, a single hook at the beginning of a direction sign is not included. But two short tap dance examples served precedents in AHG (2005, 193-194).
54. Tap dance is regarded a style, where its extremely fast touches may produce the imagined „transient” quality. A slow motion investigation proves though, that all touches which happen at the beginning of progressing into a direction, are sliding ones in tap dances as well.
55. Perhaps a movement analytical axiom for „transient” touching gestures can be formulated: *a continuously moving, active body part can touch a passive object only with sliding.*

Discussion 3 – a consequence, which leads to coherent UT indication

56. For UT the above finding may have a consequence: UT can be liberated from the timing significance (bound) of where to write the foot hook on a direction symbol within a time unit in case of resulting touches.
57. Therefore, all the solutions of Fig.19b', b'' or b''' can be accepted as UT notation of resulting touch in count 2, which was so far written as Fig.7b.
58. Let's return back to the contradiction where the above investigation stemmed from, to the example of Fig.10b'. Coherent solutions can be found now by selecting Fig.19b''' – from different aspects. The Fig.10b''' version shows that the placement of the hook and the bow of the clap now meet. (For easier comparison Fig.19b''' is repeated in one line with all the other b''' solutions on page 13.)
59. Beside hook–bow rhythm correlation, placement of the hook as in the Fig.19b''' results in another coherence. In Fig.11b''' the position of the hook placed at the beginning of the direction sign corresponds to the position of the hook when direction is understood as in the last beat.
60. The solution matches former recommendations for bow placement in Fig.12b' and 13b'. In Fig.12b''' the position of the clap and hook is corresponding to each other as well, and the bow doesn't have to lose its ST nature. In Fig.13b''' the ♪ rhythm of the claps is clear, and it is unambiguous that the heel touch happens on the beat.
61. Rhythm gets also clear in case there is no UT guidance from the directions signs, e.g. there is no support indication. The ending support structure of Fig.14 series is applied in UT delegates Fig.20-22. It's easy to state now that the right heel contacts the floor on count 3 in Fig.20. In Fig.21 the heel and the first clap is performed unison on count 3 and there is a second clap on 3&, while in Fig.22 a clap is performed on count 3, the heel contact on 3&.

Subject continued – problem with arm directions

62. One dependent subject remained – the relation of clap bows and the directions of the arm.
63. Fig.23a, b'', b''' and c represent the same motive set as in Fig.10 series with the difference, that arm directions are added (and, instead of Fig.10b' the above introduced b''' version is applied, and for keeping the former order of figures, b''' is placed where b' was before). The first clap is performed in front of the body, the second behind.
64. For a discussion I constructed one more example with this basic leg structure, that of in Fig.24a, b'', b''' and c, where the claps follow a ♪ ♪ rhythm.
65. The problem is colored with a special feature of the traditional dances of the area, the *leg hits*. A structurally similar, though slightly different movement sequence of Fig.7a is shown in Fig.25a (Mária Szentpál's way of notation). UT would look like 25b' or perhaps as 25b'', and 25c shows the consistent ST way of notation. Since the timing problem of the bows with hits is the same as with claps, leg hits are not discussed further.

Discussion 4 – clap bows and arm directions

66. Since a clap is a resulting touch as well, in MT notation of Fig.23a the arm directions are written in ST. In count 1 it results in a „shifted apart” timing in the same count even for gestures. Arms are written in ST, the right leg gesture in UT, while leg and arms arrive to their end points at the same moment.
67. Fig.23c is consistently correct in its „ST-ness”, though – as mentioned above – the timing of movements is difficult to realize.
68. Fig.23b''' and b'' differ only in the placement of the bows, arm directions are written according to the understanding of UT. In Fig.23b''' the placement of the bow reflects its ST nature, that is the bows appear near to (at) the beginning of the beat. In Fig.23b'' the bows are written in a „floating” way.
69. Fig.24a-c repeat almost exactly the motives of Fig.23a-c, except the rhythm of the clap is changed to ♩ instead of ♪ in count 1. Notice the way of expressing rhythm in Fig.23b''' and 23b'', where the ♩ length of arm direction emphasize the ♩ + ♩ rhythm and helps recognition.
70. The possibility or proposition of arm-bow relation in Fig.23b''' was strongly questioned by RP members. A. Hirvikallio called attention to the mixing of UT – ST concepts, S. Saint-Smith preferred to avoid mixing conventions, and J. Challet-Haas and N. Simonet definitely rejected it „as a «mixture» leading to misunderstandings”.
71. AHG in her reply to the first version of the paper explained her opinion a bit more detailed. I cite it (only the identification of figures are changed to match this paper): „While I do like ET, for these movements (Fig.26) we should be able to accept UT for them as we already do for touching leg gestures (Fig.28). Thus example Fig.27 should mean that the clap and the arms arriving forward middle should both occur on count 1. To my knowledge it has never been openly agreed to use the timing of Fig.27, but I don't see why it could not be seen as the UT equivalent of Fig.26.”
72. RP members Challet-Haas and Simonet confirmed this approach: „We would definitely stick to ...Fig.23b'', as possible...” (the identification of the figure is substituted).
73. In other words AHG, Challet-Haas and Simonet all agreed that the placement of arm direction can follow UT, and were in favor of the „floating” use of the bow. The reason was expressed by AHG: „as we already do for touching leg gestures”.

Culmination and the proposed usage

74. The majority of RP (with one refusal) seemed to agree that UT is useful.
75. A contradiction of UT practice culminates around the placement of the bows and hooks.
76. Argumentation of RP members is based on a widespread use and convention of notation practice for terminating touches („as we already do for touching leg gestures”) indicated here first in Fig.7b count 2, last in Fig.27.
77. Motivation for and validity of this practice was strongly questioned in this paper (Discussion 2 – Doubts and an axiom).
78. If this „bond” is freed, UT usage can be simpler and more consequent in case of touching gestures.
79. It should be noted, that for touching leg gestures *within* a time unit only the class (type) of the touch needs indication, timing can be concluded from the direction sign. E.g. one hook: resulting touching gesture – Fig.29, two identical hooks: sliding gesture – Fig.30, two different hooks: rolling sliding gesture – Fig.31 (not all possibilities are mentioned

here). Actual performance is influenced by the class of touch, the tempo, and gesture position to start the movement from.

80. This paper wanted to call attention that strictly consequent use of both UT or ST can lead to difficult rhythm recognition.
81. Throughout the paper figures with additional mark *b''* are those usages, which I propose.
82. Perhaps the paper was not, the underlying concept is simple: it proposes using UT for gestures represented by signs which are capable expressing time by their longitudinal dimension (e.g. directions, action strokes), while for indications with inherent „ST nature” (such as bows and hooks) ST should be kept.
83. Simplified to bones: *UT for elongated, ST for moment indications.*
84. The proposed solution experiments with uniting the advantages and eliminating the drawbacks of UT and ET:
 - 84.1. Advantage of UT is the easy recognition of rhythm through sign extent.
 - 84.2. Weakness of UT is the uncertain bow (hook) position.
 - 84.3. Advantage of ST is the exact bow (hook) position.
 - 84.4. Drawback of ST is the support – gesture „shifted apart” timing indication.

Reasoning

85. The proposed usage doesn't stick strictly to one or the other concepts, but uses from both which seems beneficial from the point of easy perception while no notation value has to be given up.
86. No real language is strictly logical. The KIN/LN system also mixes concepts when uses motion description for locomotion and turns, but destination notation for gestures or gesture-like movements. Even this logic is violated sometimes, when motion description is used for gesture notation (e.g. approaching: AHG 2005, 298, design drawing: Hutchinson Guest – Haarst 1991, distal analysis: AHG 2005, 393). Each solution has its advantages when used the right way and disadvantages if not.
87. While destination description serves well, a heavy convention is built into it. When we use destination notation for a gesture, we usually notate the *result* of the movement, not the movement itself. It is like drawing „key-frames” in cartoons, „snapshots” of the positions where to arrive, when the movement is finished.
88. In UT the „key-frame” indication starts *when it has already been finished*, and is elongated to express the sense of rhythm. What is expressed this way from timing point of view is actually the time during which the dancer can prepare for and perform the *next* movement (to get into the next „key-frame”). Strange enough, still UT description meets our mental timing representation of movement.
89. In ST the notation of end result (the „key-frame”) begins where the movement just starts but not finished. Actual performance depends on from where, from which spatial position the movement is initiated to arrive into the ahead established „key-frame”.
90. (A remark: many of our notation problems stem from the fact, that what modifies an understood performance has to be indicated on or next to the notated *end result*. E.g. what is added to an indication, such as spatial deviations, one or more hooks, influences *how* to get into the stated „key-frame”.)
91. While in a consequent ST notation the „shifted apart” direction indications complicate rhythm recognition, in a consequent UT notation (given in figures identified here with letter *b''*), understanding needs similar timing „conversion” as in ST, but in the other direction. „ST nature” bows are „shifted apart” from where they happened.

92. „Taste pie to test” – for comparing methods, movement sequences from my notation practice are presented in Fig.32-38, notated in three ways: „as we already do for touching leg gestures”, consequent-believed UT (indexed as b), pure ST (indexed as c) and the proposed „advantage selecting” one (indexed as d). All supports, claps, leg hits and heel clicks happen exactly on the beat. Try to read them without bound to what is accustomed. Decide, which gives the clearest picture, which description is the fastest to understand, which one is the easiest to recognize rhythm from.

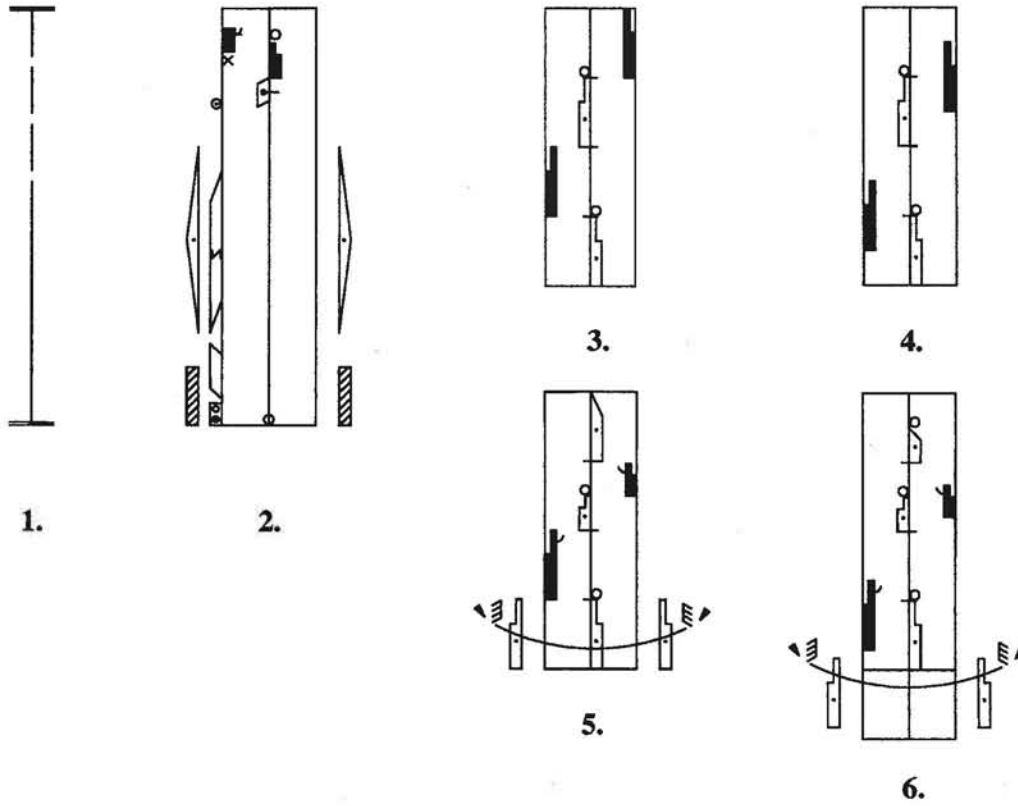
Closing remarks

93. Exploring the ways and conventions of UT notation needs further, thorough investigation – the present paper can be regarded only a step into this direction. Certain further questions (such as understanding of touching gestures longer than a time unit, sliding gestures ending in a hit, and perhaps the most important one, the result-centered description of e.g. rotations) were intentionally taken out of the scope of the paper.
94. Though, at the beginning of UT exploration, but after 20 years of notation practice I feel that well-structured, metric dances, where movements arrive on the beats (most of the traditional dances meet this criterion), do not need ST. Their movement content can be notated with high fidelity using UT.
95. I hope, this way the notation gets simpler and perhaps it will better achieve to be used in a wider circle than that of a very limited number of choreologists and some specially trained expert teachers.

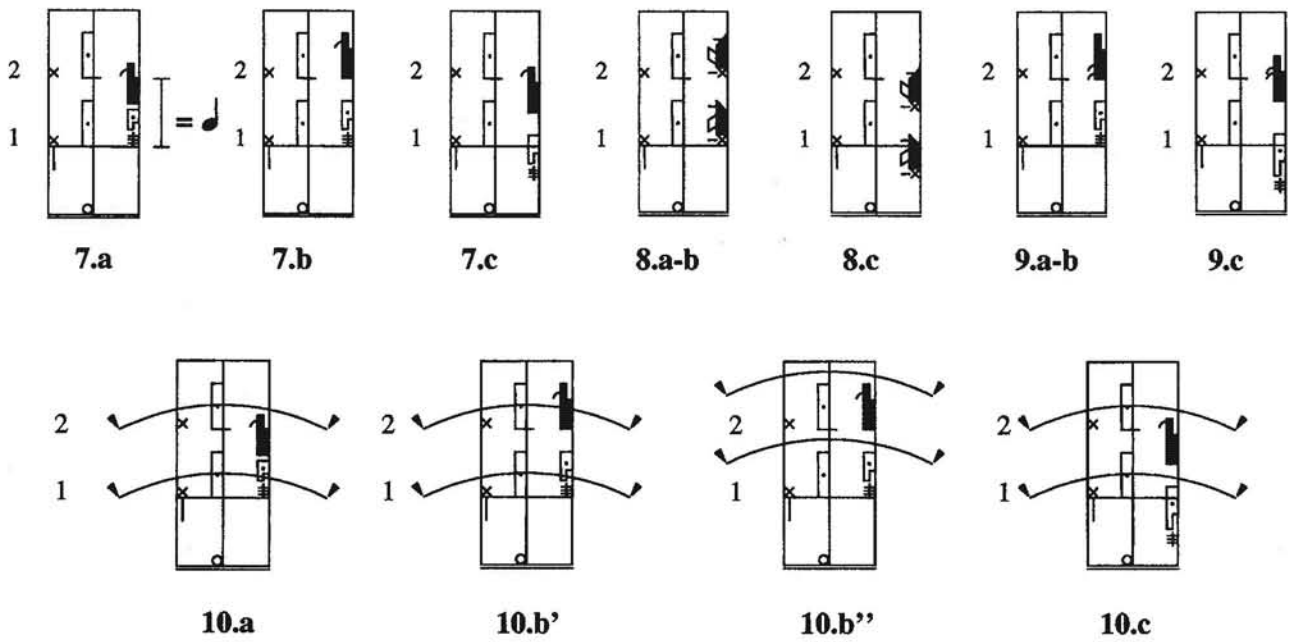
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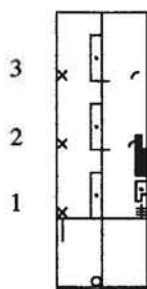
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Figures

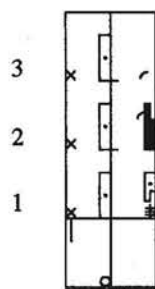


♩ = 120

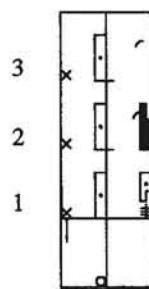




11.a



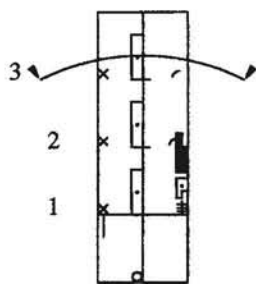
11.b'



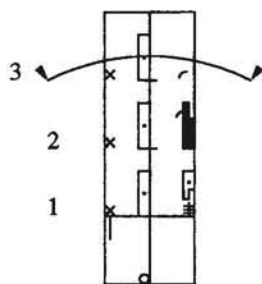
11.b''



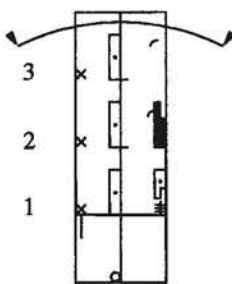
11.c



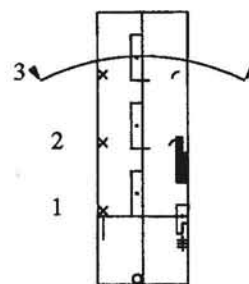
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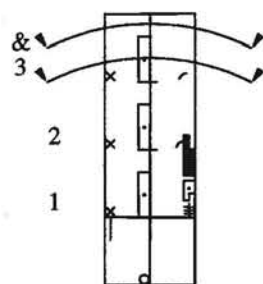
12.b'



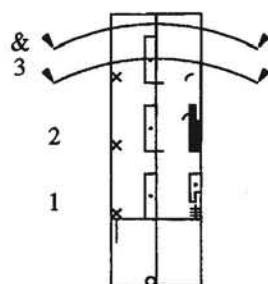
12.b''



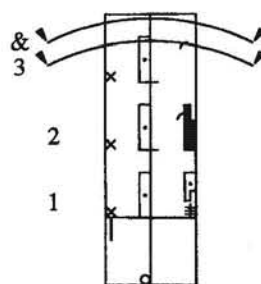
12.c



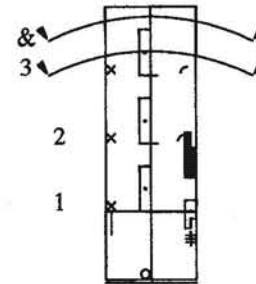
13.a



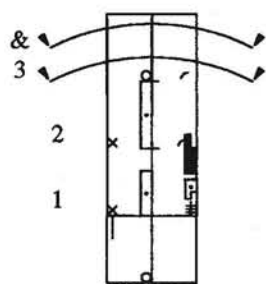
13.b'



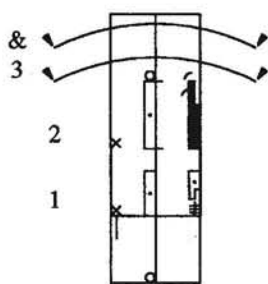
13.b''



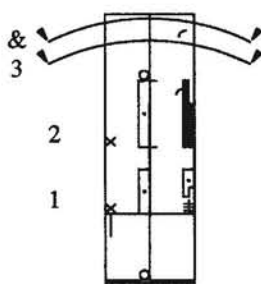
13.c



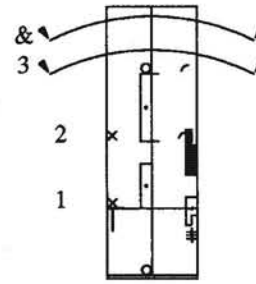
14.a



14.b'



14.b''



14.c



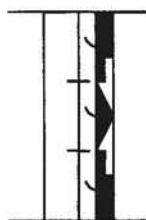
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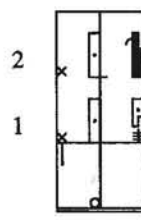
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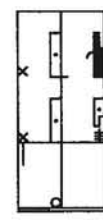
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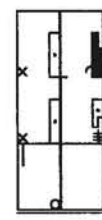
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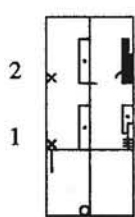
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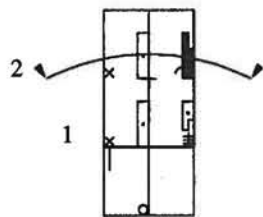
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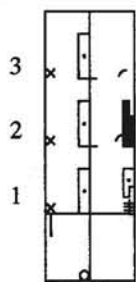
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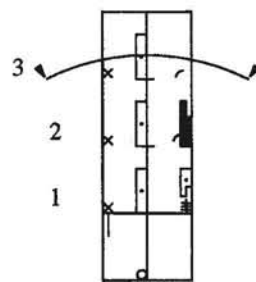
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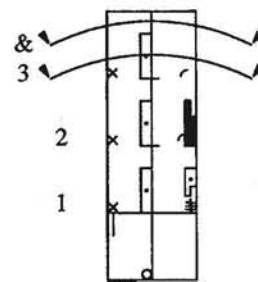
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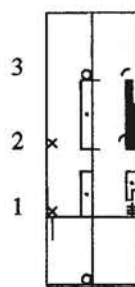
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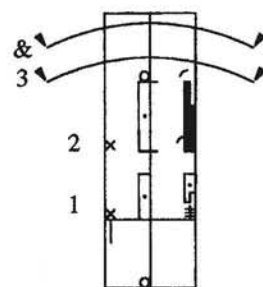
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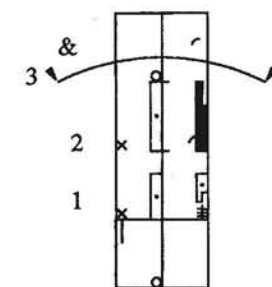
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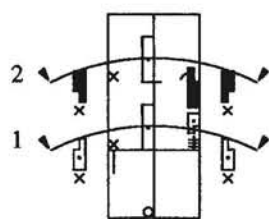
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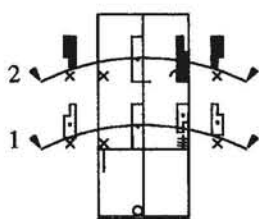
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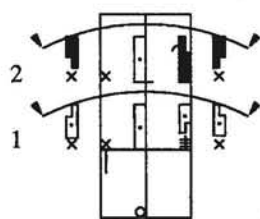
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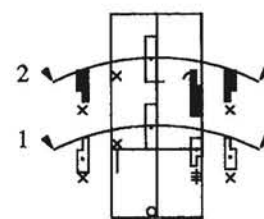
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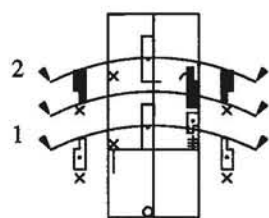
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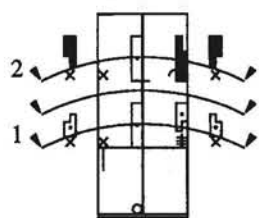
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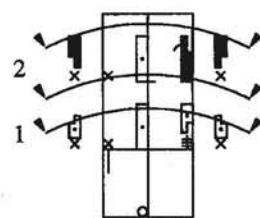
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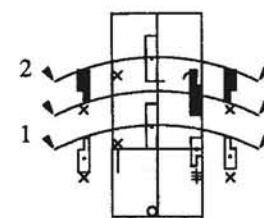
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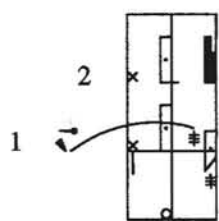
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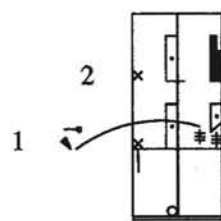
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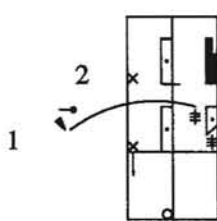
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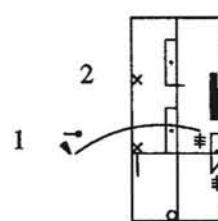
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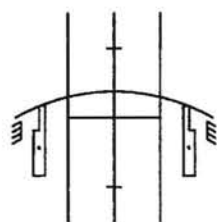
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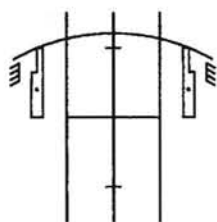
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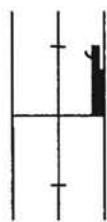
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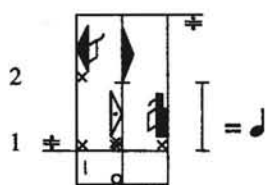
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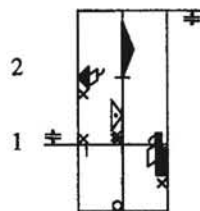
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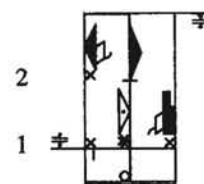
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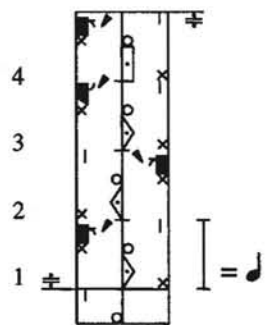
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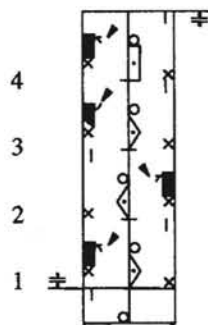
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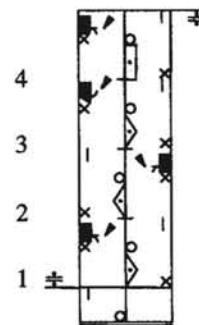
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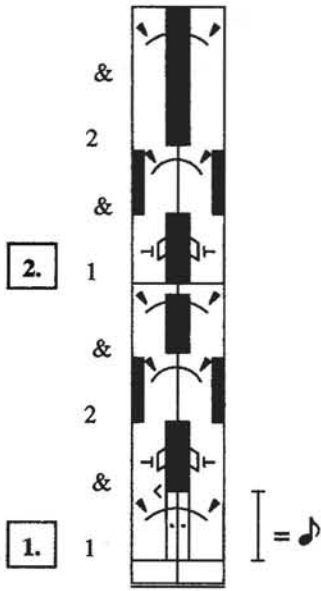
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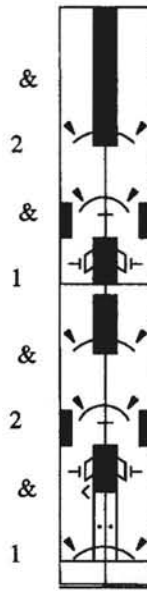
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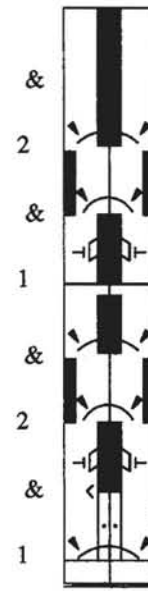
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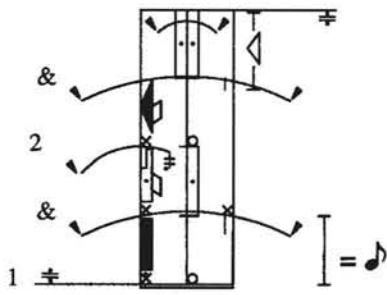
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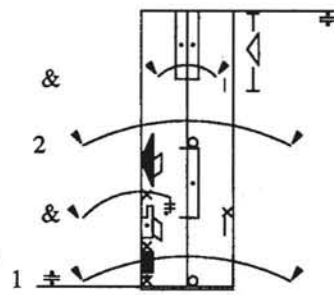
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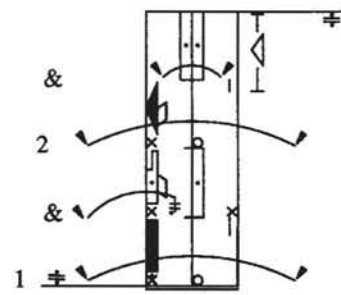
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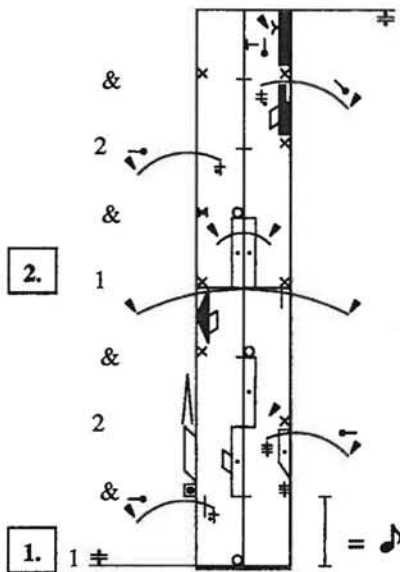
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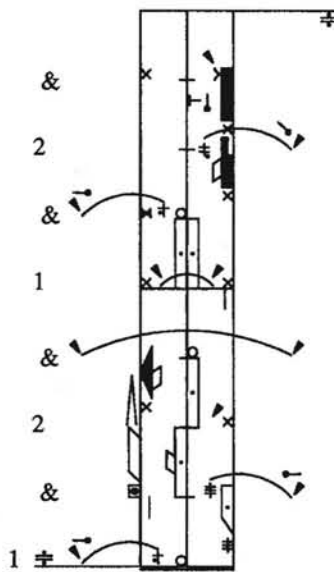
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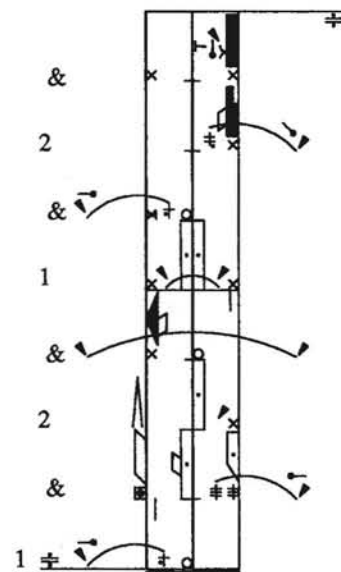
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37.d

38.b

38.c

38.d

PRESENTATIONS AND WORKSHOPS

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Developing Dance Literacy through Motif and Masterworks (ABSTRACT)

By

Tina Curran

Presentation and Workshop:

This session introduces the recent efforts of the New York City Department of Education (NYC DOE) to develop dance literacy as an element of the Blueprint for Dance Education in the public schools.

A brief overview will provide an introduction to the Blueprint and the professional development activities establishing a context for the decision to introduce Language of Dance to dance specialists as an approach to “develop dance literacy” in student learning.

Participants will experience an activity conducted with New York City dance specialists using the Language of Dance Movement Alphabet as a lens for viewing and analyzing an excerpt from a dance masterwork. Motif symbols will be used to represent key choreographic movement concepts and used as a creative tool for making dances based on the choreographic themes in the dance. Reflection and discussion will provide the opportunity for participants to gain insight and share personal experience.

Theoretical Underpinning:

This approach is supported by the educational theory of Jacqueline Smith-Autard that she identifies as the *midway model - art of dance in education*. In this, Smith-Autard promotes “resource-based teaching”, the use of professional dance works as a reference for artistic, aesthetic and cultural education in and through dance. This workshop presentation also illustrates the postmodern educational perspective to expand the definition of “literacy” beyond traditional reading and writing text to more globally encompass multimodal sign and symbol systems as modes to interpret and convey meaning through multiple means. In this regard, ‘dance literacy’ is given meaning beyond reading and writing symbolic dance text to include the acquisition of skill, knowledge and understanding in dance through use of language, signs and symbols as part of doing, creating, performing and appreciating dance to promote new ways of seeing, of thinking and of knowing self and the world.

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TO THINK IN MOVEMENT TERMS, A GOLDEN MASTER KEY

By

Emma Cecilia Delgado, CMA

INTRODUCTION

Dance has been a subject of the acting program at The National Theater School of México since 1946. Along my teaching I noticed that acting students had difficulties with any dance style due to an ignorance of their own embodied self. Searching for solutions, I found Laban studies and with it my understanding of the traditional collaboration between dance and theater disciplines step forth into behavior understanding, which takes styles of expression so called Dance or Theater but that are basically moving experiences to become language. I lived a change of paradigm and started to highlight **Movement Thought**.

My class was transformed from a technique class into a Lab focused on movement exploration swinging from function to expression, encouraging the student to know themselves by studying how they move, and moving toward the understanding of Body Organization and Movement Factors as the mean of communication of a character.

This paper is to share three examples where working through LMA and/or LOD improved staging and creative processes.

EL EMBRUJADO by Valle Inclán

The first consistent result of this change of paradigm was given with a 4th grade students to whom I taught an LMA overview in their class: Choreography and Stage movement. So we had in a choreography workshop setting the opportunity to explore each LMA movement factor and having in mind from the beginning, as a parallel frame work and also a close communication with the acting-staging class, the play chosen for their exam: Valle Inclán's *El Embrujado*. Each actor had his/her role already given so they were asked to create a phrase with the significant movement elements that helped them to understand their character.

I will show three character's movement phrases from this workshop in which each actor synthesizes their exploration. It should contain the main movement elements through

which they would be able to evoke or recuperate or enter the character created and some of the understanding they gained.

Francisco in the role of *El Cabezalero*: This actor likes to find first the way the character walks. In his character's phrase every time he started walking again it was difficult to achieve a Press Forward quality required due to his own personal way of start walking with a counter impulse.

Manuel in the role of *El Embrujado*: For Manuel the path to start solving El Embrujado, the Bewitched, was realizing that the possible conditions to be bewitched should be on the indulgent range of Effort: light, sustained, indirect; and then, what actions were in use previous to THE moment: his phrase was Press, Punch and Slash Action Drives in Arclike gestures using the Flick –Press and Dab-Punch diagonals before entering into Awake State and Vision and Spell Drives.

Previous to his phrase he looked for strong weight to be grounded and to have the energy for the drives. He also needed a way to recover his own body since Anxelo's pattern tended to concentrate and confine the actions toward the center of the body. This was found in a session exploring time through breath pulse expanding his diaphragm.

This experience stressed the importance of Exertion-Recuperation Principle which would be required in the next mise en scene as the designing of a "warm up and cool down" phrase that help them function either as an actor and a character.

Both actors chose to work actions to start their research. As day laborer land workers the characters share almost the same actions: to dig, to reap and throw, to row, to walk but they differ in their use of space that might come from their body organizations and opposite Flow Effort. El Cabezalero used arc like gestures with Free Flow in sagittal, horizontal and vertical planes, let us call him a bidimensional character. Meanwhile Anxelo used the diagonals and did transversal gestures with Bound Flow so we could call him a tridimensional character, which demands a crosslateral body organization. Does this might lead us to the understanding of simple and complex characters? Unfortunately we have not had again a chance to go further in this investigation.

Carolina in the role of *Rosa Galanz*: Carolina initiated her exploration studying Rosa Galanz relationship with the environment response: a woman hated or feared, considered a witch and rejected by the villagers; who feels entitle to own every thing in the surroundings but also needs control and press out to oppose to the villagers hate. This gave her a sense of been charged with a great deal of energy that has not a way out since she does not work. She is always making her way to get things done for her, very determined.

This is seen in a Growing expansive Bound flow Shape; an homolateral organization that helped her support two different attitudes to her world: fighting against and controlling; and a repetitive gesture with directional arc like gathering gestures to take, Scatter to command and throw away and Shaping to transform. Her expansionist needs made her use of Space in a far reach kinesphere with a very distant sight and traveling along a diagonal in Straight paths to be aware and posses all around her.

Caroline used to loose the things founded in one rehearsal to the next one, She found in LMA a confident way to recall feelings, sensations, a movement quality, the possibility to name it and so recover, nourish and affirm her creation.

These actors found a way to move that matched the discoveries and understanding of a character in creation, and happen to be a body-movement organization different to their own. This way of working expanded their resources and capability to avoid repeating a pattern that even might not help the character to be credible. This also brought a distinction and awareness in to the long discussion about actor-character confusion.

Once each actor cleared the individual structure and spatial preferences they explored how the presence of the other affect them and develop interaction and common use of Space. In this way the traces of each scene were proposed to the director who made minimum arrangements.

OEDIPUS REX by Igor Stravinsky

The next example is a work with first grade students, at their forth month at school, who were asked to collaborate in an opera staging exercise of the 3rd grade of Stenography: Stravinsky's Oedipus Rex, to travel and bring alive gigantic puppets called Mojigangas and play the role of the people of Thebes as well.

Our first criteria to select who would carry which puppet was according to the strength of the student to support the heavy puppets, but, a refined coincidence of movement qualities according to the character's personality and the one of the students was revealed along the process giving the students important hints about self image and organization

Yocasta passed through a casting to choose the legs appropriate to her size; the "winner" happened to be a boy with a notorious tilting side to side weight transfer at each step that gave her a quality of feminine walk .

Oedipus was moved by three students: two for the arms and the one who gave him his

legs and supported him; in order to coordinate with the other two and deal with a lot of change of level he came to discover his own legs that were not very clear in his self image.

All these functional needs were solved of course through Bartenieff Fundamentals and helped the students to understand their value as they were able to support puppets and let their weight pass through the upper body to lower, feel their contralateral connection in gesturing the puppet's arms as well as a good pelvic shift functioning in traveling and level change.

They could answer to the quick role changes and different operative tasks that the Spectacle demanded, solved through a clear Movement Thought since they did not speak a word. Going from infected Thebans to soldiers under Creonte's command, to The Sphinx, to be the catcher of another actor or a puppet.

The example is Tiresias scene where they passed from a kneeling reverence position in almost Vision Drive, saluting and asking advice and in the next moment they had to create a "magical circle of protection" in a Stable State, stronger disposition and aware of distances among them and between Oedipus and Tiresias.

The last gain to share from this experience was that some of them made a floor plan and a Motif score of the whole piece based on the teachings of Language of Dance method that we were exploring during the regular movement course and that help them to relate class material with a concrete performance practice.

EL LECTOR POR HORAS by José Sánchez Sinisterra

Now we have the experience with an already professional and prestigious actress with out any previous knowledge not only about LMA but also of the use of movement to explore a character. She asked me to support a credible and confident creation of a character who was blinded by an accident: Lorena.

We began working Space Effort attending to the surroundings by stimulating skin to increase awareness of room limits and dimensions, of presences and /or noises, the approach to the edge of the table to put a glass or cup, the situation of furniture and the stage limits giving the actress access to the range of the Awake State.

This exploration helped to establish an Ear Initiation with Direct Space and so the very strong tendency of the actress to stress her attention and self-affirmation with her eyes be taken away. And also a kind of "knee radar" to check where to sit or how to avoid

furniture while traveling, as well as to the soles of the feet to distinguish wood, carpet or void of the stage floor.

Along the play a progression from a kyphoid sitting posture with dropped weight and Shape Flow to an erect one with Strong-Direct Stable State expressed the transformation lived by Lorena from the inner to the outer world. From a kind of autistic depression to gradually connecting with force and gravity as she came more interested in a change of life and self-autonomy.

Description of changes scene by scene:

- Starts in a shrunken hollow Shape with Shape flow while she is a passive listener. Then the shape slightly grow while the head remains dropped with passive weight while mobile free-quick state is kept in the chest

- In the next scene a slow strong weight fills up an erect position while the mobile state is in the shaping hands alternating with head rotation in a kind of scanning with ear initiation and a more controlled flow more erect strong position with manipulation of a glass and the first time there is a distal directional gesture to put it delicately on the table the first voice emission with very low energy after agitation expressed with head rotations in a Mobile free-quick State

- Whole body growing, more ear initiations of direct-free rotation, voice expresses in a punch Action drive ¡basta! "stop"

- Growing-opening Shape, more chat interaction and shows of control and flirting

- Joy expressed with twisting- rocking in free flow while manipulating a glass of wine and finally a Stable State walk in straight path with increased Awake -State

SUMMARY

- It is possible to apply LMA to different levels of artistic education and have pretty good response selecting the factors or elements according to the problem to solve.

- It certainly gives a firm and flexible structure for exploration and also a state of an expanded consciousness so knowing what has been done.

- Helps touching the pole of self-knowledge and the creation of another linking interpretative and technical resources.

- For actors working through LMA and/or LOD definitely provokes the Experience of Thinking in Movement.

- To think in movement terms is definitively an increased kinesthetic sense that goes through embodied Mindfulness-LivingExperience.

- This also changed the traditional teacher-student relationship into a dialog among creators, which is a very challenging one.

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THE CO-CREATION OF A PROTOTYPE APPLICATION FOR THE COMPOSITION, INTERPRETATION AND VERIFICATION OF LABANOTATION SCORES

By

Natalie Ebenreuter

1. ABSTRACT

The combination of artistic creativity and computer technology is not a new concept. Computer-aided design (CAD) systems are well established as tools of trade in many fields. This integration has motivated the development of complex computer applications that supply artists with a greater means of creative expression. Dance Notation applications that facilitate the documentation and interpretation of movement notation scores are an example of this.

Up until now literature has placed emphasis on the fact that existing dance notation applications are not equipped to detect or prevent errors made during the composition of movement. A possible explanation for this can be understood in regard to the original intent and design of these applications. Typically, dance notation applications, like MacBenesh and LabanWriter have been designed by and for expert use. As a result, this has had a direct impact on the usability of these applications, which function more as drawing tools and require an expert knowledge of them to operate effectively.

This paper examines the difficulties associated with designing an appropriate system of interaction. In particular the interaction between artist and system that is required to facilitate the composition of Labanotation scores. It seeks to understand the complexities of documenting Labanotation scores for those with little knowledge of the language. Finally it offers an alternative approach to the design of interactive systems for and with novice users of Labanotation.

2. INTRODUCTION

The function and approach to the design of notation applications has a direct impact on the facility, utility, appearance, and usability of these systems. Since the 1980's, computers have been supporting the composition, editing and interpretation of dance notation systems (Calvert et al. 2005a; Herbison-Evans 2003; Lansdown 1995; Schiphorst et al. 1990). The principal driver for the development of notation applications has been to satisfy the need to assist the creation and planning of dance choreography (Calvert et al. 1993; Calvert et al. 2005a; Hutchinson Guest 1984; Ryman 2001), and to enhance the use and education of notation systems (Calvert and Chapman 1978; Calvert et al. 2005a; Hachimura et al. 2002; Hachimura and Nakamura 2001; Harrington Delaney and Fox 2001; Hutchinson Guest 1984;

Marion and Boggia 2001; Marriett and Topaz 1986). More recently this has included the production, and interpretation of Labanotation scores to and from digital animation (Fox et al. 2004; Hachimura et al. 2005). However, the analysis of early notation systems identified a need to improve the system models that facilitate the machine-readable representation of Labanotation data (Brown and Smoliar 1976) and to format the correct positioning of notation symbols on a score (Smoliar 1978). To date these complex issues remain significant obstacles to their successful future development (Calvert et al. 2005a; Ebenreuter 2005).

Current advances in technology have prompted the design of an “interlingua” (Fox et al. 2004). It assists a method by which Labanotation is translated via existing and future uses of technology, into an animated digital representation, and vice versa (Fox et al. 2004). This technology enables the translation of motion capture data or animation to notation, video data to notation, and has the potential to synchronize animation, motion capture data and video with notation (Fox et al. 2004). Score creation by novice users of Labanotation and greater access to the information they communicate are potential gains from the development of the “interlingua” (Calvert et al. 2002; Ryman 2001). As a result dancers, choreographers, artistic directors and ballet masters could make use of existing Labanotation scores by the translation of notation to and from an animated form.

Ryman (2001) suggests the dual method of translation could be useful to professional notators for the production and verification of notation scores. This is achieved through a comparative analysis of the documented movement and the resulting animation. Unfortunately, the benefits of score verification would present considerable difficulties for use by individuals without an advanced knowledge of Labanotation. This is exacerbated by emerging technologies that record and translate movement data and require additional refinement by a skilled notator to support (Calvert et al. 2002; Ryman 2001; Wang 2004). While the reverse translation of Labanotation scores has the potential to provide greater accessibility to the information they contain, the automatic translation of these scores impedes the development of dance literacy by limiting the necessity of reading and writing Labanotation to skilled professionals. Therefore, easing the comprehension and interpretation of notation systems by novice users, has the potential to enhance dance literacy for those without a professional understanding of its practice.

3. FROM TECHNOLOGICAL ADVANCEMENT TO INTERACTION DESIGN

Working solutions that seek to address the limitations found in the translation of Labanotation to computer generated animation have typically involved collaborations that contribute to the technological development of these applications. These include researchers and developers with backgrounds in computer science, dance notation, movement analysis and dance related disciplines. This research is based on the understanding that design, as the planning and organisation of possible actions for

productive outcomes, can alleviate complex interactions between a system and user to reach a common goal and is offered as an alternative to advancing the software development of notation applications. Singh et al. (1983) inform us that a well designed system of interactive dialogue, between system and user, can increase user thinking. Therefore, the integration of a structured process for the composition of Labanotation that provides user feed back and preventative measures within notation applications, that support the correct syntax of score creation (Ebenreuter 2005) will potentially enhance the way users think about documenting movement.

The key objective of the design of the prototype application "LabanAssist" is to simplify the process of score construction for those with little knowledge of the intricacies of Labanotation. It works to facilitate the correct grammatical composition of Labanotation scores and support the identification of Laban symbols for novice users of the symbolic language. It requires users of the system to select various menu options and items in the interface to describe movement for its documentation. In doing so, it removes the need for a purely technical solution to verify the structure and syntax of Laban symbols when they are manually positioned on a score. By designing a structured process for the documentation of Labanotation scores and an interface that effectively communicates this structure, the correct syntax of dance notation is established. The term novice user in this regard, refers to a student undertaking tuition in a dance related discipline in conjunction with an introductory course of Labanotation. While an understanding of music and rhythm would be advantageous to the student, it is not essential.

4. ENVISIONING SYSTEM FEATURES

An interface is the only channel of communication between the system and user to transfer knowledge concerning the functionality it offers (Singh et al. 1983). Singh et al. (1983) maintain that the success of the user interface is crucial to the overall effectiveness of a system. They argue that the greatest difficulty in designing interactive systems is devising an appropriate method of human computer interaction that is capable of supporting specific user tasks (Singh et al. 1983). This is because key elements of a system's interface are generally the result of the functionality they provide (Armitage 2003). In support of this Calvert et al. (1993) highlight the influence and close association between the design of an interface and the functionality it supports. While Beyer and Holtzblatt (1998) maintain that designing the structural elements of a systems configuration and function, precedes the design of a user interface. Therefore, it is necessary to determine an appropriate use of functionality prior to the design of an interface.

Innovative design can be achieved through the adaptation, evolution, or direct replication of elements found in existing or similar products (Preece et al. 2002; Shneiderman and Plaisant 2005). Calvert et al. (2005a) confirm this by acknowledging that the features designed for

the application DanceForms share strong similarities to the technology used to create human figure animation. Comparable features identified in leading animation systems were adapted to suit the functionality required by members of the dance community to choreograph movement (Calvert et al. 2005a). Similarly, Ryman (2001) informs us that the design of the Dance Notation Bureau's Interface Project was to explore the complementary uses of DanceForms and LabanWriter to facilitate the translation of Labanotation scores to computer animation. As a result it is safe to assume that the adaptation of successful uses of functionality is beneficial to extending the efficiency of their utility to a wider user audience. According to Calvert et al. (2002), members of the dance community familiar with the applications LabanWriter and Dance Forms suggested that a connection be made between the two. While the development of LabanDancer closely resembles a response to this suggestion, a comprehensive use of functionality that includes the facility to write, edit and visualize movement, within a single application, would foster the education of Labanotation beyond the translation of its symbolic language.

At the International Conference Exploring Research and Programming Potential for Labanotation in 2004, it was proposed that a master program be developed that combined the best features of LabanWriter, Calaban and Labanatory with additional features identified by the committee (Fox et al. 2004). While this proposal was declined, it highlights the potential to provide users with a range of enhanced functionality within a single notation application. Furthermore, the amalgamation of pre-existing uses of functionality, already familiar to current users of notation systems can result in the design of a highly interactive and useable system that caters to a wider user audience.

The design of a product evaluation that critically examined and analyzed the functionality, usability and visual representation of existing dance notation applications was fundamental to forming the interaction and interface design of LabanAssist. While the evaluative method of functional requirements for LabanAssist is outside the scope of this paper, it is important to distinguish this method as a contributing factor to the development of appropriate system features. This demonstrated that the notation applications LabanReader, LabanWriter, LabanDancer and Calaban, utilized in the field of dance education supply users with enhanced interactive features that assist beginners in identifying, reading, and interpreting Labanotation symbols and scores. As a result, the design of LabanAssist sought to integrate and adapt a combination of the features found in the applications listed above, to better suit the needs and requirements of novice users of notation systems. This shows that members of a specific field or community of practice enhances the potential usability developed during the design of products, via the adaptation of an existing and familiar set of system features that guide interactivity for use.

5. A FRAMEWORK FOR INTERACTIVITY

Just as the range and scope of human movement is vast, so is the diversity of its description and the possible combinations of elements used to describe it. Therefore, a systematic approach to the description of movement is inherently difficult to structure, predict and manage. Labanotation is a rigorous system comprising of over seven hundred symbols. The composition of Labanotation scores are contingent upon the individual selection of Laban symbols, that when combined represent a description of movement. However, the addition of subsequent symbols to a score can contextually alter the meaning and interpretation of pre-existing symbols, whereas, the absence of a symbol on a score can indicate movement documented in a previous frame. For this reason, a framework of interactivity is required to assist the composition and interpretation of Labanotation scores that will reflect the practice, conventions and structure of its use.

This requires the development of a dialogue between user and system to follow a logical and disciplined course of action that will facilitate the selection and definition of a comprehensive range of movement. The organization of this information should ideally assist users through a series of interactions, to accurately describe movement that results in the composition of Labanotation scores. To achieve this outcome a basic description of movement will require defined elements of the body, its spatial orientation, duration, style of performance and related options.

Essentially, Labanotation is a language that members of the dance community rely upon to describe movement. This language follows a grammatical structure that is used to the relationship of movement to words. As with most grammatical languages, Labanotation can be broken down and classified as nouns, verbs and adverbs (Guest 2005). A noun, can refer to individual body parts that move, a verb, to the action or positioning of a body part and, an adverb, to indicate the duration and style of its performance (Guest 2005). A noun-verb interaction paradigm that uses objects (nouns) and actions (verbs) to specify the structure of system operations provides an effective approach to the design of user tasks and system interactions. When assigned to recognizable task objects and actions it can provide a structure of interaction that is relatively straightforward to remember (Shneiderman and Plaisant 2005).

As a foundation, the object oriented noun-verb interaction model provides designers with a framework that can be used to develop new methods of interaction in application to specific user tasks and goals (Shneiderman and Plaisant 2005). When the grammar and syntax of movement specification offered by Labanotation is adapted for use with a noun-verb interaction model, it provides an effective framework for the design of interactive task structures that assist the description of movement. In this way a method of modeling system operations and actions, corresponds to the logic of describing and documenting movement, with a system of interaction. However, it is necessary to involve potential users of the

system to envision a flexible structure to guide composition when devising an appropriate course of interaction to assist a diverse description of movement and the potential combinations of its elements.

6. DESIGN APPROACH

This research is based on the understanding that user-centered design and participatory design processes serve as effective approaches to develop technology for greater ease-of-use. It examines the complexities of describing movement to assist the definition of a distinct set of parameters that enable a range of movement descriptions to be documented. Information garnered as a result of the following research methods, assist in the modification of the noun-verb interaction model (previously described), to develop a hierarchy of movement categories for the diverse description of movement. Participatory design methods that involve potential users of the system in the design process supported the development of this system of interaction.

Central to the adaptation of a suitable framework for describing movement by novice users of Labanotation is the involvement of students not yet completely familiar with the grammatical structure and language of Labanotation. A variety of assumptions or misconceptions regarding the purpose and difficulties associated with completing specific task objectives can impinge on the interaction design of user tasks, if a designer's understanding of the task is vastly different to that of the users. As a result, the design and development of the prototype LabanAssist involved Labanotation students of an introductory to intermediate standard and Labanotation experts and educators from the Ohio State University's Dance Department. Their active participation in the conceptual design, development and evaluation of the system played a significant role in determining the interactivity and eventual interface design of the prototype application.

Using a participatory design methodology an understanding of the students' perception of their own needs and requirements were effectively communicated, understood and mutually agreed upon (Ebenreuter 2007). The students' role as informants during task analysis workshops, card sorting techniques and the development of use case scenarios provided valuable experiential information regarding the process of conceptualizing and documenting movement. When this was combined with usability testing, that involved the observation of users who think aloud while composing Labanotation scores, the approach offered a broad range of techniques and strategies to better develop the interaction for the documentation of Labanotation scores.

The involvement of Labanotation experts and educators in this research also provided valuable insight into the development of interaction considered necessary for the description and documentation of movement. Outcomes of the knowledge gained from expert interviews (heuristic evaluations, workshops and critical prototype reviews, not

discussed in this paper) worked to corroborate or offset the information collected from the student-focused inquiries. Thus, the combination of student and expert participation, in this research, allowed for the co-creative development of an interactive system for the description and documentation of movement to be created. The following techniques and strategies were used to elicit information considered to be essential to the interaction and the interface design of the prototype application. Each method provides a summary of the specific technique used in the design of this research and includes the aim of the research method, its procedure and the ensuing results.

6.1 EXPERT INTERVIEWS

Performing expert interviews worked to identify the needs and goals of Labanotation educators who utilize notation applications as support tools to enable learners of the language to document and interpret movement. These interviews sought to classify a process for describing movement and develop an understanding of an educator's perception of the difficulties students face in learning to read and write Labanotation. This involved four Labanotation experts who were interviewed individually and asked a series of ten identical questions.

Outcomes of these interviews suggest that the process of documenting movement is intimately connected to the type of movement being described and a notator's preferred method to write it. Furthermore, a description of movement could begin with the creation of a floor plan, or a description of the body. Therefore, it is not surprising to learn that novice users of Labanotation experience difficulties in the documentation of Labanotation scores. These difficulties most commonly concern the correct placement and necessary length of Laban symbols on a score that will appropriately reflect the duration of movement for a particular element of the body in time. While these are influential factors for the process of describing movement, two key classes, referred to as supports and gestures are used to classify weight bearing and non-weight bearing movement. The distinction between these two classes provides a starting point for the description of movement; just as the documentation of these elements provides a basis for the rhythm of movement. Once documented, the identification of movement patterns within Labanotation scores can be read vertically along a score. Alternatively, whole movement positions can be read horizontally along a score. Therefore, these types of visual structures cater to various capabilities of reading, understanding and interpreting Labanotation scores.

Yet, Labanotation experts and educators suggest that the form of similarly shaped Labanotation symbols can be increasingly difficult for novice users of the system to recognize and interpret. As a result this can produce vastly different results in their interpretation and performance. Among the recommendations made to enhance the documentation of movement, the following suggestions influenced the development of the prototype LabanAssist.

- 1 Maintain a simplistic level of movement description to reduce the possibility for error and establish a better understanding of the rules attached to Labanotation's grammar and structure.
- 2 Provide system feedback that anticipates potential errors in score and movement composition.
- 3 Develop a source of reference material for Labanotation writing rules that can be made readily accessible to students during the composition of scores.
- 4 Create of a way of capturing an overall path of a performer's spatial orientation to enhance the process of creating floor plans.
- 5 Design educational tools and materials that enhance student learning by presenting ideas in their most simple form. In this way students may focus on distinct goal and build upon a fundamental understanding of concepts learned.

6.2 USE CASE SCENARIOS

Developing use case scenarios with Labanotation students provided a practical way to gain insight into the fundamental steps or tasks involved in notating movement for novice users of Labanotation. This involved six students who were asked to describe and write in plain English (or in the suggested abbreviations), the process of notating movement for a specific sequence of movement. When presented with an identical Labanotation score of four measures, each student was required to describe the precise manner in which they would reconstruct the exact same score in a digital environment.

The results of the use case scenarios illustrate that students describe and document movement based on their knowledge or experience in using the notation application LabanWriter. One use case scenario went so far as to include a description of the functional short cuts and tools used to notate and modify symbols, within the notation application. In spite of this, the scenarios illustrate the way in which each student sets up a score and structures the process of documenting movement. Students also used repetition to reduce the quantity of descriptions required to define the attributes of individual Laban symbols. As a result, the level of detail, the grouping of symbols and the use of repetition in these descriptions provide a likely indication of the steps required to complete the task of describing movement for its documentation.

The order in which students chose to notate supports and gestures suggest two distinct approaches to their description and documentation. One followed a horizontal pattern of describing movement where students described the movement positions for each beat of movement. The other, a vertical pattern of movement description was where the supports for a measure of movement preceded the description of the gestures for that measure and vice versa. Within these descriptions there was also an occasion where leg gestures were

mistakenly identified and described as arms. When the findings of this research method were contrasted against those of the expert interviews, the development of use case scenarios offered a useful approach to understanding and considering user needs and requirements from the perspectives of both the potential users and the facilitators of notation applications.

6.3 CARD SORTING

Introducing a card sorting activity to a group of six students acted as a means to find common patterns in the way different people organize and prioritize information. The arrangement and categorization of the information contained within these cards (see figure 1) was based on the model for interaction described earlier (in a Framework for Interactivity) and as a result of the knowledge gained from the expert interviews.

To begin this activity, students were asked to imagine that they needed to notate a step forward on the right foot that then held the weight of the body in this position. With this in mind, they were asked to examine the five cards pictured in figure 1 and arrange them in an order that would enable them to describe the elements of a step forward. In addition to this, they were asked to circle any elements of the interface design, represented in the cards that they found to be confusing. While the cards were primarily used to determine a structure for organizing movement, their early visual design was also assessed for their ability to communicate recognizable task objects (nouns or body parts that move) and actions (verbs or the action or positioning of a body parts) to facilitate the description of movement.

Results of the card sorting method demonstrate that not one of the participants describes or thinks about movement in the same way. The arrangement of the five cards used in this activity presented a possible, one hundred and twenty different ways of ordering information, that are all relevant to the description of the step forward described earlier. As a result these findings emphasize the difficulty and complexity involved in sequencing and organizing movement for its description. For this reason, LabanAssist is confined to a basic understanding of movement and makes use of an introductory level of Labanotation symbols and possible movement options for the documentation of movement.

6.4 TASK ANALYSIS WORKSHOP

The purpose of this workshop was to create a broad system structure for the documentation of movement that could accommodate the needs of a diverse range of people. Exploring the process and organization of elements required to describe movement assisted in the design of a system that provides a variety of ways in which movement can be documented. The task analysis workshop involved two groups of three students, who collaboratively developed, discussed, and mutually agreed upon a system structure that could facilitate a basic description of movement. This analysis was based on a student's collective knowledge of

Labanotation and their needs in relation to this understanding.

This workshop required the designer to act as a group facilitator and lead the early modeling of unstructured tasks. The functional requirement for this particular modeling task was to create a structure for the documentation of movement. In two distinct groups, participants were encouraged to collaboratively organize elements of movement descriptions in a logical format that are relevant to the practice of Labanotation. Participants were required to suggest a starting point for the description of movement and define the subsequent elements of the movement description to create a complete task structure. During the development of each task structure, students were also required to articulate the reasoning behind their suggestions. A working model of each task was visually mapped to illustrate these suggestions (see figure 2). Additional, discussions concerning the sequencing of elements that students found necessary to describe movement were also included in this model. These discussions were documented as individual claims and provide the underlying rationale for and against, the particular construction of the suggested task structures.

This map or schematic became a way of mutually discussing, understanding and illustrating the prioritization of movement descriptions. Each group of participants agreed that the information presented in the schematic that they developed, afforded them the necessary flexibility to describe movement in a manner that reflected the way they thought about its construction. The comparative analysis of these schematics therefore influenced the design of a hierarchical structure and the arrangement of specific movement categories; including the information they contain, to facilitate the description of movement in an interactive environment. This structure is illustrated in figure 3.

The results of this analysis suggest that there exist two distinct ways in which students think about and describe movement. This can be from, a general description of movement to the specific, or vice versa. A general description involves obtaining an overview of the movement to be performed and creating a structure in which the nuances of movement may be added. In this way a student would most likely create a time structure and a floor plan to provide a framework for capturing a more detailed description of movement. Alternatively, a specific description of movement could involve the set up of a time structure that continues with the specification of body parts for a direct understanding of the physical attributes of the movement being described. Therefore, the design of interface artifacts and interactivity must remain flexible enough to accommodate divergent approaches to the documentation and description of movement. These alternatives are illustrated in the second level of hierarchy in the task analysis schematic (see figure 3).

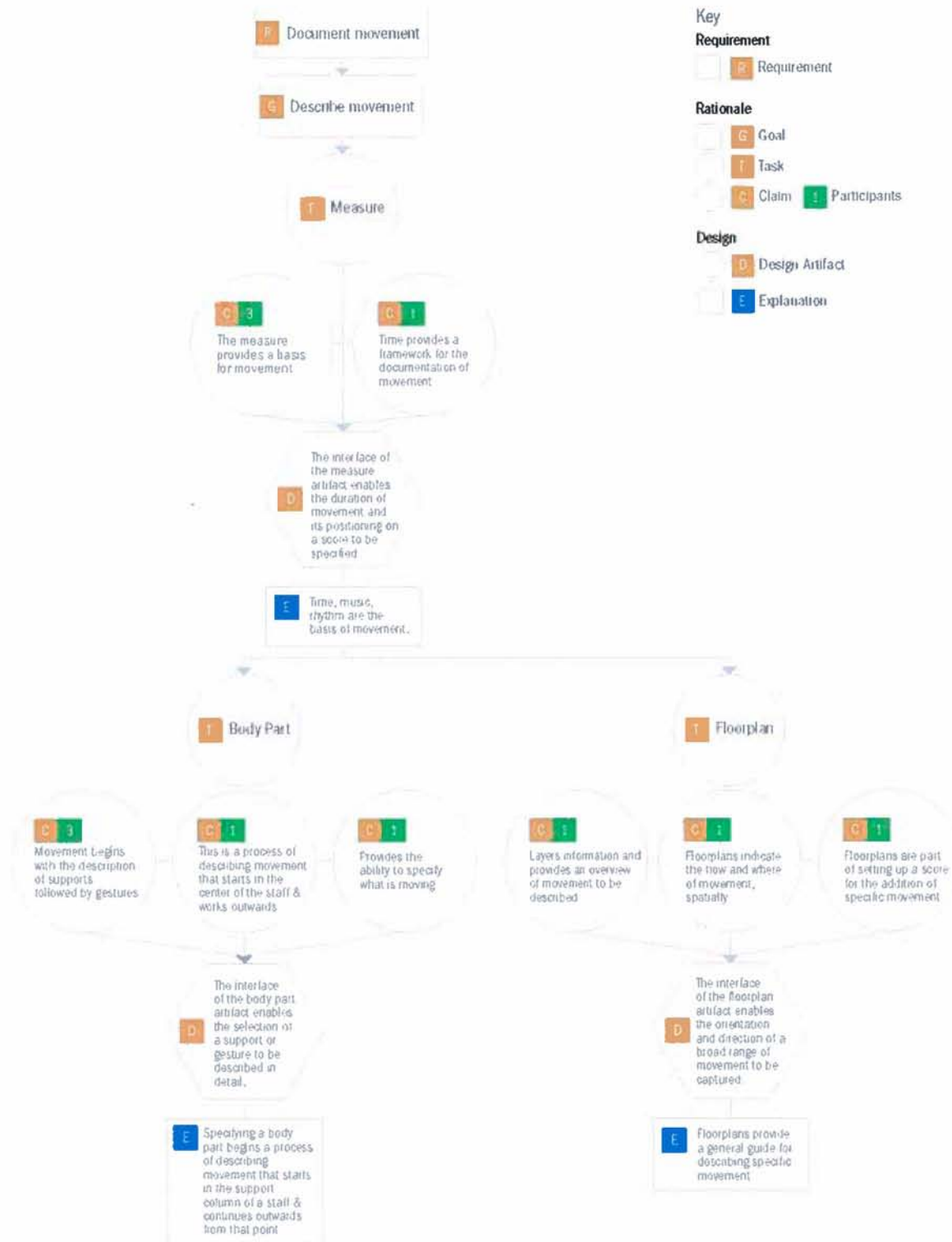
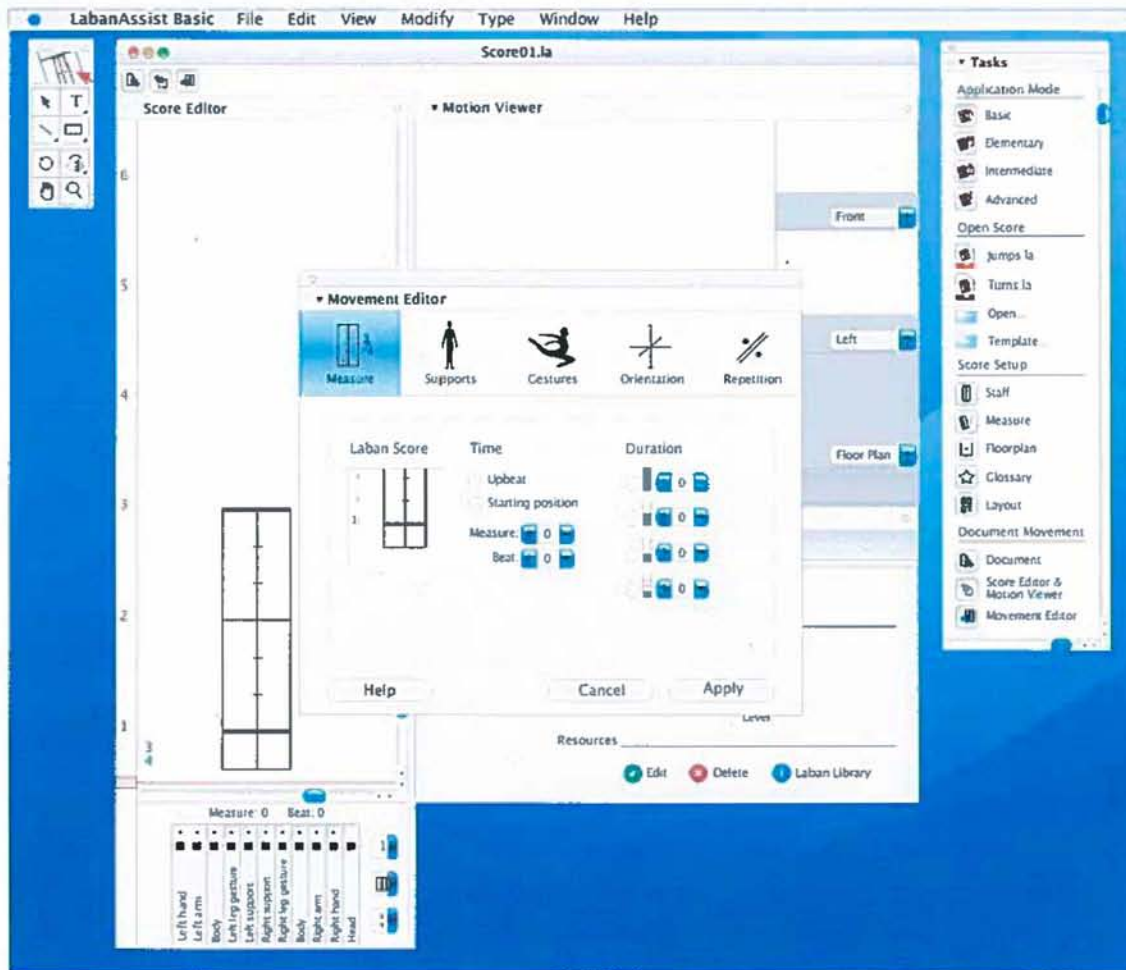
Figure 3: Task Analysis Schematic

Figure 4: The interface for LabanAssist



7. FROM INTERACTION DESIGN TO THE INTERFACE

Essential to communicating the interactivity possible during the process of documenting movement, is a visual interface that supports the potential for this action, which is easy to use in a recognizable manner. To assist this communication, visual representations that illustrate associations between language, movement poses, Laban symbols and animation can help to communicate elements of identification, choice, meaning and action. However, it becomes challenging for a designer to integrate these associations into a digital environment when the elements of choice, that is to say Laban symbols, are difficult for users to identify and interpret.

Primarily, notation languages are a symbolic language (Brown and Smoliar 1976; Hutchinson Guest 1977). It is widely acknowledged that the notation systems are inherently complex to use. This is because symbols do not explicitly represent the objects they depict and require knowledge of their convention to understand and use effectively. The visual and descriptive capacity of notation systems to provide a detailed description of movement or an insightful

visual aesthetic are two elements that dictate their form, identification and subsequent use. Therefore the difficulties students face in comprehending the fundamentals of dance notation systems (Yasuda 2001) can be attributed to the knowledge required to interpret these symbolic systems.

Abstract notation systems such as Labanotation provide a rigorous description of movement (Hutchinson Guest 1989). However, unlike pictorial notation systems, which illustrate movement more clearly to the untrained viewer through its graphic symbols, it is argued that this is done so at the cost of encompassing a comprehensive range of movement (Barbacci 2002; Lansdown 1995). Consequently, for novice users of abstract systems such as Labanotation, its symbolic language appears at odds with the objects or movement it represents and is not easily interpreted. Therefore, a process of symbol identification and selection within notation applications that rely on this process to construct Labanotation scores is problematic for novice users of the language.

When elements of a movement description are coupled with analogous images of its portrayal and corresponding Laban symbols, the combination of these elements may function to assist their interpretation. In this way a novice user of Labanotation may identify the shapes of Laban symbols and their positioning on a score more easily, by visually comparing them in relation to their movement description and associated image representations. Figure 4 illustrates the default setting of the interface design for the prototype application LabanAssist before a description of movement has been specified or documented on the score.

7.1 THE MOVEMENT EDITOR/SCORE EDITOR

Interface patterns serve as an effective means to design the interface of a system that is visually appealing or easy to understand and use (Tidwell 2006). As a means to alleviate the difficulties surrounding the identification and interpretation of Laban symbols, interface patterns can be utilized to enhance a system's use and subsequent value, by guiding a user to follow a necessary sequence of actions. The interface pattern Tidwell (2006) refers to as 'illustrated choices' provided a foundation for the design of The Movement Editor (see figure 5). The combination of words (the movement attributes), images (the human figure illustrations) and symbols (the Laban symbols and score), in this interface artifact, were designed to illustrate possible combinations of movement descriptions and their associated options through the selection of icons, buttons and menu items. This pattern works to communicate the visual differences between various categories of Laban symbols by translating and associating their meaning to illustrated movement positions and their equivalent Laban symbols.

The Movement Editor offers an alternative approach to supplying users of notation applications with a diverse range of symbol libraries from which to access, search, identify,

Figure 5: The Movement Editor



Figure 6: The Symbol Inspector's symbol tab is displaying the attributes for the symbol that is highlighted in red on the score.

Figure 7: The Laban Reference Library is displaying technical information regarding the use of the symbol that is highlighted in red on the score.

Figure 6: The Symbol Inspector - symbol recognition

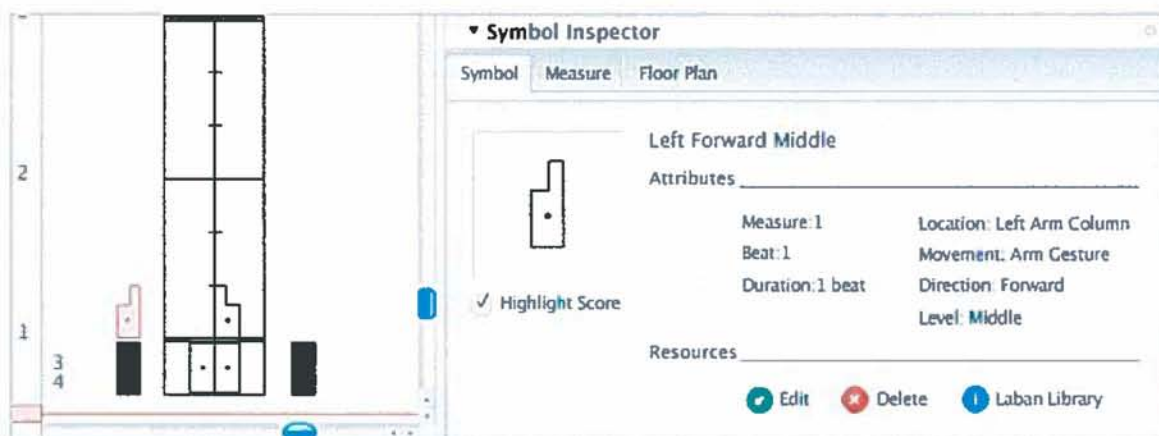
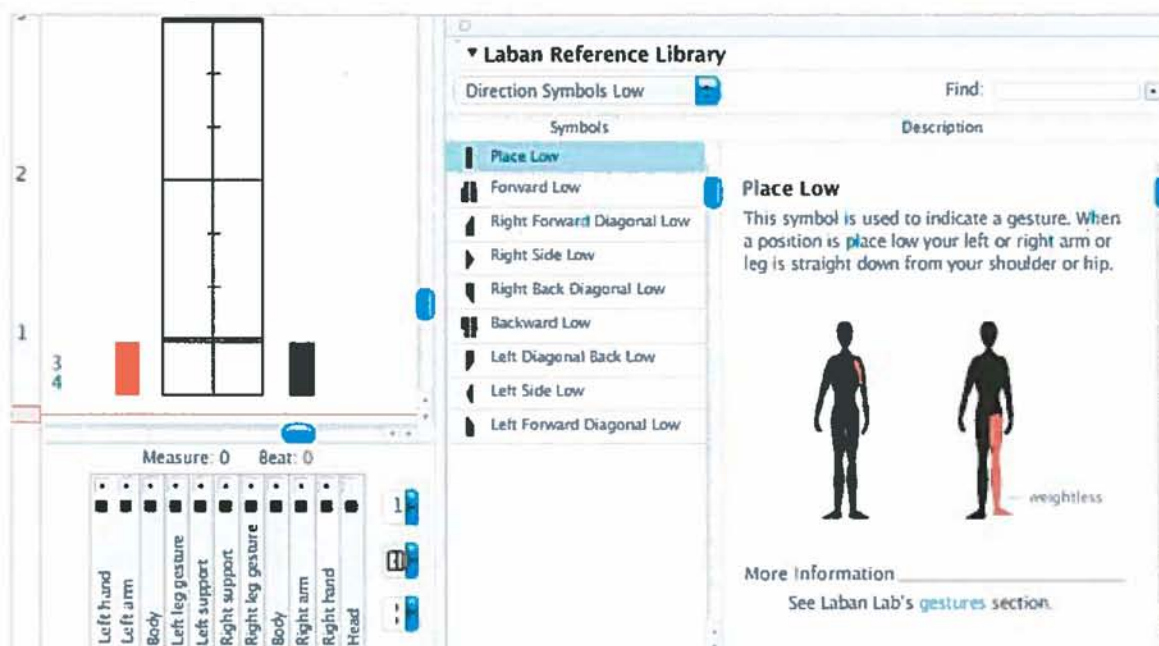


Figure 7: The Laban Reference Library



select and position individual Laban symbols on a score. It works to assist those with little knowledge of the symbolic language to document the movement they wish to preserve. Labanotation symbols can be added to the score through the use of The Movement Editor in two ways. This is done through the definition of a single movement description or the consecutive selection of a number of movements that are relevant to a particular beat and measure. By selecting a basic description of movement via categories of menu items and options, movement descriptions can be successfully documented as Laban scores without the complex task of arranging individual symbols on a score.

When a fundamental description of movement has been selected, The Movement Editor indicates the possibility for its addition or placement on the score. This is achieved by highlighting the apply button located in the Movement Editor's interface and indicates to the user that their movement description can be added to the score. When the apply button is clicked, the corresponding Laban symbols to the movement selections in the Movement Editor, are positioned on the score. Through the design of an interface that makes use of words, symbols and images to visualize specific elements of Labanotation, it is envisaged that the ambiguity surrounding the identification and interpretation of its symbols may be significantly reduced. Novice users of Labanotation may also benefit from the visual association the interface offers to gain an understanding of their meaning.

7.2 THE SYMBOL INSPECTOR

The Symbol Inspector is designed to elucidate the meaning of Laban symbols positioned on the score. It works as a means to identify the attributes of a symbol in isolation or in relation to other surrounding symbols. The symbol tab, within the Symbol Inspector (see figure 6), provides a description of a symbol's attributes upon its selection. The functionality in this tab provides users with the ability to edit a symbol's properties or simply delete it through the available icons, under the resources heading. The Laban Library link opens an interactive reference library of information regarding the technical use of the selected symbol (see figure 7). Incorporated within this information are links to LabanLab's online interactive Labanotation tutorials (Marion 2001).

The measure tab, found within the Symbol Inspector, works in conjunction with the symbol tab and supplies a contextual understanding of a selected symbol in relation to other Laban symbols surrounding it on the score. It does so by indicating movement that is defined, undefined, continuous or previously specified in relation to the beat and measure of the selected symbol (see figure 8). Through the use of color association between the Laban symbols, the parts of the human figure illustration and the movement categories, this interface item aims to clarify instances where the lack of a symbol's representation on a score may represent movement from a previous frame or movement that is yet to be defined. The idea of a symbol inspector or a property inspector can be found as an existing feature within most of the leading computer graphic, animation or illustration programs. It also

Figure 8: The Symbol Inspector - contextual recognition

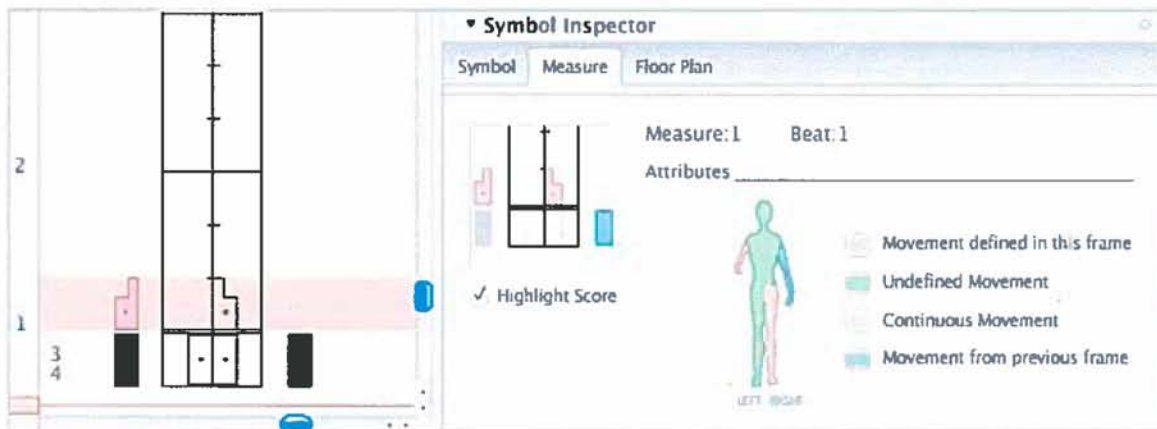


Figure 9: The Motion Viewer

Figure 8: The Symbol Inspector's measure tab is displaying the attributes for the first beat of the first measure that is highlighted in red on the score. The red symbol indicates the original symbol selected to obtain this contextual information. The measure tab illustrates movement from the starting position that is relevant to the performance of beat one and movement that has not been defined in the first beat of the measure.

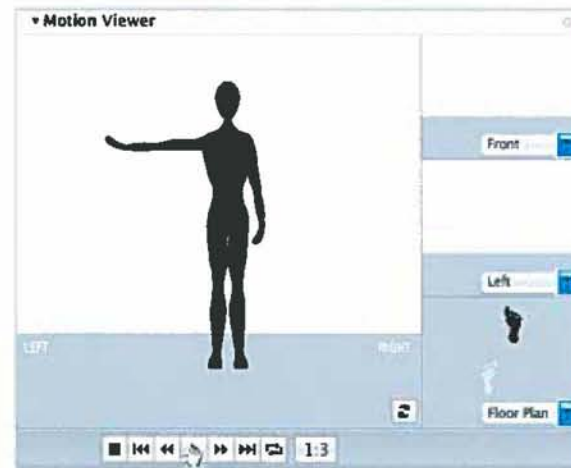
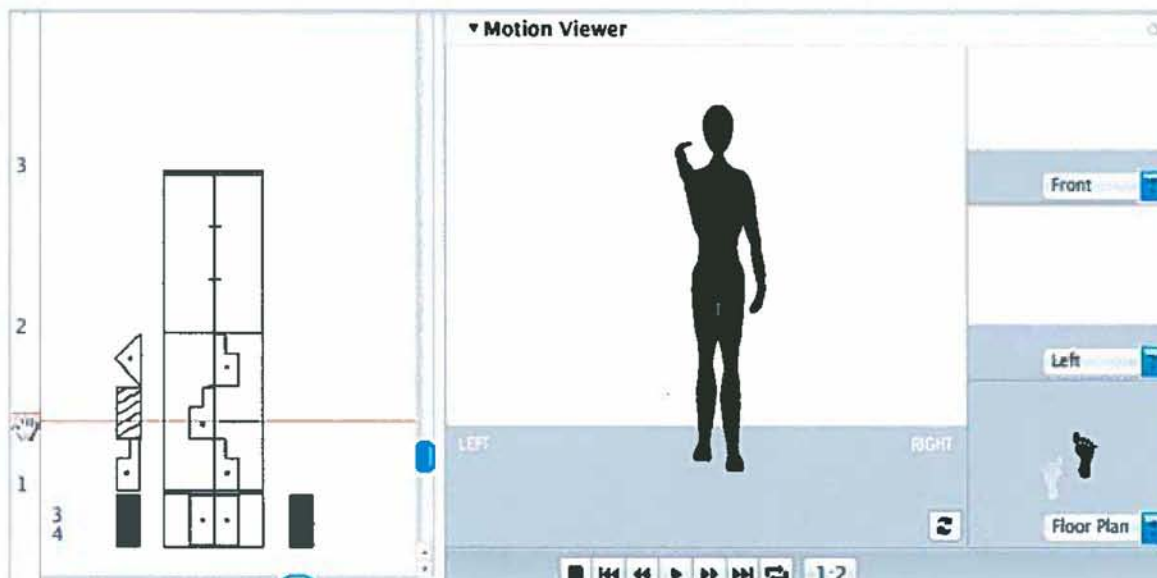


Figure 10: The Motion Viewer – dragbar



shares similarities to the functionality of a frame editor(Singh et al. 1983) used to illustrate the current status of a score in a graphics editor for Benesh Movement Notation.

7.3 THE MOTION VIEWER

The function of the Motion Viewer is to translate Labanotation symbols positioned on the score to 3d computer-generated animation. While LabanAssist is a prototype application this functionality appears as a 2d representation of animated movement. This form of representation offers a means in which users may visually confirm or detect errors in the movement they wish to preserve as Labanotation scores. This is achieved by utilizing the playback buttons at the base of the Motion Viewer (see figure 9) or by manually moving the red playback head, upwards or downwards along the Score Editor(see figure 10). In this way the translation and visual comparison of Laban symbols to animated movement, and vice versa, may assist novice users of the language to form a conceptual and visual understanding of the information contained within Laban symbols. However, this interface feature is not new. Similar uses of technology exist within the applications LabanDancer (Calvert et al. 2005b) LabanEditor (Hachimura et al. 2002)and DanceForms (DanceForms). The facility LabanAssist offers in the immediate documentation, interpretation and amendment of Labanotation scores, differs from the above-mentioned applications, in that it supports a comprehensive range of functionality within a single prototype application.

8. CONCLUSION

This research identifies the complexity involved in understanding and planning the design of a system to accommodate a variety of possibilities, in which movement can be described for its documentation. It illustrates the fundamental difficulties novice users of Labanotation encounter when learning its symbolic language. Knowledge of these difficulties was developed collaboratively with Labanotation students and experts to better address the necessary requirements for the design of a system for novice use.

In providing a visual form and structure to the process of documenting Labanotation scores, and facilitating their accurate composition, the development of the prototype LabanAssist offers the potential to extend the understanding and accessibility of Labanotation to the dance community. Furthermore, it offers a way to achieve this, not from the technological development of its software, but from the interactivity it offers through interface design. It is envisaged that when complete LabanAssist will facilitate the exploration of movement concepts, self-directed learning and methods of self-assessment. Therefore to develop the prototype further and monitor its use over time would not only be an advantageous undertaking in regards to extending its facility and evaluating its long-term value and effect, but also as a means to enhance dance literary.

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**THE MOVEMENT OPPOSITION AS MOTIVIC MICROSTRUCTURE IN
TRADITIONAL DANCES
(ABSTRACT)**

By

János Fügedi

A new approach to investigating the correlation of movements in traditional dances was initiated by Laban's movement vector concept. The approach resulted in revealing substructures in traditional dances which can be found beyond the structural units of repetitive movement sequences referred to as motives. The substructures proved to be expressive ones including the concept of movement opposition and are thought discovering basic dance creation methods. The identification of substructures is expected as well to support setting the boundaries of similar motives of different dance types relating differently to the metric structure of the accompanying music. Besides representing movements in notation the presentation introduces the concepts using sections of archive films.

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SCAFFOLDING LANGUAGE OF DANCE® AND LABAN MOVEMENT ANALYSIS CONCEPTS TO TEACH DANCE TECHNIQUE

By

Susan Gingrasso

I adapted the PowerPoint handout I used to present the workshop at the conference to a paper format for the proceedings.

I divided this paper about how I scaffolded Language of Dance® and Laban Movement Analysis concepts to teach modern dance technique to freshman dance majors at the University of Wisconsin-Stevens Point into three sections:

1. Sailing: A Metaphor for Teaching
2. Scaffolding: Incremental Steps that Support Learning
3. Using LOD and LMA to Teach Technique: Scaffolded Examples

The two appendices include the motif-notated examples in the text.

1. Sailing-A Metaphor for Teaching

Imagine an academic course in dance technique as an oceanic voyage in which the captain of the ship (teacher) and the sailors (students) begin the voyage (course) as relative novices. The captain uses her skill and knowledge to navigate the ship successfully through the currents and winds (learning process). She guides the crewmembers (learners) so they can gain the skill, knowledge, and confidence to become successful sailors (achieve the course goals¹) to complete the voyage successfully.

This experienced captain has trained many groups of novice sailors quite effectively. For this trip, however, the new type of navigational (instructional) tools she adopted means she has to reexamine her long-practiced approach to sailing (teaching). In determining how the new tools need to be used effectively, she realizes she has to radically change her sailing methods (instructional methods).

The old navigational tools required that the crew imitate the captain's demonstration of each skill they needed to know, which made them completely dependent on her for learning their craft. As there were no written directions about the tools or their use, the crew frequently had to ask the captain about sequence, timing, and technique because the actions, even the simplest ones, were complex. Crewmembers never quite knew whether or not they did their tasks correctly as clearly articulated criteria for each job did not exist, nor did they know how much they should work separately or together on certain jobs. The captain also assumed that the clarity of her demonstration and verbal directions, along with crewmembers' repetition and practice of each task, would assure that each sailor would achieve the knowledge, skills, and confidence necessary to achieve mastery of the art and craft of sailing.

In contrast, the new tools had written directions that used symbols to describe the specific actions required in sailing. This meant that the crew needed to how to read, interpret, and make sense of the symbols so they could understand and perform notated sequences with the correct timing and energy. The crew also needed to know the concepts imbedded in each symbol in order to notate patterns of actions so other crewmembers could perform what they had written. These new tools prompted the captain to consciously devise opportunities for crewmembers to build collaborative relationships with one another to support their learning. She implemented multiple ways for the crew to demonstrate their level of mastery and how they understood their own growth and development as sailors. Most importantly, she realized that she needed to actively plan for each sailor to reach the knowledge, skills and confidence necessary to achieve mastery of sailing on this particular ship.

The captain greatly revised strategies she had previously used and developed new ones to educate her novice crew. She clarified the goals and objectives for all aspects of their voyage, making her expectations explicit. She devised strategies to teach the crew how to read and interpret the symbols and how to get them to depend on the notated score to check the timing, sequence, and accuracy of their actions. She realized that once she got them used to decoding symbols, she had the template to add more complex ideas. She discovered that because she spent less time on teaching the sequence, as the sailors learned the actions more quickly and thoroughly from reading the notated sequences, she could layer the more subtle aspects of sailing, one idea at a time, on their actions. The captain used the written directions, combined with her knowledge of sailing, to create clear criteria for each job as well as statements that defined different levels of performance (rubrics), and she mentored the crew in the use of these tools so they could monitor their own progress. She provided the sailors with frequent feedback in such a way that they could use the information to remediate current errors as well as develop strategies to approach more complex tasks required later in the voyage. Her actions and words projected her genuine interest in crewmembers as people as well as in their progress as sailors. The good rapport she developed built crew trust and created an environment for crewmembers to mentor one another. She orchestrated this huge task of learning how to sail while actually sailing in a down to earth but playful manner. Most importantly, the captain introduced each new task by taking the crew through a series of incremental steps, scaffolds, to help them develop skill and confidence at one level before proceeding to the next more difficult level. She used these temporary structures to help crewmembers literally climb a knowledge, skill, and confidence-building ladder so that by the end of the voyage, they became master sailors.

2. Scaffolding: Incremental Steps that Support Learning

The concept of instructional scaffolding grew out of Lev Vygotsky's concept of the Zone of Proximal Development, a social and cultural theory in which the distance between what learners can do by themselves and the next stage of development can be achieved with the expert assistance of a teacher, a mentor, or a more advanced peer. Temporary structures, scaffolds are processes or activities that enable the learner to progress by incremental steps from the status of a novice, dependent on others, to the independence of mastery. The teacher provides the learners with a challenge that are just at the edge of

their ability. As learners gain proficiency and confidence, the teacher sets a new challenge at a slightly higher level. The teacher uses more directive scaffolds to support learners in the beginning (high support). As learners move into more sophisticated levels of competence and mastery, the teacher uses fewer and less directive scaffolds. See Figure 1: A Way to Visualize Scaffolded Instruction, for a visual schema for how this process works.

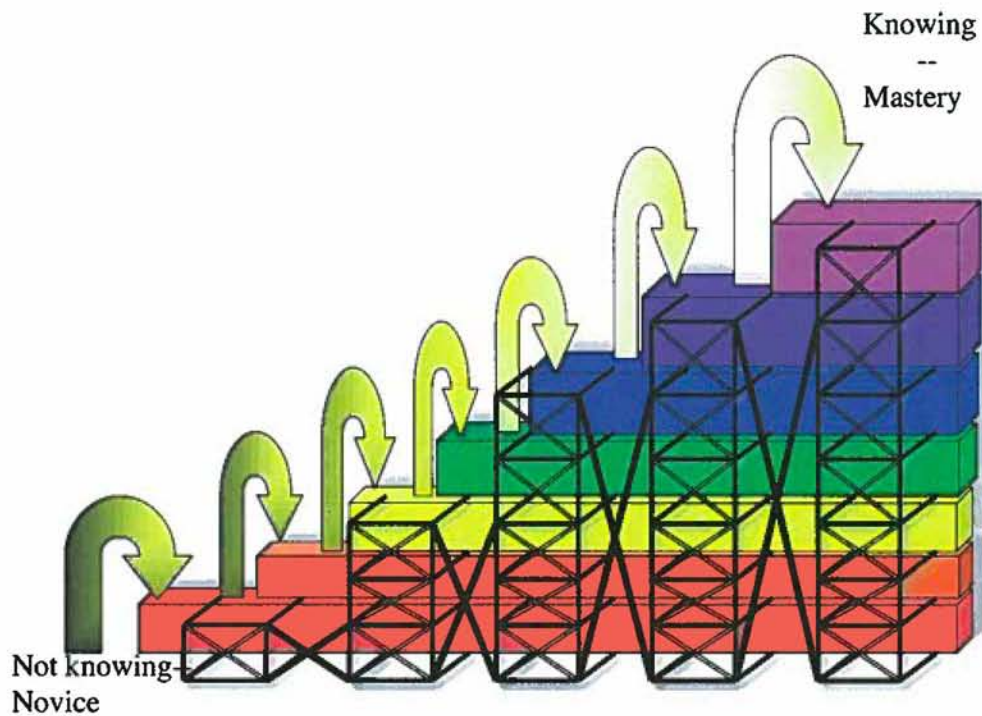


Figure 1: A Way to Visualize Scaffolded Instruction

When used to teach a set of concepts as defined in an academic course, scaffolded instruction focuses and clarifies the course purpose, personalizes the learning process to activate and motivate the learners, and provides pathways for learners to create and find relevance and meaning in their experience of the course content. Scaffolds help the learner build mental coat hooks from which to “hang” new concepts and ideas, fostering skill development, knowledge creation, and the confidence to test them in real world situations. Essential to acquiring mastery in any discipline, scaffolds make it possible for the learner to bridge the distance between current capability and future potential, enabling the student to “learn how to learn”.

3. Using LOD and LMA to Teach Technique: A Scaffolded Process

I discovered the power of scaffolding when I adopted a new set of instructional tools to teach beginning modern dance technique to freshman dance majors at the University of Wisconsin-Stevens Point. The new tool, the Language of Dance® Approach to the Study of Movement (LOD), enabled me to use the Movement Alphabet® symbols to motif-notate five developmental and sequential dances, which became the course content. I used the Laban Movement Analysis theory concepts of body, effort, shape, and space to develop students' performance abilities. While I had used LMA for many years to devise and teach the course content, I had not used LOD to notate the dances, a tactic that made the movement material explicit and accessible. Adopting LOD prompted me to invent a completely new instructional framework, one in which I had to figure out how to teach the students to learn the content by reading the motif-notated scores.

The framework I previously used adhered to what I had experienced in every technique class I had ever taken: the teacher demonstrates the movement material, "breaks it down" to clarify the content, gives individual corrections, and makes assessments based on the accuracy and quality of each student's performance. I had always assumed that a successful demonstration indicated that the person had learned the material and the fundamental ideas; i.e. I assumed that "learning had occurred". This teaching framework bothered me because students have to depend on the teacher for what and how to learn, as they have no other means of getting or processing the content. In this framework, only the teacher truly knows the timing and sequence of the desired actions, has the expertise to give students technical and/or performance corrections, and the ability to judge when students achieve proficiency. The teacher also assumes that exposure, practice, correction, and repetition will develop student agency. However, I found I could not use or even adapt this traditional instructional framework to work with an LOD approach because the intrinsic nature of using motif-notated scores to teach the content pushed me to create a framework in which I facilitated student ownership of the content. I discovered how to scaffold the process very carefully and deliberately so students could interact thoroughly with the content and with one another. I also focused learner attention on performing, applying, and reflecting, consciously planning for the development of learner agency.

The immediate thing I had to change was how the students learned the movement material. I devised simple but effective ways to teach them how to read and perform the motif-notated scores I had created. By having the students learn the movement content from the score, I could hold them responsible for knowing and memorizing the timing and sequence, which they did rather quickly. Then I layered the LMA concepts, one by one, onto the sequence to deepen their physical, cognitive, and affective understanding and performance. I scaffolded peer mentorship and collaborative learning into the process of teaching them how to read each score. Their connections with the material and one another fostered an environment for them to find relevance and meaning in the material. In Tables 1 and 2 below, I present the three types of scaffolds I used, how I defined them, and specific tactics for each. I present an example of each major scaffold

using the second dance² the students learned from the score, Breath-Lateral Flexion, found in Appendix I, to demonstrate specific tactics. Once I developed these scaffolds, I used them to teach the remaining four dances.

Types of Scaffolds	Social	Cognitive	Affective
Scaffold defined	Build network of learners to peer coach and mentor one another	Develop knowledge and skills to learn how to learn	Extend learner metacognition ³ , independence and agency
Tactics to build learning	Relating Testing ideas Collaborating	Modeling Contextualizing Schema development	Feedback Bridging Demonstrating

Table 1: Types of Scaffolds

Social Scaffold tactics to further student connections to one another		
Relating	Testing Ideas	Collaborating
Use processes to reduce anxiety, build connections between and among learners, and create an environment to support a community of learners	Provide learners with structured opportunities to use the LOD and LMA concepts with peers, apply knowledge to situations outside of the classroom, and check their progress with stated criteria and rubrics	Enable learners to share ideas that foster deeper understanding, enhance problem-solving skills and increase overall joy and success in the learning experience
Cognitive Scaffold tactics to help the learner develop facility & problem solving		
Contextualizing	Modeling	Schema Development
Create situations for learners to perceive and experience the content to glean relevance and meaning; discover how the same content can be used in different contexts	Use instructor demonstration in specific and limited ways to foster student independence; instructor behavior projects values modeling target behaviors	Use scores, charts, criteria, and rubrics to help learners build mental frameworks to distinguish between essential and peripheral information

Affective Scaffold tactics to help the learner develop agency		
Feedback	Bridging	Demonstration
Provide learners with feedback so they can “try on” right and wrong ways to build understanding; peers use observation framework to guide discussion	Foster development of personal connections to the content and other learners to reduce frustration and create mental coat-hooks to build understanding	Show progress, demonstrate knowledge, skills and understanding informally and formally to peers and instructor and peers revealing growth in metacognitive processes

Table 2: Social, Cognitive and Affective Scaffold tactics

A Social Scaffold Tactic in Practice-Relating

This example gives the reader an idea of I used the Language of Dance concept of “relating” to scaffold the process of building connections between and among learners to reduce anxiety and create an environment to develop a community of learners. I recount some of the issues I raised in creating this scaffold.

To devise an activity that would support the gradual development of relationships among the class members, I knew I would have to consider the values that students bring to this course: they have specific conceptions about skill level based on the amount and quality of their previous dance training; they look to the teacher as the arbiter of what is correct; they have low tolerances for taking risks; and they are used to learning dance technique in isolation rather than in collaboration with peers. To change these values so they could create a collaborative learning environment, I decided to structure the initial phase of the warm up on the Language of Dance concept of “relating”. Relationships-Progression in the Degrees of Relating located in Appendix II, shows how the layers of relating build sequentially from being aware to interlacing with an object, one’s own body parts, or another person, and grounds ones perceptions first within the self before progressing to more engagement with the environment and other people. I decided build the warm up on selected aspects of the sequence working from inner to outer, gradually building from the least to the most involved concepts of relating.

This elegant sequence of relationships allows learners to enter at their particular comfort levels and, through multiple repetitions, even the shyest and most fearful students begin to connect with, support, and be supported by other class members as they start to know, like and trust one another. I used this scaffold for the first two to three weeks of the semester, although I revived it, adding more concepts when students requested that we revisit our “relationship dance” later in the semester. I describe the activity in Figure 2 below.

I guided the learners through an exploration of the Movement Alphabet concept of relationships, . I asked them to be aware  of themselves, their breathing, the space, the light, the sound, and others in the studio. I asked them to address  another person, an object or another body part, and how the action of addressing affects breathing, relationship to the self, to the space, to others? How is addressing different than being aware? In these initial sessions, we sequentially explored the relationship concepts of nearness , making contact , and providing support or being supported . I asked them to see how each successively more intimate action affected breathing, the relationship to the self, to the space and to one another. I also had them sense how aspect of relating is imbedded in the next one; i.e. in order to be near another person, one needs to be aware of as well as address one's partner.

Figure 2: A scaffolded activity to build relationships between and among learners.

This scaffolded exercise takes learners from working in isolation to being part of a group and eventually an active supportive community of learners. During the process, they grapple with substantial issues: "Who are these other people? Can I trust them with my dancing self? Who is this instructor? What does she expect of me, can I trust her?" Repetition of this exercise over the first two to three weeks of semester reduces and mostly diminishes the fear students have of connecting with and relating to others in class.

Cognitive Scaffold in Practice-Contextualizing

In the next example I demonstrate how I scaffolded the Language of Dance concepts of flexion and extension to create a series of interconnected steps for learners to perceive and experience a small amount of content, find relevance and meaning, and to discover how the same content, when used in different contexts, will look and feel completely different than the original.

I realized that if I wanted the students to learn to read and perform a motif-notated score, I had to provide them with ways to "decode" the symbols in context. In the 16-bar Breath-Lateral Flexion dance, I had to scaffold the students' movement experience of flexion and extension to connect with the Movement Alphabet symbols for any flexion,  and any extension .

In Figure 3, I describe the activity I developed to scaffold this process. Please refer to the Motif-Notated Score for Breath-Lateral Flexion in Appendix I.

In class, I showed and briefly explained these two symbols to the learners, provided synonyms & explained the “any” $\sim$ sign. I guided them through a structured exploration of these complementary two ideas. I directed or sometimes demonstrated aspects of the desired movement to nudge them into understanding what was required. At the end of the short exploration, I revisited the symbols, asking the learners to identify and explain them.

Figure 3: A scaffold to facilitate the process of learning flexion and extension.

To help students develop a personal relationship with these ideas, I had them flex and extend using only the body, then the limbs and their various parts, and finally both body and limbs to feel the sequence of flexing or the sequence of extending. In the process, they started to find answers to the questions I posed while they moved. What happens if you initiate flexion or extension in the center of your body or at the distal aspect of a limb? Can you sequence flexion or extension successfully from core to distal and from distal to core? What happens to your breathing when you flex, when you extend? What happens to relationships between distal body parts when you flex, when you extend, between proximal body parts?

Figure 4 provides an example of how I scaffolded the process of presenting the same content in different contexts so learners could understand how the same movement idea looks and feels completely differently when used in a context unlike that of the original. Refer to measures 0-4 in the Breath-Lateral Flexion score in Appendix I.

After the learners have sight-read the first four bars, I ask them to identify how $\times$ and ∇ are used in bars 0, 1 & 4, how the movement experiences compare with one another, and how they are alike and different in each bar in which they exist. I ask them to examine what happens to their breathing, to body organization, spatial intention, and to the spatial relationship between adjacent and distal body parts.

Figure 4: Scaffolded process to connect the same idea used in a different context.

Flexion and extension, two of the prominent features of this 16 bar dance, each appear 12 times. After the students learn the score, I ask them to examine how all of the instances of flexion or extension relate to one another noting their similarities and differences.

Affective Scaffold in Practice-Feedback (a.k.a. Corrections)

In Figure 5, I reveal how I scaffolded feedback in class. I devised a way to correct errors in knowledge and technique in a playful manner giving learners opportunities to try technically inefficient (wrong) and technically more efficient (right) ways of performing the same movement or movements within a particular context to understand the nature of the correction.

Before I describe the scaffold, I should help the reader understand the nature of the technical problem the students faced in performing measures 7-8. To change level while rotating requires attention to the breath and flow of the movement, vertical throughness and grounding, as well as core support, head tail connectivity and clear push-reach patterning, all LMA concepts. The initiation and timing of the movements in these two measures presented a considerable challenge to their ability. However, mastery of these concepts and body patterns is key to successful performance of any movement that changes level to go into and out of the floor.

The core support activity in measure 7 assists them with the “double speed” actions in measure 8.

M8, C1: Flex the whole body while turning $\frac{1}{4}$ to the right

M8, C2-4: Rise to the high level, sink to the low level while turning to the left $1\frac{1}{2}$ rotations.

M8, C5: End facing constant Front right, extend whole body

In measure 8, learners have difficulty flexing rotating, raising and lowering while turning $1\frac{1}{2}$ times because they cannot flex enough on C1 (head-tail connectivity exhaling to let center of torso become hallow) then on C2-4 extend to rise, flex to sink (upper-lower connectivity to push and reach). Another difficulty arises when they fail to initiate the whole body rotation by the unstated action of gathering with the right arm at the beginning of C2.

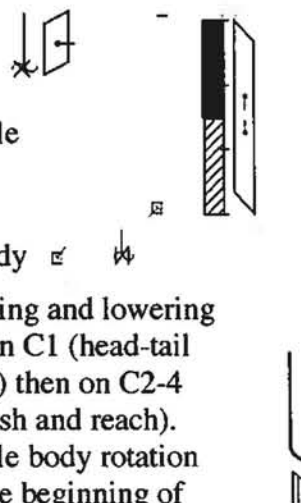


Figure 5: Written explanation of Measures 7-8 in Breath-Lateral Flexion.

That written explanation took a very long time. Looking at the motif notation gives me very clear picture in a matter of seconds, and the notation itself helps me understand why the students initially have difficulties with their smooth and accurate execution.

To point the students in the right way technically and help them develop their observation, analysis and metacognitive abilities, I scaffold the feedback; a.k.a. correction process as follows. I perform an “A” version and a “B” version of measures 7-8. I present an “A” version, the most efficient and, therefore, the technically correct way to perform this sequence in this particular context. In the “B” version, I incorporate all of the difficulties I see them experiencing in their own performance, exaggerating certain aspects to highlight specific issues. Most often, the “B” version is quite humorous and, after they get over their fear of laughing at their instructor, all of us sometimes collapse on the floor depending on what aspects I exaggerate and what movement results. Then I ask them to use the LOD and LMA vocabularies to describe the differences between the two versions. After they have determined what factors differentiate the “A” version from its less technically efficient and aesthetic “B” partner, I ask them to do both “A” and “B” so they can feel the differences produce considerable variations in body connectivity, phrasing, etc. Providing a humorous comparison, identification of what makes one work and the other not work, performance of both versions, then performance of the measures before and afterward creates powerful ownership of the material as they see they can, with practice, orchestrate the movement to achieve technical efficiency; i.e. correct technical execution. I discovered that this mode of providing feedback also creates sturdy building blocks to move from a lower to a higher “Zone of Proximal Development”.

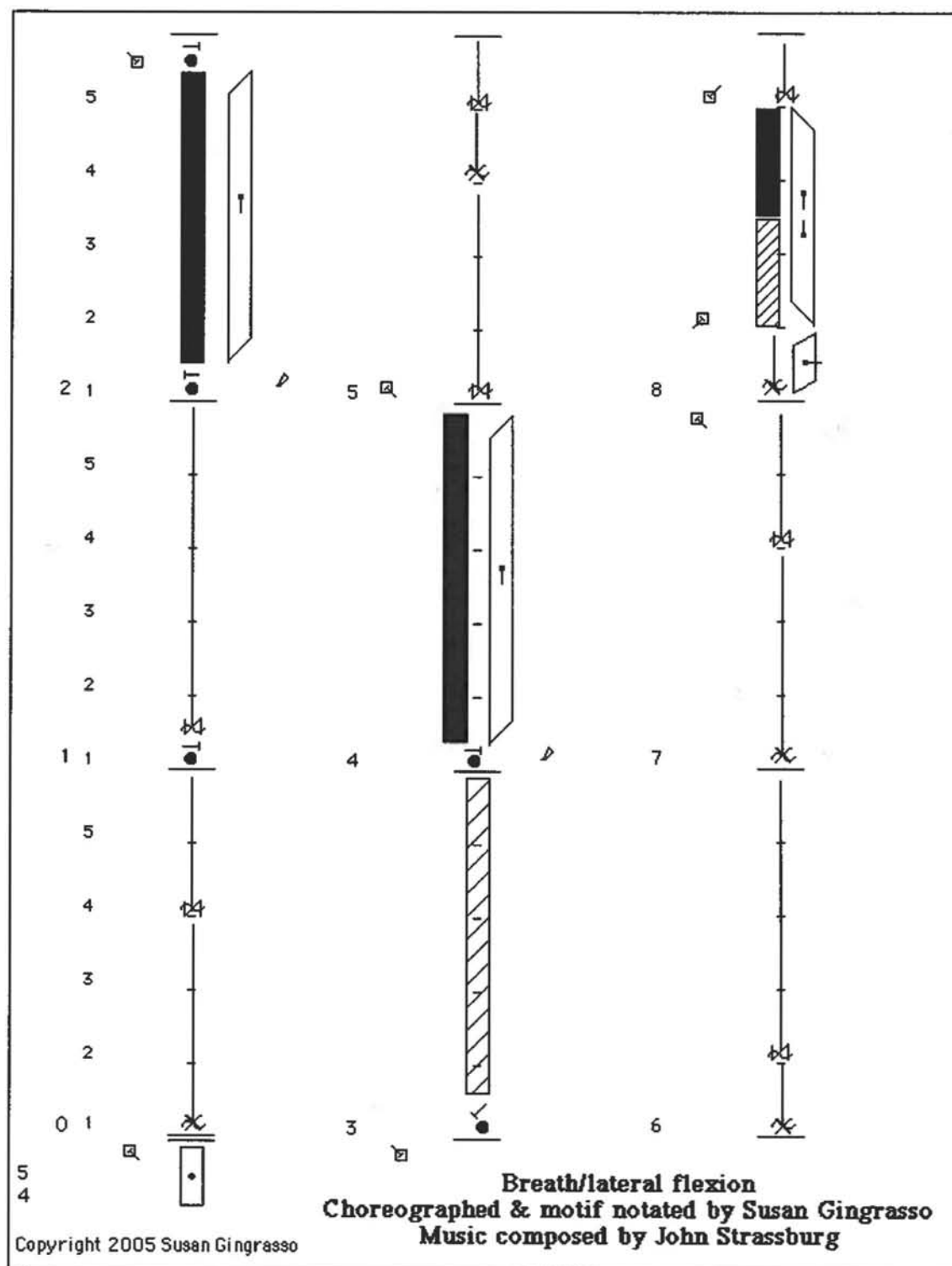
Conclusion

When I decided to use LOD and the motif-notates scores as the foundation for the course content, I had to devise a new instructional framework to handle a completely different way to teach the material. In choosing to use Vygotsky’s concept of scaffolding the learning process, I conceived of three different kinds of scaffolds I needed to address, Social, Cognitive, and Affective if I were to be successful in empowering the students and guiding them to master the various aspects of the material. In implementing the various scaffolds, I discovered how foster learner success, comfort with themselves and one another; i.e. how scaffolded teaching enabled the students to learn deeply while developing the skills, creating the knowledge, and confidence to master the course content, meeting or exceeding the criteria and rubrics I had devised. Like the captain who taught her novice sailors how to sail as they actually sailed the ship, I used scaffolding to teach novice modern dancers to read and successfully interpret motif-notated scores while simultaneously learning technique, taking each person successfully from lower to higher Zones of Proximal Development. Like the sailors, all of who reached mastery and the other side of the shore successfully, all of the students in this technique class mastered the stated goals and objectives of the course.

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APPENDIX I: The Motif Notated Score for Breath-Lateral Flexion



Score Focus-LOD

- >Flexion, extension (contraction over a side)
- >Change Levels
- >Shift Center of Gravity while rotating, while changing levels
- >Travel sideward
- >Pivot to face a new direction
- >Perform simultaneous actions
- >5/4 meter and accurate timing
- >Quality of sustained, adagio

Score Focus-Bartenieff/LMA

- >Access breath and core support
- >Introduce principles of core distal, head tail and upper lower connectivity
- >Vertical throughness
- >Use images to access breath, core support and patterns of connectivity
- >Effort sing to access effort qualities

9 10 11 12 13 14 15 16

Breath/lateral flexion, page 2

APPENDIX II: Relationships-Progression in the Degrees of Relating

Form of Relating	Form of Symbol Bow	Retention Static State	Active Part	Examples
Awareness				Heightening of awareness-as in someone entering a room out of your view.
Addressing				Done with any part of the body to show acknowledgement.
Motion Toward, Away				An action toward or away from a person, place, or object-gestural or axial movement.
Approaching, Retreating				Approaching/Retreating from a person, place or object involves traveling. One does not arrive, but there is a tension of being incomplete for approaching.
Destination, Arrival				Destination or arrival at a person, place, or object.
Nearness				Nearness to a person or object or part of one's own body. Put hand near flame to feel its heat.
Enclosing Nearness				Enclosing nearness has volume. Enclose hands around butterfly w/out touching.
Touch, Contact				Contact or touch may occur from one person to another, to a prop, or to one's own body. Touch freshly painted fingernails to see if dry.
Grasping Contact				Grasping contact implies volume. Grasping a pole in the subway car.
Support				Support or carrying may occur between two people, a prop, or part of one's own body. Balance tray on hand.
Grasping Support				Grasping support implies volume. Carry an umbrella.
Interlacing, Penetrating Nearness, Contact Support				Interlacing nearness, contact & support implies three dimensionality.

NOTES

¹ Here is the goal and the four objectives of Dance 104B: Modern Dance for Majors and Minors. "Your goal in this course is to start to become literate in your art form, which means you will need to apply the Language of Dance® and Laban Movement Analysis concepts provided fluently to the content. To achieve this goal, you will need to embrace and achieve these four objectives: 1) learn and perform the content to expand your technical and expressive skills; 2) apply LOD and LMA concepts to expand your ability to use what you have learned in creation and performance; 3) respond in speaking and writing to examine and begin to understand your approach to learning, problem solving and thinking critically; and 4) practice behaviors to develop your capacity to be fully responsible for your work, learning, owning and embodying the content."

² The first 16-bar dance focuses on traveling on straight and circular pathways using triplets.

³ Metacognition, the process of thinking about thinking, specifically refers to higher order thinking and enables us to be successful learners. Of the several terms in use to describe the same idea: self-regulation, executive control, I use metacognition to describe the processes by which the student begins to understand the several aspects of learning movement through reading motif notation. I used feedback, bridging, and demonstration, which for the purposes of this research I defined as affective scaffolds, to guide students into ways to think about their own learning process emotionally and physically. For a reasonably clear explanation of metacognition, read Jennifer A. Livingston's 1997 web article "Metacognition: An Overview" available at <http://www.gse.buffalo.edu/fas/shuell/CEP564/Metacog.htm>.

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**TOWARD MULTILITERACIES IN EDUCATIONAL DANCE:
A QUALITATIVE STUDY OF A COLLEGE CHOREOGRAPHY CLASS IN
WHICH MOTIF DESCRIPTION PLAYED A KEY ROLE IN CREATING,
ANALYZING, AND COMMUNICATING ABOUT DANCE
(ABSTRACT)**

By

Teresa Heiland

In increasing frequency, educators on a global scale have been emphasizing the importance of building into academic settings approaches to literacy that prepare our global society to be better prepared to negotiate meaning and communication with flexibility and complexity when “reading” symbols in culture, language, and imagery. This approach toward multiliteracy has not clearly explicated the complex literacy possibilities that educational dance has to offer. When speaking about literacy about dance, recent documents have pointed towards literacy of dance as the ability to speak about dance, and to write in English, and little focus has been placed on how motif description plays into learning, literacy, and transfer.

My research study looks at how motif description, a form of literacy in itself, actually facilitates aesthetic understanding of dance and increases rate of learning of the concepts of the Elements of Dance, thus creating multiliterate dancers in a non-major college level choreography course. The qualitative and action research study examines three semesters of college age non-dance-majors who enrolled in a choreography course to fulfill their core arts elective. This course purposefully has a focus on literacy through the use of motif description symbols from Language of Dance® and Laban Movement Analysis as a path towards literacy and focus on concepts rather than just doing, which has often been the case in a non-major course in choreography. My aim was to gather thick description of the student’s experiences, and focus my own teaching, in order to make a case for implementing motif description and Language of Dance® teaching theory and tools into K-12 and higher education courses towards richer dance literacy. People have been remarking over the past few decades that dancers’ technical level has been increasing all over the country, but our dancers’ abilities to communicate about dance, dances, and dancing could be better supported by our concerted efforts of developing systems for teaching all three types of dance literacy (moving, speaking and writing about dance in one’s first language, and writing and speaking a dance specific—second—language of motif description or Labanotation). By integrating motif description and Language of Dance® in pedagogically scaffolded curricula, the entire field of dance could be better

understood, and also appreciated as a sound academic system for arts education for all students, public and private.

Knowledge during my study was gained by sorting and thematizing excerpts of students' experiences with the work from their journals and assignments, and during discussion and interviews. It is clear that by gathering a thick description of non-dancers' experiences with symbols, that concepts about symbols reinforce and speed up learning for most students, no matter what affinity to learning style or multiple intelligence the student reveals initially. Nearly all students were surprised and worried that symbols were part of working with dance, but nearly all grew to be quite fond of the playfulness they evoked. This playfulness was the affective link that encouraged students to easily know all of the Elements of Dance quickly and easily. While students admitted they would likely forget the symbols if they didn't use them again, the concepts they learned about dance by using them will remain a part of them. This study reveals how clearly these students focused their learning and communication using motif description. If we continue to focus research on how motif description encourages learning, multiliteracy, and transfer, we can make a profound case for 1. having educational dance for every student in all our schools, 2. Language of Dance certification as a requirement for public school teachers, and, thus, 3. highly literate dancers representing an art form that offers so much diverse learning.

CHOREOLOGY AND THE CHOREOGRAPHIC PROCESS

By

Miriam Huberman

Back in Valerie Preston-Dunlop's Advanced Laban Studies class in 1988-89, she made sure we understood that there was an enormous wealth of possibilities in Rudolf Laban's work and that it was somehow expected that we were to take the existing knowledge into new fields. It is with these ideas in mind that I decided to present and share with the ICKL what I have been doing in terms of applying choreology to the choreographic process.

I am using "choreology" as an umbrella term to name the discipline which studies dance from an intrinsic point of view. Thanks to Rudolf Laban's initiative and the on-going work of generations of researchers, dancers, choreographers and teachers, the choreological tools used to analyze and describe dance are constantly becoming more and more precise. Thus, to analyze and describe the actual movement, different documentary methods can be used (Kinetography Laban, Labanotation, Motif Writing, etc.); choreutics and the "chumms" (choreutic units and their manner of materialization) help analyze and describe how the space is being used; and, to analyze and describe the dynamics of the movement, one can turn to effort graphs and structural analysis.

Now I shall explain what my work consists of. When I have choreological counseling sessions with a choreographer, or an *asesoría coreográfica* -an AC, for short-, I do not teach, for example, a workshop on Choreological Improvisation for Composition. What I do is I work directly on a specific choreography with a choreographer and his/her company before opening night. An AC is a movement conversation between a creator and an analyst; it is a series of questions that lead to movement exploration, with the purpose of clarifying whatever structural or interpretative issues arise in the movement.

When I do an AC I do not think I am only notating or doing an effort analysis or analyzing the spatial harmony, but rather that I have a choreological problem in front of me that I must attend to and to do so I have to use the choreological tool that best solves the problem. If I detect a problem in dynamics, I turn to effort; if there is a problem in the performance of a particular movement, I notate to understand what is going on; and, if there is a spatial issue, I think in terms of choreutics.

Before describing in more detail the work I have done, I will explain my position with regard to three theoretical issues.

a) The concept of choreology. My starting point is the evolution of Rudolf Laban's concept of choreology. He mentioned choreology for the first time when he presented a lecture entitled "The Dance as a Work of Art" at the first German Dance Congress, in 1927. There, Laban divided the "art of dance" into three areas: choreology, choreosophy and choreography:

While choreology deals with the logic and balancing order of dance, choreosophy is the knowledge of the spiritual relationships of the dance content; choreography is the dance form itself.

Two years later, in 1929, Laban gave a lecture-demonstration with the title "The Problems of Dance" and in this case, he divided the "science of dance" into the same areas, though he defined their content differently:

Choreosophy –the theory and aesthetics of the new dance and dance education; choreology –the theory of the laws of dance events manifested in the synthesis of spatial and temporal experience; and choreography –the theory of movement articulated and notated for the purpose of recording educational exercises as well as works of the art of dance.

Finally, the same areas plus a new one, choreutics, appear in Laban's preface to one of his best known texts, *Choreutics*, which, though finished in 1939, was published posthumously in 1966. Here, choreology became

the logic or science *sic* of circles, which could be understood as a purely geometrical study, but in reality was much more than that. It was a kind of grammar and syntax of the language of movement dealing not only with the outer form of movement but also with its mental and emotional content. This was based on the belief that motion and emotion, form and content, body and mind, are inseparably united.

And Laban elaborated this concept further:

Movement is one of man's [*sic*] languages and as such it must be consciously mastered. We must try to find its real structure and the choreological order within it through which movement becomes penetrable, meaningful and understandable.

To be able to use Laban's definitions of choreology as guidelines for working with choreographers on a specific work, I decided to select and focus on two ideas that I consider fundamental for my work. The first one is that there is a "logic" and "balancing

order” in a choreography. I would not go as far as saying, as Laban does, that there are “laws” in dance, but there are definitely recognizable patterns both when one analyzes a choreography by itself or when one compares it with others by the same choreographer. It does not matter whether the origins of the choreography’s logical pattern may be found in the choreographer’s stylistic preferences, in his socio-historic context or in his life-story, or in a combination of these elements; the fact is that choreographies do have their own logic.

The second idea is that a dance becomes “penetrable, meaningful and understandable” only when its real structure, which is choreological, is discovered. While knowing the choreographer’s stylistic preferences, his socio-historic context or his life-story may throw light on some aspects of a choreography, it is only through a choreological analysis that both the structure of a choreography and its meaning can be deciphered and understood. This I say not as a member of the audience watching a performance, but as someone who is working side by side with the choreographer in the final stages of the creation of a new work, when it is still possible to make changes that will allow the choreography to be more “meaningful and understandable”.

b) The role of choreology in the choreographic process. I have chosen choreology as my main tool because it is the only existing analytic method for studying movement that is intrinsic to dance, objective and thorough.

Preston-Dunlop defined choreology as

An intrinsic theoretical and practical study of dance form and content, focusing on a structural study of the medium of dance, that is the performer, the movement, the sound, and the space, using four interdependent modes of investigation: experiential, exploratory, analytic and documentary.

The difference between writing dance criticism and doing an AC is that while the resulting text is “deeply coloured by the personal value system and history of the reviewer”, as Janet Adshead-Lansdale says, an AC is concerned with solving concrete, identifiable problems relating to the way the choreographer is using the strands of the dance medium. So, as an analyst, it is an absolute necessity to have at one’s disposal a reliable and objective method that studies the intrinsic structural components of dance and that can identify problems and propose solutions in movement terms. Not according to what the analyst likes or dislikes but according to what the choreographer wishes to say or do.

Because an AC deals with a choreography as a whole, it is important that the method chosen to analyze it is thorough. The thoroughness of choreology comes from both

Laban's statement as to the inseparable nature of "motion and emotion, form and content, body and mind", and from the fact that a choreological approach can address and solve the majority of the structural and interpretative problems that emerge during the choreographic process. Thus, choreology can come up with solutions to problems relating to the use of different body parts, the choice of actions, the design of spatial forms, the flow of dynamics and phrasing, and the relationships between the performer, the place, the sound and the movement.

c) A choreography as a symbolic system. It was in 1939 that Laban said that movement is "one of man's languages". Since then many scholars have examined the question of whether dance is a language or not. I cannot say whether dance in general is a language but I can say that a choreography develops its own symbolic system, its internal logic that may be considered "a kind of grammar and syntax", as Laban says, because the actions, gestures, spatial forms, dynamics, phrasing and relationships between the performer, the place, the sound and the movement it contains, all acquire a symbolic function, both semiotic and iconic. Another aspect of the development of an internal logic is that a choreographer can switch codes: he/she will decide which actions are abstract, non-linguistic, and which actions will have a semiotic and iconic content.

Therefore, if my starting point is that every choreographer has something to say and that it will be expressed through movement in the widest sense, then part of my job when doing an AC is to make sure that the connections between the movement, their symbolic function and the "grammar and syntax" employed by the choreographer will be as "meaningful and understandable" as possible.

Because doing an AC is not a common activity, I shall describe how the concept evolved, how informal conversations with choreographers became a formal procedure. In general terms, I have worked with four contemporary dance companies, one in England and three in Mexico between the years 1989-2004.

The story begins when Bonnie Byrd and Marion North came to the Dance Department of the National Autonomous University of Mexico (UNAM) to give information about the Laban Centre and its Summer School. I was fascinated by what I heard and so I attended the 1981 Summer School. As soon as I came back from London I began to apply what I had learnt and this changed the way I danced, the way I taught, and the way I perceived dance.

When attending dance performances, I started to take "notes" to keep practicing effort analysis and Labanotation and, as I did this more and more frequently, I began to realize that I tended to record choreological problems. So, when I shared these "notes" with the

dancers or choreographers who happened to be my friends, they were impressed by the accuracy and the objectivity of the observations I made.

Word got around about my “notes” and I was invited to write an article for *México en el Arte*, which was to be an analysis of the situation of dance in Mexico in 1986. This article provoked different reactions. One of them was a call from Adriana Castaños, director and choreographer of Antares, one of the main Mexican contemporary dance companies at that time, who said that the company had read the article and wanted to meet with me to discuss the issues that were mentioned in it. Another reaction was that some people expected me to become a dance critic, something that I too thought possible at the time.

However, after attending a few performances with the intention of writing about them, I discovered it was not that simple. Back home, having gone over my “notes”, I discovered that many of the structural and interpretative problems I was detecting were avoidable to a certain extent because it became apparent that they had a choreological origin. Thus, I was confronted by an ethical dilemma: I was not comfortable with the fact that, after a performance, my opinion would be asked and I would say things like “this section was not very clear”, “that section was too long and repetitive”, “dancers A and B were weaker dynamically than dancers C and D”, knowing that if the choreographer and I had met earlier, I could have pointed out those problems and the choreographer would have had the opportunity of looking for other solutions. I felt I had an unfair advantage over the choreographers because I knew they could do something different, more effective, more astounding, more intriguing, but most important, closer to what their intention was. Maybe, if I had been just a dance critic with no choreological knowledge, this would never have bothered me. But that was not the case: I knew things the choreographers did not, so I decided I would not write dance criticism but rather share my “notes” with whichever choreographer wanted to hear them.

The next thing that happened was that I went to do the MA in Dance Studies at the Laban Centre in 1988. There I had the opportunity of being asked to be the “outside eye” during the final stages of the creation of Ana Sanchez-Colberg’s *Alice, Alice...Are You a Girl or a Teetotter?* Working with Theatre Encorps was very interesting because we all spoke “Labanese” –everybody was enrolled in one of the Laban Centre courses- and so my observations and comments were immediately understood and this led to a lively interchange of very detailed questions and answers that were translated into actions; for example, I would point out that dancer A was bending over before taking a step and dancers B and C were doing it simultaneously, so Sanchez-Colberg would ask them to try it both ways several times until she decided which way she preferred. Another interesting thing was that, since the dancers never came up with a single solution but with several, the choreographer would now have a whole range of possibilities from which to choose from.

And, because we all spoke the same language, we could easily recognize whether a proposal worked or not.

Upon my return to Mexico, one of the first companies to contact me in 1990 was Antares. They had a concrete proposal: they wanted me to watch the final rehearsals of a new piece, *En invierno a Heliópolis*, they were creating and to give them their “notes” before opening night. This is what Adriana Castaños has to say about the way we worked:

As far as I can remember, you would give us feedback on the use of gestures and on the structure of the choreography, analyzing all the elements as a whole and comparing what we were doing with what we had done in other choreographies.

The next step was that another of the choreographers I had given “notes” to, Jorge Domínguez, became the head of the Coordinación Nacional de Danza and the idea of AC turned into a reality: if a choreographer wanted to work with me, they could contact me through the Coordinación. This way, in 1992, Serafin Aponte of Barro Rojo called me in to work on *El universo visto por el ojo de una cerradura*. And there were definite choreological problems in the piece. Serafin says he invited me because he knew I was Laban-trained:

I had taken some Laban classes and I could tell how it helped to clarify movement but the rest of the company did not know anything of this, so I expected them to be able to distinguish the qualities of movement and the use of energy in time and space. That is why I invited you to work on certain sections of the choreography and why I wanted it to be practical.

One of the sections chosen had an interesting effort problem: due to the fact that Barro Rojo had been training in Limon technique, their arms showed a strong preference for light, indirect free flowing, sweeping movements and their steps tended to be suspended. However, in this particular section, Aponte wanted strong, direct, bound movements both in arms and legs and he was not getting them. The problem was solved first by doing a couple of improvisation sessions contrasting these extremes until the dancers could distinguish the difference, and then by applying the new qualities to the specific steps and gestures of the choreography and repeating or going back to improvisations until Aponte was satisfied with the result.

In 1994 I left Mexico City to live in Tampico. At the end of a solo performance by Irma Meza, the only professional contemporary dancer and choreographer in Tampico, she opened a dialogue with the audience and, knowing that I was present, she asked me directly what I thought of her work. Given the context, I just made some general comments, but they were enough for her to invite me to work with her on her next piece.

Irma Meza explains that to be able to go on dancing she had to create her own choreographies and that she wished to improve her work, so when I mentioned the possibility of doing an AC, she accepted. Work on *Una petenera petenera* began in 2003 when she received a scholarship from the Fondo Estatal para la Cultura y las Artes de Tamaulipas.

What Meza wished to accomplish with the AC was:

- To have a "trained external eye" who would detect possible flaws or mistakes in the choreographic process before it was performed to an audience.
- To learn to be faithful to my ideas when translating them into movement.
- To achieve a final result that would be clear, well-balanced and well-structured, taking into account the principles of movement analysis that you use and that, at the same time, it would correspond to my personal aesthetic search.

In this case, the process of the AC was slightly different because Irma Meza had not finished the choreography yet. In our first sessions she explained her ideas, her sources of inspiration and her motivations/intentions, while I kept asking for more details to get to know her context as much as possible. During the following sessions she would show me the movement sequences she had already created. She would repeat a sequence a few times while I documented the problems I was detecting. For example, these were some of the problems:

- In the opening section, because of the angle Meza had chosen to perform the action of pouring sand on her body, her elbow hid her hand and therefore it was difficult to understand what she was doing;
- Before she pours sand on herself, she had a phrase in which she played with the sand and scooped up some of it; the problem there was that there were no accents in the phrase, which made it have a "flat" feeling to it.
- In one of the duet sections, the moments where there was spatial tension or spatial projection between the two dancers were not precise —one would create tension but the other would not; when both pointed in a certain direction the degree of projection each one achieved was different.

In all cases, after documenting the problems, I would tell her exactly what I had observed and I would then ask her two questions: whether she did those things intentionally and whether that was what she wanted the audience to perceive. The answers are usually negative, so she would start exploring possible alternatives until she found one that solved the problem. This way, we went over each sequence, analyzing every detail, constantly contrasting what she was doing with her motivations/intentions as the basic reference point

for her to decide what stays and what goes, and repeating the process until the problem was solved and the sequence was ready.

On the whole, the secret of the success of an AC lays in the application of an analytic method that is intrinsic to dance, and is objective and thorough. Choreology is what allows the choreographer to clarify the relationship between his/her intentions and what he/she actually does with the strands of the dance medium. In the end, if I have done my job well, the choreographer will be satisfied because the result corresponds to his/her intentions and the audience will enjoy a choreography that has a clear and logic structure and is "meaningful and understandable".

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CONTINUING MOVEMENT, DANCE ON WHEELS: WORKSHOP (ABSTRACT)

By

Maria del Carmen Legaspi

The objective of the workshop is to explore different aspects of the body movement by using a wheelchair. The study embraces the inner impulse to move, the use of space, the dynamic aspects of movement and the kinesthetic empathy, based on concepts, theories, and practice of Laban, Bartenieff and Kestenberg.

The manner in which the factors of flow, space, time and weight are manifested in the wheelchair and their differences out of it; how continuous movement is perceived through space; the analysis of the origin of movement from the wheelchair and towards it; the consciousness of the body in space including the wheelchair as a unity; are topics to develop in the workshop

The movement possibilities that a wheelchair offers, represents a start point for dance creativity, therapy and rehabilitation, as well as, to expand the consciousness for social integration.

This workshop can be attended by people with and without neuro-motor disabilities.

Movimiento continuo, danza sobre ruedas: Taller

Por

Maria del Carmen Legaspi

El objetivo del taller es explorar diferentes aspectos del movimiento corporal a partir del uso de una silla de ruedas. El estudio abarca el impulso interior del movimiento, el uso del espacio, los aspectos dinámicos y la empatía kinestética, basados en las teorías, conceptos y prácticas de Laban, Bartenieff y Kestenberg.

La manera en como se manifiestan los factores del flujo, el espacio, el tiempo y el peso en la silla y su diferencia fuera de esta; como se percibe el desplazamiento continuo en el espacio; el análisis del origen del movimiento desde la silla y hacia la silla; las pautas de conciencia del espacio del cuerpo que incluye la silla como una unidad; son temas a desarrollar en el taller

Las posibilidades de movimiento que ofrece el manejo de la silla de ruedas representan un punto de partida para la creatividad dancística, para la terapia y la rehabilitación, así como para ampliar la conciencia de integración social.

El taller está dirigido a personas con y sin discapacidad neuromotora.

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LABAN'S GLIDE AND DAB SYMBOLIZE THE DYNAMIC IMAGE OF BALLET

by

Billie Lepczyk

In this presentation the classification of the Seven Movements in Dancing is analyzed through the Laban perspective and it is demonstrated how this classification relates to the three components of movement. The Seven Movements in Dancing are *plier* (to bend), *étendre* (to stretch), *relever* (to rise), *sauter* (to jump), *tourner* (to turn), *glisser* (to glide), and *élancer* (to dart). This classification has also been referred to as the Seven Basic Movements in Dancing.

The creator of this classification is obscure. It has been attributed to both 18th century dancing masters Jean Georges Noverre and Raoul Ager Feuillet. A classification of Seven Movements in Dancing is found in Theleur's work, *Letters on Dancing* (1831, 1832) but some of the movements are different. The classification discussed in this paper is found in studying the Cecchetti Method of classical ballet. In the 20th century, this classification appeared in ballet books and reference guides such as Gail Grant's well-known *Technical Manual and Dictionary of Classical Ballet*, first published in 1967 with the third revised edition in 1982. The classification of the Seven Movements in Dancing is part of ballet tradition and continues to be taught in the 21st century.

Viewing the classification of the Seven Movements in Dancing through the Laban perspective, two categories relate to the body component of movement, three to the spatial component, and two to the effort component.

Two of the categories identify anatomical human movement. These are movements of the joints. Bending and stretching can be seen as flexion and extension. These are fundamental joint movements of the body as are adduction and abduction, and internal rotation and external rotation. Joint movement happens in everyday human movement, functional and expressive. *Plier* and *étendre* relate to the body component of movement.

Three of the categories identify movement structures, forms of movement, the spatial component of movement. Rising, jumping, and turning have a definite spatial aspect to them. Rising and jumping imply an upward vertical direction. Turning implies a circular spatial direction. The classification of the Seven Movements in Dancing most likely referred to steps. Therefore, turning meant revolving around the longitudinal axis of the body. Jumping and turning can include traveling forward, backward, sideways,

and in the diagonals. There are also aerial turns and traveling aerial turns. *Relever*, *sauter*, and *tourner* serve as basic vocabulary forms in most dance styles.

The two remaining categories identify movement dynamics. Gliding and darting are movement qualities. They are full effort actions, three effort elements crystallizing simultaneously. The predominance of light/direct effort along with sustained effort (gliding) or with sudden effort (darting) color the movement of classical ballet. In Laban theory light/direct/sudden effort is termed 'dab.' Light/direct/sustained effort is termed 'glide.'

Glisser can also be translated as 'to slide.' This movement quality is embedded in ballet technique. In the exercises at the *barre*, the feet are trained to slide into and out of closed positions through effort flow/direct effort with changes in time. Examples are: *battement tendu*, *battement dégagé*, and *grand battement*. In *rond de jambe à terre* and *battement en cloche*, there is a slide through first position. In *battement retiré* and *battement développé*, the working leg slides up the standing leg.

The sliding technique mastered at the *barre* appears in the leg gestures and shifts of weight in *terre à terre*, such steps are *glissade* and *temps lié*, and in *adagio*. Sliding serves as the impetus for movements in *allegro* and *grand allegro*. It assists with the necessary push-off for jumps such as *assemblé* and *grand jeté*. In such steps the sliding occurs at the start of the movement. Sliding happens after the landing in jumps such as *failli* and *demi contretemps*. In *glissade*, also a *terre à terre* step, sliding appears at the beginning and end of the step. Sliding is a salient quality in ballet technique.

When discussing the Seven Movements in Dancing, *glisser* usually is translated as 'to glide.' Sustained effort is emphasized in the movements of *adagio* and highlighted in the poses of *arabesque* and *attitude*. The gliding quality (light/direct/sustained effort) is featured in the lifts of *pas de deux*.

Darting quality (light/direct/sudden effort) is inherent in the movement of *allegro* and *grand allegro*. The peaks of the leaps of *grand allegro* feature moments of light/sustained effort with direct or flexible effort. An example of direct effort is *grand jeté*. In *grand jeté en tournant* (Cecchetti Method) or *jeté entrelacé* (Russian School) the moment at the height of the leap features flexible effort along with light/sustained effort. This movement quality is termed 'float' in Laban Analysis. The turn brings about the flexible effort quality.

It is important to note that to achieve the moments of postural gliding and darting qualities, there is a displacement in space, a path away from place.

In summary, *plier* and *étendre* are fundamental anatomical joint movements of the human body, thus relate to the body component of movement. *Relever*, *sauter*, and *tourner* identify forms, the spatial component of movement, and serve as vocabulary in most dance styles. *Glisser* and *élancer* are movement dynamics, the effort component of movement, and these qualities color ballet style. Although, five movements of the classification of the Seven Movements of Dancing are common in most dance styles, *glisser* and *élancer* are specific to classical ballet style. Philosopher Suzanne Langer has described the aesthetic symbol of dance as a dynamic image. The 18th century ballet master who codified the classification identified the distinctive qualities that capture the essence of the dynamic image of classical ballet.

**DYNAMIC QUALITIES OF MOTION EVENTS: CROSSLINGUISTIC SEMANTICS
THROUGH LABAN MOVEMENT ANALYSIS © Jimmyle Listenbee 2006
(ABSTRACT)**

By

Jimmyle Listenbee

While linguists generally agree on spatial parameters in motion description, qualitative elements, known as “manner of motion”, remain poorly defined and grossly differentiated. This presentation includes video examples from both methodology and data to describe a recent study in which selected parameters of Laban Movement Analysis (LMA) were used to identify and compare semantic elements of motion descriptions in 3 typologically diverse languages.

Nine subjects, native speakers of English, Spanish, and American Sign Language (ASL), were videotaped describing brief movement sequences in six stimulus video clips. Semantic elements present in the crosslinguistic data thus obtained were then analyzed and compared with elements precoded on motif notation scores by certified Laban Movement Analysts.

Results show that the same semantic manner-of-motion elements occur crosslinguistically in these three languages more frequently and consistently than expected, but often encoded by forms other than words, and suggest that LMA can function usefully as a tool for bridging linguistic and nonlinguistic comparisons.

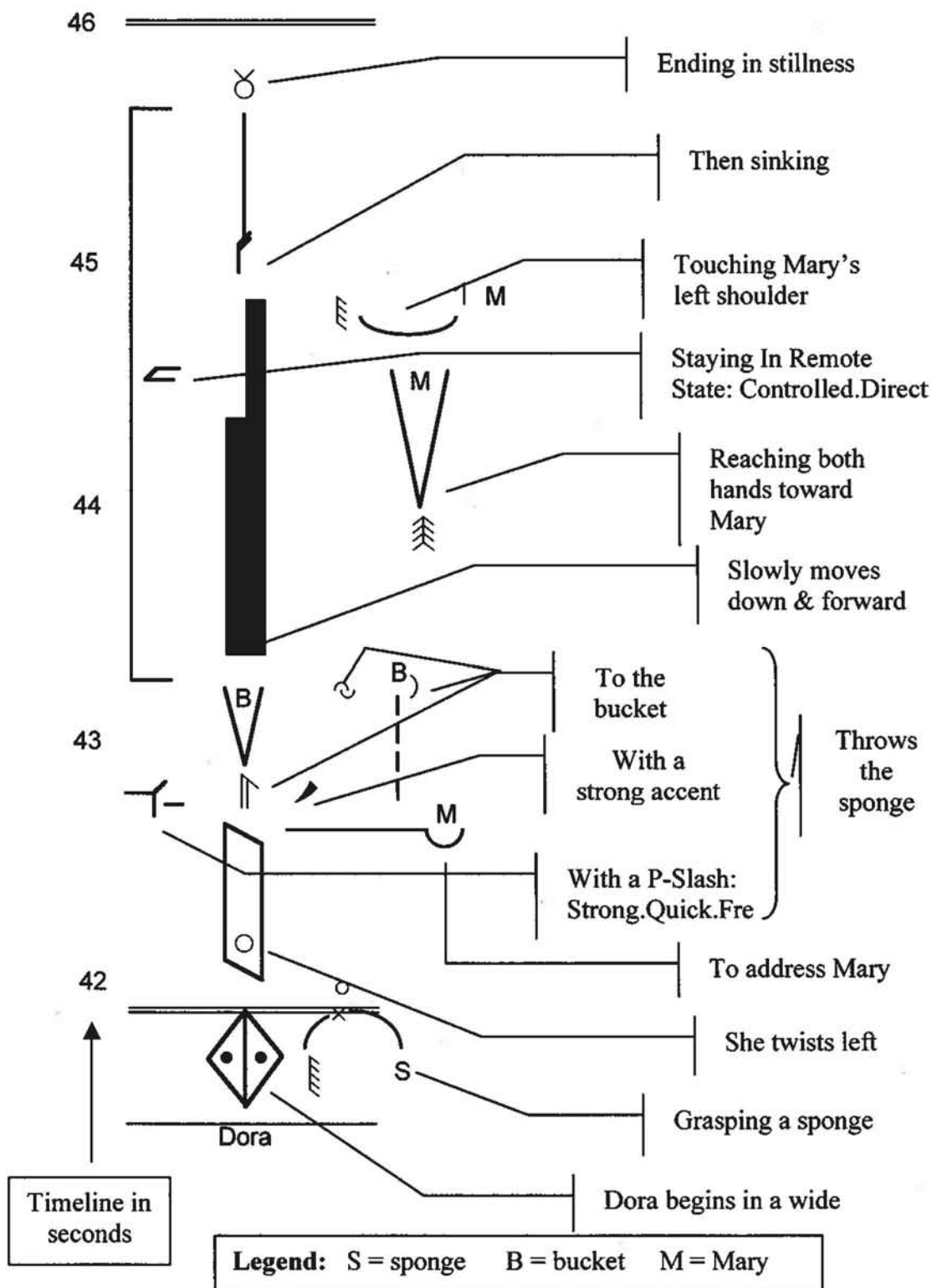


Figure 3. Sample LMA Score: Excerpt from Stimulus Vignette 3

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**CAN AN ELEMENTARY EXPERIENCE OF LMA BE HELPFUL TO
ETHNOLOGY STUDENTS RESEARCHING DANCE,
THEATER AND PERFORMANCE?**

By

Anadel Lynton

In my participation in the 2004 Beijing ICKL conference I briefly reviewed the history of the use and study of Labanotation and LMA in México. People such as Bodil Genkel (A much beloved Danish dancer and teacher of the Academy of Mexican Dance, she was a fellow student of Ann Hutchinson's at the Jooss-Leeder school. She taught notation, and wrote a book about it.), Josefina Lavalle (dancer, choreographer and director of the Academy of Mexican Dance, she created a simplified version of footwork notation for Mexican *zapateados*.), Pilar Urreta (also a dancer and choreographer, she studied at LIMS with the last generation taught by Irmgard Bartenief and has taught LMA here for many years.), Sylvia Fernández (she has applied LMA and Kestenberg teachings to dance therapy, child development and movement creativity courses for many years and has published a book on her synthesis of Laban work), Cenidi Danza researchers Elizabeth Cámara (presently director of our institution) and Hilda Islas (They have published a book and CD Rom about the Jooss-Leeder technique as still practiced in Chile and its incorporation of elements of movement analysis into the teaching vocabulary), Miriam Huberman (She studied notation and analysis for a Masters at the Laban Centre in London), Clarisa Falcón (She studied notation at the DNB in New York and teaches it here, and Emma Cecilia Delgado (A dancer who teaches movement and LMA in the theater school.).

I also mentioned the introduction to LMA that I taught in dance research seminars organized by Hilda Islas. I spoke of the Language of Dance (LOD) courses taught here by Ann Hutchinson, Tina Curran, Jimmyle Listenbee, Valerie and others (organized by Alejandra Ferreiro and Josefina Lavalle) and I ended with a description of the 6 month Diploma course on Laban Movement Analysis and notation taught by 5 students of LIMS and DNB from different epochs (the aforementioned Pilar Urreta, Sylvia Fernández, Clarisa Falcón, Emma Cecilia Delgado and myself). Many of our students in that course were dance teachers of contemporary, classical and traditional Mexican dance. Others included theater practioners, anthropologists and a sculptress. I commented that we had prepared the programs for three more sequenced Diploma courses in order to permit a more complete preparation which we hoped might be somewhat equivalent to the LIMS certification and had expected to include some LMA experts from other countries as guest teachers. Unfortunately the following three modules were never implemented and the LMA based research which the students carried out for their final projects has not

been refined and published with the exception of work by a theater researcher on studies of rehearsal processes in professional theater productions. Clarisa was also instrumental in directing CenidiDanza researcher and student of our Diplomado, Cristina Mendoza, in the use of LMA to analyze sections of works by outstanding Mexican choreographers Raúl Flores Canelo and Graciela Henríquez. LMA served here as complement to her extensive study of their works from a variety of perspectives relating to forms and contents, and their biographical, historical, cultural and social contexts

CenidiDanza will soon publish in CD Rom form the three volume syllabus readings I compiled for the Diploma course plus translations of several other texts by Laban, Bartenieff and other researchers on different application possibilities for LMA.

Although LMA and notation are a part of the curriculum in several professional dance and theater schools of the National Institute of Fine Arts, including those of the National Center for the Arts where this conference is taking place, I feel that we have still not managed to institutionalize movement literacy and the use of LMA, LOD and kinetography as essential tools for the education of dance and theater professionals and movement related researchers. Several of the students of the Diploma course are participating in this conference and I hope that this experience may have an effect in helping to consolidate interest in these disciplines within the Mexican dance and theater educational systems.

Now however, I wish to address another area where I hope that movement analysis can become an important research tool. As well as having followed a professional career in dance, I studied social anthropology at Mexico's National School of Anthropology and History in the 1960s and did non movement related field research for several well known anthropologists during that decade.

When I had the opportunity to become a dance researcher on the founding of CenidiDanza 25 years ago, I found my anthropological experience in participant observation oral history to be helpful. Our basic agenda at the time emphasized recuperating Mexican dance history through documents and interviews and offering continuing education course to dance professionals in areas that were not yet part of the usual professional curricula.

I later had the opportunity to study LMA principles in an Effort-Shape course at George Washington University, which I found to be extremely useful to me as a performer and in understanding and expanding my own movement preferences. A decade later I was privileged to able to study the certificate program at LIMS.

My first efforts at teaching LMA were mostly directed to dance and theater artists and researchers. My perspectives on the applicability of LMA were broadened with the presence of anthropologists in our Diploma program and the opportunity to help both them and the dance teachers in the use of LMA to descriptions of performances of Mexican popular dances thus aiding in comparing dances.

Then I had the challenging opportunity of conducting a seminar on ethnographic research for students of the National School of Anthropology and History where I had studied so many years earlier. Over the past three years I have been leading a four-semester seminar on research in dance, theater and performance to a very heterogeneous group of students who chose this seminar because they are interested in writing their thesis on related themes.

Some of my anthropology students have studied Spanish, Oriental, African, Mexican traditional contemporary and/or Butoh dance, while others are enthusiastic participants in social dance forms such as swing, danzón, cumbia, salsa, huapango, son or dance at raves. Still others have been working with professional circus and wrestling in a non performing status or are active participants in a politically motivated *batucada* which uses Brazilian style percussion while marching and dancing in demonstrations, marches and fund raising events.

Within the weekly 4-hour seminar, I devote half the session to a discussion of bibliography and of students' initial research projects and field observations. The rest of the time I have used for teaching the rudiments of movement analysis through both experiential practice and theory in order to help my students observe movement in more informed ways and enrich their analysis using some elements of LMA. This aids them in making elementary comparisons of differing movement styles and helps support the construction of hypotheses related to some of the possible meanings embedded in the movement.

Although a more thorough introduction to movement analysis would require a much greater investment in time than is available (the main focus of the seminar is in applying ethnographic research methods to field work and to the organization and presentation of research projects), I believe that the brief introduction I have been able to give my students has been of enormous value in helping them actually observe the movement and compare different ways of moving within and between groups and genres.

Unfortunately, movement is still basically considered as unfathomable or irrelevant to ethnographic studies (which tend to describe the interactions of social institutions and identities) and I cannot assume that LMA will become be a major research technique for

use in my students' thesis. The fact that the most or all members of their thesis committees will likely not be experts in LMA excludes its extensive use. One of my students who is participating in an regional ethnographic study of the Nahuas of the Sierra Norte de Puebla was told by the directors of the project that she could study the occasions, dates, places and groups that participate in the traditional ritual dances that are performed in the communities but not describe the dances themselves because that was not an interest of the project.

We still have a long way to go in order for dance and movement to become considered as carriers of meaning in anthropological studies just as significant as words architecture, murals, music, crafts or social organizations such as kinship. This is in spite of recurrent efforts by a small group of specialists in Mexican traditional dance led by Jesus Jauregui who have held seminars on dance research over the years and even organized courses in notation with Bodil Genkel some 20 or more years ago.

Since I graduated from the National School of Anthropology and History over 40 years ago, several attempts have been made to help dance become an area for anthropological study of equivalent importance as ethnomusicology or visual anthropology. The existence of this 2 year seminar is one more attempt at garnering interest in an anthropological focus on live movement performance in contemporary society and has attracted the interest of quite a few students. It seems to me that professional and nonprofessional dance study and interest in the body and its social and cultural aspects have become more important in the lives of middle class female students and perhaps particularly on the part of those who feel attracted to study anthropology. This is not the case however, with most male students. Of 33 students who have enrolled in the seminar over the past three years, only two have been male. One was a member of a major folklore "ballet" who has attended only sporadically. The other is an assiduous participant in raves which he is studying holistically as a form of contemporary ritual culture that includes music, dance, dress, construction of characters or role playing, and visual decorations. He avoided the LMA practices that became all female when the other male student dropped out. I believe that this may have to do an unanalyzed or unrecognized prejudice among men that associates movement practices that involve exploration outside the limits of codified social and traditional styles with insecurity especially in the presence of women.

During nearly 20 years of teaching dance at the Metropolitan Autonomous University, I discovered that when male students could be seen entering and moving in my class room by their peers through the windows it was very difficult for them to remain part of the group. During classes male students frequently looked through the windows, apparently enjoying the opportunity to enjoy observing female bodies moving and when males participated, they feared being taunted. When the classroom was moved to a location

where what was going on inside the room could no longer be seen, many more men remained. Perhaps something similar is at work in the ENAH as here as we cross the street to a professional dance school that lends us a room for movement analysis practice as the classrooms in the anthropology school are full of desks and have tile floors.

On the other hand the number of courses that have something to do with the body in a philosophical or theoretical sense have increased (physical anthropology was the only option when I was a student) but are mostly attended by women. Thus the association body-free style dance- women- low status and danger for men seems to continue within the collective unconscious of even the mostly “liberated” and very politicized anthropology students. Male dominance is only guaranteed by rigorously codified movements. Some male students participated in extra-curricular yoga, salsa and capoeira classes and almost all dance up a storm at fiestas and fandangos. These attitudes are surely one factor that has contributed to still limited academic legitimation that dance studies and LMA which require body experience and improvisation or free movement have acquired in anthropology and disciplines.

I will very briefly describe several of my students’ projects and how they have used LMA as a general approach to understanding movement. These studies are still very much in process as students confront difficulties in passing from intentions to the actual analysis. I will conclude with some reflections on ways I hope that in the future LMA, LODC and kinetography may eventually become important tools in anthropological studies of movement performance.

The students who have been most successful at using LMA in their projects are students who have studied dance, theatre and clowning and thus were more accustomed to using their bodies and in experiencing and simultaneously reflecting on what they are doing. Among the themes students have addressed in their projects are the use LMA for comparing the movement qualities emphasized in Butoh classes with several different teachers; comparing the movements of traditional and “new” circus performers; and the movements used to express “Mexicaness” in choreographies by José Rivera and his mentors Raúl Flores Canelo and Lila López. Other students are using LMA to analyze *afromestizaje* in danza movements in la Costa Chica of Guerrero and the dancing styles predominant in *sonideros* (sound systems installed in the streets for local festivities).

Some of the teachers whose courses have to do with the body and/or are interested in traditional and popular dance, performance arts and visual anthropology, are planning to organize an academic event next year in the hope of bringing promoting greater legitimation for our fields of interest. The current interest in semiotics may contribute.

I believe that Drid Williams' and others ideas about establishing a field of human movement studies that treats movement as sign, symbol and producer of meaning within particular cultural and social contexts can be useful as unfortunately the word dance still has popular connotations of frivolity; high art for elites; a feminine activity; or ceremonial behavior; or stereotyped representations of national identity. Few people recognize that movement can be notated and analyzed. The very demand that the learner must move and experience in order to learn to see or perceive movement with greater accuracy creates conflicts in academic research circles. When the National Center for the Arts and its Research Tower were built, our demand as dance researchers for studio space was considered by the predominant art historians as questionable (perhaps a way to distract ourselves from our "real" research work.

The neocolonial evolutionary versions of dance as progressing from the primitive to Western high art and the discriminatory uses of the words "art" and "ethnic" also tend to put off anthropological study of contemporary dance manifestations. In research on rural and urban popular dance still often called "folkloric", we still have problems with etic and emic visions, looking at dance as an outsider or from within. The close connection between the nationalist ideals of the Mexican Revolution and the essentialist construction of a "national spirit" that ignores or tries to cover up diversity and multiple social conflicts is problematic in both "popular" and "academic" dance. This was played out dramatically in the recent conflict in the state of Oaxaca over the Guelaguetza (a traditional festival of folkloric dances from all over the state, organized to promote tourism and "represent" regional values. The "popular" version, prepared by members of the APPO (Association of Popular Oaxacan Organizations), was offered as a demonstration of autonomy, social justice and rebellion and opposed to the "official" Guelaguetza put on by the state government allied with dominant political and economic powers that be, and directed to international tourism, at a time when the governor had been executing a violent repression of protests organized by school teachers, indigenous communities and civic groups.

We also need to overcome the linguistic and academic barriers that, for many years have led anthropologists from other countries (especially to US) to carry out research in Mexico without taking into account the work of Mexican researchers nor seeking them out to share points of view. One reason for this problem is that resources to travel to academic conferences very limited in Mexico especially in the National Institute of Fine Arts. We also need to seek greater communication among the academic institutions and scholars who are studying performance and movement practices.

The divisions between “ethnic” and “art” dance do not help the study of dance or movement styles from an anthropological point of view and we still need to reread Joanna Keo’s seminal article on ballet as ethnic art to remind ourselves that our contemporary dance scene can also be studied anthropologically and with ethnographic methods.

I believe that we need to be clear about the complementarity of descriptions through notation and LMA or Motif and the contextualization of movement processes in time and space, at practices of particular social groups with particular histories. Working in teams, as Clarisa and Cristina did to analyze works of Raúl Flores Canelo and Graciela Henríquez, is a useful tactic.

We still have a long way to go to legitimize dance and movement studies within the field of anthropology and to “ethnologize” to some extent our studies of dance within the fine arts paradigm that no longer fits us easily. In both areas, the integration of movement literacy and analysis is basic but will require much work by those of us interested in this area in order to combat popular conceptions of dance and movement as natural and unanalyzable or as associated with suspicious and unprestigious groups such as women, indigenous peoples, gays and also (*para colmo de males*) with TV commercialism such as in the Dance Academy and reiteration of nationalist and regional ideals which have long ago lost their glow by being converted into “calling cards” to be used by the representatives of government, university and corporate hegemony.

In spite of all of the difficulties these complex situations present, this conference has helped renew my belief that *si se puede*, * of course we can do it, and, in the not too distant future, movement literacy will be seen as a useful tool and dance and movement studies will be recognized for their great importance in expressing and understanding cultures, not just as political ambassadors but as ways of living our humanness.

*This is a frequently used phrase in Mexico. When I wrote this phrase, I knew nothing about Obama’s campaign.

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THE CONCEPTS OF DESTINATION-MOTION IN FLAMENCO DANCE AS A TOOL FOR THE FLAMENCO TEACHER

By

Paloma Macías Guzmán

Abstract

Flamenco dance is a widely accepted genre in Mexico. The National School of Dance "Nellie y Gloria Campobello" offers the career of Spanish Dance Teacher, and includes Motif Description as a subject. One important concept included in the lessons is destination-motion, applied for the analysis of flamenco dance, because it is considered that it has a great potential to explain the flamenco style.

The lecture demonstration presented was a condensed lesson (20-30 min) designed for students of the National School of Dance (youngsters with ages within 18-25 years with a previous knowledge of flamenco dance), dedicated to analyze and practice the destination-motion concept. Two students of the National School of Dance took part in this class.

The results showed a great potential for the application of the concepts of destination-motion in a flamenco class, but it is also necessary to explore more exercises and steps focusing on destination-motion.

Introduction

Spanish dance has been taught traditionally through the criteria and the knowledge of each teacher. The imitative movements have been the main strategy within the teaching-learning process. One of the tasks of the National School of Dance "Nellie y Gloria Campobello" is to develop a methodologic framework for the teaching of the different types of spanish dances and also, different populations. The process was focused on two goals:

- a) The optimization of the teaching-learning process of technics through the application of common criteria regarding terminology, structures of the sessions and contents according to the needs of specific populations.
- b) to provide the students with methodologic tools for their future activities teaching spanish dance in the subject "Methodology for the teaching of spanish dance".

However, some inconsistencies and methodological problems were detected in issues like the analysis of steps and technical sequences; the lack of a system for the registration of footwork, steps, sequences or traditional dances, and the lack of a system of spatial references.

The new proposal started on 2002, and it includes three aspects:

- a) Elements of the Effort analysis
- b) Elements of Motif Writing, based in the “Language of Dance”, developed by Ann Hutchinson.(1995)
- c) Analysis and registration of footwork, with the system designed for spanish dance by Adair Landborn (2002)

All these elements are part of the contents of the subject called “Motif Writing”, and the objective is to give an analytical tool to the students in order to support their future activities as spanish dance teachers. More specifically, the proposal underlines the technical skills, the interpretation, and good educative practices.

In the other hand, the goals for the teachers were focused in the improvement of the teaching-learning process, the registration of the main traditional steps and dances, the utilisation of specialized software (Calaban) and the availability of specialized books.

The instruments for this proposal are: classes, design and application of didactic materials; organization of short courses for the teachers and extern people, and the links with other subjects like Applied Music, Anatomy and Kinesiology.

The results of this proposal show a sensibilization of the students in aspects like dynamics, qualities of movement, trajectories, models for the body organization and axial movements. One of the most important issue is the destination-motion concept.

The destination-motion concept in spanish dance.

The didactic materials designed for the “Motif Writing” subject include a text book with the basic concepts applied to spanish dance. Among these concepts, destination-motion are analyzed. (Macías, 2005).

Spanish dance has many cases of destination and motion. A *jota* from the northern region of Aragon tends to emphazise the movement, while a baroque spanish dance is more centered in the resulting positions, or destiny. In flamenco dance we can feel the fluidity and mobility of a *marcaje* (a single step done repetitively), or in a *vuelta quebrada* (a spin

with an inclination of the torso). But we can feel also the strenght and precision of a *remate* (the final movement of a dance or a section of a dance).

The concepts of destination-motion are essential in flamenco dance, because they are important components of style. However, one hypothesis which has been developed through years of teaching spanish dance is that destiny and movement are almost impossible to find and practice in “pure” forms in flamenco dance. This is a very controversial issue, and it needs more research and discussion. But in general, the older styles of flamenco dances are more concentrated in motion, while the newest styles tend to a “destination”-oriented steps.

The theoretical framework is applied in the technical sessions One of the first steps is to explore these concepts during the practice of some steps and dances.

Destination-motion in a flamenco class

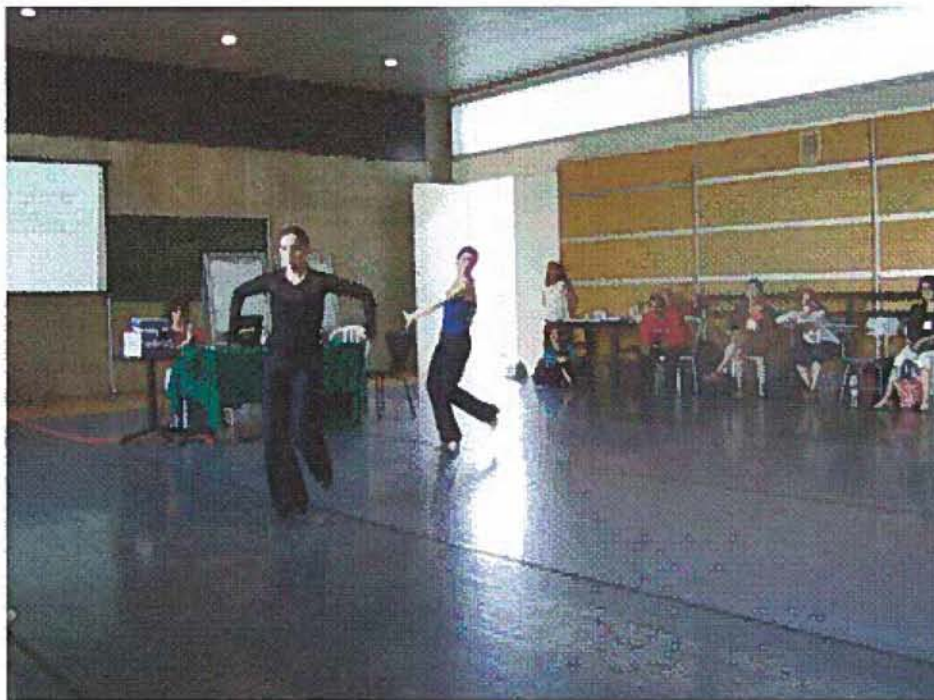
The lecture demonstration presented was a condensed technical lesson (20-30 min) designed for students of the National School of Dance. Two students were in the session, which had the following structure:

- warming-up
- exploration - theoretical approach (previously analyzed in the Motif Writing subject.)
- exercises
- relaxation and conclusion

a) warming-up.

It was done using new flamenco music, and applying the main concepts of destination-motion, like reaching a specific point in the classroom or walking with no direction, and making continuous movements with the hands, while the arms are moving slowly from one direction to another, or in contrast, arms and hands point to a specific direction. (image 1)

Image 1. Warming up applying concepts of destination-movement



b) Exploration – theoretical approach.

This is a section which usually is developed in five minutes approximately, and only to refresh the knowledge which has been previously acquired by the students in the Motif Writing subject. The main aspects of the destination-motion concepts are asked and explored.

c) Exercises

One of the best exercises for the application of destination-motion concepts in flamenco dance is to dance the first *sevillana*, (a traditional dance divided in four sections, each one with specific steps) thinking first in motion, and then in destination. The steps performed are *paso* or *paseo de sevillana*; *paso lateral*; and *pasada* o *paso de panadero*¹. These steps allow the dancer to vary the quality of movement according to the concept which is applied. In some cases, the students were allowed to move the arms freely, but always applying one

¹ For a detailed description of these steps, see (Vittuci, 1991)

of the two concepts, with the purpose of stimulate improvisation, which is an important aspect in flamenco dance. (Image 2)

Image 2. Performing a step of the first “sevillana” applying the concept of “motion”



In this stage, it is necessary to avoid the risk of mixing the destination-motion concepts with Effort concepts. It was a common situation that the students associated destination with strong weight, urgent time and bound flow, and motion with light weight, urgent time and free flow. This situation was more explicit in the *marcajes* performed later (Image 3).

Image 3. Performing a marcaje applying the concept of destination



d) Relaxation and conclusion

This was the last part of the demonstration class, and it did not apply any destination-motion concept, because it was designed only to return the students to their normal cardiovascular condition.

Conclusions

The importance of the concepts of destination-motion for the flamenco teacher was demonstrated in this session, as remarkable changes in the quality of movement could be seen. However, some recommendations arose from the observers. The first one is related with the association of destination-motion with Effort in the exercises. Some methodological aspects need to be precised in order to avoid any confusion with both concepts. The second aspect was the discussion about what is considered as “destination” and what was considered as “motion”, as the hypotesis that states that “pure” forms of these concepts are almost impossible to find and practice in flamenco dance was mentioned. It is necessary to do more exploration of the application of these concepts in a flamenco class,

but they have with no doubts a great explanatory power of the different styles of flamenco dance.

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**LESTER HORTON'S *THE BELOVED*:
CHANGING VIEWS OF DOMESTIC VIOLENCE**

By

Sheila Marion

The program note reads, "Out of an era of dogma and woman's servility comes a theme of fanatic bigotry leading to violence."¹ The curtain opens to ominous chords on the piano. "Behold, thou art fair, my love ..." a man, reading from the Bible, "Song of Solomon." A woman, seated at the table opposite him, nervously tapping her fingers. He thinks she is guilty of adultery, or so the program note suggests. But is she, or is this just in his mind, or is it an excuse to escalate the cycle of violence?

In 1948, California choreographer Lester Horton created *The Beloved*, an exploration of domestic violence that has become one of his best known and most frequently staged works.² Nearly 50 years later, Gina Jacobs and Kate Monson, graduate students in my Directing from Score course at The Ohio State University, decided to reconstruct the piece for a class project. In their directorial choices and interpretation, they were determined to show a more contemporary understanding of domestic violence, and not present the dance as one long, unrelieved episode of stalking, brutality and fear. They did not want the piece to read as religious fanaticism, and they *did* want to show that there was, or had been, a loving relationship between the couple. Between the stalking, violent lifts and throwing of the dance, in the intervals they found to support their interpretation, it seemed that Horton may have had a different understanding of domestic violence than that of his times.

I first became aware of this changing thinking in the early 1980s, when a man, who owned property near us, was killed by his wife. The flash point was entirely trivial— a lost boat tarp. Completely shocked, we followed news reports that detailed previous abuse. She had reason to believe him when he said he would kill her, and she shot him as he was coming up the stairs after her.

In the U.S. in the 1800s, the time referenced by *The Beloved's* costumes and setting, state laws and cultural practices supported a man's right to discipline his wife following the "rule of thumb" — that is, the instrument with which he chastised her could not have a greater diameter than his thumb. Not until 1895 could a woman divorce her husband on grounds of abuse.³

In the 1940s, when Horton choreographed *The Beloved*, domestic violence was considered a family problem, not something in which others, or the law, should intervene. Reporter Dan Rather, in his memoir about growing up in Texas, recalls an incident that exemplifies this attitude:

...one afternoon I heard a fierce male voice yelling and then female screams, both from down the block. A man was beating up his wife and doing an extensive job of it.

The fighting started on the screened porch and moved into the front yard when the woman ran to escape, the man pursuing in total rage and dragging her into the house by her hair.

Shocked and a little frightened, I asked Mother later why people could be so awful to each other.

"You just forget you saw that," Mother instructed. "We don't stick our noses into other people's business..."⁴

Societal views began to change with the women's liberation movement of the late 1960s - early 1970s. Women's hotlines and crisis centers allowed battered women to speak out and seek help. Shelters were established for women who had nowhere else to turn, and education began to change attitudes, particularly in law enforcement and the courts. In 1994 the U. S. Violence Against Women Act was adopted to provide legal and social services to support battered women.⁵

Despite these improvements, however, in a 1992 study researchers Michelle Fine and Lois Weis reported that "a full 92 percent" of the poor and working-class white women they interviewed "described experience with childhood and/or adult abuse." Almost without exception, the researchers found, "these women reported that they had never told anyone, never sought refuge in a shelter, never sought an order of protection, never called the police."⁶

In 1948, when Horton choreographed *The Beloved*, when a spouse was killed the crime was rarely recognized as the product of long-term abuse. Instead, headlines often read "Husband Goes Berserk and Shoots Estranged Wife."⁷ The victim was often presumed to have precipitated the violence. Dance writer Don McDonagh gives this impression in his description of *The Beloved*:

[She] stands near the audience with her hand clasped to her cheek in burning shame... his own rage seems to grow as social barriers recede... finally in a fit of uncontrollable rage he bends over her, but not in compassion. He strangles her.

McDonagh goes on to analyze the dance in terms of Victorian morals:

The double standard of sexual conduct, allowing men freedom not accorded to women, was not a product of the Victorian age alone, but did receive a considerable boost in that moralistic time. For all its righteousness, the age concealed a brutality and harshness that were lurking in the best drawing rooms...⁸

Currently, we understand that domestic violence is usually not the result of a single incident in which he (or she) “just snapped.” Following research by Lenore Walker in 1979 on cycles of violence, we recognize that domestic abuse follows a repeated and escalating pattern of building tension, explosion, and often loving contrition.

During the build up of tension, batterers in this phase might pick fights, act jealous and possessive, criticize or threaten, drink or use drugs, or act moody and unpredictable. Partners in this stage may feel like they’re ‘walking on eggshells’ and try to reason, calm or appease the batterer.”⁹

The explosive phase is now recognized as a “crime of power and control, not passion out of control.”¹⁰ Police Lt. Douglas R. Marvin writes, “Many batterers do not want to hurt their partners, only to teach them a lesson and control them.” He cautions, however, that, “unless the battering is interrupted, the violence during this phase will take at least as severe a form as is necessary for the abuser to accomplish his goal.”¹¹ The sense of control that batterers gain is reinforced as their actions relieve their own stress and serves to change the behavior of their partner.¹²

In the so-called “honeymoon phase”:

there may be flowers of gifts, dates, romance or lovemaking in an attempt to reestablish intimacy and security. The batterer may also try to minimize or deny the abuse, blaming his partner for “making” him or her act abusively... Both partners deny how bad the abuse was and that it could happen again.¹³

The choreographic structure of *The Beloved* does not directly reflect the three phases. Nevertheless, I believe that the dance can be read on several levels, both the obvious, as a single episode of violence, and as a broader metaphor for the repeating and escalating cycle of violence. The latter can be seen, I think, in the building and ebbing of tension in the dance as well as in the repeated circling patterns towards the end.

Throughout the following analysis, I question the parameters of interpretation for directing from score and performance, both from my understanding of what may have been the interpretation of the dance in its time, and from alternatives based on more contemporary understandings of domestic violence. While my thinking about the piece began with Ms. Jacob's and Ms. Monson's explorations, much of what I am writing here comes out of my own, later thinking.

The brief, tense opening of the dance leads immediately to the first incident (meas. 19-33). The man reaches for her hand; she reluctantly starts to comply. Instead, he grabs her wrist and drags her to the floor in front of him. She sways in a kind of choreographic moan, and scrambles to get away, only to have him block her from behind. She appears to acquiesce as she backs him around, then escapes, crawling up on the table. He catches her, her body arched high over his, then drops her.

Horton frequently uses the vertical dimension to show violence, in lifts that demonstrate the man's power and control, and in movements going to the floor that involve the woman being dragged, dropped or thrown.

It's interesting that from the beginning, she seems to know what is about to happen. Does she have a guilty conscience, responding to his veiled accusation of adultery in the Bible reading, or has she been down this road before? In any case, she is clearly aware of his potential for violence and recognizes the signals that he is about to explode.

The second incident (meas. 34-50) shows more ambiguity in the situation. He still has a hold of her, and she backs up, dragging him. Her free arm and leg stretch out as in a full-body scream. Then, as he pulls her close, she attempts to calm him, soothing her hand down his body as she leans into him in a *penché*.¹⁴ He struggles out of her embrace, but she clings to one leg as he pulls away. He reaches back to slap her away and instead pulls her face up to his—twice. Is he going to kiss her, or does this foreshadow the later strangling? In either case, he changes his mind and throws her across the floor.

This episode is one of the few in which we can see the possibility for showing a loving relationship behind the violence: her soothing touch, clasping his thigh as he strides away, the potential kiss — or, these could all be performed with fear and desperation.

The loving aspect of an abusive relationship occurs not only in the "honeymoon phase" but also, according to physician Jonathan Adler and medical ethicist Lynn Barkley Burnett, "domestic violence often occurs in a relationship in which at least one partner loves the other. This partner wants things to be all right again and does not want to lose the other person's (perceived) love." "Hope," they write, "is an operative corollary of

love. The abused partner wants to believe the batterer's promises made during the increasingly frequent honeymoon periods of ever decreasing duration..."¹⁵

The next incident (meas. 51-69) has sexual overtones as he drags her close to him, first knees up, then hips.¹⁶ Another high lift, like a scream, is followed by a drop. With her legs now wrapped around his waist, he swings her out and down as she struggles to get away. Once again he throws her down, but this time she immediately scrambles to her feet.

Next is the moment (meas. 68) that McDonagh seems to reference when he described her as standing "near the audience with her hand clasped to one cheek in burning shame."¹⁷ The question is, whether she is burning with shame because of previous guilt or because her partner has just violated her?

Possibilities for differing interpretations of a dance are a part of what allows it to cross generations and have relevance in light of new knowledge. Particularly a dramatic dance such as *The Beloved* involves human emotions, and social meanings can be reexamined in light of current understandings. An ability to touch our feelings across contexts and time widens the significance of a dance.

The concept of marital rape was not known as such when *The Beloved* was created. According to sociologist Raquel Kennedy Bergen, "it was not until the 1970's that we began, as a society, to acknowledge that rape in marriage could even occur." Bergen goes on to note that,

women who are involved in physically abusive relationships may be especially vulnerable to rape by their partners. Studies using clinical samples of battered women reveal that between one third and one half of battered women are raped by their partners at least once...¹⁸

Until this point in the dance, much of the movement is gestural, from the wide spread arms and legs representing a scream to the more literal pulling, dragging, dropping and throwing. Horton dancer Joyce Trisler writes:

One characteristic...did prevail throughout his dramatic works. His movement seemed to have its roots in gesture. This is not to infer that he used pantomime, but rather that the movement expressed the dramatic idea behind it so clearly that some of his works, such as *The Beloved*, can be performed without any dramatic projection and still give an absolutely clear picture of the relationship between characters.¹⁹

The next sections continue the movements of threat, conciliation, and attempted escape, but also introduce a theme of circling that becomes more and more insistent as the dance progresses. Several times (meas. 73-83, meas. 108-111) the woman circles the man, ricocheting around as though drawn to and repelled by him as he remains rooted in a rocking motion or near stillness. He is portrayed as though in a trance, with her trying, but fearing, to get his attention. These moments also serve to focus on the woman's reactions almost as though they were taken out of time.

He is similarly unresponsive as she soothingly rolls her head across his shoulders and dips into his arm (meas. 84-86). She gains his attention finally when she jumps on him. This is followed by another sexually suggestive moment when they roll together on the floor before she escapes and he chases and traps her (meas. 89-93).

A quiet interlude follows, in music and movement, with unison rocking, both facing the same direction and at a safe distance from each other. Then, the circling starts again, first in small *rond de jambs*, then her circling of him that results in another chase, and finally his large, trance-like circle of the full space. She retreats to the chairs, he sits opposite her, and begins to restlessly circle his feet.

Here, unmistakably, the cycle starts over, as they perform a near mirror image of the opening movements: his reach for her, her nervous acceptance, his dragging her to her knees beside him (meas. 131-136).

From this point until the ending, the dance consists of repetitive circles. In contrast to the abrupt, vertical lifts, drops or throws of the beginning, the ending is a constant horizontal circling, with the woman circling the man first one way and then the other. He has her by the wrist—he does not let go, and she cannot break away.

This relentless circling at the dance's conclusion, and the inability of either partner to break free, is what makes me think that Horton himself may have had an understanding of domestic abuse that was less about "he just snapped," and more similar to what we understand today about the repeating, escalating cycle of violence.

When the end does come, out of this tension of circling, it seems almost accidental. Suddenly, he has her by the neck and seemingly without extra effort on his part, she is strangled.

When he finally puts her down, he spreads his arms and looks up, in a gesture that could be understood, in the dance's original context, as righteous avenging of her (supposed)

sin. Or, it could be understood, in today's context, as the remorse that concludes—and restarts—the cycle of violence.

In directing from score, as in any restaging of past work, issues often revolve around presenting a piece with historical accuracy, or updating it for contemporary sensibilities. Here, the issue is complicated by an important shift in attitudes towards the patterns behind domestic violence and the role of society in preventing it, through education and awareness as well as through intervention. It is possible to read into Horton's choreographic metaphors an attitude different from that of his time. If so, that allows us to slant interpretation and performance of the work towards a more contemporary point of view.

Notes

¹ Lester Horton, quoted in the Labanotation score of *The Beloved*, choreography by Lester Horton, Labanotation by Ray Cook. (NY: Dance Notation Bureau, 1971 & 1993, pg. iii). An alternate program note, also by Horton, reads: "The Beloved attempts to state in pure dance terms the bigotry and sexual chauvinism that held women subservient in fin-de-siecle New England, a kinetic projection of the social savagery of the double standard." Based on a review immediately after the original 1948 production, quoted in Larry Warren's biography of Horton, the shorter version quoted in the main body of my paper, above, seems to be the original program note. (Larry Warren, *Lester Horton: Modern Dance Pioneer*, 1991 reissue of the 1977 original, Princeton Book Company, pg. 125.)

² Diana Dinerman, "Lester Horton: Modern Dance Pioneer, in *Dance Teacher*, <http://www.dance-teacher.com/articles/060517horton.shtml> viewed 7/15/07.

³ http://www.emedicinehealth.com/domestic_violence/article_em.htm viewed 11/26/06.

⁴ Dan Rather, with Peter Wyden. *I Remember* (Boston: Little, Brown and Company, 1991), pp. 21-22.

⁵ "The Violence Against Women Act of 1994" <http://www.endabuse.org/vawa/display.php?DocID=34005> viewed 11/26/06.

⁶ Michelle Fine and Lois Wells, "Disappearing Acts: The State and Violence against Women in the Twentieth Century," in *Signs*, Vol. 25 No. 4 (Summer, 2000) pp. 1139-1146. (Statistics for African-American and Latina women were somewhat lower.)

- ⁷ "Herstory of Domestic Violence: A Timeline of the Battered Women's Movement <http://www.mincava.umn.edu/documents/herstory/herstory.html> viewed 11/26/06, referencing Del Martin, *Battered Wives* (New York: Pocket Books 1976).
- ⁸ Don McDonagh, *The Complete Guide to Modern Dance* (NY: Doubleday, 1976) pg. 84.
- ⁹ [Http://stopfamilyviolence.com/want_info/philosophy/cycle_of_violence.html](http://stopfamilyviolence.com/want_info/philosophy/cycle_of_violence.html) viewed 11/26/06.
- ¹⁰ Ibid.
- ¹¹ Douglas R. Marvin, "The Dynamics of Domestic Abuse," in *The FBI Law Enforcement Bulletin*, July 1997, http://findarticles.com/p/articles/mi_m2194/is_n7_v66/ai_20213068 viewed 7/15/07.
- ¹² [Http://stopfamilyviolence.com/want_info/philosophy/cycle_of_violence.html](http://stopfamilyviolence.com/want_info/philosophy/cycle_of_violence.html) viewed 11/26/06.
- ¹³ Ibid.
- ¹⁴ score note meas. 38: "calm him." (R. Cook, Labanotation score of *The Beloved*, pg. 18.)
- ¹⁵ http://www.emedicinehealth.com/domestic_violence/article_em.htm viewed 11/26/06.
- ¹⁶ The score note here reads, "Change of mood for the man. He still loves her." (R. Cook, Labanotation score of *The Beloved*, pg. 26.)
- ¹⁷ Don McDonagh, *The Complete Guide to Modern Dance* (NY: Doubleday, 1976) pg. 84.
- ¹⁸ Raquel Kennedy Bergen, "Marital Rape," published by the National Resource Center for Domestic Violence, http://www.vawnet.org/DomesticViolence/Research/VAWnetDocs/AR_mrpe.php, viewed 7/15/07. The studies Bergan references are: Bergen, R. K. *Wife rape: Understanding the response of survivors and service providers*. Thousand Oaks, CA: Sage, 1996; Pagelow, M., Adult victims of domestic violence. *Journal of Interpersonal Violence*, 7, 1992, pp. 87-120; and Russell, D. E. H., *Rape in marriage*. New York: Macmillan Press, 1990.
- ¹⁹ Joyce Trisler, "The Magic and the Commitment," in *The Dance Theatre of Lester Horton*, *DancePerspectives* 31, Autumn, 1967, pg. 59.

THE PRISMATIC BODY: A FLUID PATH TO SHAPE
(ABSTRACT)

By
Marina Martins

This paper proposes to discuss how the flow effort can integrate theoretically and practically the body of the dancer/actor to the surroundings, in order to create shapes of scenic communication. The combination Effort-Shape is the point of departure of this investigation and of the research in contemporary scenic classes looking for a new choreographic ways. In agree with Laban, the Earth's force of gravity and the tri-dimensionality of movement as dynamic elements of expressivity can be explored by different meanings and points of view. Therefore, the tension between body and space created from the connection between subjectivity, centre of the body, centre of the Earth (force of gravity) and space (geometric forces) develops the sense of humanity and nature, the desire of flight and the imagination. From Laban and the modernists we inherited the legacy of the consciousness of our physical condition attached to the earth and the possibility to fly like Icarus, using the easy effort, to, then, try to solve our existential conflict, in an artistic manner looking for the path of the psychological aspects of Effort through the body. With the feet on the ground, the body weight is intensified and the movement can be conducted in several directions through space. The time factor would be a volunteer action dominated by the dancer conducting the internal rhythm by the flow. Besides, when the motion factors were connected, the body integrates the effort-rhythms in his actions shaping the space in order to satisfy a desire or a need by the intention, the attention, the decision and the emotion.

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AN ALGEBRAIC REPRESENTATION OF LABANOTATION FOR RETRIEVAL AND OTHER OPERATIONS

By

Gábor Misi

Introduction

Computer applications for Kinetography Laban/Labanotation are mostly simple graphic editors and generally do not contain search facilities. The first experimental software for retrieval was DanceStruct (Fügedi, 1995), developed at the Institute for Musicology of the Hungarian Academy of Sciences. The next generation application in Hungary is Labanatory (Misi, 2002); its latest version has the capability to search for almost all Labanotation signs or sign groups in a score, and its retrieval function is unique (Calvert–Wilke–Ryman–Fox, 2005).

The development of these systems was inspired by the need to support analyses of Central European traditional dances, based on the assumption that recurring movements correspond to repeating patterns in Labanotation, since similar movements are indicated in a similar way. This means that dance elements can be found with pattern matching in a purely formal way (Misi, 2005; Misi, 2006). These searches can be performed in any dance style in which movement repetitions exist. Searches are useful for spell-checking scores or checking the uniformity of sign usage.

To implement a retrieval system in a computer, a digital representation has to be defined for it. This paper describes the algebraic model and data structure used by Labanatory, which can be used for search as well as other operations. First of all, however, the general problems associated with searches and the related solutions will be demonstrated with a simple case, the case of English texts and text editors.

Writing represents speech with a sequence of letters. Handling texts written by hand and scanned from paper is a tedious exercise for the purposes of a computerized search. (Image processing algorithms are statistics-based, thus they cannot guarantee hits with 100% certainty.) Therefore, a special device, the keyboard is used for text input, where a text is typed character by character. Characters are stored in a computer as unique identifiers; a sequence of characters is represented with a sequence of integers¹. For example, the following text is represented with three integers in the standard ASCII coding:

sit

115 105 116

Finding a text in another, longer text is achieved as a pattern search in the corresponding integer sequence representation: while the first integer pattern is gradually being slid on the second one, a match is examined between them². Where the two patterns match, a hit is indicated, and the place of the match in the representation shows the place of the hit in the text. For example:

sit

is to be searched in this text:

She sat, he did not sit.

hit

hit

that is in the representation,

115 105 116

is to be searched in this integer sequence:

83 104 101 32 115 97 116 44 32 104 101 32

100 105 100 32 110 111 116 32 115 105 116 46

hit

In the above search, the past tense of the word "sit" has not been found of course, because the three-character pattern did not match at the position of the text "sat". Various forms of a word can be found with several consecutive searches or with a so-called complex search where logical operators (OR, NOT) are used in one query:

sit OR sat

is to be searched in this text:

She sat, he did not sit.

hit

hit

hit

hit

that is in the representation,

115 105 116

OR

115 97 116

is to be searched in this integer sequence:

83 104 101 32 115 97 116 44 32 104 101 32

100 105 100 32 110 111 116 32 115 105 116 46

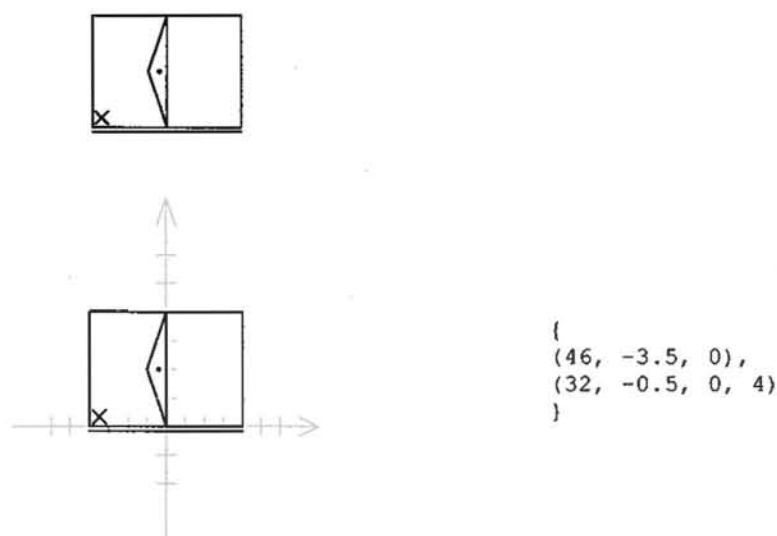
hit

hit

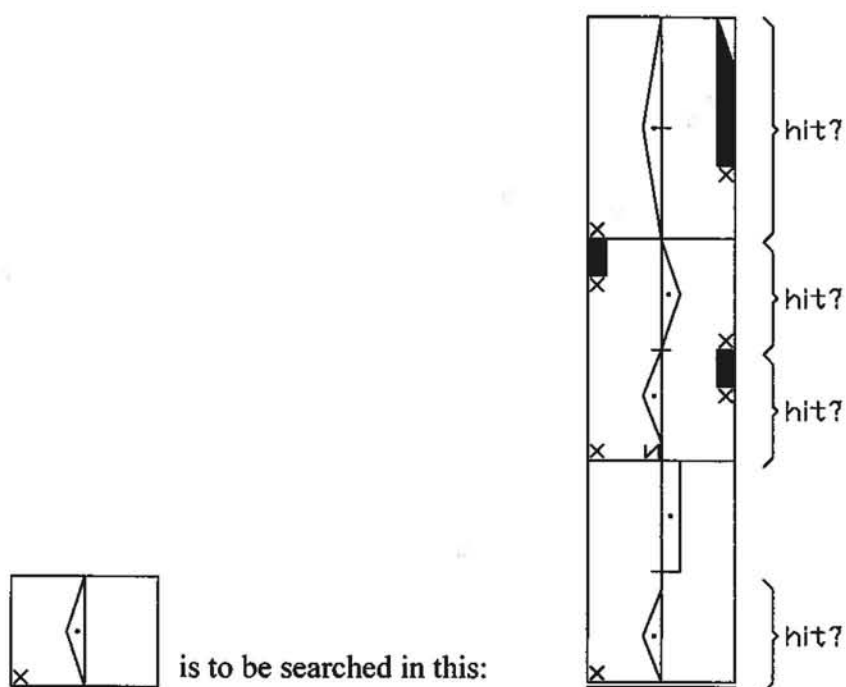
Labanotation and search

Analogously to written texts, processing scanned images of hand-drawn Labanotation scores is an inefficient exercise. Using a keyboard and a mouse as input devices, the user can select Labanotation signs and place them into a staff. As soon as a sign is selected, it is assigned an integer that is unique for its particular sign form. Besides these sign identifiers, the coordinates of the signs and the vertical length of stretchable signs (that is path, direction, revolution signs, action strokes, motion toward/away signs, vertical bows, inclusion bows, addition bows) have to be stored for each sign element of a Laban-pattern³.

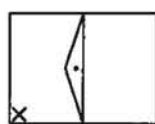
The kinetogram in the next figure contains two signs. In the second drawing, two coordinate axes are added so that the coordinates of the signs can be determined. (More precisely, the coordinates of the bottom line center point of the minimum bounding rectangle of each sign. The staff width is 8 units and the measure length is 4 units.) Next to the kinetogram, the representation of the Laban-pattern is shown, which lists the pattern elements: first the identifier of the space measurement sign (46) and its 2D coordinates, then the identifier of the direction sign (32), its 2D coordinates and its length.



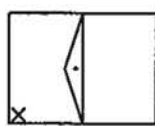
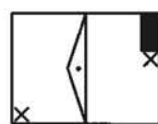
To what extent is this representation suitable for retrieval purposes? Before answering this, other basic questions must be answered first. What general requirements can be set for searches on kinetograms? Where are the hits expected for example in the next search?



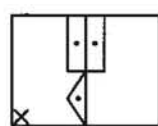
It is a normal expectation that hits should be detected at the places indicated with question marks, where the match of the sign-patterns is not perfect, but one of the different types of matches shown below applies. The definitions of these matches were introduced before (Misi, 2005; Misi, 2006), and only examples for them are shown here.



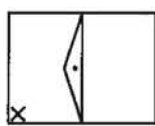
exactly matches



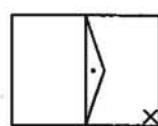
sign-length tolerantly matches



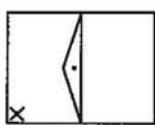
(above: measure 1, beat 1).



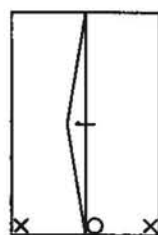
symmetrically matches



(above: measure 2, beat 2).



augmentedly matches



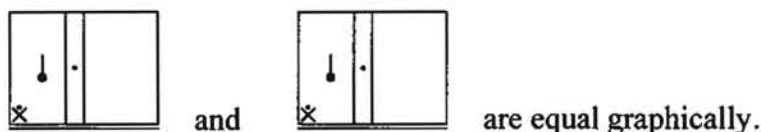
(above: measure 3).



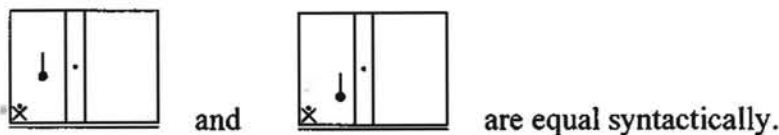
The 2D-coordinate-enumerating representation shown above allows the examination of all five matches, four of them quite easily (the exact match: with checking all the sign data; the sign-length tolerant match: with eliminating sign-length data; the symmetric match: with a certain horizontal mirroring; and the augmented match: with a certain vertical lengthening)⁴, but a simple operation is not sufficient for the fifth match. In the case of the pre-sign tolerant match, there is a vertical shift in the coordinate system a) by the length of a pre-sign (space measurements, body parts, joint signs, keys), b) but into only a certain direction (up, if there is no pre-sign and down, if a pre-sign is placed), since the shift cannot cross the measure line – and this is the point where understanding of time indication in Labanotation comes into play.

The match examples presented above are valid at the graphic level. Beyond the graphic level, however, syntactic and semantic levels also exist, and retrieval operating on these levels might also be expected. The concepts of graphic, syntactic and semantic levels were introduced in previous papers (Misi, 2005; Misi, 2006) and they are illustrated below with the following equalities.

Two kinetograms are graphically equal if they describe movements with the same signs, each in the same 2D position. Example:



Two kinetograms are syntactically equal if they describe movements with the same signs, each with the same meaning. Example:



Two kinetograms are semantically equal if they describe the same movement. Example:



Labanotation users can rightly expect that a retrieval program can perform at least syntactic searches. As with the pre-sign tolerant match, syntactic operations require the recognition of a sign in a 2D environment: the environment where its meaning is still the same (under the definition of syntactic equality).

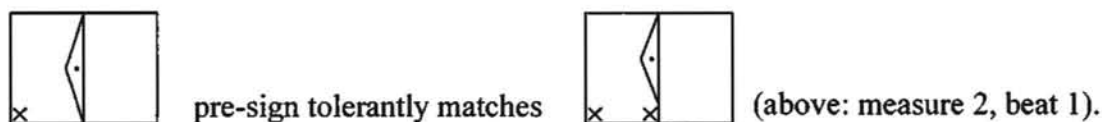
The aim is to have a representation that supports syntactic and pre-sign tolerant search, while allowing examination of all previously mentioned matches and their combinations. (It is possible to examine a match that is syntactical, symmetrical, augmented, sign-length tolerant and pre-sign tolerant at the same time.) This representation will be a 2D matrix described below.

The basic idea is simple. If an imaginary grid is placed on the kinetogram, coordinate intervals appear and can discretize x and y coordinate values. (If the signs are focused in two kinetograms, the corresponding signs will be put into the corresponding cells even if the signs are placed near but not exactly in the same 2D position. Matching these cells instead of examining coordinate values will decrease the computational effort.)

The first question is where the grid should be placed on kinetograms and how dense it should be. Horizontally, there is natural grid size that comes from Labanotation: the staff column width. Vertically, it is worth considering the start of beats (measure lines or tick marks) or subdivisions of the beats. The appropriate vertical grid size depends on the general rhythm of the dance in question. Its suggested value is the length of the shortest direction signs used in the score. (In the case of the analyzed Transylvanian dance (Misi, 2005), a measure was divided into two or four parts. The examples in this paper will show the quarter-divided representation.) There is no point in choosing a vertical grid size that is less than the length of a pre-sign, because, as pointed out later, only cells that are vertically long enough allow the examination of pre-sign tolerant matches.

Therefore, the representation of a kinetogram is a two-dimensional matrix. The elements of the matrix are identifiers of Labanotation signs. Each sign identifier is inserted into the matrix element that belongs to the grid cell in which the sign is placed. The end of each stretchable sign is represented in a separate cell, after the execution of an invertible mathematical operation on the given sign identifier. (In this way it is known whether an identifier represents a sign-end or not, and if yes, which sign end). The matrix elements are all zeros where there are no signs in the grid cell⁵.

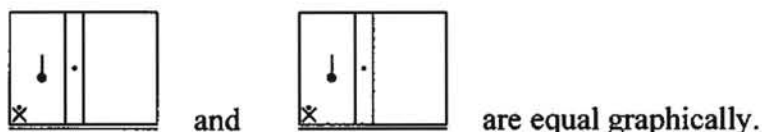
In the next figure, the grid on the kinetogram determines 12 cell columns and 4 cell rows per measure. Next to the kinetogram, its matrix representation is shown. Three integers are inserted into the matrix: 46 is the identifier of the first degree of the space measurement sign, 32 means the left direction sign, and 532 indicates its sign-end (the value is calculated by adding 500).



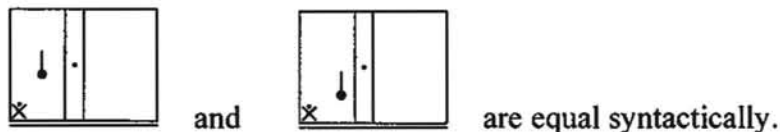
The 2D-coordinate-enumerating representation shown above allows the examination of all five matches, four of them quite easily (the exact match: with checking all the sign data; the sign-length tolerant match: with eliminating sign-length data; the symmetric match: with a certain horizontal mirroring; and the augmented match: with a certain vertical lengthening)⁴, but a simple operation is not sufficient for the fifth match. In the case of the pre-sign tolerant match, there is a vertical shift in the coordinate system a) by the length of a pre-sign (space measurements, body parts, joint signs, keys), b) but into only a certain direction (up, if there is no pre-sign and down, if a pre-sign is placed), since the shift cannot cross the measure line – and this is the point where understanding of time indication in Labanotation comes into play.

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The aim is to have a representation that supports syntactic and pre-sign tolerant search, while allowing examination of all previously mentioned matches and their combinations. (It is possible to examine a match that is syntactical, symmetrical, augmented, sign-length tolerant and pre-sign tolerant at the same time.) This representation will be a 2D matrix described below.

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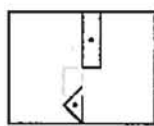
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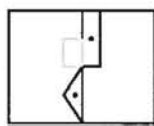
two corresponding signs match. On the other hand, the matrix has to allow searches for either individual signs or notation parts.

When implementing the idea of the matrix representation, the matrix will be defined more and more precisely. Certain problems are encountered during the implementation, and possible solutions for them are described below. The grey lines in the kinetograms show the problematic grid cell, and the bold numbers show the corresponding sign identifiers.

Problem 1: how to represent a step and a jump so that they can be distinguished? **Solution:** the vertical discretizing coordinate intervals will have to include the lower limit but exclude the upper limit. (This way a sign-end in the position of a cell border line – e.g. the end of a direction sign that indicates a step – will be inserted into the next time cell. Since this can be placed at the end of the staff, the matrix will contain one more row.)

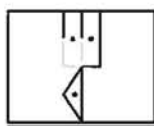


0	0	0	0	0	0	523	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	23	0	0	0	0	0
0	0	0	0	0	532	0	0	0	0	0	0
0	0	0	0	0	32	0	0	0	0	0	0



0	0	0	0	0	0	523	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	532	23	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	32	0	0	0	0	0	0

Problem 2: how to represent a sign-end, if it is placed in a cell where another sign is also placed? **Solution:** new matrix columns will have to be introduced for sign-ends next to the staff columns of stretchable signs. (E.g. a direction sign in a support column will be represented in two matrix columns.)



0	0	0	0	0	0	523	0	523	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	23	532	23	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	32	0	0	0	0	0	0	0	0

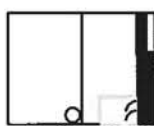
Problem 3: how to represent various signs if they are placed in the same cell? **Solution:** new matrix columns will have to be introduced for all the signs that can be placed in the relevant staff column. (E.g. since the support column can include both direction and space measurement signs, they will be represented in different matrix columns.)



0	0	0	0	0	0	532	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0
...	0	0	0	0	0	0	0	0	0	0	0	0	...
0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	52	32	0	0	0	0	0	0	0

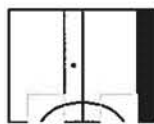
This example illustrates that having cells that are vertically long enough means that the start of a directions sign is placed into the same cell, whether the sign is preceded by a pre-sign or not. Therefore, the match of the representing matrices will induce a pre-sign tolerant match of the kinetograms. (This and the following figures do not show all the columns of the representing matrices, which is indicated with suspension points.)

Problem 4: how to represent doubled signs? Solution: new, secondary matrix columns will have to be introduced for signs that can be doubled. (One of the matrix column pairs has to be appointed as the primary column so that the sign identifier will be inserted into the primary one, if the relevant sign is not doubled.)



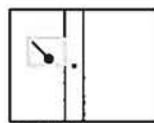
0	0	0	0	0	0	0	0	0	0	0	514
0	0	0	0	0	0	0	0	0	0	0	0
...	0	0	0	0	0	0	...	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	300	0	0	161	161	14
0	0	0	0	0	0	0	0	0	0	0	0

Problem 5: at which cell should a contact bow be represented? Solution: in order to have information about both body parts touching each other, two ends of a contact bow will have to be represented with two identifiers in the matrix. (More precisely, the left and the right end will be identified with different integers to distinguish them.)

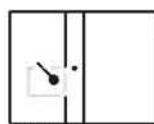


0	0	0	0	0	532	0	0	0	0	0	512
0	0	0	0	0	0	0	0	0	0	0	0
...	0	0	0	0	...	0	0	0	0	...	0
0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	139	23	0	0	0	-139	0
0	0	0	0	0	0	0	0	0	0	0	0

Problem 6: how to represent signs that have no time value, just modify the meaning of other signs? Idea (not developed solution): if an auxiliary sign does not have a standard place in Labanotation, and therefore its cell is not fixed, a matrix transformation should be performed: the identifiers of the auxiliary signs will be 'projected down' to the row of the identifier of its main sign. (E.g. a pin beside a direction sign will be represented at the start of the direction sign.)



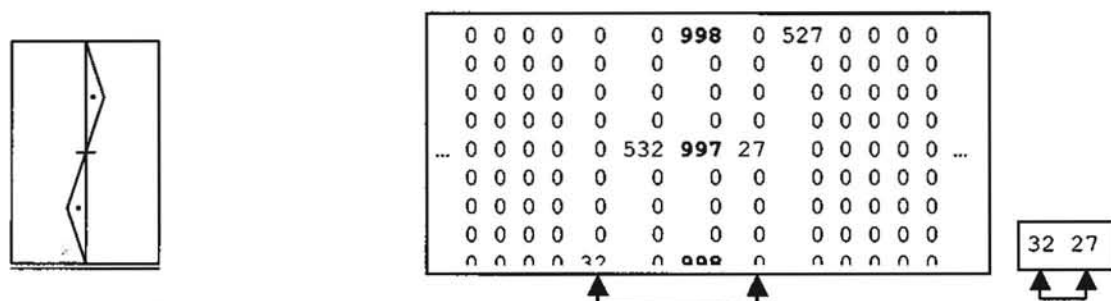
0	0	0	0	0	0	523	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0
...	0	0	94	0	0	...	0	0	0	0	...	0
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	23	0	0	0	0	0	0



0	0	0	0	0	0	523	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0
...	0	0	0	0	0	...	0	0	0	0	...	0
0	0	94	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	23	0	0	0	0	0	0

0	0	0	0	0	0	523	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0
...	0	0	0	0	0	...	0	0	0	0	...	0
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	94	0	0	0	23	0	0	0	0	0	0

Remark: ticks and measure lines can be represented as imaginary identifiers in a matrix column, for measure line relation searches. For symmetric searches, not only the symmetrical pairs of matrix columns, but the symmetrical pairs of sign identifiers have to be stored as well.



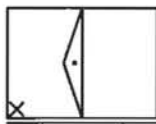
As the representation becomes more elaborate, the number of matrix columns increases quite rapidly. Nevertheless, it is worth representing signs separately, sign category by sign category. Notating a turn in support columns is a good example. Since it is indicated with a complex sign that has two graphical components, a rotation sign and a pin, and these are represented in different matrix columns, it is possible to search for the direction or the degree of the turn separately. Additionally, having matrix columns that belong to sign categories allows searches with wildcard signs (Misi, 2002): the identifier of a wildcard sign will be inserted into the matrix column that belongs to the sign category in question.

The representation that was improved during the development of Labanatory is a matrix containing 166 columns. 26 sign categories were defined⁸. One identifier is stored in the case of 14 sign categories, two identifiers are stored for 9 categories where the signs can be stretched (because of sign-start and sign-end), two identifiers are stored for 2 categories (hooks and dynamics signs) where the signs can be doubled, and four identifiers are stored for 1 category (the contact bows, which can also be doubled). This is $14+9\cdot2+2\cdot2+1\cdot4=40$ different matrix column types. 17 discretizing cells were defined horizontally on the basis of staff columns⁹, and therefore a matrix should contain $40\cdot17=680$ columns. There is no need for 680 columns, since certain signs are never placed in certain staff columns, and given signs can be placed in only one of a given group of neighboring columns. Insertion rules describe how to insert sign identifiers into a matrix representing a staff¹⁰, and the 17 staff columns are mapped to 166 (instead of 680) matrix columns under these rules.

The Labanatory software creates the matrices from digitized scores on the basis of sign data (Fügedi, 1999) and the grid size set by the user, then performs the requested search by sliding and matching the matrices.

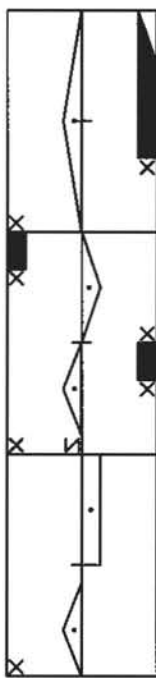
This figure shows the relevant matrix columns in the search of the example discussed above.

Searching



0	0	0	0	0	532	998	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0
...	0	0	0	...	0	0	0	0	0	...	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	46	0	32	0	998	0	0	0	0	0	0

in



0	0	0	0	0	532	998	0	0	0	0	0	522
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	997	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	46	22	0
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0
0	512	46	0	32	0	998	0	527	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0
12	0	46	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0
...	0	0	0	...	0	0	532	997	27	0	0	...
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	46	12	0
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	46	52	32	0	998	0	523	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	997	23	0	0	0	0	0
0	0	0	0	0	532	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0

Other operations

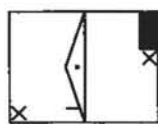
The matrix representation can also be used for operations other than searches. Intersection and subtraction of Laban-patterns¹¹ can be created by examining matrix cells rather than 2D coordinates, in a method that approaches the syntactic level. The next figure is an example for an intersection (common parts of kinetograms); the operation is performed with the matrices at right¹².

Creating the intersection of



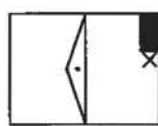
0	0	0	0	0	532	998	0	0	0	0	0	512
0	0	0	0	0	0	0	0	0	0	0	0	0
...	0	0	0	0	...	0	0	0	0	0	...	46 12 0 ...
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0

and



0	0	0	0	0	532	998	0	0	0	0	0	512
0	0	0	0	0	0	0	0	0	0	0	0	0
...	0	0	0	0	...	0	0	0	0	0	...	46 12 0 ...
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0

The result is



0	0	0	0	0	532	998	0	0	0	0	0	512
0	0	0	0	0	0	0	0	0	0	0	0	0
...	0	0	0	0	...	0	0	0	0	0	...	46 12 0 ...
0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0

Additionally, the matrix representation can serve as the basis for methods of multivariate statistics and data mining that can reveal hidden relationships between elements of the notated dance.

Results

This paper described a representation of Labanotation that allows operations between kinetograms at a quasi-syntactic level, above the graphic level. This level is not purely syntactic, because whether the operations work on the syntactic level depends on how coordinates are discretized (on the selected grid size) and how matrices are transformed before the operations (see problem 6).

One may ask whether the user should really have such an in-depth knowledge of software representation when he simply wants to perform a search and expects hits from the computer. The answer is yes: the user can only use a complex system effectively if he has an understanding of the background processes. This is true in the case of searches in relational databases or in Internet contents. These systems – just as Labanotation – are more complex than the text search mentioned in the Introduction.

The matrix representation shown in this paper is not the only possible representation of Labanotation. It has no great importance in itself. It is more important that the paper defined matches on kinetograms, and described general requirements of searches (and other operations) for Labanotation systems in the future. The exact description of these requirements is necessary in order to meet the needs of Labanotation users.

Notes

¹ With mathematical description: Let C be the set of characters (lowercase, uppercase letters, digits, punctuation marks and space). Let $a_{n \times 1}^T = (a_1, \dots, a_n)$, $b_{m \times 1}^T = (b_1, \dots, b_m)$ be two character row vectors, $a_i, b_j \in C$ ($1 \leq i \leq n$, $1 \leq j \leq m$, $i, j, n, m \in \mathbb{N}$), $n \leq m$. Let $f: C \rightarrow \mathbb{N}$ be an invertible character coding function. Coding the elements of the vectors above $c_i = f(a_i)$, $d_j = f(b_j)$, and now $c_{n \times 1}^T = (c_1, \dots, c_n)$ and $d_{m \times 1}^T = (d_1, \dots, d_m)$ vectors can be examined.

² Continuing the previous note, $a_{n \times 1}^T$ occurs in $b_{m \times 1}^T$ is said, if $\exists k \in \mathbb{N}_0$ that $\forall i$ ($1 \leq i \leq n$): $b_{i+k} = a_i$. Similarly, $c_{n \times 1}^T$ vector occurs in $d_{m \times 1}^T$ is said, if $\exists k \in \mathbb{N}_0$ that $\forall i$ ($1 \leq i \leq n$): $c_{i+k} = d_i$. It is provable that $c_{n \times 1}^T$ occurs in $d_{m \times 1}^T$, if and only if $a_{n \times 1}^T$ occurs in $b_{m \times 1}^T$.

³ As a mathematical structure:

Let J be the set of Labanotation signs, $I \subset J$ the set of the graphically stretchable signs. A Laban-pattern is defined as a finite set of (ordered) quadruples: $LC\{(j, x, y, h) | j \in J, x, y, h \in \mathbb{R}, h=0, \text{ if } j \in I\}$.

⁴ Let L_1 and L_2 be two Laban-patterns. Definitions:

L_1 exactly matches L_2 is said, if $L_1 \subseteq L_2$, that is if

$$\forall l_1 = (j_1, x_1, y_1, h_1) \in L_1 \exists l_2 = (j_2, x_2, y_2, h_2) \in L_2: j_1 = j_2, x_1 = x_2, y_1 = y_2, h_1 = h_2.$$

L_1 sign-length tolerantly matches L_2 is said, if

$$\forall l_1 = (j_1, x_1, y_1, h_1) \in L_1 \exists l_2 = (j_2, x_2, y_2, h_2) \in L_2: j_1 = j_2, x_1 = x_2, y_1 = y_2.$$

L_1 symmetrically matches L_2 is said, if

L_{1sz} matches L_2 , where L_{1sz} is from L_1 with transformation $(j, x, y, h) \rightarrow (j, -x, y, h)$ on its elements.

L_1 augmentedly matches L_2 is said, if

L_{1a} matches L_2 , where L_{1a} is from L_1 with transformation $(j, x, y, h) \rightarrow (j, 2x, y, 2h)$ on its elements.

L_1 occurs in L_2 is said, if $\exists t \in \mathbb{R}$ that

L_{1t} matches L_2 , where L_{1t} is from L_1 with transformation $(j, x, y, h) \rightarrow (j, x, y+t, h)$ on its elements.

⁵ Retaining the above indications, let $f: J \rightarrow \mathbb{N}$ be a Labanotation sign coding invertible function.

Let $r \in \mathbb{N}$, $t_1, t_2, \dots, t_r \in \mathbb{R}$ and $d \in \mathbb{R}$ be given constants as parameters for discretization.

The matrix representation of the Laban-pattern L is calculated as follows: $g(L) = M_{n \times m} = (c_{kl})$, where $c_{kl} = f(j)$, if $\exists (j, x, y, h) \in L: t_k \leq x < t_{k+1}, d \cdot (n-k) \leq y < d \cdot (n-k+1)$.
 $= f(j) + z$, $z \in \mathbb{N}$ is a fixed constant, $z > |J|$, if $\exists (j, x, y, h) \in L: j \in I, t_k \leq x < t_{k+1}, d \cdot (n-k) \leq y + h < d \cdot (n-k+1)$.
 $= 0$ else.

⁶ Let L_1, L_2 be two Laban-patterns ($|L_1| \leq |L_2|$), their matrix representation: $g(L_1) = A_{n \times k} = (a_{ij})$, $g(L_2) = B_{m \times k} = (b_{ij})$. Definition: $A_{n \times k}$ occurs in $B_{m \times k}$ is said, if $\exists l \in \mathbb{N}_0$ that $\forall i, j: b_{(i+l)j} = a_{ij}$, if $a_{ij} \neq 0$.

⁷ The target is to define $g(\cdot)$ so that $g(\cdot)$ should be a function where the next statement is true:
 $A_{n \times k}$ occurs in $B_{m \times k}$, if and only if L_1 occurs in L_2 .

⁸ Enumerating in C programming language:

```
enum ESrchSignCategories {SRCH_CATG_NO_LEVEL_DIRECTION, SRCH_CATG_DIRECTION, SRCH_CATG_SPACE_MEASUREMENT,
SRCH_CATG_B_PINS, SRCH_CATG_T_PINS, SRCH_CATG_W_PINS,
SRCH_CATG_RETENTION, SRCH_CATG_CANCELLATION, SRCH_CATG_BOW CARETS,
SRCH_CATG_BOW INCLUSION, SRCH_CATG_BOW VERTICALS_LEFT, SRCH_CATG_BOW VERTICALS_RIGHT,
SRCH_CATG WAVES, SRCH_CATG TIME EX, SRCH_CATG STROKE TAIL,
SRCH_CATG DYNAMICS, SRCH_CATG HOOKS, SRCH_CATG CONTACT,
SRCH_CATG CONTACT_BOW_HUN_P, SRCH_CATG_TORSO, SRCH_CATG JOINTS,
SRCH_CATG ROTATION, SRCH_CATG PATH STRAIGHT, SRCH_CATG PATH_CIRCULAR,
SRCH_CATG_FACING, SRCH_CATG_TOOLS};
```

9

```
enum ESrchStaffColumns {SRCH_STAFF_COL_LEFT OUTER_OTHER, SRCH_STAFF_COL_LEFT FOREARM,
SRCH_STAFF_COL_LEFT ARM, SRCH_STAFF_COL_LEFT OUTER AUX,
SRCH_STAFF_COL_LEFT TRUNK PART, SRCH_STAFF_COL_LEFT LEG GESTURE,
SRCH_STAFF_COL_LEFT INNER AUX, SRCH_STAFF_COL_LEFT SUPPORT,
SRCH_STAFF_COL_SUPPORT LINE, SRCH_STAFF_COL_RIGHT SUPPORT,
SRCH_STAFF_COL_RIGHT INNER AUX, SRCH_STAFF_COL_RIGHT LEG GESTURE,
SRCH_STAFF_COL_RIGHT TRUNK PART, SRCH_STAFF_COL_RIGHT OUTER AUX,
SRCH_STAFF_COL_RIGHT ARM, SRCH_STAFF_COL_RIGHT FOREARM,
SRCH_STAFF_COL_RIGHT OUTER_OTHER};
```

¹⁰ The insertion rules for space measurements, direction signs and hooks are listed here:

```
static SSrchInsertionRule a_st_rules[]=
/*
{ sign_category,
  { sign_id_type, x_coord_inside_sign,
    {
      { staff_column, matrix_column,
        second_matrix_column},
      ...
    }, y_coord_inside_sign }
  },
  ...
},
*/
{SRCH_CATG_SPACE_MEASUREMENT,
  { SRCH_INS_ID, 0.5, {
    {SRCH_STAFF_COL_LEFT OUTER_OTHER, SRCE_MATRIX_COL_LEFT OTHER X},
    {SRCH_STAFF_COL_LEFT FOREARM, SRCE_MATRIX_COL_LEFT ARM X},
    {SRCH_STAFF_COL_LEFT ARM, SRCE_MATRIX_COL_LEFT ARM X},
    {SRCH_STAFF_COL_LEFT OUTER AUX, SRCE_MATRIX_COL_LEFT ARM X},
    {SRCH_STAFF_COL_LEFT TRUNK PART, SRCE_MATRIX_COL_LEFT TRUNK X},
    {SRCH_STAFF_COL_LEFT LEG GESTURE, SRCE_MATRIX_COL_LEFT LEG GESTURE X},
    {SRCH_STAFF_COL_LEFT INNER AUX, SRCE_MATRIX_COL_LEFT LEG GESTURE X},
    {SRCH_STAFF_COL_LEFT SUPPORT, SRCE_MATRIX_COL_LEFT LEG SUPPORT X},
    {SRCH_STAFF_COL_RIGHT SUPPORT, SRCE_MATRIX_COL_RIGHT LEG SUPPORT X},
    {SRCH_STAFF_COL_RIGHT INNER AUX, SRCE_MATRIX_COL_RIGHT LEG GESTURE X},
    {SRCH_STAFF_COL_RIGHT LEG GESTURE, SRCE_MATRIX_COL_RIGHT LEG GESTURE X},
    {SRCH_STAFF_COL_RIGHT TRUNK PART, SRCE_MATRIX_COL_RIGHT TRUNK X},
    {SRCH_STAFF_COL_RIGHT OUTER AUX, SRCE_MATRIX_COL_RIGHT ARM X},
    {SRCH_STAFF_COL_RIGHT ARM, SRCE_MATRIX_COL_RIGHT ARM X},
    {SRCH_STAFF_COL_RIGHT FOREARM, SRCE_MATRIX_COL_RIGHT ARM X},
    {SRCH_STAFF_COL_RIGHT OUTER_OTHER, SRCE_MATRIX_COL_RIGHT OTHER X},
  }, 0.01 }},
{SRCH_CATG_DIRECTION,
  { SRCH_INS_ID, 0.5, {
    {SRCH_STAFF_COL_LEFT OUTER_OTHER, SRCE_MATRIX_COL_LEFT OTHER DIRECTION},
    {SRCH_STAFF_COL_LEFT FOREARM, SRCE_MATRIX_COL_LEFT ARM GESTURE FORE},
    {SRCH_STAFF_COL_LEFT ARM, SRCE_MATRIX_COL_LEFT ARM GESTURE},
    {SRCH_STAFF_COL_LEFT TRUNK PART, SRCE_MATRIX_COL_LEFT TRUNK DIRECTION},
    {SRCH_STAFF_COL_LEFT LEG GESTURE, SRCE_MATRIX_COL_LEFT LEG GESTURE},
    {SRCH_STAFF_COL_LEFT INNER AUX, SRCE_MATRIX_COL_LEFT LEG GESTURE LOW},
    {SRCH_STAFF_COL_LEFT SUPPORT, SRCE_MATRIX_COL_LEFT LEG SUPPORT},
    {SRCH_STAFF_COL_SUPPORT LINE, SRCE_MATRIX_COL_ANY ADLIB},
    {SRCH_STAFF_COL_RIGHT SUPPORT, SRCE_MATRIX_COL_RIGHT LEG SUPPORT},
    {SRCH_STAFF_COL_RIGHT INNER AUX, SRCE_MATRIX_COL_RIGHT LEG GESTURE LOW},
    {SRCH_STAFF_COL_RIGHT LEG GESTURE, SRCE_MATRIX_COL_RIGHT LEG GESTURE},
    {SRCH_STAFF_COL_RIGHT TRUNK PART, SRCE_MATRIX_COL_RIGHT TRUNK DIRECTION},
    {SRCH_STAFF_COL_RIGHT ARM, SRCE_MATRIX_COL_RIGHT ARM GESTURE},
    {SRCH_STAFF_COL_RIGHT FOREARM, SRCE_MATRIX_COL_RIGHT ARM GESTURE FORE},
    {SRCH_STAFF_COL_RIGHT OUTER_OTHER, SRCE_MATRIX_COL_RIGHT OTHER DIRECTION},
  }, 0.01 },
  { SRCH_INS_END, 0.5, {
    {SRCH_STAFF_COL_LEFT OUTER_OTHER, SRCE_MATRIX_COL_LEFT OTHER DIRECTION END},
    {SRCH_STAFF_COL_LEFT FOREARM, SRCE_MATRIX_COL_LEFT ARM GESTURE FORE END},
    {SRCH_STAFF_COL_LEFT ARM, SRCE_MATRIX_COL_LEFT ARM GESTURE END},
    {SRCH_STAFF_COL_LEFT TRUNK PART, SRCE_MATRIX_COL_LEFT TRUNK DIRECTION END},
    {SRCH_STAFF_COL_LEFT LEG GESTURE, SRCE_MATRIX_COL_LEFT LEG GESTURE END},
    {SRCH_STAFF_COL_LEFT INNER AUX, SRCE_MATRIX_COL_LEFT LEG GESTURE LOW END},
    {SRCH_STAFF_COL_LEFT SUPPORT, SRCE_MATRIX_COL_LEFT LEG SUPPORT END},
    {SRCH_STAFF_COL_SUPPORT LINE, SRCE_MATRIX_COL_ANY ADLIB END},
    {SRCH_STAFF_COL_RIGHT SUPPORT, SRCE_MATRIX_COL_RIGHT LEG SUPPORT END},
    {SRCH_STAFF_COL_RIGHT INNER AUX, SRCE_MATRIX_COL_RIGHT LEG GESTURE LOW END},
    {SRCH_STAFF_COL_RIGHT LEG GESTURE, SRCE_MATRIX_COL_RIGHT LEG GESTURE END},
    {SRCH_STAFF_COL_RIGHT TRUNK PART, SRCE_MATRIX_COL_RIGHT TRUNK DIRECTION END},
    {SRCH_STAFF_COL_RIGHT ARM, SRCE_MATRIX_COL_RIGHT ARM GESTURE END},
    {SRCH_STAFF_COL_RIGHT FOREARM, SRCE_MATRIX_COL_RIGHT ARM GESTURE FORE END},
  }
}
```

```

{SRCH_STAFF_COL_RIGHT_OUTER_OTHER, SRCE_MATRIX_COL_RIGHT_OTHER_DIRECTION_END},
}, 1 })),
{SRCH_CATG_HOOKS,
  { SRCH_INS_ID, 0.5, {
    {SRCH_STAFF_COL_LEFT_LEG_GESTURE, SRCE_MATRIX_COL_LEFT_SOLE,
    {SRCH_STAFF_COL_LEFT_INNER_AUX, SRCE_MATRIX_COL_LEFT_SOLE_2ND},
    {SRCH_STAFF_COL_LEFT_SUPPORT, SRCE_MATRIX_COL_LEFT_SOLE_2ND},
    {SRCH_STAFF_COL_RIGHT_SUPPORT, SRCE_MATRIX_COL_RIGHT_SOLE,
    {SRCH_STAFF_COL_RIGHT_INNER_AUX, SRCE_MATRIX_COL_RIGHT_SOLE_2ND},
    {SRCH_STAFF_COL_RIGHT_LEG_GESTURE, SRCE_MATRIX_COL_RIGHT_SOLE_2ND},
    }, 0.5 })),
/*
...
*/
}

```

¹¹ Size, intersection and subtraction of Laban-patterns are defined as set operations ($|L|$, $L_1 \setminus L_2$, $L_1 \cap L_2$).

¹² Let $A_{n \times m} = (a_{ij})$ and $B_{n \times m} = (b_{ij})$ be two matrices, $a_{ij}, b_{ij} \in N_0$ ($n, m, i, j \in N$, $1 \leq i \leq n$, $1 \leq j \leq m$).

Projected intersection of $A_{n \times m}$ and $B_{n \times m}$ is $C_{n \times m} = (c_{ij})$, where $\forall i, j$: $c_{ij} =$

$= a_{ij}$, if $a_{ij} = b_{ij}$.

$= 0$, if $a_{ij} \neq b_{ij}$.

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WRITING IT DOWN: REFLEXIVE PROCESSES-AT-WORK

By

Valarie Williams Mockabee

Puzzlement, furrowed brow, followed by, "Oh, and what does that mean?" are the usual reactions when I tell people I am a professional Labanotator. I explain that I am someone who writes down dances with a system of symbols that results in a score much like a composer's score or a playwright's script. The result of my process is more easily understood than the process by which I come to produce the score. Perhaps that is because very few notators have the time or chance to explain how they go about doing what they do.

Little is written on how to create a score, how to notate a choreographer's creation while in the moment. Perhaps this is because we are all too busy notating? These experiences are rich in helping us achieve new uses in the Labanotation system and can provide insight into approaches and best practices for notating the work of current artists.

The experiences of the notator-at-work provide continuous learning based on personal discovery, reflection, and trial and error. Notators find themselves in two types of instances: one, notating a work that has previously been choreographed and the stager has come in to set the piece on a company, and two, notating a work that is being created on the dancers *in that moment*. When in the process of notating a newly created work, notators often become engaged with the work on a different level as compared to the times when they are notating works already in existence. Notators become privy to the intimate act of creation and to the circumstances surrounding the work, which provide context for movement decisions and meaning-making inside the dance.

In these moments of creation, the notator is faced with only a blank page. No previous research is possible, and no historical or cultural contextual information is available because the context has not yet happened. The notator becomes intrinsically linked with the choreographer and travels the journey of discovery. While we know that acts of artistic creation are similar, they are, at the same time, wildly divergent. No two choreographers follow the same outline, just as no two performances of that work are ever repeatable. The notator has no recourse but to step into the navigator's seat and buckle up; thus, sharing in the creation-process as no other person. In those instances, there is no one who will ever be as knowledgeable about the choreographer's process for that particular work *in that particular moment* as her notator.

Once that moment of creation is set in motion, a bonding takes place between choreographer and notator. They both become creative persons linked by artistic processes that reflect back the image of each one's journey. Circumstances, tools of the trade, and time, mold how each arrives, often in different ports, but hopefully with similar cargo. My own experience as a notator-in-the-making, alongside Bebe Miller's choreographer-in-the-making, references one instance, of Miller's choreographing *Prey* (2000) and my notating of the dance. Those aspects create a contextual framework in which to look at these parallel processes of the notator-at-work on my emergent score and the choreographer-at-work in the midst of creating a dance. The following provide a format for examining this case study: (a) holistic contexts of creating (what circumstances influenced our making and creating processes); (b) medium (the materials each of us uses while creating); and (c) temporal (how our two processes intersect over time).

Influential Circumstances of Bringing Into Being

Perhaps the most troubling and exciting adventure for a notator is the prospect of beginning the process of notating a work. When I first knew that I would be notating a dance by Miller, I took the initiative to seek her out, and I found myself taking her technique classes at The Ohio State University, notating short combinations during a brief workshop in New York City, and generally getting to know her. My desire to know about her as a person and mover stems from my belief that in order to notate to the best of my ability, I need to have some sort of acquaintance or relationship with the choreographer and to have an understanding of the circumstances surrounding the creation of the work. This is consistent with Dewey's view (1934) that art is experience and once that artwork is separated from its "conditions of origin" and "operation in experience" (p.2) the work ceases to fulfill its mission—that is, to reflect the experience of the human condition. Eisner (1991) takes it a step further and suggests that "to understand the covert of implied meanings in a situation, the artist must penetrate the surface...[and]...must seek what Clifford Geertz (1973) refers to as 'thick description': interpretation" (p.97).

Miller and I were similarly going through changes both personally and professionally. Her circumstances helped shape her thoughts that served as the *inspiration* or *idea* for *Prey*. Once I began to understand from where her inspiration came to create, I began to understand how the idea was formed, and I struggled with the best practices to employ to represent it. She had just returned from Eritrea weeks before she came to The Ohio State University as a Visiting Artist, her company was undergoing changes in membership, and she was contemplating a move. I had just gotten married, moved from New York City, and returned to teaching at The Ohio State University. Our

circumstances somewhat mirrored each other, in that, we both were changing in our professional and personal lives. These, among others, were the surrounding circumstances that helped bring into being the dance and the score.

The conditions under which we create, that is, shape, form, and solve our problems, are often the most important part of creation. Our working space can, on a simplistic level, parallel Andy Clark's (1997, p.24) recount of Jakob Von Uexkull's story of the tick living in its *Umwelt*. The *Umwelt* of the tick is the effective environment to which the tick is sensitive, and thus, the *only* part of the environment to which it is sensitive. The artist becomes responsible for creating in a specific environment, and creating that environment (Gardner, 1993, p.18); in a sense, Miller and I together created our own "umwelt" as it were for her, me, and the dancers.

In creating our "umwelt," Miller contributed by playing music to foster an atmosphere of community, dialoguing with me and each dancer, and valuing what each of us said and moved, moving into and throughout the space in varying levels (floor and walking) and at different paces of engagement. My part in creating a friendly environment dealt with more unseen issues of trust and how to witness Miller and the dancers in the intimate moments of creating, because, as Lela Fernandes (2003) states, "to witness [dancemaking] is to witness a part of the deepest unfolding of the soul (p.91). Further, Heidegger, as quoted in Gilmour (1986), states, "art is the becoming and happening of truth" (p.156).

Medium, Tools of the Trade

Notating movement is similar to creating it; in this instance, my notating reflected the open collaborative environment—participatory and interactive. In the beginning, I sat on the side with legal pad and pencil in hand as I had been trained in professional notator certification courses, but, over several weeks, I wound up sitting directly next to Miller at the front of the studio. Typically, during the course of the first two months of rehearsals, the dancers improvised off of a phrase Miller created, grouped in twos and threes. She would determine when a phrase could be potentially useful, and I would pick up on that cue and notate it. As Miller would move to the next group, I had the freedom to ask the dancers to repeat their phrase and quickly write it down in symbol form.

I found my score came increasingly to mirror Miller's process of shaping and reshaping movement themes and variations. When Miller moved one contact improv phrase from one section to another, out came my notation notes, and they too moved within my notebook. As I learned while doing this, Miller is a frugal creator; she uses phrases

over and over and manipulates them by taking one person's phrase of a duet and putting that movement on the "*corps*." As this working process came into being during the fourth month of rehearsals, I came in armed with multiple copies of the thematic phrases, scissors, scotch tape, post-it notes—all tools that I needed in the moment of creation.

Immersed in literally cutting and pasting, moving phrases here and there, and adding Miller's subtle nuances to sketched-out phrases reflected her process of figuring things out. While experimenting, Miller usually used one of the following mechanisms: Observation/ways of looking; moving/role playing; communication/verbal. When shaping phrases produced through improvisation, Miller watched from different spots in the room (as did I), in utter stillness without any motion, in stillness with hands to face or hair, or through empathetic movement (Miller, 2000). In these instances my notating became halted. I completely stopped and tried to figure out what it was that she was looking at, and *how she was looking at it*. Through this process, I began to realize that what Miller was looking for was not only the movement, but the *way* the movement happened. That brought a sticky subject to the forefront for me—how do I notate the *motivation* behind the movement, and not merely the movement and style? I struggled with that until I turned in the score for certification, and I still struggle with it today.

Scaffolding: By writing Miller's movements, I created a scaffold of her ideas. I generated what Clark refers to as a "trace in a format that open[ed] up a range of new possibilities" (1997, p. 208). He goes on to extol the benefits of notating, or writing down, ideas because we can,

then inspect and reinspect the same ideas, coming at them from many different angles and in many different frames of mind. We can hold the original ideas steady so that we may judge them, and safely experiment with subtle alterations. We can store them in ways that allow us to compare and combine them with other complexes of ideas in ways that would quickly defeat the unaugmented imagination. In these ways...the real properties of physical text transform the space of possible thoughts. (Clark, 1997, p.208)

My scribbled notations of the movements allowed me to "check-in" with the dancers to see if I was on the same page—was what I was seeing and writing what was really *meant*? Miller checked-in in the same way, by having the dancers do the movement again for her, and determining if what she saw, was what she wanted.

As I went through this process on a weekly basis, I began to question how I was using my medium—symbols—just as Miller used her medium—the dancers. The trace format (the score, revisited by checking-in with the dancers and asking them to repeat a

movement or moment in the evolving dance) began to shape how I thought about representation of the movement through the symbols. When notating and choreographing, “everything depends upon the way in which material is used when it operates as medium” (Dewey, 1934, p.66). The symbols, like the dancers, became acts of expression. This evaluation process continued long after the dance was produced, lasting many months later as I returned to analyze and re-analyze my writing. Because the notator learns how to reflect the choreographer’s ideas through building of skills, practice, and artistry while in the process of notating that choreographer’s work, the notator’s final outcome—the score—actually begins to “participate in the negotiations. Gradually, the [score] tells the [notator] what is needed...” (Eisner, 1994, p.43) just as the dance dialogues with the choreographer.

This brings up the question, what do the symbols do? In his book, *The Enlightened Eye*, Eisner discusses Dewey and Suzanne Langer’s idea of symbols that are *representational* and *presentational*. The idea here is that *representational symbols* are symbols that point to meaning and that are transparent. “We move through them to their referents” (p.31). While, *presentational symbols* are “artistic symbols” and are therefore opaque. We directly “secure from them the meanings they display” (p. 31).

I believe that a symbol placed within a score cannot be completely devoid of its inception, its surroundings, the context in which the movement that symbol portrays took place. Gilmour (1986) states, “we cannot detach our understanding of the kinds of things populating the world from the linguistic meanings we use to describe them” (p. 85). Eisner (1991, 1994) and Dewey (1934) both talk about how our experiences shape our perceptions, and therefore how we make meaning.

As I notated, I struggled to order the symbols both horizontally and vertically in cluster groupings that best depicted what Miller was portraying with attention to the work’s context. In particular, Miller fiddled with the duet of dancers J and Z right up until the performance; this caused me to fiddle with my symbols as well, and to date, I still am not as confident of those three measures as I am of other parts of the dance (Figure 1). In that instance, I believe that my symbols are representational, they are transparent; the reader will need to move *through* them in order to understand to what they refer. But in other instances such as the group movement in the “Birds Section” of the dance (Figure 2), the symbols are both representational *and* presentational. The ordering and clustering of symbols work for the reader to move *through* them and immediately recognize the meaning they display.

Refinement: Through negotiation, we built “reciprocity. At a minimum, this entails recycling description, emerging analysis and conclusions to at least a subsample of respondents” (Lather, 1991, p. 61). While I wholeheartedly agree with this approach, it

is somewhat difficult, or next to impossible, for a notator to hand her score over to her choreographer and ask her to read back what she has written! However, while notating during the rehearsal and performance—and long after the curtain dropped—I did engage with many other notation professionals who aided and guided me along the way. Without their astute and rigorous review of my writing, I would not have had the opportunity for continuous refinement and analysis of my writing and symbol meaning-making. Hard Work: Gardner (1993) and Gruber and Wallace (1989) both attribute sustained involvement with a set of problems as one of the hallmarks of the creative person. Recognition of conditions that will help produce freedom of ideas and generate new thoughts on how to continue for each participant in the processes along the way—notation time in the studio, choreographer and notator work time, refinement through studio and home analysis, and the notator's final analysis during the months following the final performance—remained essential during the experience.

Intersections in Time

The awareness of time *while in the making* surfaced in short instances for Miller, and it is my thought that this is mainly due to blocks of only two hours per rehearsal. She had little time to get into the flow of continual creation. However my time in front of the computer inputting symbols, analyzing if my choices were correct or clear often resulted in me looking up at the clock and realizing that I had been creating for over four hours.

My time in the studio was only the beginning, and once the performances finished, then, and only then, could I finally begin to notate, because Miller, in the true sense of Getzels' trait of a creative person, changed and completed the dance right up to opening night. So if that is the case, what does the notator do during the first three months of rehearsals? How does she know what to notate? When to notate? My process was just as elusive as Miller's. She created an overall phrase from which every movement stemmed and provided the inspiration for improvisational happenings throughout the rehearsal process. I thought, "Great! Now I have the foundation for the piece." Even though I perfected that phrase, in no way did it ever turn up in its entirety, or in two or three steps together. My perfection of the analysis of the phrase proved to be an interesting exercise and helped me understand the movement preferences of Miller, but it did not yield a "page" of notation.

The symbols on the page had to be rehearsed in the same way that Miller's dancers were. During rehearsals for the section entitled the "Birds Section," the time factor was based on felt, rather than, organized *tempi*. The dancers together discovered the rhythm to each phrase as a collective whole. I experienced that whole with them and had trouble separating myself from them in the stages of analysis and final notating. At

that point, my determination of their shared rhythms had to become more “systematized” and “traditional” in their *representation* of them and less *opaque*. The dancers’ time had to be written down so that future readers would not merely plod along to a prescribed meter marking (mm=108) but instead would *point the way* toward what could potentially be a solved solution to performance in the future.

As I worked with the score over several years, I began to wonder, when does the analysis stop? When is the notator’s task finished? How does the notator determine when to stop? Literally, my task as notator began in earnest when Miller’s finished. Getzels and Csikszentmihalyi identify one of the attributes of a creative person as one who has trouble determining when to stop solving their problem. In my case, I took many years to complete the score. I created a first full draft, a friend of mine reconstructed it, and her dancers performed it. I made revisions and with the help of the Board of Examiners at the Dance Notation Bureau and Mentor Lucy Venable, I completed a final, traditionally analyzed score of Miller’s improvisational dance.

Final Thoughts

While examination of these three areas provides insight into the notator’s task, we only begin to scratch the surface on the workings of the notator and her methodological approaches to creation. Potentially this information can have implications on how we notate future works, how we perceive of ourselves as creators, and how we train future notators.

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Figure 1: J and Z Duet Notation

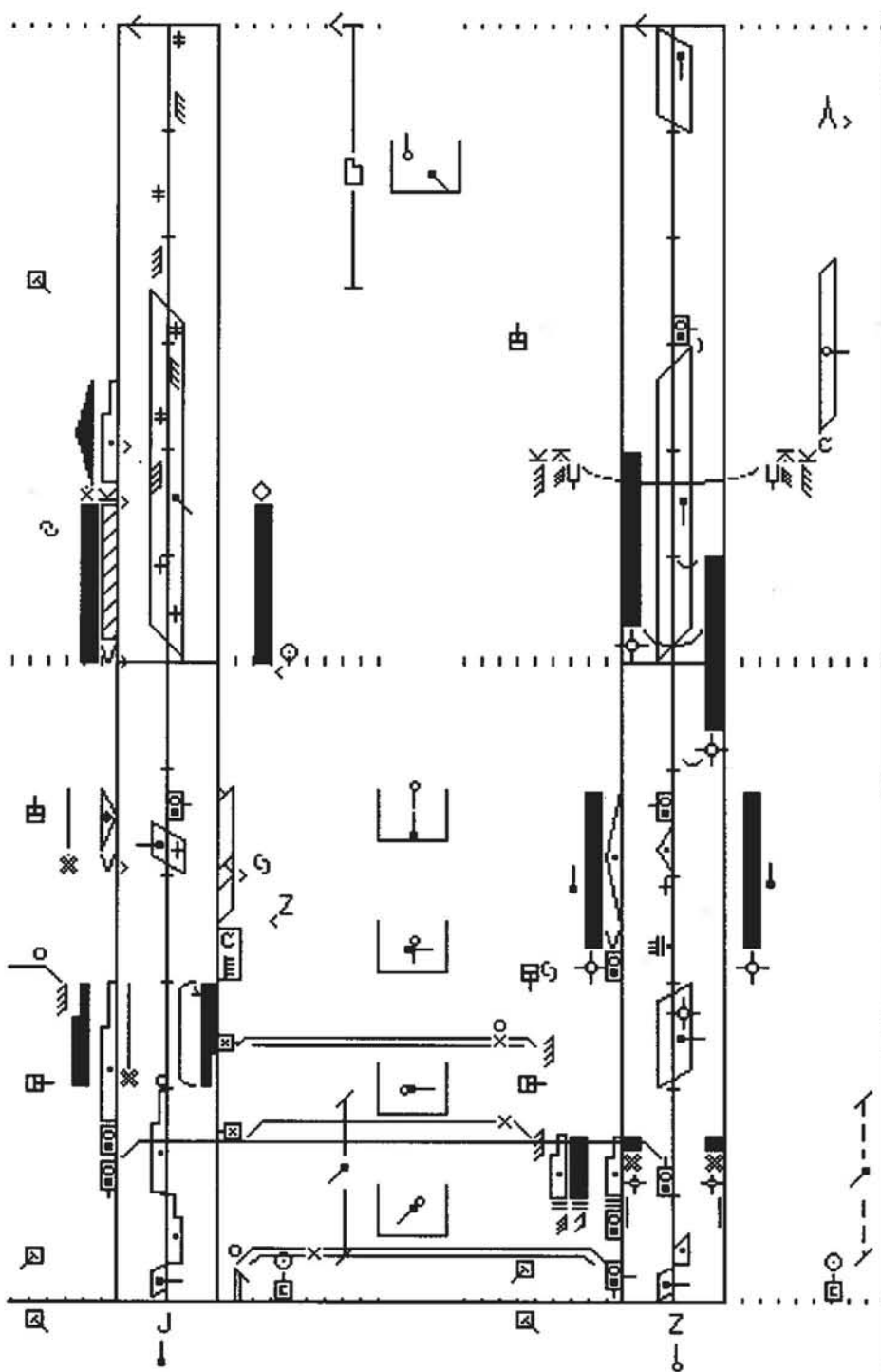
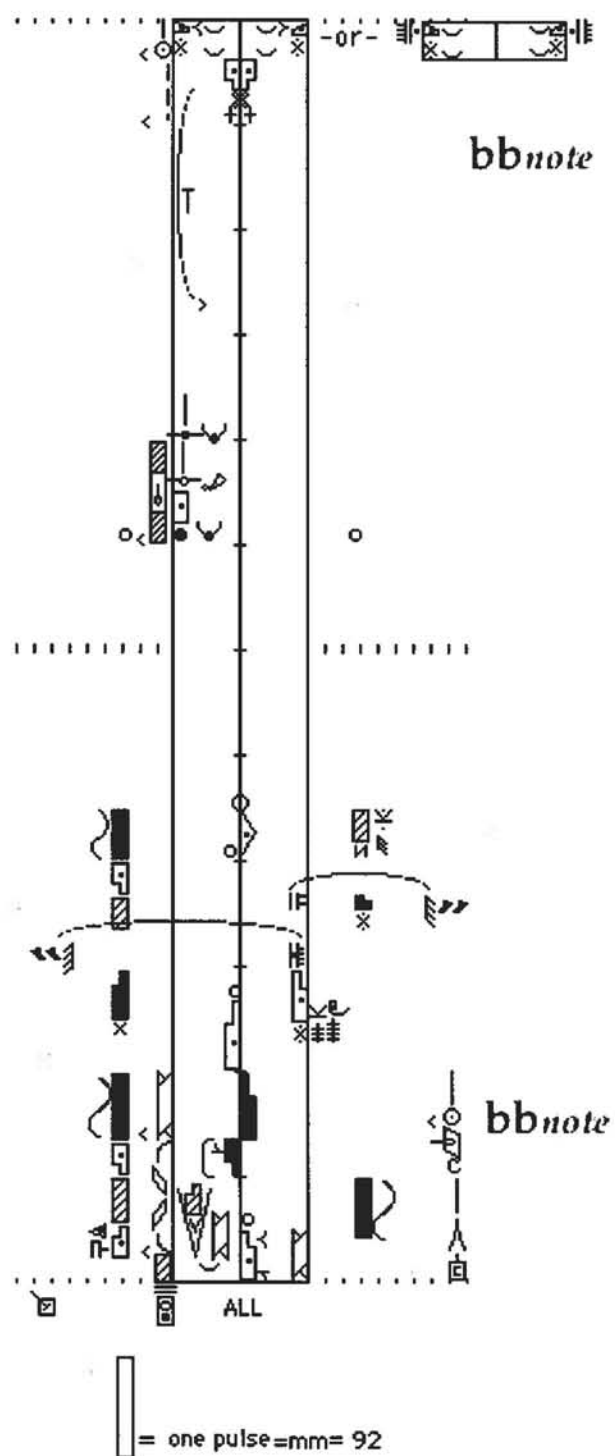


Figure 2: Group Notation of Birds



**THE POETIC IN WHICH THE VERB BECOMES FLESH:
A STUDY OF PHYSICAL THEATRE FROM A LABAN-BASED
CHOREOLOGICAL PERSPECTIVE**

By

Júlio Mota

Introduction

This paper is a brief of a doctoral dissertation. It concerns a study on Physical Theatre from a choreological perspective – a perspective which developed out of and beyond the seminal research of Rudolf Laban. Even though this work is methodologically Laban-based, epistemologically its main references are derived from the field of systemic thinking and from the philosophical strategy denominated Deconstruction.

A Choreological Perspective

Choreology is the scholarly study of movement and Rudolf Laban one of the pioneers' scholars to approach movement choreologically. Although Laban has been one of the forerunners that made public use of the term to mean a scientific-based study of movement - Laban used the term, in the curriculum of his Choreographic Institute, in Würzburg, Germany, in 1926 -, he was not the coiner of the word. According to Nicoletta Misler the term was already known and used before Laban by a group of Russians that already held a Laboratory of Choreology in Moscow, in 1923 (lasting to 1928)¹. Therefore, it is very probable that Laban had heard about that Laboratory and had decided to adopt the term to name his approach to the study of movement.

Despite the discrepancy of dates, an argument about originality is not the point here, mostly because Laban is undoubtedly the person who systematized and disseminated Choreology as a science. A science he defined as "a kind of grammar and syntax of language of movement, dealing not only with the outer form of movement but also with its mental and emotional content".² So, a choreological perspective is more than a look from a particular point of view. It is a method of approaching and investigating of what is characteristic in terms of language of movement (elements, processes, laws of functioning, modes of engagement, and core concepts) as applied to the study of a performative theatrical art form, in this case, physical theatre.

A choreological perspective has two core concepts: embodiment and corporeality, which are fundamental to physical theatre. One can briefly state that embodiment refers to the

process through which a person gives tangible form to cognitive processes, and that corporeality refers to the many different aspects that constitute the human body (biological, psychological, social, political, and many others). Those concepts, as any other, are culture bound. Therefore, one can say that they are highly influenced and even determined by the ideology of the time. For this reason, deconstruction of logocentrism is so important (because with the breaking of the logocentric paradigm a new perspective on corporeality was made possible).

The breaking of logocentric paradigm gave rise to a new context. In this new context traditional processes - that had been responsible for reifying performers, turning them into mere aesthetic objects - began to give way to a new concept of corporeality and furthered the rise of a host of embodiment processes.

Beside these two core concepts, a choreological perspective of physical theatre – as well as any other body-based performative event - must consider some set aspects:

- A triadic perspective – performative events present three interrelated steps: creation, performance, reception; and include the relationship of the notions of intention, impression and interpretation;
- The three constituents of the work – any performative event presents three basic constituents: idea, medium and treatment. While idea and treatment may vary to a great extent, the constituent medium is composed of just four strands: performer, movement, sound and space;
- The project/process/product relationship – the traditional notion of project, process and product is reconsidered under the light of new practices, as well as the relationship between them;
- The binocular vision – refers to the condition in which a performance can be experienced from two different points of view (phenomenal and semiologic). That means that any performance provides to those involved in it - creator(s), performer(s) and audience - two different kinds of experience. That is, an immediate pre-reflective experience and a mediated experience that makes use of signs – consciously or unconsciously engraved in the work - for reflection.

Beside the topics inventoried above – derived from Choreological Studies - a Laban-based choreological perspective also includes topics from Laban Movement Analysis (LMA) and from Labanotation, which is regarded here not only as a system of movement registration, but also a potential devising tool. Some of these topics will be approached later. However, it is necessary first to provide a better understanding of physical theatre.

Problems of Definition

Physical theatre's definition is a highly problematic issue. Its origins and breadth are difficult to disentangle. The term has been used over the last three decades as a catch-all phrase to describe a number of different attitudes towards theatre. Since companies whose styles have focused attention primarily on physicality and don't want their work to be merely categorized as theatre or dance, to some practitioners who refuse this categorization, saying that what they do is simply making theatre. For these reasons, any attempt to give a precise definition risks being reductive, imprecise and even highly arguable.

Despite this difficulty in particularizing a definition, it is possible - through a choreological approach - to ascertain that physical theatre is both a corporeal and multimedia art form. That means that physical theatre regards not only the grammars and syntaxes of body movement, but also those of a theatrical medium.

A Historical Overview

Although the term physical theatre is recent - it was coined in 1986, in London, to identify the work of a British dance group, DV 8 Physical Theatre - its heritage as performative theatrical event is pretty old. It can be traced back to the origins of theatre. Due to its breadth and complexity, the term physical theatre is classified here into two different but interrelated and complementary categories - a broad sense and a strict sense. The broad sense is applied to all forms of predominantly body-based performative events known since the origins of Western theatre to the first half of twentieth century. The strict sense concerns the period that ranges from the mid 1960's to now.

Physical theatre in a broad sense refers to a number of body-based theatrical practices that, alongside the history, developed and remained independent from the influence of logocentric domination. Some of those practices worked as a kind of space-temporal rhizome,³ emerging and disappearing in different periods and places along history. Some of those emergences can be traced back to ancient times, for instance, to Rome during the period of Low Empire, when pantomime flourished; or to the Italian Renaissance, when *Commedia Dell'arte* sprouted; or to more recent times, such as the beginning of twentieth century.

The early twentieth century is a period in which the struggles against logocentrism are more evident and more effective. It is in this period that a series of different events, in many different areas, caused the breaking of the paradigm that supported the traditional theatre. Innumerable factors contributed to the deconstruction of logocentrism, but some

of them impacted more strongly than others: the cinema's invention, that challenged the concept of *verisimilitude* in theatre; Freud's concept of unconscious that revealed reason's failing and exposed speech's limitations; Laban's 'Copernican Revolution' that freed dance from its bondage to other art forms (theatre, music and literature) and established it as an autonomous art form. The disruptive effect that some artistic movements like Expressionism, Dada, Constructivism (to mention just a few), provoked in society's structure and the consequences it had on the notion of corporeality has to be taken in account.

Physical theatre, in a broad sense, consisted almost exclusively of independent and isolated practices, with practically no convergence of efforts. That means that there was practically no association or hybridization among the movements of *avant-garde*. There was an effervescent search for innovation and everyone felt compelled to produce something brand new, a new 'ism'. Although all those movements developed separately, the *zeitgeist* was responsible for the rise and development of some highly complex and structured systems of embodiment, for instance, Meyerhold's Biomechanics, Dalcroze's Eurhythmy, Laban's Choreutics and Eukinetics.

Some practitioners, in their search for newness, feared the influence of tradition and assumed a denial or an iconoclastic posture, deciding to rupture with the existing methods and techniques, while others decided to establish a stronger dialogue with traditional forms of physical theatre, especially those of *Commedia Dell'arte* and mime. Sometimes those practitioners can be seen as belonging to the same lineage, for example, Jacques Copeau, Ettiene Decroux, Jean-Louis Barrault, Jacques Lecoq and his many followers.

Physical theatre, in its strict sense, is a performative genre that had its way paved for all the previous experiences of physical theatre in its broad sense. However, its structuralizing process began to be delineated in the 1960's, a period of Cultural Revolution (flower power, hippies) that revised the way society thought, sensed and felt the body and its social relationships. That new *zeitgeist* expanded the concept of corporeality, produced new and different needs of expression and yielded new forms of embodiment.

Opposed to previous forms of physical theatre, this one – that lasted from the mid 1960's to the end of 1970's - didn't stick to a single technique or method. Rather, it searched not only to embody the existing techniques and methods, but also to explore and expand their connection and interplay, as well as to explore and develop aesthetic proposals as, for example, the implementation of Artaud's Theatre of Cruelty.

In the beginning of 1980's the influence of two emergent, strong and somehow opposite performative styles - the highly theatrical German dance theatre (*tanztheater*), led by Pina Bausch, and the highly formalist New Dance - brought a new impetus to the development of the physical theatre scene and triggered the rise of the first group which made a conscious public use of the term physical theatre: the DV 8 Physical Theatre.

The rise of DV 8 in London, in 1986, was not by accident. Rather, it was part of a process of hybridization that happened in consequence of a cultural cross fertilization between Europe and US. This process of cross fertilization had in UK - more specifically in London - its cultural crossroad. That explains why so many physical theatre groups were formed or settled there, for instance, DV 8 and Theatre of Complicité.

By the way, Complicité and DV 8 are two examples of how physical theatre was independently pursued and developed in theatre and dance. They are representatives of a battle that was fought on two different fronts (theatre and dance) and that rendered to physical theatre a double inheritance and a dual identity that make it a bi-stranded genre, in Dance and Drama⁴, of which Complicité and DV 8 are examples, the former a Drama Physical Theatre company and the latter a Dance Physical Theatre group.

Limiting the Scope

Physical theatre is a corporeal and a multi media art form. It belongs to the same category of performative events, like dance and mime, in which the body is the prime medium of creation. But physical theatre presents a very specific feature that differentiates it from other body-based art forms: it is theatre. It means that it has been a traditional word-based art form in Western culture, an art form that evolved by having fundamentally the word as its main medium and speech as its main language. That means that physical theatre is affected by the grammar and syntax that rules the theatrical framework; and, at the same time, that framework is re-impacted by these radical shifts in language and medium of the genre.

In physical theatre word was not abolished, it was just relegated to a secondary position. For that reason is probably more adequate to say that physical theatre is a performative art form in which the body is the principal (or predominant) medium of expression and communication of the idea(s) that underlies the performative work. It is a theatre in which the making process happens through the embodiment of movement within a theatrical framework.

Physical theatre is both corporeal and multimedia; however the corporeal aspect predominates over the multimedia. According to Ray Birdwhistell, 65% of human communication is accomplished through body language. That ability to communicate (to exchange experiences) is due to two different facts: the first is related to the existence of a brain circuitry called 'mirror neurons'⁵ that is responsible for making an individual feel the physical experience of another individual as its own; the second fact is that most of human conceptual system is derived from sensorimotor experiences - according to the researches of Lakoff and Johnson (1980, 1999). For this reason body language is physical theatre's main language. It is the language that materializes individuals' inner life through body's mediated movement. Through a process denominated 'embodying', that Choreological Studies defines as 'a process which gives tangible form to ideas'.⁶

Although this definition is correct, it seems to be a bit restrictive. First, the concept of idea is associated with a number of different cognitive processes (conception, imagination, thought, judgment, knowledge) and those processes demand a conscious approach which is dangerously bound up with reason. They reinforce the centrality of rationality (*logos*), a cornerstone of logocentrism. Because of that, embodying should be understood in a broader sense, not only as the process that makes ideas tangible, but also that makes other cognitive processes, which work under the conscious level (emotion, perception), tangible too. Second, because embodying is not a one way process. Rather, it is a double track process, which is responsible for both externalization and internalization.

Unmaking Some Terminological Mistakes

Physical Theatre emerged out of the deconstruction of logocentrism. For this reason it is important to unmake mistakes about the meaning of some words whose use is unconsciously ingrained in people's minds, influencing their way of sensing, feeling and thinking. In the scope of this study the two most problematic words approached are language and verb.

Language is generally conceived as speech and verb as word. The combination of both gives rise to the term verbal language, which is a term used as a synonym for speech; while the expression non-verbal language stands for the other forms of language as, for instance, body language. But non-verbal language is a misleading expression because every language is somehow verbal, independent of the medium used. According to Freud,⁷ language is not the mere expression of thought in words; it includes also the expression through gestures and every other method of expressing and communicating cognitive processes.⁸

Language is a faculty that humankind shares with other forms of animal life (dogs, apes, dolphins, and the like). In fact, humankind inherited and developed that faculty through two process, ontogenesis and philogenesis.⁹ Body language and vocal language are two different fashions of language's manifestation. Humans and animals in general are equally capable of using body language as well as vocal language, but speech – as far scientists know - is an exclusive human faculty.

The Latin word 'verb' is usually translated as word, but semantically it contains the notions of action, process and state. In the language of Christianity it was the Latin word chosen to translate the Greek word *logos* in *The Holy Writ*.¹⁰ In the Old Testament, *logos* refers to God's manifestation through an act of embodiment (the verb turned into flesh). That notion of *logos* as a physical manifestation of a will was transferred to the word verb, and it is quite close to the concept of *Antrieb* worked both by Freud and Laban – a drive that is manifested outwardly through the body's languages. Taking that into consideration, one can infer that verb does not refer to word exclusively but to a whole set of cognitive processes that can be expressed through different languages, of which speech is just one of them and word just one medium.

The emergence of speech provoked a revolution in the development of humankind, as humans began to use words to express and communicate their emotions, ideas and experiences. This process of transference caused the alienation of human beings in relation to the words. They ceased recognizing themselves as the creators of words and begun assuming themselves as partially a creation of the words.

That is an extremely dangerous conceptual mistake, because that reduces *logos* to reason and verb to word. And those were the premises that enabled the construction of logocentrism - an intellectual construction supported by Western Metaphysics. Logocentrism influence was determinant to the development of Western performative theatrical practices. It transformed theatre into an almost exclusive word-based art form, apart from its physical (corporeal) dimension. That process reached its culmination in the aesthetics of Naturalism and Realism, a period in which both theatre and dance were highly standardized. In theatre, actors were practically transformed into mere 'talking heads' and in dance dancers undertook a process of reification - a clear attempt of taming human bodily nature. That happened because most of dances' predicates (visceral response, sensuality, emotionality, to mention just a few) were regarded as dangerous. Dangerous because they could blur reason, affect decency, honest character, and deviate individuals from the spiritual path. The devastating consequences that this ideology brought to the processes of embodiment and the concept of corporeality are quite clear.

Laban System Applied to Physical Theatre

Choreological perspective is usually applied to dance, however nothing prevents it from equally being applied to other body-based art forms, such as physical theatre, a corporeal art whose main language is body language. Because physical theatre's principal (or predominant) language is body language, two of its strands (performer and movement) are highly emphasized.

The performer is the individual that embodies the idea, expressing it through his/her body movement. The performer's personal set of characteristics is a factor that contributes to the process of expressing and communicating. Some of those characteristics are inherent to the own performer: physique, gender, and ethnicity, while others are circumstantial, such as make up and costume. But all these factors must find a nexus, that is, they have to interweave in a web of relationships.

Movement, in this context, is the movement mediated through an individual's body. It is a process linked not only to an individual's external actions, but also to the way that individual thinks, senses and feels. So, every movement is expressive since it manifests outwardly the quality of the movement, the 'how' it is being realized.

Physical theatre deals fundamentally with body mediated movement. For this very reason LMA becomes an invaluable theoretical and methodological tool, because it deals with the basic elements common to all kind of movement. Those elements are classified into four categories: Body, Effort, Space and Shape, each of which cares about specific aspects.

- Body - refers to what one moves, the different means of body usage, including: gestures, postures (that can be performed independently or associatively in a gesture-posture merger – GPM), initiation and sequencing;
- Effort – refers to how one moves, the dynamic quality of a mover in relation to the four motion factors: flow, weight, space and time, which reflects mover's inner attitude;
- Space – refers to where one moves and gives attention to the locality (general, interpersonal and personal space), trace-form shape, dimensional orientation;
- Shape – refers to whom one moves; the changes in the volume of a body in relation to itself or to another body (the relationship between individuals).

LMA may be applied to physical theatre in any of the three steps of its triadic perspective. It may also be used as a method of exploration and development of any one of the three constituents, as well as a source of creation and/or development of methods

and techniques of embodiment. So, LMA is not only a method to be used *a posteriori* (a interpretative, hermeneutic method), but also as a poetic (a making or creative process).

Through LMA it is possible to consciously select and explore the technical resources available to build and embody a character. It can be achieved through the selection of the right efforts to be used, the appropriate use of body, that is how to make use of initiation and sequencing, if the character merges or segregates gesture and posture, or indulges to both and when, the way it establishes a relationship with the space and explores its potential expressivity and the relationship to the other performers. In general that work demands a re-patterning of the performer's body patterns. That is possible through the use of Bartenieff's Fundamentals as a process of embodying.

An example of application of such Laban-based choreological perspective to a physical theatre event can be provided through the analysis of a short scene from DV 8's work *Strange Fish*. This scene happens in a bar where members of the group come in one after the other. Each performer lends his/her personal characteristic to the role played. Dale Tanner (a performer of a strong built) is the 'hunk' that moves predominantly in spell drive, while Nigel Charnock (a slender performer) is the opposite, a weak character who moves predominantly in a diffused and exalted way, typical of a dreamlike attitude. Involuntarily, Charnock becomes Tanner's contender in a tease game, where the confrontation of their differences assumes comic contours.

That contest is not only between two different body configurations, but also a dispute between different combinations and uses of effort factors. Changes in any of these elements affect the overall performance as well as the reception. It doesn't mean that an eventual 'fluctuation' may not happen within a certain effort combination (Basic Efforts, Incomplete Efforts and Drives), and that slight variations cannot occur from day to day, especially alongside a long term theatrical run. But all those changes have to remain within the structure of the effort combination.

Although DV 8 doesn't make a methodological use of the Laban System to create their works, a choreological perspective enables us to understand how meaning was created, conveyed and received.

Conclusion

The origins of physical theatre are as old as the own history of humankind. Because of the breadth and complexity of this genre, a methodological strategy has been adopted along this research. That strategy splits physical theatre approach and study into two interdependent senses: a broad sense and a strict sense. And because the struggles for its

independence from logocentrism were carried out in two different fronts - theatre and dance (each one giving its own contribution to the development of the genre) - physical theatre is considered a bi-stranded genre, in Dance and Drama.

Most part of human communication is accomplished through body language. Communication through body-mediated movement is possible due to, among other things, mirror neurons, conceptual system origin in sensorimotor apparatus and context. Body language is the principal (or predominant) language used in physical theatre. Because body language is body-mediated movement, it is possible to make use of choreological perspective in its study. A Laban-based choreological perspective of physical theatre is possible not only *a posteriori* (as performance's analysis), but also *a priori*, as a creative (making) process, a poetic in which the verb becomes flesh.

¹ Nicoletta Misler In: Preston-Dunlop, Valerie. *Dance Words*, p.580.

² Laban, R. *The Language of Movement: A guidebook to Choreutics*, p.viii.

³ The concept of rhizome used here is derived from that used by Deleuze and Guattari in *Thousand Plateaus*.

⁴ Lark, C. (1999) *The Body finds a Voice: an investigation into the dual identity of Physical Theatre in Dance and Drama*, (Ph. D. Dissertation) Surrey: University of Surrey Department of Dance Studies.

⁵ Mirror Neurons were discovered by accident in 1995 by a group of brain researchers (Rizzolatti, Arbib, Galese) from the University of Parma, Italy.

⁶ Preston-Dunlop, V. & Sanchez-Colberg, A. *Dance and the Performative a choreological perspective – Laban and beyond*, p. 7.

⁷ Derrida, J. (2005) *Writing and Difference*, London: Routledge.

⁸ The concept of cognitive process used here is based on Lakoff & Johnson.

⁹ Ontogenesis is a process related to the human infant development and phylogenesis is the process related to the evolutionary progression carried out through the animal kingdom.

¹⁰ Holy Bible (John 1: 1-3)

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COMPUTATIONAL ANALYSIS OF BALINESE DANCE BY USING LABANXML

By

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We developed LabanXML(Nakamura,M.2004) LabanXML is an XML-based language to represent Labanotation. By using LabanXML, a user can represent Labanotation data in a computer and can send these data via the Internet. Moreover, we believe that LabanXML can open the door to qualitative and quantitative analyses of dance data.

We also developed LabanEditor, a graphical editor for Labanotation. LabanEditor2 supports LabanXML. By using LabanEditor2, a user can create a Labanotation score and save it in LabanXML format.

In this paper, first we encode two Balinese dances, a male dance and a female dance, into LabanXML. By using these data, we analyze dance motions based on the data.

For comparative analysis, we examine a Balinese male dance; Topeng Pajegan's rough form and elegant form. We also examine the most typical and basic Balinese female dance, Legong Lasem. The Balinese dance motions and formations in a male dance are different from those in a female dance. These characteristics have been analyzed based on field research and through learning dance performances. In this paper, we will verify these characteristics based on objective data and extract distinctive features. We developed LabanXML(Nakamura,2004) LabanXML is an XML based language to represent Labanotation. Using LabanXML, a user can represent Labanotation data in computer and can send these data via the Internet. Moreover, we believe that LabanXML can open a door for qualitative and quantitative analyses of dance data.

We also developed LabanEditor, a graphical editor for Labanotation[2]. LabanEditor2 support LabanXML[3]. Using LabanEditor2, a user can create a Labanotation score and save in LabanXML format.

In this paper, first we encode two Balinese dances, a male dance and a female dance, into LabanXML. Using these data, we analyze dance motions based on the data.

For comparative analysis, we examine a Balinese male dance; Topeng Pajegan's rude form and elegant form. We also examine one of the most typical and basic Balinese female dance, Legong Lasem. In a male dance and a female dance in Balinese dance motions and formations are different. These characteristics have

been analyzed based on field research and through learning dance performances. In this paper, we will verify these characteristics based on objective data and extract distinguishing features.

1. The purpose of the study

We have developed LabanXML (Nakamura,2004), that is an XML-based language to represent Labanotation.

Labanotation is a type of staff notations. In Labanotation, the directions, the heights and the durations of body movements are represented by symbols put between lines. In the music staff notation, lines represent a pitch value, but in Labanotation, columns between lines represent body parts. In Labanotation, symbols are drawn on the columns separated by horizontal lines. These horizontal lines represent measures, that is, time. The direction of a body movement is represented by the shape of a symbol, the level is represented by the texture, and the duration is represented by its length. To represent a movement of a specific body part, a symbol is put on a column of the staff. More detailed movements of a body part are represented by additional symbols called Body Sign.

Developing LabanXML, that is, developing DTD of LabanXML helps a study on the logical structure of Labanotation. We believe that LabanXML can open the door to qualitative and quantitative analyses of dance data. Furthermore, by using LabanXML, a user can represent Labanotation data in the computer and can send these data via the Internet.

A computational analysis is required for interchanging Labanotation data via Internet, searching for specific movement patterns, analyzing dance movements, and archiving body motion data. There are several types of text representations. Among these, XML (eXtensible Markup Language) is the most widely used for the purpose. Especially on the Internet, XML is used for most applications. However, XML for Labanotation has not yet been developed.

There is no interchange format for Dance notations. However, as for interchange formats for music notation, there are several formats including SMDL, NIFF, and MusicXML (Good, HP). SMDL (Standard Music Description Language) is developed by ISO (International Organization of Standardization). SMDL, a variant of SGML, is universal but too complex. NIFF (Notation Interchange File Format) is designed to exchange only Graphic Notation. Recently, MusicXML was developed by Michael Good based on XML and designed for interchanging music data via the internet. Moreover, it

is capable of searching. Dance is usually accompanied by Music. XML representation for Labanotation compatible with MusicXML is required. Thus we designed LabanXML compatible with MusicXML.

2. The element structure of LabanXML

To design LabanXML, we choose that a measure include columns and be the most basic XML element. A measure ELEMENT has an attribute "num" which represents the number of a measure. A characteristic of LabanXML design is the separation of support column. For representing columns, XML elements, <left>, <support>, and <right>, are included by <measure> element.

The major elements of LabanXML are shown on the tree chart (Fig.1).

The root element of LabanXML is the <laban> element. The <laban> element includes the <attribute> and <notation> elements. The <attribute> element includes <time> element. And the <time> element includes <beat> and <beat-type> elements.

The most important part of Labanotation is represented by <notation> element. The <notation> element includes <repeat> element, which describes a repetition, and <measure> element. Relationship between bodies parts are represented by <relationship> element.

To classify the columns of Labanotation into three elements: <left>, <support> and <right> elements, is one of our original approaches to designing LabanXML.

3. DTD of LabanXML

XML view of data or information is to recognize data or information as a logical structure of elements. The basic construct of information is recognized as an element in XML. And the logical structure is represented by Grouping, Occurrence Indicators, and Connectors. Grouping, Occurrence indicators, and Connectors are SGML terms and SGML, Standard Generalized Markup Language, the ancestor of XML. XML can be viewed as a simplified SGML.

Logical tree structure of elements is represented by Grouping. As shown in ELEMENT <laban>, <laban> includes <attribute> and <notation> elements (Fig.2). The element definitions start with less than symbol followed by an exclamation mark and capital ELEMENT. The next column is the name of an element. The content of the subject element is the next column, called content model.

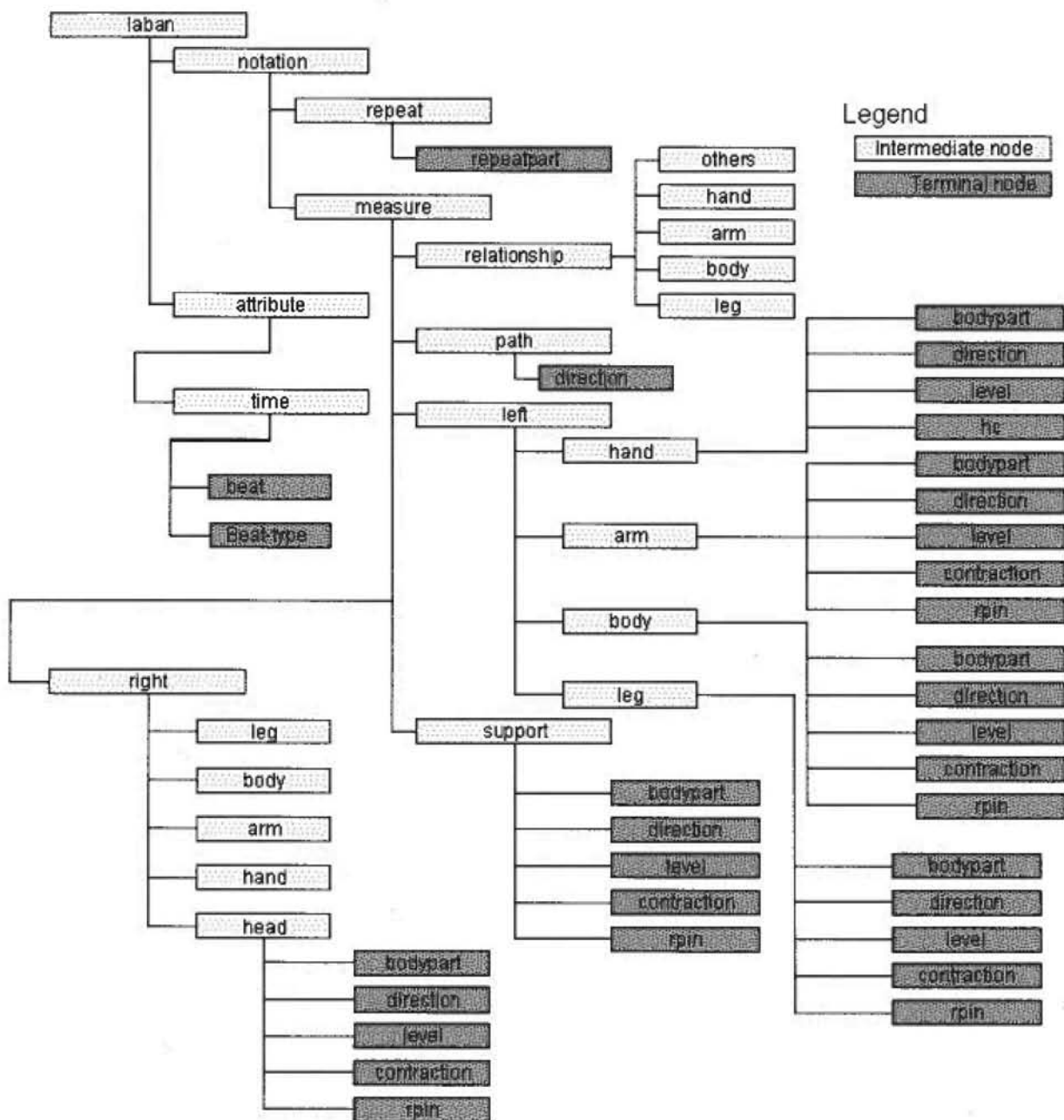


Fig.1 Element structure of LabanXML

```

<!ENTITY      % bodyp      "hand?, arm?, body?, leg?" >
<!ENTITY      % symbols    "bodypart?, direction, level, contraction?, rpin?, hc?, hook?, vl?" >
<!ELEMENT     laban      (attribute, notation)>
<!ELEMENT     attribute  (beat, beat-type)>
<!ELEMENT     notation   (repeat*, measure+)>
<!ELEMENT     repeat     (repeatpart)>
<!ELEMENT     measure    (relationship*, path*, left?, support?, right?)>
<!ATTLIST     measure
num          CDATA #IMPLIED>
<!ELEMENT     relationship (others, %bodyp)>
<!ELEMENT     path        (direction)>
<!ELEMENT     left        (%bodyp;)>
<!ELEMENT     support     (%symbols;, turn*)*>
<!ATTLIST     support
side         CDATA #IMPLIED
ticknum      CDATA #IMPLIED
duration     CDATA #IMPLIED>
<!ELEMENT     turn        (#PCDATA)>
<!ATTLIST     turn
type         CDATA #IMPLIED>
<!ELEMENT     right       (%bodyp;, head)>
<!ELEMENT     hand        (%symbols;)*>
<!ATTLIST     hand
ticknum      CDATA #IMPLIED
duration     CDATA #IMPLIED>
<!ELEMENT     arm         (%symbols;)*>
<!ATTLIST     arm
ticknum      CDATA #IMPLIED
duration     CDATA #IMPLIED>
<!ELEMENT     body        (%symbols;)*>
<!ATTLIST     body
ticknum      CDATA #IMPLIED
duration     CDATA #IMPLIED>
<!ELEMENT     leg         (%symbols;)*>
<!ATTLIST     leg
ticknum      CDATA #IMPLIED
duration     CDATA #IMPLIED>
<!ELEMENT     head        (%symbols;)*>
<!ATTLIST     head
ticknum      CDATA #IMPLIED
duration     CDATA #IMPLIED>
<!ELEMENT     repeatpart  (#PCDATA)>
<!ELEMENT     beat        (#PCDATA)>
<!ELEMENT     beat-type   (#PCDATA)>
<!ELEMENT     bodypart    (#PCDATA)>
<!ELEMENT     direction   (#PCDATA)>
<!ELEMENT     level       (#PCDATA)>
<!ELEMENT     contraction  (#PCDATA)>
<!ELEMENT     rpin        (#PCDATA)>
<!ELEMENT     hc          (#PCDATA)>
<!ELEMENT     hook        (#PCDATA)>
<!ELEMENT     vl          (#PCDATA)>

```

Fig.2 A Part of DTD of the LabanXML

Occurrence indicator is represented by asterisk, plus, question mark, and no special character after each element name. Asterisk means that the elements will occur zero or more. Plus means that the elements will occur one or more. The question mark means that the elements will occur zero or one. No special character after each element name means that they occur exactly once in the content model. Connector is represented by a comma or a vertical bar. In this DTD, only the comma is shown. The comma means that elements before the comma and after the comma occur in this order.

XML has a very limited abstraction mechanism. Sometimes the same contents may appear in several elements. To represent this, ENTITY is the only way to represent this abstraction. An entity BODYP is defined on the first line and referenced in the left ELEMENT definition. Percent BODYP which appears on the <left> element is replaced by a character string, "hand*, arm*, body*, leg*". #PCDATA means a real value. So, element <level> may have a value of high, middle, or low.

4. A sample of LabanXML

Appendix1 is a sample of LabanXML which is based on the Labanotation score of Mayim. Mayim is a folk dance of Israel and one of the most popular folk dances in Japan. Labanotation score of Mayim is taken from an intermediate level text book of Labanotation (Topaz, M. 1977).

The bottom part of the notation circled by red is represented by XML. Time signature of Mayim is in four-fourth time. This information is shown on the bottom part of the score and in the LabanXML markup, you can see <beat> and <beat-type> element in <time> element in <attribute> element.

In Labanotation, the first measure is used to describe the starting position. In LabanXML, the first <measure> element with attribute num=0 is used for this purpose. The <relationship> element with attribute type="grasp" is used to describe to grasping a hand of another. Next <measure> element with attribute num=1 describes 4 steps (support column).

5. A computational or text analysis of Balinese dance

Since I (Minako NAKAMURA) am a researcher in Ethnochoreology (Anthropology of dance), studying and analyzing the structures of Balinese (Indonesian) dance, the purpose of this paper is to verify and extract the characteristics of Balinese dance based on objective data. In this case study, we have analyzed the dance technique and structure of Balinese basic dances.

There are a lot of researches on Balinese dance from the anthropologist's viewpoint, but there are few researches on Balinese dance itself: on its performances, choreographies and movement systems. Some of the dance researches are focusing not on the performances but on the correlation between dance and music. Almost all Balinese dances originate in the Bali Hindu rituals, and some of them are highly technical and artistic. The study on their dance technique or body expression will come to explicate their spiritual world.

The usual method of performance research is to watch performances objectively or to appreciate their aesthetic value. But we observed the performances from the performer's viewpoint. we searched for the process of learning the dance, while taking private dance lessons by native dancers.

(1) The outlines of Balinese dance technique

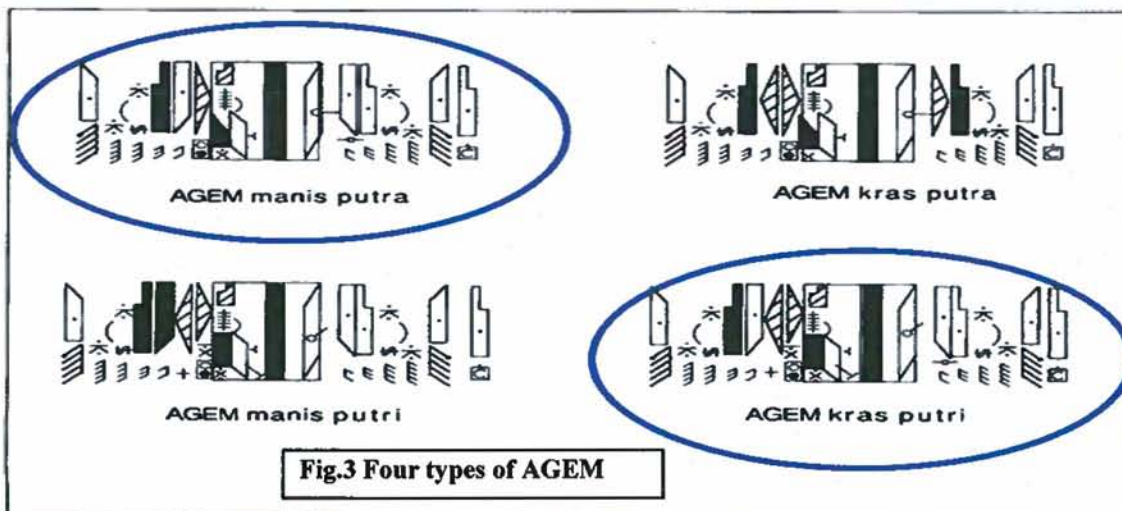
Balinese dance technique is divided into four branches: 1.*agem* (Posture or stillness), 2.*tandang* (Walking or traveling), 3.*tangkis* (Body movement or gesture), and 4.*tangkup* (Spirits or emotion, Face or Eyes movements.)

These four are divided into Female type and Male type and those two are subdivided into *Manis*(elegant type) and *Keras*(rough type). Thus there are four types; *Manis Putri*(Female elegant type), *Keras Putri*(Female rough type),*Manis Putra*(Male elegant type), and *Keras Putri* (Male rough type)

And almost all the postures and movements are symmetrical; *agem kanan* (right *agem=agem* in right side) and *agem kiri* (left *agem=agem* in left side).

(2) The comparison of four types of basic postures *agem*s

In this paper, we compared four types of *agem*s (basic postures) by using Labanotation and two types of *agem*s (AGEM manis putra and AGEM kras putri by using LabanXML).



```

<laban>
  <notation>
    <measure num="0">
      <left>
        <hand duration="1">
          <bodypart>finger1</bodypart>
          <direction>Lfd</direction>
          <level>M</level>
        </hand>
        <hand>
          <bodypart>fingers</bodypart>
          <bending degree="3" direction="B">
            </hand>
          <hand>
            <bodypart>hand</bodypart>
            <bending degree="3" direction="B">
              <3Dcontraction degree="3">
                </hand>
              </body>
            </body>
          </body>
        </arm>
        <arm duration="1">
          <bodypart>elbow</bodypart>
          <direction>Lbd</direction>
          <level>M</level>
        </arm>
        <body>
          <bodypart>hip</bodypart>
          <direction>L</direction>
          <level>H</level>
        </body>
        <body>
          <bodypart>wholetorso</bodypart>
          <direction>R</direction>
          <level>H</level>
          <contraction>3B</contraction>
        </body>
        .....
      </laban>
    </notation>
  </measure>
</laban>

```

A Part of LabanXML of AGEM kras putri

(3) The comparison of three walking types

Futhermore, we compared typical three *tandang* (walking or traveling) types by using Labanotation and LabanXML.



Female Walk (rough)

Male Walk (elegant)

Male Walk (rough)

Fig.4 Comparison of three walking types by using Labanotation

```

<laban>
  <attribute>
    <time>
      <beat>4</beat>
      <beat-type>4</beat-type>
    </time>
  </attribute>
  <notation>
    <measure num="0">
      <left>
        <hand>
          <bodypart>hand</bodypart>
          <bending degree="2" direction="B"></>
        </hand>
        <arm duration="1">
          <bodypart>wrist</bodypart>
          <direction>F</direction>
          <level>M</level>
        </arm>
        <arm duration="1">
          <bodypart>elbow</bodypart>
          <direction>Lbd</direction>
          <level>M</level>
        </arm>
        <body duration="1">
          <bodypart>whole</bodypart>
          <contraction degree="2" direction="b"></>
          <direction>P</direction>
          <level>H</level>
        </body>
        <leg duration="1">
          <rotation>parallel</rotation>
        </leg>
      </left>

```

```

    <support side="left" duration="1">
      <direction>P</direction>
      <level>L</level>
    </support>
    <support side="right" duration="1">
      <direction>P</direction>
      <level>L</level>
    </support>
    <right>
      <leg duration="1">
        <rotation>parallel</rotation>
      </leg>
      <arm duration="1">
        <bodypart>elbow</duration>
        <direction>Rbd</direction>
        <level>L</level>
      </arm>
      <arm duration="1">
        <bodypart>wrist</bodypart>
        <direction>F</direction>
        <level>L</level>
      </arm>
      <hand>
        <bending degree="2" direction="B">
      </hand>
    </measure>

```

A Part of Female Walk in LabanXML

(4) The results of the computational analysis of Balinese dance by using LabanXML

The results are as follows. we counted the frequency distribution of body parts in LabanXML.

Table1. The frequency distribution of body parts in LabanXML

Element Name	Posture (male elegant)	Posture (female rough)	Walk (male rough)	Walk (male elegant)	Walk (female rough)
Hand	4	6	2	2	10
Arm	4	5	4	4	4
Body	1	2	0	0	5(hip)
Leg	3	4	6	2	2
support	1	1	6	8	6
Head	1	1	0	0	4

This is a simple example, but we can show the statistical analysis by using computational text representation of LabanXML.

The difference between the male rough walking and the female rough walking is apparent.

The female rough walking has more body

(hip), head, and hand gestures. Therefore, the female rough walking is more decorative than the male rough walking.

6. The concluding remarks

We have analyzed Balinese dance based on LabanXML and characterized the difference between a male dance and a female dance. We will be able to apply pattern analysis techniques found in other fields of research to our future work. For example, in Linguistic corpus analysis methods such as KWIC (Key Word In Context) analysis and N-gram analysis (that is, an analysis based on consecutive "word"s) can be applied.

Although speech recognition methods can be applied, linguistic data and speech data are linear data. On the other hand, dance data can be viewed as more than 3 dimensional data, that is, 3 D motion plus a time dimension are required in representing dance motion data. Thus, multi-dimensional data analysis such as Image pattern recognition methods can be more appropriate for a dance analysis.

To solve technical problems, Prof. Hachimura's Lab of Ritsumeikan University developed LabanEditor2 as an extension of LabanEditor. LabanEditor is an interactive graphical editor for writing and editing Labanotation scores. By using LabanEditor, a user can input and edit human body movements of dance and also display the animation of a human body model in 3D graphics. The main part of LabanEditor2 is a Canvas which displays Labanotation scores. Menu bar provides usual interfaces including file

menu, edit menu, and display menu. Tool bar provides the interfaces related to Labanotation. To input Labanotation symbols, you have to click the corresponding icon on the tool bar.

Preliminary implementation of LabanXML can be found in LabanEditor2. Original LabanEditor used LND file, which stands for LabaNotation Data. File I/O module extended to support not only LND but also LabanXML file. LabanEditor2 can now input and output LabanXML.

This feature, however, only supports primitive Labanotation scores. Therefore, in this study, we input Labanotation scores by using a text editor. Our future work will include the enhancements of the animation output and of the LabanXML output.

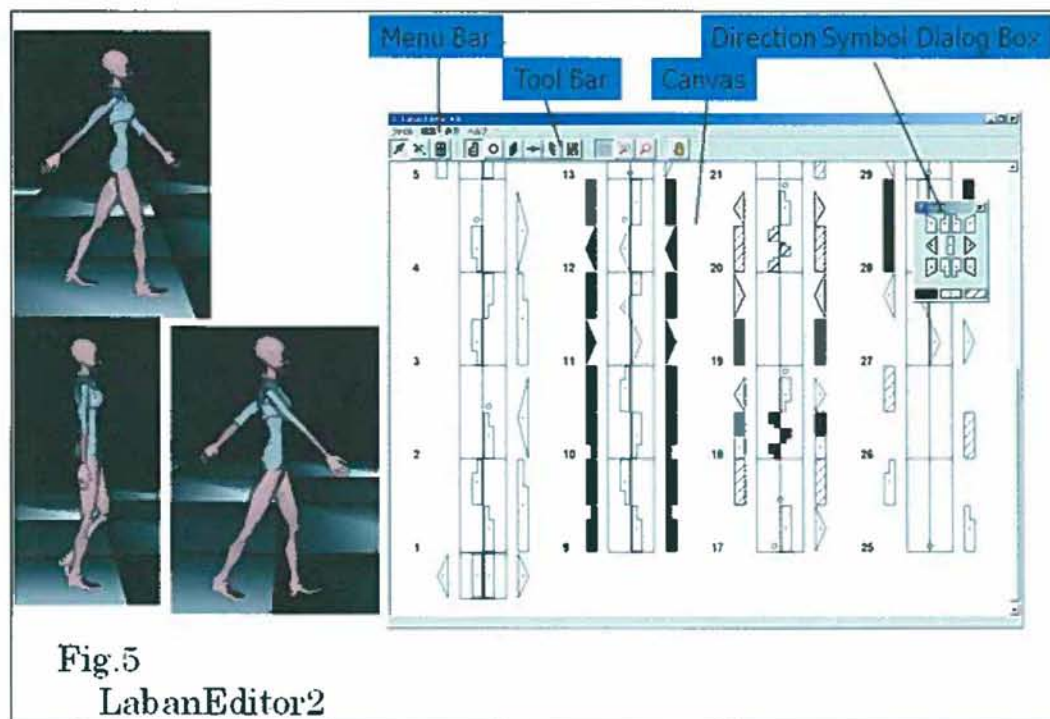


Fig.5
LabanEditor2

Acknowledgments

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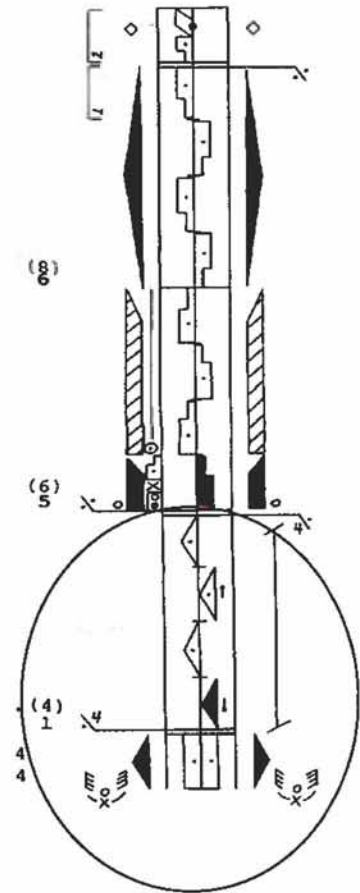
Appendix (See Next Page)

Appendix.1 LabanXML Sample "Mayim"

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</right>
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  <rpil>Backward</rpil>
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</repeat>

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**LMA AS A RESOURCE FOR SCENOGRAPHY CONCEPTION
(ABSTRACT)**

By

Jorge Ramírez

This paper offers an example of the development of scenography concept considering LMA as a valuable resource for the designer.

This is the experiment done by the light designer of the play “El Péndulo del Mundo” (“World’s Pendulum”) by Alicia Martínez whose conceptual support was provided by the observation done through LMA eyes. Following the actresses explorations along a workshop and rehearsal: offering proposals of space and light design that stresses or claim material used or left out by the director and considerable important to the whole play concept seen at the final staging product.

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MOVING ALONG TRANSITIONS: LMA AND AUTHENTIC MOVEMENT IN INTER-ART PERFORMANCE

By

Andréia Maria Ferreira Reis

Translated by Djane and Djanice de Almeida Bessa

In this article, I will present the research that I have developed in 2005 and 2006. It comes from the study of body movement and its dynamic relationships involving inner and outer process (body in/with space).

This theoretical and practical study, in order to create a performance based on the body, embraces the technique of the Authentic Movement in association to Laban/Bartenieff Movement Analysis – LMA – which will be described further. The axis of the research is constituted by the relationships made from the concepts of interplay and connectivity, which are the bases of Peggy Hackney's work (*Making Connections*, 1998). Peggy Hackney was disciple of Irmgard Bartenieff, who was collaborator of Laban in his studies of movement. The concepts of interplay and connectivity enabled me to establish associations among the methods used on the research with emphasis in the moving body. The dynamic relationship among realities that dialogue with each other – inner and outer – makes possible for the body to transform itself and to be transformed.

The conceptual representation of Moebius Band (that is used by Peggy Hackney, Irmgard Bartenieff and Mary Whitehouse) or Lemniscate (term used by Rudolf von Laban) was used in this project as a representation of change and transition of a process in continuum. In order to build it, we have to attach the inverted ends of one band so that we can go from one to the other face as if in the same continuum. This work had as a goal a Lively Interplay of the Inner Connectivity and Outer Expressivity in constant relationship of change and co-creation (HACKNEY, 1998, 214).

From these purposes, I established my artistic process with the creation of the experimentation *Hibridus Corpus*. So, this research connects the inner and the outer of the performer's body during the creative process, moving through the performance (understood as an ongoing process). The inner/outer implies in a dynamics in continuum between Body and Space (connected with Shape and Effort) and between mover and witness (in the Authentic Movement). Dance theater techniques were also used as a tool of composition, mainly in what concerns the constant relationship among the arts. For this reason, the process included dancers, actors and fine arts professionals, all working in a practical and theoretical level.

As part of this project, I also researched the artistic work of some Brazilian professionals working with Authentic Movement. They are Soraia Jorge (Rio de Janeiro), Giselle Rodrigues (Brasília), Marta Soares (São Paulo), Ciane Fernandes (Salvador). These choreographers use Authentic Movement in three different ways: as a therapeutic process, as body preparation for a (later) creative process, or to create a dance composition to take place onstage. However, my focus is on the works that come from this last focus. My goal is to demonstrate that Authentic Movement and the Laban/Bartenieff Movement Analysis are interdisciplinary and contemporary methods, connecting body/movement/space.

Authentic Movement and Laban/Bartenieff Movement Analysis in interAction

The Authentic Movement was created in the 1950s-1960s by Mary Starks Whitehouse, who received a dance certificate from the Wigman Central Institute in Dresden, Germany. She studied at the Jooss Ballet Scholl, Bennington Summer School, Martha Graham School, among others. As a member of the American Dance Therapy Association, Whitehouse also studied at the C. G. Jung Institute, in Zurich. In 1968, Whitehouse and Irmgard Bartenieff, both together, took part at the International Council of Kinetography Laban/Labanotation (ICKL) Conference. At this same conference, Whitehouse made a section of Authentic Movement, that lately was submitted to the analysis of Bartenieff.

Early called as “Tao of the Body” and “Movement in Depth” by Whitehouse, the Authentic Movement consists by the investigation of the relationship between the Jungian Psychology through Lively Imagination and the symbolisms and contents reveled in the body movement. Janet Adler, disciple of Whitehouse, created the Authentic Movement term and set up the Mary Starks Whitehouse Institute in Northampton, Massachusetts, in 1981 (two years after Whitehouse’s death) as a place for learning and teaching of this kind of movement.

This technique is based on the listening of the body and its impulses, making possible an inner immersion that allows for the rise of movement until then covered by answers to outer stimuli. In such manner, Authentic Movement enhances our inner connection and relates the bodily practice in dialogue with the inner and the outer:

The astonishing structure of the body, and the amazing actions it can perform are some of the greatest miracles of existence.

Each phase of movement, every small transference of weight, every single gesture of any part of the body reveals some feature of our inner life.

Each movement originates from an inner excitement of the nerves, caused either by an immediate sense-impression, or by a complicated chain of formerly experienced sense-impressions stored in the memory. This excitement results in the voluntary or involuntary inner effort or impulse to move (LABAN, 1950, 21).

In my experience, Authentic Movement is based on the relationship between the inner (bodily impulse) and outer space (body in movement *in* and *with* the space). This interplay occurs through movements (that also includes pause or dynamic stillness), without music or any kind of external sound, with the eyes closed, following the physical impulse, images and feelings, listening the body – what we have into ourselves – with no interference of the mind, that usually commands and controls. The absence of any kind of music in the process of Authentic Movement helps the inner listening of the bodily impulses. It allows us to move in our own way, not in a way that results in gracefulness or how one thinks it should be, but rather following patiently the inner impulse, leaving the reaction rise from the movement. The constant relationship between body and mind are established as a change of flow between them as a two-way street.

As the Authentic Movement, the Laban/Bartenieff System has its basis in listening to the body in a connection and interaction level. This System has its fundamentals in the studies of Rudolf von Laban (Bratislava, 1879 – England, 1958) – considered as a universal personality in the art of dance and father of the modern dance – and was developed by his disciples and collaborators. Irmgard Bartenieff (Germany, 1900 – USA, 1982), disciple of Laban, was the creator of the System and had the collaboration of Warren Lamb, also disciple of Laban, for its systematization.

The LMA integrates four categories – Body, Effort, Shape and Space. Besides being divided in this way, the four categories are related to each other, i.e., from each one emerges the other ones. With the origin in a holistic vision (from the Somatic Education), this system integrates the body of the human being in movement *with* and *in* the space (inner, of your own body, and outer, in the dynamic space). According to Fernandes, (1999, 77), this System “concedes a dynamic and paradoxical language in which dance and movement constantly explore and redefine their own language” interrelating body, mind and feelings.

The Authentic Movement in Brazil

- Soraia Jorge (Rio de Janeiro)

The only one Brazilian professional graduated by Authentic Movement Institute (California, USA), Soraia is a dancer and choreographer educated in contemporary dance. Her work is directed to therapy through AM, as the practice of self-knowledge. So, she is not directly involved in works of artistic composition, although she has recently declared her intention to start using AM in choreographing.

- Giselle Rodrigues (Brasília)

She is a dancer and choreographer, Master of Arts from University of Brasília. She studied for one year at the London Contemporary Dance School at the Place in London, directs the groups of Basirah Contemporary Dance, in Brasília and also acts as a dancer. Giselle uses the AM in the creative process of hers montages, mostly during body preparation before creating choreography. This moment of the use of AM is called pre-expressivity by her.

The pre-expressivity term is defined by Giselle in her works as an "...investment in an open state, and physical, mental and spiritual presence, and the availableness of the person, that can be stimulated by the study and the deeper exploration of the bodily systems and of the psychophysics behavior, besides the relationship of the body with the environment" (2006, 6). In her choreography *De Água e Sal (Of Water and Salt)*, the necessity of a work not only technical conducted Giselle to work the AM associated to the Body Mind Centering with her dancers in order to reach, according to her, "a dilated consciousness". She does not use the creative material (the movement) provided by the AM in the scene. Nonetheless, the bodily state developed in this preparation stage is present in the following phases of the creative process and in the scene.

- Marta Soares (São Paulo)

Marta is a dancer and choreographer, graduated in dance at the State University of New York and Master of Arts from Pontifícia Universidade Católica de São Paulo. She has the Certificate of Movement Analysis from Laban/Bartenieff Institute of Movement Studies (New York). She has started her studies in AM with Nina Robinson at New York; and also completed the One Year Course at the Laban Centre in London. She studied with Kazuo Ohno, in Tokyo, what made her contact with Butoh very evident in the aesthetics of her work. Butoh, likewise the AM, provides an inner bodily relationship. The inner emphasis of the body is evident in Butoh dance; even in the non-movement the movement is present as bodily internal flow.

In her work, *O Banho* (*The Bath*, 2006, Figure 1), Marta Soares "...does not make concessions to preconceived patterns. She does not illustrate anything. She does not create labels. It is the body, itself, that undoes itself in the textures where it dives down (water, light, shadow, memory)" (Release of the performance by Christine Greiner).

That performance was conceived, directed and interpreted by Marta, in which she seeks to go deeper in her own interior world to discuss the subjectivity of the body, and to reveal the Dona Yayá's world. Diagnosed as a person with mental illness, she is confined in her own house, in São Paulo (where takes place the installations of *O Banho*), for forty years. In the piece, Marta stages a dissociated world, where there is not anymore the delimitation between the inner and outer, but a body and mind that melts together.

In other Marta Soares' performances it is also possible to observe the relationship between the choreographic construction and the Authentic Movement as in *Les Poupées* (1997) and *O Homem de Jasmim* (*The Man of Jessamine*) (2000).

- Ciane Fernandes (Bahia)

The work developed by Ciane involves the use of the System of Laban/Bartenieff and the Authentic Movement. She is PhD in Arts and Humanities for Performing Artists at the New York University (1995) and Certified Movement Analyst by the Laban/Bartenieff Institute Movement Studies (New York, 1994). Also in New York, Ciane had contact with the Authentic Movement through workshops with Nina Robinson from September to December 1993. She also worked with Rosel Grassmann (a fine artist and also CMA) in sections of Authentic Movement. Grassmann makes the sections and from the images that come out from the participants, she leads them to a place that is related to their images in order to begin the work with bodily painting. Then, totally merged in the environment, connected to space through the painted skin, they move in AM and she takes pictures of them.

Ciane has danced and choreographed in Brazil, USA, Italy, India and Germany. In 2002, through an anthology of her solo and group works, Ciane created the solo *Übergang – Una Latina en Berlin*. *Übergang* is a German word that means passage, transition, or transference. In *Übergang*, Ciane transforms fragments of her works, adding up new choreographies in a total of 12 scenes. In *Übergang*, three scenes deserve emphasis due to their creative process method. The scenes *Corpoesis Prematurus* (1998, Figure 2), *Foreign Body* (*Corpo Estranho*, 2001, Figure 3), and *Prashka* (earlier *Sinapse*, 2002, Figure 4) were build from Authentic Movement sessions. They were all part of one-hour long group pieces in which Ciane had solos on

her own. The releases of *Foreign Body* and *Übergang* are cited in the following paragraphs.

Foreign Body

“Premiered on the American Independence Day (July 4th), the piece deconstructs a priori concepts of a “latino body”, exposing it rather as an existential, biological and cultural abysm, in constant symbolic, genetic and geographic remappings. To the sounds of live shows of latino singers in the United States, Bahian radio stations out of tune, traffic jam reports of the latino radio station of New York City, and a rap-merengue of Fulanitos, the performer fragments her human and social images into non-identifiable pieces. She becomes a series of unclassifiable beings: mutant, androgenous, anthropophagic, pre-aborted. Through such unpredictable shapes, the piece reinvents beauty beyond dance, but dancing...”

(Release of the program of the dance-theater spectacle *Foreign Body* (2002) by Ciane Fernandes)

Übergang: Una Latina en Berlin

“The solo gathers different choreographic fragments from the creator/performer, within an interdisciplinary context, relating art, culture and science. The piece questions a priori definitions of a “Latin body,” deconstructing and exposing it as a constant transition/ÜBERGANG between mutant symbolic, genetic and geographic mappings. Reverting the concept of a “Germany above all” (“Deutschland ÜBER alles”, fragment taken out of the German hymn after the Nazi period), ÜBERGANG shows the overlapping of intercultural experiences of a Latin woman in Berlin: in classical Indian dance classes; in Latin, Turkish, East European, techno, and goa (electronic Hindu) gatherings, commemorating the Brazilian soccer championship in a street carnival... Among uncountable subway lines, various cultural traditions and fragmented bodies of contemporary scene meet in this unpredictable Latin transfer/ÜBERGANG – a post-nuclear shelter under the earth/skin? Would “latinidad” reside in this submerged creative abysm between foreign clichés about us and clichés of our own self-image in face of foreign models?”

(Release of the program of the dance-theater performance *Übergang* (2002) by Ciane Fernandes)

Ciane Fernandes’s performances clearly present the possibility of building up choreographies from Authentic Movement sessions, as a contemporary method of creation. The pieces are developed out of an interartistic approach, where all the arts are articulated by the body – its images, its sounds, its relationships to itself, other bodies and the space.

- Andréia Reis (Bahia)

I have known the practice of the Laban/Bartenieff System and the Authentic Movement through Professor Ciane Fernandes, in 2005, when I started my master's degree under her advisement at the Graduate Program for Performing Artists at the Federal University of Bahia (UFBA). After one year of full-time practice and theoretical studies, I began to develop my research in the Theater School of UFBA, with dance and theater undergraduate students, performing arts and visual arts graduate students. Our creative process started in April, 2006. During June and July, Wagner Lacerda (master student in Visual Arts-UFBA) and I began a duet process to create the experimentation *Híbrido Corpus* (Figures 5, 6, 7 and 8).

The process integrated Authentic Movement sessions to the Laban/Bartenieff System. We have begun with the Bartenieff Fundamentals (Body Category) and, then, the Authentic Movement sessions have happened. But, in these two moments of the process, the four categories of movement were present.

We searched for a process without limitations in terms of concepts, or any way of fixing limits, becoming a work based on interactions in the Moebius Band: theater/dance, theory/practice, theater/visual arts, body/object, and, above all, the relationship between inner and outer.

While the creative process happened, we selected the movements we considered the most important ones, and we talked about the feeling and images that came out of the practice of the Authentic Movement. All these sessions were recorded in order to watch them later. The torsion movements were current in my body, besides the time variation – some movements were fast, others slow. This variation made my rhythmic perception become more evident, probably due to the changing of the flow of energy. The images appeared directing the movements to the deconstruction of the body. I made an association between those images and the Chimera concerning a foreign and hybrid form that can be anything. Because they are hybrid creatures, the Chimeras are seen as monsters in the West; on the other hand, in the East, most of the time, they are idolized as divine (as it happens to gods with elephant head, monkey head etc.). Likewise LMA includes the disproportion and the proportion, the sublime and the grotesque in harmony, in our process the “monster” was accepted as a way to the consciousness of itself, in connection with intuition and subjectivity.

Wagner movements presented time altering from constant to slow. According to him, his images always alluded to a fetus, thus, almost always, his movements were closed

on the ground, closed as fetus or in Navel Radiation, supporting his torso on the ground and emphasizing the hands and feet movements in Shape Flow.

During the selection of the movements, we valorized the differences as much as the similarities that, as in Moebius Band, have connection in a continuum. No movement was totally equal or different between us. Even when, apparently, we moved in a very different way one from the other, there was always some similarity that could be perceived through the LMA.

In LMA, the observation of the movement for its description is possible by the identification of one element that is the most important one in a choreography, a game, a performance or any other activity in which the body moves. So, we tried to identify the moments in which some main element was equal in both of us – for example, the part of the body used in the movement was the same, the quality of the movement was the same etc. – and then, observe the possible variations in this element done by each one.

Little by little, then, we could stage an experimentation in which we would be connected by that main element, but not necessarily doing the same movement. Moreover, some movement selected from one of us was learned and changed by the other in a process of contamination and hybridism.

When we watched the video of the AM sessions, we could see that there were moments of alternation between my movements and that ones of Wagner. When we moved the same part of the body, for example, the hands, I was standing and Wagner was laying down. So, with closed eyes in the Authentic Movement process there was a kind of simultaneity among our movements.

Even when we were with the eyes closed, it was possible to perceive the relationship between inner and outer. The same thing was perceived in the experimentation, but in this moment, the eyes were not closed anymore. At the same time, when each one was perceiving and feeling the internal flow, the outside was not absent in ourselves, we had this connection present in our process. The selection of movements that we did during all the process, worked like a duet of inner/outer, in which I as much as Wagner transited between these two perspectives (I am his outer and he is mine).

Wagner and I have distinct time and rhythm. However, it was possible to work among those contrasts in a harmonious way, as in the Moebius Band. Our work was based on this approach of contrasts and connections.

We could observe that in some stages of the process, our movements were related one with the other. Many times, we had a synchronism in our movements, even though we two were with the eyes closed. The movements were not identical, but similar in terms of Principles of Movement according to the Categories of the Laban/Bartenieff System. Through the System we sought, then, to establish connections with our movements that were done during the Authentic Movement, in order to create the experimentation.

At this phase of the process, moments of alternation, similarity and contrast were present. However, we did not make the experimentation with these stages (fragmentation, repetition, simultaneity, alternation, similarity and contrast) pre-established. They were organized naturally as the process was happening.

The creative process has resembled to the technique of composition of dance theater that constitutes three stages: Improvisation, Observation (Analysis and selection) and Collage. The process was based in the following procedures:

- Fragmentation – we started from the selection of the images that was recorded during the process of Authentic Movement, and the following edition process.
- Repetition and Transformation – as the next stage, we made the repetition of the movements we have selected, what, naturally, provoked the modification of the movements, re-creating them. We selected, approximately, five movements, and, then, we began to repeat them with different expressive qualities, amplifying them and doing their connections and transitions, making them fluent.
- Simultaneity – every one of us did his/her own sequence at the same time. From this moment onwards, we started to work in the construction of the movement sequences, beginning with the movements selected and modified in the previous moment.
- Alternation – for example, a moment on the ground in Shape Flow was followed by a moment standing with Spatial Pulls.
- Similarity – for example, there were moments in which Wagner and I had presented the same quality of movement, but in different actions.
- Contrast – we could reach the contrast through the variations in the quality of the movements, for example, fast/slow, free/bound etc, according to the phrasing of each one's movement or of the two at the same time (while one of us was slow the other was fast, etc).

The choreographic experimentation *Hibridus Corpus* was presented in two moments, both in Salvador-BA, Brazil. At first, it was performed at an exhibition of works by the graduate students of the Fine Arts School of UFBA. This exhibition had as its goal reveal through the painting “new conceptions of the body”, and it happened at the Bahian School of Cultural Expansion (EBEC), in July, 2006. Later, the experimentation was also presented at the XV National Encounter of Fine Artists and Researchers (ANPAP), at the Fine Arts School of UFBA, in September, 2006.

In the experimentation *Hibridus Corpus*, the process was taken to the stage, the movements that came from the sessions were transformed in a choreographic performance. The transitions between the movements and the relationship between the performers in scene created the harmony, although our movements did not seem aesthetically harmonic, they were in fact completely foreign. As it happens in a contemporary work, in *Hibridus Corpus*, the process and the product are interrelated in scene, one as the continuation of the other, once more represented by the model of the Moebius Band.

In this way, the works presented are contemporary and bring as principle the body as an author of itself. The movement of the body/ in the body, form the body with its memory, subjectivity and autonomy, in connection with its outer, resulting in a continuum process.

The non-conventional authenticity

The Brazilian professionals that were presented and their selected artistic works point to creation of dancing, performance or dance theater, that seek to go beyond what is conventional or stereotyped. They are works that do not establish borders and make the interdisciplinary transitions a way of discoveries to new possibilities of artistic creations. The body in lively interplay can be inserted in any context and it does not contextualize the concept of object-body, making the body as a unique phenomena and author of itself.

The use of Authentic Movement by respected professionals, in rewarded performances and in theoretical and practical researches developed in graduate programs in Universities as UFBA and UnB (Universidade de Brasília), enhances the study of the body at a practical level, also providing a basis for what has been called Body Studies. In fact, in many cases what is said about the body in academia remains at a theoretical level in which one says to give “voice” to the body, however it cannot express its own voice using its own language.

From the works presented, we can observe that the Authentic Movement is a very contemporary method, not only a therapeutic process to self-knowledge that happens in a subjective or expressionist level with the purpose of personal expression; but it can be perfectly used in the creative artistic process. Moreover, the contemporary dance does not have a well defined technique, it can contemplate a very wide variety of methods to the artistic creation.

While the Laban/Bartenieff System is an open method to the study of the body, the Authentic Movement comes from the body, is in the body, and it is for the body. Therefore their combination is quite coherent. Despite of being an opened and flexible method, valorizing a range of possibilities, Authentic Movement does not lose its principles as a method in which anything is possible. It has its own principles and it is based on a continuous dialogue between theory and practice. Hence, Authentic Movement has a consistent basis and allows an interdisciplinary dialogue between Art and Science, proving the importance of the body and movement analysis in the contemporary world.

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HANYA HOLM'S *JOCOSE*: PRESERVING THE WORK OF THE DANCE DIRECTOR

by

Shelly Saint-Smith

This paper considers the way in which a dance director may contribute to a documented history of a choreographic work through an examination of the process of creating an addendum to the Labanotation score of Hanya Holm's *Jocose* choreographed in 1981 and 1984. It also discusses issues that arise from such a process in relation to dance preservation and reconstruction¹.

I. Overview of the *Jocose* Project

I directed *Jocose* in 2001 in partial fulfilment of my MFA in Dance at the Ohio State University. As part of this process, the contract negotiated with the estate of Holm's works required checking of my staging and that a style coach work with the dancers prior to public performance of Holm's choreography. For Holm's choreography, this task is undertaken by Don Redlich, Holm's former assistant, dancer and director of the Don Redlich Dance Company for which Holm choreographed many of her later works, including *Rota* (1975), *Jocose*, *Ratatat* (1982) and *Capers* (1985).

The notation score of *Jocose* was completed in 1989 by Terri Richards and was used for two subsequent stagings of the work. When I received the score it had not yet been officially checked for errors. Aware of this and a possible need for a score addendum, I identified grammatical errors, problematic notation and compiled a list of questions for Redlich where neither the score nor video could provide answers throughout my process of setting the choreography on the dancers.

Redlich arrived in October 2001 and worked with my cast intensively for one week. As part of the coaching process, the work literally changed hands and I took a more passive role, observing and assisting Redlich as he worked. Redlich relied on his memory and his own video recording of his company performing *Jocose*, which on occasion conflicted with the details in the score. The process also revealed crucial details in relation to style, motivation and phrasing which were not clear in the original score. I noted the differences and additional details in my copy of the score. After Redlich's residency, *Jocose* fell back into my control and I was responsible for applying Redlich's work, finalising performance details and developing interpretation in preparation for the performance in November 2001.

In 2002 I received a Dance Preservation Fund award to complete an addendum to the original score of *Jocose*, which was originally intended to document all grammatical errors, provide solutions for problematic notation and include alternative performance options and additional performance notes. At around the same time, the Dance Notation Bureau received funding to digitise several scores, including *Jocose*, and the DNB agreed that this would be an ideal opportunity for me to collaborate with Sandra Aberkalns, who had previously staged the work, to revise and update the original score. As such, the *Jocose* addendum project took on two forms: that of a revised, updated digital score, which included all grammatical corrections and solutions for problematic notation, and that of an addendum to the revised score, which included alternative performance options and additional notes on style and interpretation, specifically relating to my experience of working with Redlich. The revised and updated score was completed in 2006 and the score addendum was finalised in 2007.

II. The Score Addendum

The *Jocose* addendum closely resembles the structure of both the original and revised scores. All 266 pages of the original score correlate with the exact same pages in both the revised score and the addendum to facilitate ease of reading for the dance director. The aim here is that each 'version' or 'evolution' of the score can be used in conjunction with the other. Structurally, therefore, the addendum includes the key components of the two scores: Front Materials, a Glossary of new symbols, such as Effort and phrasing indications, and the notation, which is divided into the three sections of *Jocose*: Allegretto, Blues and Perpetuum Mobile.

In the Front Materials section there are additional details on the production elements of the work and further notes on the choreography, compiled from research and discussions with Redlich. As part of the score addendum, this additional detail is easily accessible to future dance directors, students and scholars interested in *Jocose* and facilitates evaluation of what I perceive as important in understanding Holm's choreography. My 'reading' of *Jocose* is effectively preserved through the specific choices I have made in the content of the score addendum.

The addendum notation utilises a colour code system². The use of colour serves two purposes: 1) it draws the reader's attention to additional notation and word notes that may be difficult to identify from the original notation; 2) it provides a context for each addition.

I've categorised the additional details as follows:

Red signifies alternative performance options and additional movement details

Blue signifies notes and notation relating to style and technique

Green signifies notes and notation relating to interpretation, including dynamics

The aim here is to aid the dance director in applying the additional detail in the process of reconstruction. Blue additions may be viewed as important in the process of teaching the choreography. In Illustration 1, for example, the arms in place low and the word note for the arms are coloured blue to highlight the specific carriage of the arms as part of the style of the Allegretto section. Stylistically, place low can be interpreted differently depending on the choreographic style. In coaching the dancers, Redlich emphasised an internal feeling of the arms being carried by the upper spine. The effect in performance is a greater sense of shape in the arms and elegance through the entire torso. The word note creates the desired effect and is therefore preferable to imposing a specified notated shape onto the arms.

Red additions can be viewed as possibilities depending on the abilities of the dancers and the preferences of the dance director. In Illustration 2, for example, the turn for dancer J and the accompanying word note are coloured red. Here, the intention of the turn is more important than the technicalities of what has been notated. The dance director has the freedom to set an appropriate turn on the dancer, according to his individual movement sensibility. In Illustration 3, the shimmy movement of the shoulders has been added to the original notation and coloured red for the dance director's attention. Redlich emphasised the importance of exaggerating the movements in the Blues section to reflect the influences of social dance forms and the Broadway musical. Here the dance director has the option to include the shoulder shimmy in order to exaggerate the performance style.

Green additions are useful when coaching the dancers in their interpretation and performance of the choreography. In *Jocose* there is an emphasis on characterisation. In each section, the dancers are falling in and out of love, chasing, gaining or losing a partner. It is important, therefore, that they are clear on their motivation and as a development of Redlich's coaching, I worked with the dancers to create an inner dialogue to aid expression and movement intention when needed. Word notes, as well as Effort notation to clarify specific qualities of movement, have been added to the score and coloured green. In Illustration 4, the additions emphasise the gliding quality of the waltz and provide movement intention for dancer R.

Where there are no additions to the score, a page labelled "Blank" with the corresponding score pages is inserted.

III. Considerations

The *Jocose* project has resulted in multiple forms of notation-based preservation: a revised and updated score and an addendum to the score, as well as the original score. Usually a preservation file of a choreographic work will include a notation score and video documentation of the work in performance as directed from score, if available. Additional materials may be included, such as a music score, rehearsal CD and other versions of the work on video, but there is often little, if any, documentation in relation to a dance director's personal experience with the score and choreography.

If we consider authorship in relation to what was documented in the original *Jocose* file, we can see a linear model whereby the choreographer's intention is preserved through the interpretation of the notator in the score as well as through the interpretation of two casts of dancers in performance. This forms a clear starting point A (the score) and ending point B (video of performance) in relation to the process of reconstruction. As a dance director I would argue that this is limiting. What we do not usually document and preserve is the process between A and B, i.e. the dance director's experience and interpretation of the score in order to arrive at B. In their article on the identity crisis in dance, Armelagos and Sirridge consider dance as a "process-work model" (Armelagos and Sirridge, 1978, p.132) in which the creative process is part of the identity of the work. When applied to the process of reconstruction, this suggests that the identity of the dance work resides in the process of directing the work from score, not just in the score or the score as performance. In her exploration of Richard Schechner's and Stanislavski's views of the rehearsal process, Naomi Mindlin concludes that "dance reconstruction is not always conceived of as a process in which the piece is embedded and from which it develops." (Mindlin, 1984, p.7) What we traditionally document in dance would seem to support this view. The video may show the result of the dance director's work, but it is impossible to separate the dancer's interpretation from the intentions of the dance director. As such, the dance director tends to remain a silent author and yet can be considered a crucial resource in understanding the choreography through the score analytically, contextually and as embodied practice.

In the *Jocose* project, it can be argued that the process of A to B in relation to the 2001 staging of the work is fully documented. The original score preserves the notator's interpretation; the revised and updated score provides solutions for grammatical errors and problematic notation; the score addendum preserves a dance director's experience and interpretation of the choreography through working with Don Redlich, a dancer who has direct experience with the choreographer and the choreography; and finally, the video documentation shows the result of that work in the hands of the dancers.

Holm's insistence on ensuring that the choreography works on the individual dancer justifies a certain degree of flexibility with the score, which I experienced in practice through Redlich's coaching process. Such a treatment of a score may not, however, be appropriate for all choreographic works. When considering works by Antony Tudor or Kurt Jooss, for example, it can be argued that there is only one 'text', a single identity of the dance work which notation serves to 'fix' into our cultural heritage. In her experience notating for Tudor, Muriel Topaz observes, "The accuracy of the material is inviolate. If Tudor fusses for hours in getting a sequence just exactly as he wishes it to be, clearly the reconstructor does not have the right to alter it in any way." (Topaz, 1986, p.14) For Tudor's works, can it then be argued that the process is already documented in the score, in the specific choices of the notator? Would documentation of a dance director's experience and interpretation of Tudor's work in the form of a score addendum then conflict with the original score? Comparably, Clare Lidbury describes Anna Markard as a "living document" of her father Kurt Jooss' choreography. She explains, "Markard can now maintain that there are no versions of *The Green Table*, only *The Green Table*." (Lidbury, 2001, p.89) One would question the need for a score addendum if the published score is intended to produce a definitive interpretation of *The Green Table*.

IV. Conclusions

If a particular dance score can be considered a blueprint for multiple interpretations rather than a definitive text, the *Jocose* project demonstrates one way in which a dance director might document his/her process of staging a particular work from score and contribute to the preservation of a dance work as it evolves through time. The *Jocose* score addendum can be considered a fluid text – a live working score – through which future dance directors' experiences and interpretations can be preserved without changing the original score. Colour coding has the potential to identify the individual dance director or date of the staging, thus acknowledging the contribution of each dance director in the history of *Jocose* as performance. The original score remains, identifying the 'version' of *Jocose* which Holm taught and coached herself, as seen through the eyes of the notator. For future dance directors, such a myriad of notation-based sources which appropriately reflect additional perspectives on the work, provides a rich body of material from which they can determine the essence of *Jocose* and interpret the choreography anew.

NOTES

1. In this paper the term 'reconstruction' is used as a generic word for direction, revival and restaging from score.
2. The use of colour with notation is not new. Sheila Marion and Rachel Boggia have used colour to facilitate learning in the design of LabanLab, a multimedia approach to

learning Labanotation; Notator Anna Karin Stahle has used colour coding in her notation of Margaretha Asberg's *Pyramiderna* (1979).

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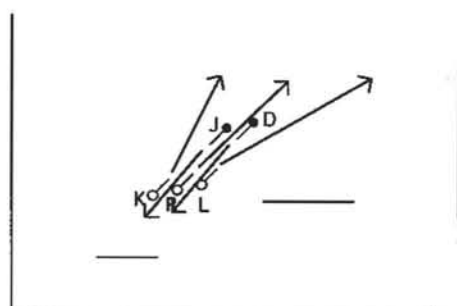
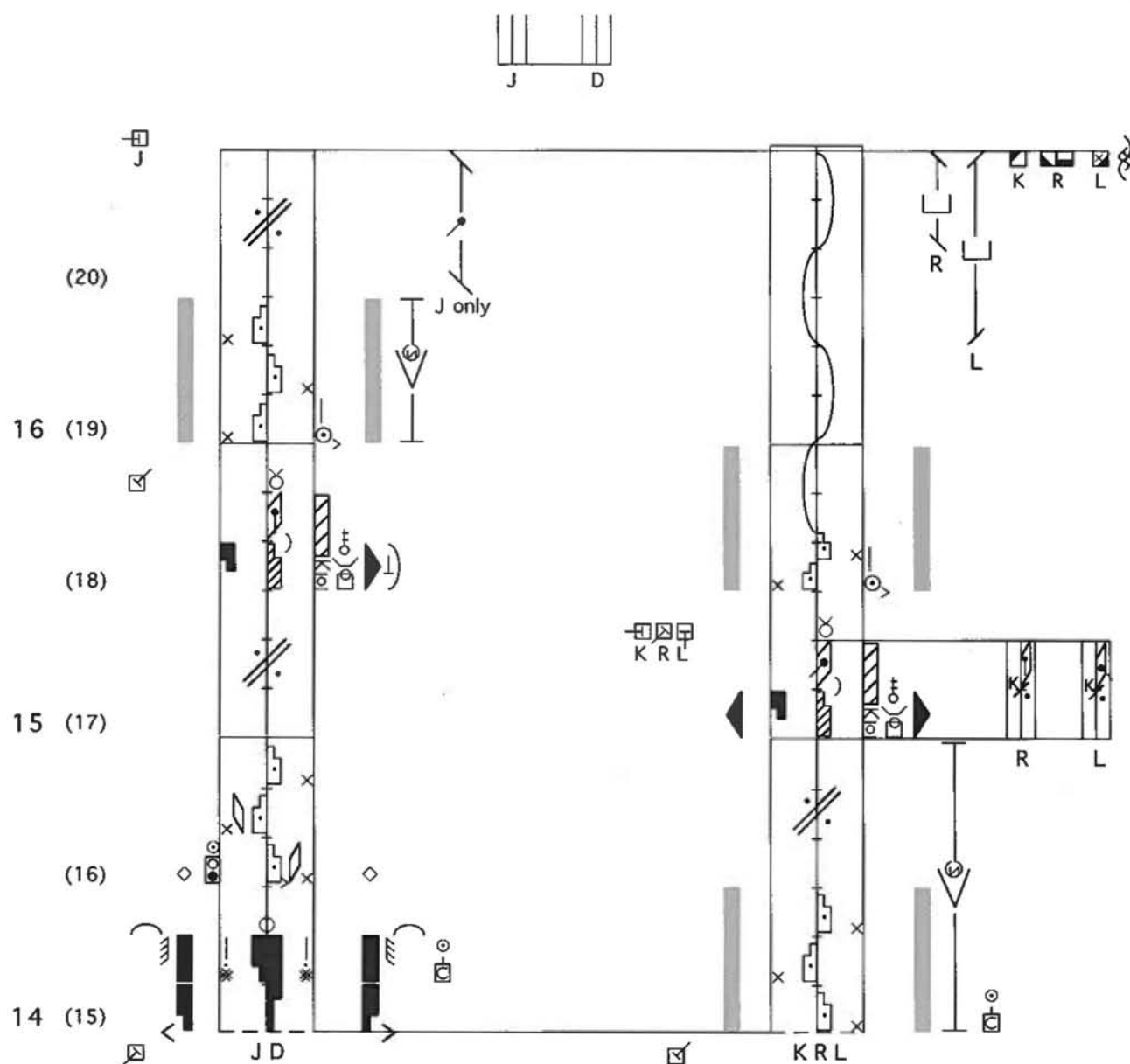
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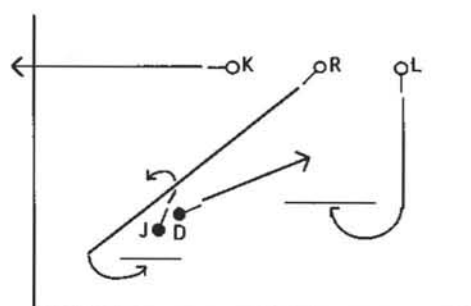
Illustration 1: Jocose Addendum, Allegretto, m. 14-16.

↑ = Throughout Allegretto, there is a sense that the arms are carried by the upper spine when in place low; they are held, but are not fixed in position.

(In Blue, ed)



KRL 14 - 15 (17)
JD 14 (16) - 15 (18)



KRL 15 (18) - 16
JD 16

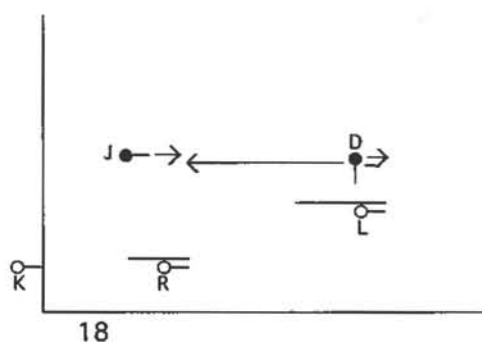
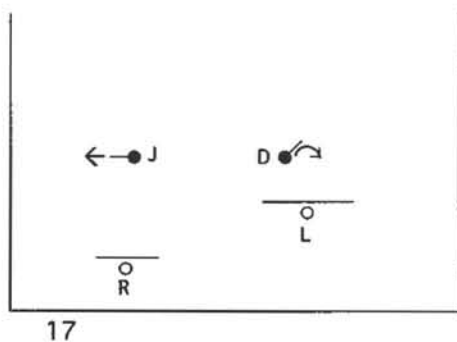
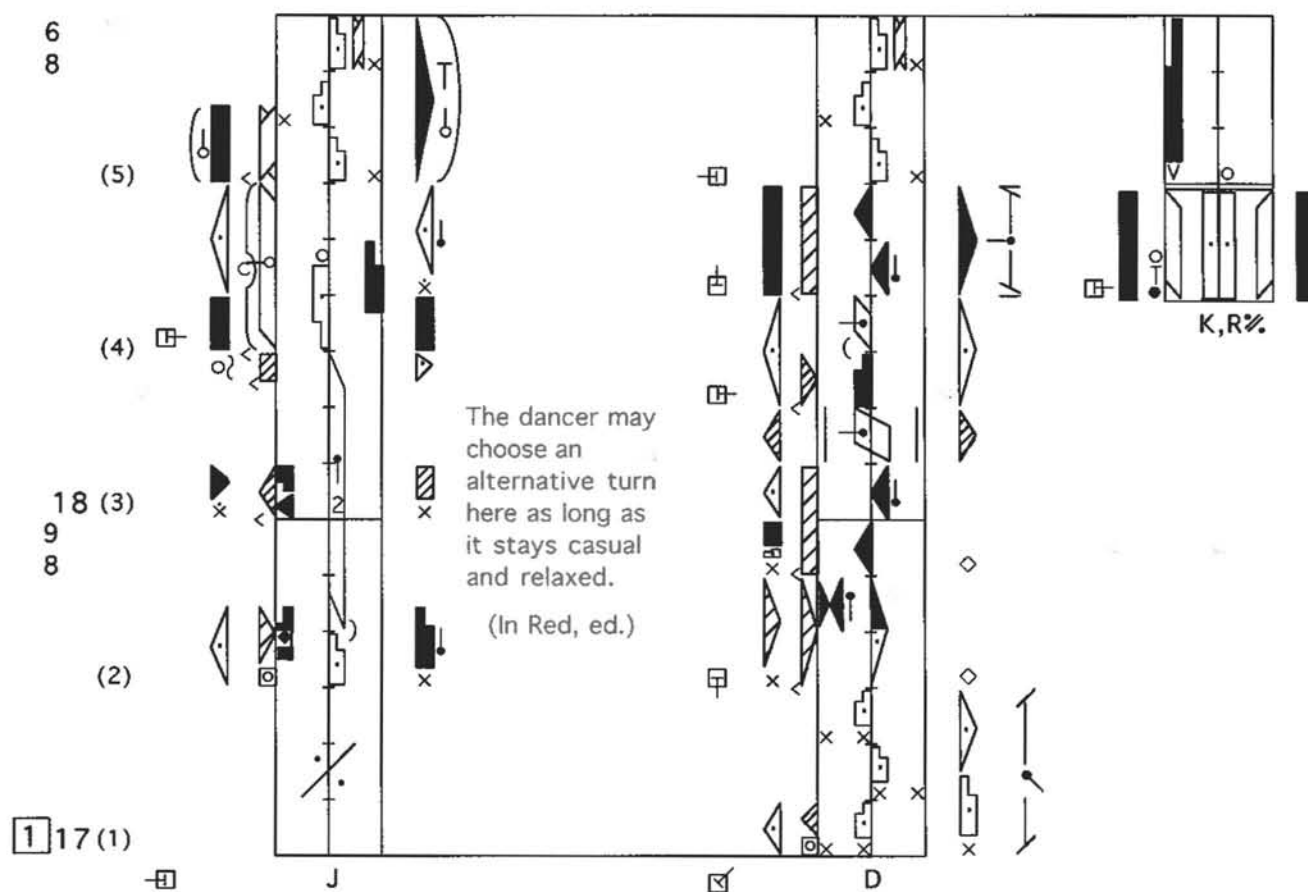
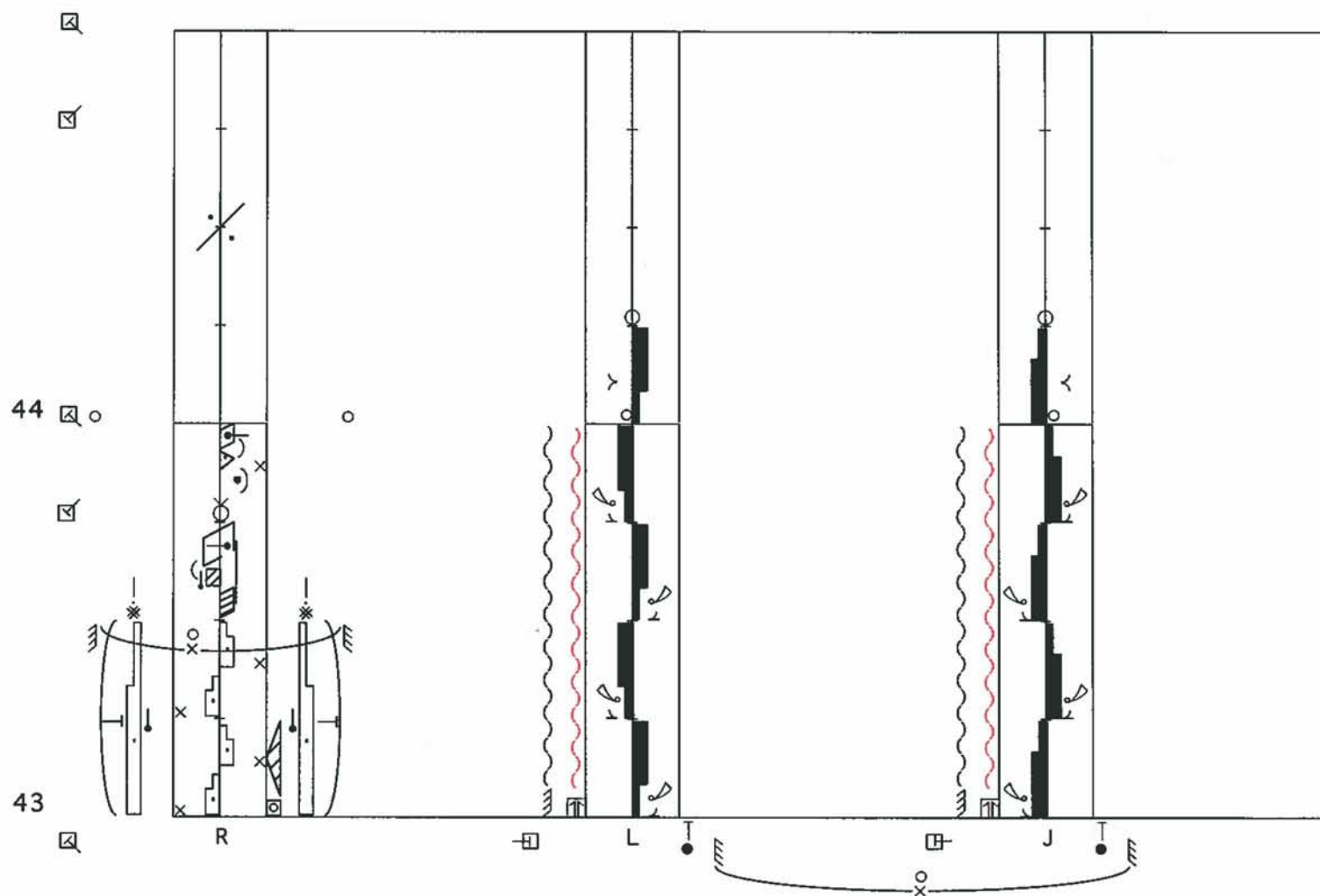
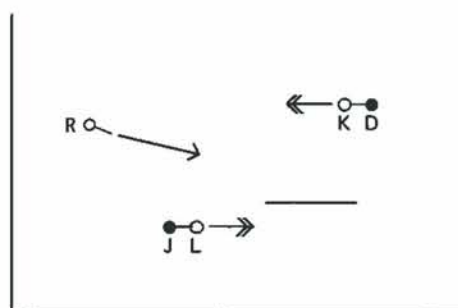
Illustration 2: Jocose Addendum, Allegretto, m. 17-18.


Illustration 3: Jocose Addendum, Blues, m. 43-44.



LJ, DK, m. 43-45: Pull apart to create tension in the arms. It's like a battle of the sexes.



43-44

Illustration 4: Jucose Addendum, Allegretto, m. 129-132.

9
8

The waltz is not a true waltz but should feel like it. Ct. 1 is the emphasis and should be a stride out in space. Each waltz is approx. 1/2 a turn.

(In Green, ed)

132

由

131

130

(6)

(5)

(4)

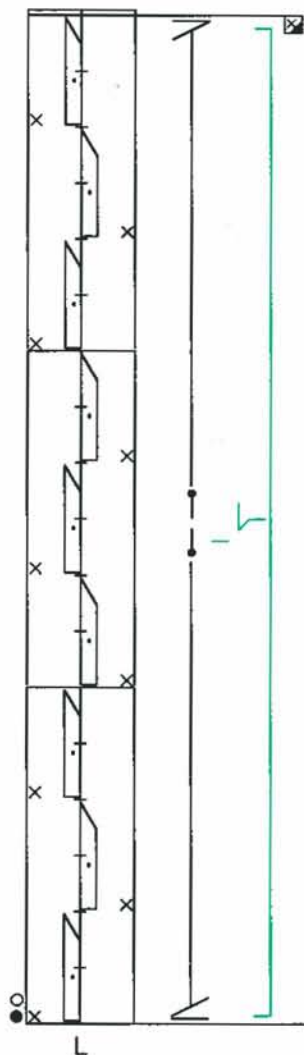
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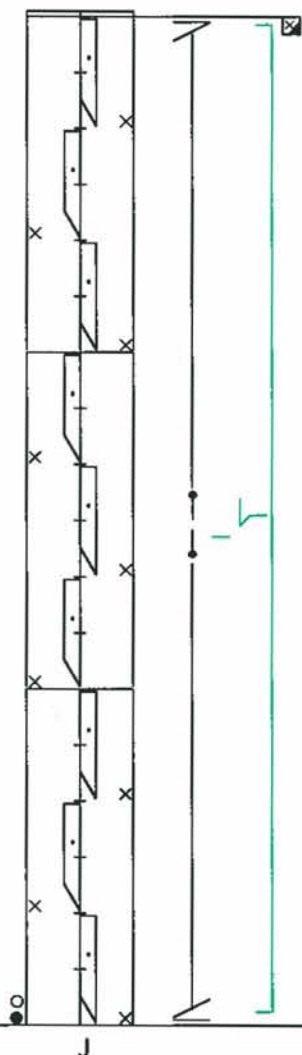
129 (1)

J + L waltz

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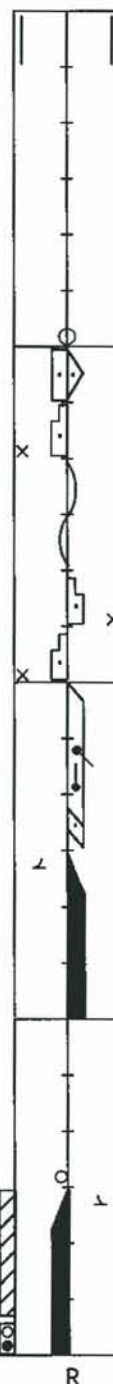


"Where is he?"

Going back after J

Looking for J

由

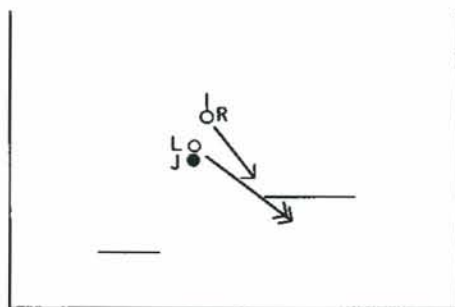


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129-132

COMPOSITION EXPERIENCES WITH MOTIFS: NOTHING IS ALWAYS THE SAME THING

By

Cibele Sastre

This paper is a presentation of the creative process that is being developed by Grupo de Risco in Porto Alegre, in the State of Rio Grande do Sul, in the South of Brazil. This is a group of students and recent graduates from the Dance and Arts Education courses of the State University of Rio Grande do Sul. All academic studies in dance in this region are very recent. This course is just six years old and we are just building it up. I am in charge of teaching Movement Analysis and Improvisation for 4 semesters where I focus Body, Space Harmony, Effort/Shape and improvisation through it. Grupo de Risco is the first dance group in the South of Brazil that works with tasks based on Laban's motifs. In order to experiment with Laban's material in a creative process, the group studies LMA/BF, some basic notation, and improvisation and composition procedures.

Composition experiences with motifs started in my Graduate project at LIMS: *1 motif = 5 sequences improvising a motif for personal analysis that seeks major answers*. I've found five different ways of moving one motif and I tried different approaches, searching for some special characteristics I've had already heard about myself, for example, that I use to be very theatrical, or expressive while dancing. Even coming from Performing Arts Graduation, I always got curious about how it does processes in me! So I found it could be useful to find out my movement characteristics through this analysis, to have a sense of meaning of my own. So from one motif made by a classmate I tried to create a theatrical sequence, an abstract sequence, in terms of emotional abstraction, and an emotional sequence without being narrative, getting expressiveness through Effort and Shape. The other two sequences were just for the sake of dancing and enjoy moving a motif. These major answers became complex within this project and I centered it on my personal analysis.

I focused my attention on:

- Which aspects I could recognize the most
- Which States and Drives were there, and for how many times
- Floor Plan and Trace Forms
- CTP, Spatial Tension, Initiation and Kinesphere approach
- Shape
- Body

Each sequence got a new motif with the new elements that were brought through my interpretation of the matrix one. These new elements brought the answers for the questions above. Through this experience, I could access my own moving as a performer and person, there is no way to separate! In terms of States and Drives, I got Mobile State as the one that most appeared, combining Time and Flow, and Vision Drive, adding Space to the other two factors, as the most expressive elements on my phrasings. Time, Flow and Shape flow are still part of my personal investigation. Shaping was something I accessed during the Program at LIMS, and added to my Indirect and curved Trace Forms and floor plan traveling. Dynamic Alignment is my challenge. I am fascinated for the body arrangements in pace and time through the flow of movement. Initiation and sequencing became conscious characteristics that were there before, which with I now try to compose.

From this experience I can say that Time is my best partner, as well as Flow. As I told before in the comparisons, I can let my Flow take care of creativity, and some times care less about other important things, like other qualities or alignment. My use of Flow Effort has still much more to tell me than I can say at this point of the process. The expressiveness of my movement might be led by Flow: Free Flow as a way to 'let it go' and Bound Flow as a way to stop and/or change dynamics. Emotions come with Flow. When I said that I allow myself to let images come with movement, I think it is related to let the Flow take care of creativity. Even if there is still the possibility to have no images coming, this is a risk that Flow let me take. (SASTRE, 1999)

Once I got the sense of how far one can go with this material, I started thinking about choreography, choreology and dramaturgy in dance. The students' question in class was 'how to use all the material into dance?' From this question, Grupo de Risco was born by working after classes in order to get more familiar with the Laban/Bartenieff material and to start playing with motifs as one way to dance this material. The name Grupo de Risco is a play on the word 'risco', which in Portuguese means take a risk or draw. The group is composed now by six dancers, originally eight, one of them is a visual/artist mover. They all come from the same arts course.

We started from the LIMS project, moving and notating some of the movements in simple motifs. Little by little the group became more practiced and we immediately found that the same motif generates different sequences for different people with a connecting common touch. This was our precious collective discovery of the Same Thing.

Same Thing:

Same Thing is a practical research that focuses contemporary dance dramaturgy constructions. We have been researching through three different experiments. They come from different performances concerning this idea of **Nothing is always the same thing**.

This investigation leads us to a dialogue within different interpretation of one same motif made by the dancers. It also establishes a dialogue between similar and similitude. Some details are similar, but the whole sequence indicated by the motif can make people perform quite different movement sequences. The combination of the details is the composition game to get into some kind of sense. The individual, distinct character given to the motif from each dancer is the rich content to be combined! The cognitive learning process of the use of motifs in this composition procedure is the intertextuality within movement and drawing, and we also used poetry to deal with word, drawing and movement as three different languages to be in dialogue.

In order to choreograph Mario Quintana's poems in this Poem Project, developed in two pieces, we choose two poems for the first piece and nine for the second arranging them in different ways for each piece.

We used different procedures to come to this dialogue: one is a movement sequence that becomes motif and we exchange motifs within each other in order to create other sequences from the same source. Another one is a poem that becomes movement that becomes motif. Another one is a poem that becomes motif that becomes movement. Every time we have movement, we have motif writings for it. Dancers will choose what is more significant in the movement for each one, considering the movement analysis, so because we all have also different sights for one same thing, the motifs will be different. It is also good to consider that as beginners in motif writing there are some symbols that are more familiar than others, so they will tend to use the more familiar ones that are body parts, body actions and space symbols.

Sometimes we decide together that one of the poems or sequences will be written just with Effort symbols, or Effort/Shape ones. Sometimes we decide for Space symbols. These decisions have already something to do with the content, which means that, if there is a poem that is full of space images, this is a tip for the use of space symbols, for example.

Once all dancers have their own motif for a sequence, we start exchanging motifs to move. There is a mathematical progression of each point of departure. So, considering that we were eight dancers in the first piece, we first built our matrix sequence made by a combination of small movements each dancer created to each word of the poem. From this

matrix, each of the 8 dancers wrote one motif. With eight motifs for the same sequence, we got into 64 more sequences from one poem.

The second poem was notated with Effort/Shape symbols directly from the poem without matrix sequence. We got into density and expressiveness, without building any narrative relation to the poem. We consider using some kind of chance procedures to escape from a narrative construction, but we still want the whole to be connected to the poems.

The chance procedures led us to a very non-dramatic construction. First, the Poet we were working with is extremely popular in Brazil; many people didn't recognize him in the choreography. That was exactly what we were playing with. The name of the piece is *Recognize?* the poet but also the similitude within poem and movement or within the movements....

The second piece, *Other Quintanas*, from the same poet, considered much more the procedure itself, including motif writing in the scene as a metalanguage in the performance, and a much more formal composition procedure with theme and variations verse and reverse, and so on. Dancers were also speaking the poems together with the voice command for the motif symbol indication read on stage as part of the composition.

Something very important came with this piece: dancers were using their voices to speak the poem while dancing. It brought a sense of integrated movement, they are still accessing. Playing with the spoken poem of each dancer and some shadow movements excerpted from the motifs they wrote to their poem was another composition game. This piece ends with another poem as a motif for duets and trios experiences exploring Effort/Shape expressiveness in synchronicity. The sense of presence, not representing any character was something we were after through the whole work. In order to come closer to a sense of presence, and a sense of integrated movement, voice, breath, quick effort changes, were our training. I think it helped let composition games clearer in this piece, so dramaturgy became clear too.

The third experience we call *Almost the Same Thing*. It includes a one by one approach to the audience, before they get into the theatre, showing the symbols, separately, and moving the symbols to them. Some people may try to move with the dancers, some people might be invited to guess what does that mean, and there will be always something to discover in this one to one approach. On the stage, voice command for one same motif, spoken by one of the dancers to the other 4 dancers, and some tasks to combine the sequences makes the previous performance clearer. *Almost the Same Thing* deals with dance material coming from motif use of LMA material. We are quite sure that this is the way to follow. Siegel (1991) says that after watching *Line Up* by Trisha Brown, she had never had the time to

decipher if any of the 'line up' affected her esthetically or emotionally because she was busy all the time with the building piece. She ends up saying that sometimes we need works like that to get familiar with the arts material.

I have being after the dance material for a while. When I started dancing, dance was taught to me as repetition and imitation of steps other people know better how to do. Gradually I became one of those whose beginners would look at to learn. Fortunately I had other experiences on my way as a dancer. But it seems that by passing through the experience of a personal analysis at LIMS, I got in touch with a lot of material to create dances. This was always my biggest challenge. How to put things side by side and make a piece without asking people to repeat after me what to do? Once LMA is great material to explore, I see many galleries to slide, and face myself focusing on specific composition research through the motifs just because at the end of the program at LIMS motif writing synthesized the LMA learning process. The use of symbols made me look at them as a cognition building process in the body of the LMA material. Or, in other words:

The symbol does not protect any dissimulated teaching that would be enough to unmask and to become lapsed the new appearance of the image. The symbol gives; but what it gives is something to think, something from what to think (RICOER, and CHEVALLIER, 2004).

It could include Haroldo de Campos' thought of a 'transcreation' process that includes transversal use of different expressive ways of communication.

Our reality in the South of Brazil makes us face different kind of challenges. I have to teach and inform students how to deal with motif writing and Movement Analysis, and I have a lot to learn about motif writing, myself! Students are building a different way to look at dance, where most of the choreographing processes are still a repetition of the choreographers' movements, usually made by extremely trained dancers. Once they discover the power of collaborating in movement creation through their own body limits and possibilities, they allow themselves to dance. This is not an easy road to ride.

There are also many established concepts to break within the dancers and the audience. Body, for example: we are not worried about shaped bodies or ballet or modern dance trained people to take part of the group. The group gathers people from street dance, belly dance, flamenco, volleyball, modern dance and ballet. It is still not easy with the audience that expects specific bodies in a dance performance. This is a different paradigm to dance in this region. Things are changing quickly, but it is still weird for most people.

The experience we want to share with people is the different interpretation people give to movement during motif writing it, during motif reading it, and actually during watching it all! Once motif is made by choices, the choices are not actually the same, and we can get into different writings, which give different motivation to dancers. Trying to access motivation to move out without having to sense some music, tell a story or repeating someone else's movement, we use motif symbols, which is never the Same Thing.

The workshop at the ICKL was supposed to be an investigation of a movement sequence created in pairs after one Quintana's poem that was translated only for this purpose, once we were not worried about metrics or rime. The images were supposed to suggest a movement. Some people would notate one chosen sequence and we would try to compare the motifs. The translated poems are below. I invite you for your own experience, and maybe start a new discussion about the use of motif writing!

Your dear Belly Button

Your dear belly button
Sweet nest for my desire
In your mysterious fold,
I hear nature's voice
A sweet and deep echo
Not only the center of a body
Also the center of the world

Tu querido Ombligo

Tu querido ombligo
Dulce nido de mi beso
En sus pliegues misteriosos
Oigo la voz de la naturaleza
Un eco dulce y profundo
No solo el centro de un cuerpo
También el centro del mundo

Mario Quintan

MOVING SELF: USING LMA AS A BRIDGE FOR BEGINNING DANCERS IN THE STUDY OF CHOREOGRAPHY

By

Malcolm Shute

Education is one of the most important ways to bring concert dance to a larger audience. Classes in dance, particularly for the beginning mover, extend the reach of the dance professional beyond the familiar faces of dance aficionados that haunt theaters in dwindling numbers. This paper unpacks some of the lessons I have learned, and methods I have employed, teaching choreography for beginning dancers.

In the spring of 2005, I was first given the curious task to teach a choreography course for non-dance majors in the Dance Department at Towson University. At the outset, I was concerned that choreography would seem irrelevant to students with no career ambitions in the field of dance. I soon learned that there were many applications of this work in different walks of life. In particular, I found that the study of choreography was a rare opportunity to cultivate a sense of empowerment among students with a variety of interests.

This paper analyzes the risks and rewards of a choreography class for beginning movers with an emphasis on Self-expression. I seek to answer the following three questions:

1. What is the particular perspective of a non-dance major in a choreography class?
2. How may Laban Movement Analysis be employed to help a student to safely reveal his or her Self?
3. What are benefits of such a process for a beginning mover, and for the field of dance?

I hope that this analysis will assist other dance educators as they consider the meaningfulness of such a class.

This inquiry is based on my experiences teaching choreography for non-dance majors at Towson University from 2005-7. Self-expression is an important aspect of such a class. My strategy has been to highlight this aspect, addressing it directly in many lessons. I use Laban Movement Analysis (LMA) to approach this topic safely. LMA acts as a bridge for beginning dancers in the study of choreography.

To assess the effectiveness of this strategy, I review my motifs of student dances made over the course of one semester from the point of view of a Certified Movement

Analyst. These motifs tell the stories of my students and how each gradually became more confident in expressing his or her Self in movement. I also asked former students from three sections of choreography for non-dance majors to reflect on their experience during and after my class in a followup survey. Survey responses reveal how choreography lessons continue to affect students outside of the studio.

In this text, I use the term “beginning” to refer to students who are not majoring in dance. Particular students may have studied various techniques, but do not plan to enter the dance profession. By “Self,” I broadly refer to a student’s personal attitudes, movement preferences, opinions, feelings...in short, whatever makes that student unique.

Enmeshed in the micro concerns of this class is the macro concern of the accessibility of the field of dance. Dance for the stage is drifting further from the mainstream in the United States. Our work, relevant and evocative, more and more goes unseen. Education allows us to reconnect with a digitally distracted population.

1. The Non-Dance Major Choreography Student

I endorse Self-expression in all of my choreography classes. This has special implications, however, in a choreography class for beginning dancers. My non-dance major students come from widely diverse movement backgrounds. From the first day, each student is aware of his or her uniqueness. In addition, most sign up for the course little knowing what to expect. Being unused to thinking of dance as an artistic statement, they tend to be unprepared to express themselves in movement. This heightens, at times, embarrassment at physically being the focus of attention. Instead of denying this involvement of the Self, the risky side of a performance art, students need a safe way to embrace this risk. When a student invests herself in a dance, she will experience a sense of agency.

Performance is an act of communication. From the stage, a performer expresses a point of view; from his seat, an audience member interprets that point of view. The point of view may be simple: for instance, that grass is green. Nevertheless, this point of view represents an assumption on the part of the artist that may be questioned by the audience (perhaps one with yellow, dry grass). This questioning adds an element of risk to performance, especially if the artist expresses an idea or emotion in which she has great faith.

In my choreography class, we privilege Self-expression as a way to create meaningful work. It is my opinion that choreography that pretends a point of view which the artist

does not share is often vacant. In my experience, if we do not care about the assumptions that underlie our work, our audience will not care either. I encourage my students to be honest in their artwork.

This approach validates the diverse backgrounds of my beginning students. Their individuality is apparent as soon as we meet. There are those who have studied hip hop; those who have performed liturgical dance; those who have advanced through their hometown studios with a smattering of ballet, jazz, and lyrical; those who have studied Irish Step; those who have danced in clubs; those who have never studied dance, but who have participated in various sports; and those whose physical activities are primarily limited to walking around campus. Their preparation is enormously diverse. As soon as we start moving together, they become aware of their personal distinctiveness.

They frequently have in common, however, inexperience with dance performance as a means of communication. Most of my non-dance major students have never attended a dance concert. Even those students who perform on stage have seldom watched dance. Schooled in a participatory approach to dance, most of my students are used to doing rather than seeing. Many have the impression that dance is merely a visual reproduction of music.

It is by viewing dance that we become aware that movement may be a medium for making a statement. Until you sit in the audience, you may not guess what the audience experiences. The experience of the performer is an important perspective and may provide insight into the meaning of a dance. It is impossible to watch yourself, however. Even on video, the impact of a live performance is much reduced. By stepping offstage, a beginning dancer learns of the communicative power of movement.

It is from this basis that the choreography student begins. She needs to see her unique background as an asset, even if she has no prior dance training. Furthermore, she must learn that dance for the stage is an act of communication. Before her peers, she will make a statement, preferably one that honors her own opinions or beliefs, emblems of her Self. Such an act has inherent risk: she may be misunderstood or misjudged.

Additionally, her statement is written in flesh. In a beginner choreography class, a performance background serves the student well. If the student is used to performing in her community or church, or even playing team sports before onlookers, then he or she is likely to be comfortable showing work in class. This can make other students even more self-conscious, however. Untrained movers in this class have often shared with me a sense of disappointment that they don't look like others in the class who have the

benefit of technique. In reassuring them, I am reminded of what a flimsy line separates identity and body. The two are messily intertwined: a pair of socks wadded up in a drawer.

The personal nature of this material makes it risky for a beginning dancer, especially one who has never performed. Yet such a risk has rewards. When a student feels that she may reveal her Self without judgment from her peers, she will experience a sense of empowerment. When a student speaks through dance, the entire field benefits.

2. Claiming Self, Practical Steps

Laban Movement Analysis (LMA) provides several tools to help a beginning mover show his or her Self safely. Lessons in LMA unify my diverse students with a common vocabulary and lens. An emphasis within the material on honoring Self opens new inroads to engagement. Finally, identifying student preferences within the Body, Effort, Shape, Space framework becomes a serious game played over the course of the semester. LMA facilitates Self-expression for the amateur choreographer.

The first tool that LMA provides is a magnifying glass. By emphasizing close observation, LMA enables my students, usually for the first time, to realize the abundance of information broadcast by movement. Watching each other's dances for Efforts or Planes, for instance, they begin to understand the potential of movement to communicate. They see the difference between dance and literal gestures such as pointing or waving. The metaphoric gesture can say so much more. It is a crucial awakening.

The LMA lens helps to unify the class. It quickly becomes clear that, although not everyone can perform a pirouette, almost everyone can move with Effort Weight. The individual movements vary, but the qualities cross over. Soon the student who has never danced in her life can create pieces with as many layers as that of the ballerina. Then they can both discuss the dances using a shared vocabulary. This goes far to create an atmosphere of safety in which experimentation and artistic risk-taking can take place.

The students employ LMA to offer safe feedback to one another. Especially in a beginner choreography class, where students' backgrounds are so diverse, the use of feedback must be carefully structured in order to reduce the chance of misunderstanding. LMA observations provide useful, responsible feedback. The student learns whether or not the qualities that she intended to represent actually appeared. In addition, she learns, from specific observations, which of her movement choices stood out the most for her viewers. The LMA vocabulary is not loaded, however, with

language of judgment such as “good” or “bad.” Therefore, it is a feedback structure that still encourages experimentation. It is a safe system in which to present work that the student finds emotionally compelling—she can put her Self in the work without fear of condemnation.

Although it is safe, LMA is not sterile. It identifies clear connections to meaning. LMA makes a distinction between containers and contents, but it does not elevate form above meaning. Self is integrated into the material.

I present my students with four practical strategies for revealing themselves in dance. These strategies are based on Body, Effort, Shape, and Space. I have chosen to emphasize the distinctiveness of these realms of LMA instead of emphasizing their interrelatedness. This enables my students to explore them in depth before integrating them. This also gives the student a sense of belonging. When a student discovers that he has a general preference for revealing Space as opposed to expressing Efforts, for instance, then he may feel at home as a mover. Emphasizing diversity within LMA helps my students context their own diversity.

I have also used metaphoric language to make LMA more accessible and more clearly applicable to choreography. When introducing Efforts, I explain that they are feeling factors. My students readily grasp Efforts as indicators of emotions. Then, when one wishes to create a dance about an emotion, she may use Efforts to express it. I explain that Space represents thinking. When a student wants to represent measurable data, such as the movement of planets in the solar system or the mechanical functioning of a car engine, she knows to start from, for instance, a Plane. I introduce Body concepts as relating to sensation. A good place to start a dance about the sensation of breath would be, for instance, Navel Radiation. We discuss Shape concepts in the context of empathy. If a student wants to consider a personal relationship during her study, she may profitably start from Bridging. These metaphors, while simplifying LMA, allow beginning students to quickly grasp and apply the material.

Within the range of subjects covered by LMA, I have chosen lessons based on what I perceive to be student preferences, and also lessons that specifically relate to Self. A majority of my students tend to be most interested in expressing emotions. Thus, we start the semester with Efforts. Given time constraints, we do not usually discuss Effort combinations, but we do work on the connection between Weight and Self. I touch on Bartenieff Fundamentals principles throughout the semester, but focus on Dynamic Alignment. Within the context of Core-Distal Connectivity, I introduce Core as the seat of Self. Among Space concepts, we work with Dimensions and Planes, highlighting the relationship between Vertical Plane and Self. Our Shape unit is large, reflecting the

students' interest in moving in groups. We study Bridging, Molding, and, for relating to Self, Shape Flow. My lessons emphasize Self-expression through movement.

In addition to introducing LMA concepts that relate to Self, we devote class time to exploring student preferences. This has a functional as well as an expressive component. When a student learns that he has a preference for generating movement from Body sensations, for instance, then he has a ready strategy for creating a dance. If he is ever stuck for ideas, he can always return to his preferences. He also knows that in order to stretch himself as an artist, he needs to develop his range in other areas. Identifying their own preferences gives my students a sense of their own accumulating skills.

Identifying movement preferences is also a powerful tool for personal growth. As any student of LMA knows, movement is not the random clicking of gears: movement is a mirror. Our movements reflect our beliefs, our physical structure, our goals...in short, Self.

LMA is a solid basis on which to organize a class in beginning choreography. We can use LMA to help our students find common ground with their classmates, to understand relationships between form and meaning, and to safely offer honest artwork based on movement preferences.

3. Rewards

The study of choreography through LMA, with an emphasis on Self, has many rewards for those for whom dance is no vocation. Although we are not all dancers, we are all movers. The lessons learned in this class have applications in every walk of life. These students become more aware of the power of movement to communicate. They learn lessons about themselves that may inform other choices in their lives. In addition, the field of dance is rewarded with new interest. Connecting with movers at all skill levels rejuvenates the field.

In my choreography for non-dance majors class of Spring 2007, I motified each of my students' choreographic studies. I used these motifs during the semester to record the progress of my students. Through this record, I was able to assess whether my students were following the curriculum well enough to demonstrate LMA concepts in movement. It also provided me with valuable insight into student preferences.

At times, I motified with the intention to observe mostly Body, Effort, Shape, or Space, to correspond with the unit in class. Accordingly, a motif of a study based on Space

usually emphasized Planes and Dimensions. A motif of a study based on Effort consisted mostly of Effort Elements and States. A motif of a study based on Body, in this case, Dynamic Alignment, showed mainly body parts. A motif of a study designed to emphasize Shape recorded mainly instances of Shape Flow, Bridging, or Shaping. For their midterm and final dance projects, however, I motified with no agenda in mind, observing whatever seemed to be the main thrust of the dance.

My motifs also reveal, to an extent, my experience and disposition. Over the course of the semester, I got to know my students well. When motifying a student whom I knew to have a preference for Indirect Space, for instance, I may have been more inclined to see Indirect Space in her dance. I sometimes have a tendency to recognize Effort Elements before I recognize States and Drives. I also have a willingness to perceive an emphasis in Body, Effort, Shape, or Space when I motif. In my search for the gestalt of the dance, I may focus on one of these areas over others.

The midterm was a turning point for these students. Between the fourth choreographic study and the midterm, by which time they had been introduced to Body, Effort, and Space, we discussed and experimented with student preferences. Most students had a strong preference for one of these three areas, as well as particular preferences within each. Their midterms were the first time that they choreographed with these preferences in mind.

Preferences stood out in their midterms. My students had much freedom in their midterm assignment. Each had to create a four-minute dance about any sensation, feeling, or measurable data that she found meaningful. She was required to specify the inspiration of her dance in a paper, and to identify, after her performance, some of the Body, Effort, or Space containers that she had used to express that inspiration. Otherwise, each student had room to experiment.

In my motifs of their midterms, a clear pattern of development appeared. Elements of Body, Effort, and Space were employed in each midterm, revealing a growing range of facility, but students usually emphasized their declared preferences. It is significant that they had identified their preferences before completing their midterms. When they applied their preferences to their midterms, it was with intention and agency. The students applied Self to their work.

Here are a few examples. The student who expressed a preference for generating movement from thinking, emphasized Space in his midterm. He highlighted Vertical Plane, with a repeated phrase of exertion in Vertical, recuperation in Sagittal Plane in the first half of his dance; exertion in Vertical, recuperation in Horizontal Plane in the

second half.¹ The student with a stated preference for generating movement from sensing, structured his dance with contrasting Body Organizations, recurrent Scattering, and a macro phrase of Initiation from hands and feet in the beginning of his dance to Initiation from Core by the end.² A student with a stated preference for generating movement from feeling, emphasized Efforts in her midterm. She repeated a sequence of brief, overlapping, Increasing Phrases of Rhythm State, usually with Light Weight, that resolved in a Decreasing Phrase, often Mobile State with Bound Flow.³ These beginning movers found their voices by mid-semester.

There were exceptions. There were a few students, articulate movers, whose midterms could not be characterized by a single, broad preference. One student, who favored generating movement from feeling, used Swing Phrases of Mobile State, but also introduced a pattern of Initiating Distally within the Vertical Plane and Initiating from Core in the Sagittal Plane.⁴ There were many layers in her dance. Another student made an experiment in her midterm. Having a strong preference for generating movement from thinking, she attempted to create a dance that emphasized feeling. Her midterm included mainly Diminished Efforts. She did not achieve a breakthrough into Drives. It was a valiant attempt to branch out of her comfort zone.⁵

According to my motifs, the work of each of my students underwent great change over the course of the semester. Their dances increased in variety of movement choices, incorporating elements of Body, Effort, Shape, and Space. Identifying strong preferences led to more sophisticated dances with clear movement patterns. Each student met increasingly challenging choreographic assignments with increasing facility and confidence.

The long-term gains from this kind of experience are potentially rich. In September 2007, I sent a followup survey to former students in three sections of choreography for non-dance majors from the 2006-07 school year.⁶ Out of 27 students, I received 10 responses. According to these responses, in the first three to six months following my class, students were more aware of communication through movement, remembered some of their preferences, and were able to apply LMA concepts in their daily lives. Thus, I conclude that these students became more empowered as movers as a result of our work together. In addition, they were more likely to continue to study dance and more likely to watch dance.

In their surveys, my former students report an increased awareness of themselves as non-verbal communicators. Mallori writes, "I use my hands and facial expressions to emphasize the way I am feeling and the emotions that I am trying to share with others. I am more aware of non-verbal communication since the class." Brendan reports, "I am

both a physical and a verbal communicator. The class has enhanced non verbal communication and has strengthened my non verbal recognition skills." According to Morgan, "I've always enjoyed watching people communicate through the art of dance which I feel is one of the most beautiful forms. But after taking the class, I can better understand or more creatively come up with my own interpretations of other people's movements instead of just watching." Drew writes, "I feel that I am a very physical person. My emotions can be seen through my movement and physical appearance. The class definitely opened up my eyes to how physical of a communicator I am." A student who prefers to remain anonymous writes, "I think I have always been aware of non-verbal communication because of my dance background. But the class helped me to put a name with the movements, and helped me to define things that I used to not know could be defined." Non-verbal communication is one of the ways in which skills from choreography can be applied to other areas of life.

My students have applied their knowledge of movement in many ways. Kristen writes, "My favorite movements were that of Space Efforts and Time. Since I took the class during spring semester, I have noticed that in the summer you have people who are rushing to fit things in (Quick). Then you have those who are relaxed and just take each hot day as it comes. This is Sustained Time. Sustained Time is one that I prefer during the summer months because when you're back in school everything is Quick." Drew describes, "Public speaking, while I am not very shy anyway, seemed a breeze after dancing in front of people...." He goes on to say, "I have been in a lot of interviews lately and the distal initiation has been in full effect with a lot of hand shakes." Mallory writes, "...I use these preferences in my colorguard show. Cologuard is very direct. We have certain spots that we must hit." Kimberly shares, "It's funny because while the class was in session, I started to look at people's everyday movements very differently, and depending what the topic was during the class, after class it was like an immediate connection between the outside world's movement and in class discussion and movements." Brendan discusses where he applies his Effort preferences, "You could say you use them everyday, in a walk to school, stretching in class, moving at the gym, dancing at a club, they are all movements from feelings and can be used all day long." Each has put the study of choreography to use outside of the studio.

These students report a new sense of empowerment in movement. Mallori says simply, "I am much more aware of creative new ways to move my body." Kristen shares, "The class was a great foundation for someone who has a clean slate on dancing. After that class I can go anywhere and learn anything new about dancing and it will become a building block. Movement's all around us...now we're just taught to look for them!" According to Drew, "I also got a chance to just let go of everything and put myself out of my comfort zone. This is a very real feeling that can allow you to take a look at your

own self from a different angle.” Beginning movers can earn great personal rewards from the study of choreography.

They are also more likely to continue to appreciate dance. Each of my former students reports continuing participation in dance. Some study ballet, jazz, or hip hop. Some have experimented with Caribbean styles and salsa. Some dance in groups; some dance alone. Morgan writes, “I am a captain on the Black Student Union’s hip hop dance team. We have a performance tonight as a matter of fact!” Kimberly shares, “I like to dance and make up dances when I am at my apartment by myself to take the edge off of stress. It’s a good way to relax and work up a sweat!” Dance still affects their lives.

The respondents also describe new experiences of viewing dance. According to Kristen, “The way I watch dance has changed in a thousand and one ways. Before the class I critiqued the dancers in comparison to me, whereas after the class I critique the dancers in comparison to movements I learned. The class opened my eyes that there isn’t just different styles of dance but different movements within that style.” Brendan writes, I attended a dance concert in the spring. I’m not sure what the name was, but it was very enjoyable to watch dance again. Dancing is a thing of beauty. There is something about someone practicing over and over to perfect movements with their body for an audience, and then the joy they receive after their piece is finished.” Mallori says, “Since the class, I am more aware of movement techniques. I am especially aware of people’s relation to others during a dance and how movement can complement other movement even if two people are doing different things.” A student who wished to remain anonymous writes, “I think I am just more aware of the feel or themes of various dances, and I am able to pick up the overall feeling of the dance just by the movements.” According to Kimberly, “I think that I view the dance performances I have seen since the class a lot more intimately and I have a whole new respect for dancers and choreographers.” These students have a new appreciation for the art of dance.

Movement is change; change is life. We cannot escape the impact of movement in our lives. In the United States, we are locked in a cultural wrestling match over movement. In a nation that reveres the virility of the athlete, most of us are encouraged to spend the bulk of our lives at a desk. A societal appetite for specialization is pushing more and more of us to become sedentary. A professional athlete is expected to move; everyone else is expected to watch.

This conflict became clearer to me in the summer of 2006 during a trip to China. All along the east coast of Mainland China, the cultural valuing of movement is unmistakable. There, especially in the mornings and evenings, the parks are full of

people dancing, practicing martial arts, running, doing calisthenics, or even just sounding into the air to exercise the lungs. In Washington DC, where I live, our parks are filled with standing people, watching as their dogs run, jump, and play. In America, the urge to move is being stifled.

It is a fruitless struggle. Even those of us who tap upon keyboards all day understand, for instance, Effort Space and Time. Movement is of value in everyone's life. Students in an amateur choreography class understand this better than most.

The undervaluing of movement is accompanied by an undervaluing of concert dance. Even ballet has felt the chill. According to Dance USA, most medium-sized ballet companies had to raise ticket prices in the 1990s to make up for decreased sales.⁷ Most modern dance companies have fallen even further behind. Empty theater seats have driven my small modern dance company, Human Landscape Dance, into the streets. By performing in public places, we attempt to reinforce the universal nature of dance. Those who do not frequent theaters have a particular need to be reminded of the evocative power of movement.

As a field, dance is in danger of coming to be thought of as a dinosaur, a relic of days before segues and cell phones. We are denied the very currency that distinguishes our medium. Education is one of our most effective means of regaining ground. In a studio, we have the opportunity to not only expose students to dance, but to cultivate a personal attachment to it. When a student reveals herself in a dance, dance will matter to her. I advocate prioritizing courses for non-dance majors in dance departments within America's colleges. Choreography is one of many important offerings.

Conclusion

For beginning movers, Self-expression is a sensitive, yet significant issue in a choreography class. Several factors may make these students initially tentative. Coming to choreography from a variety of movement backgrounds, they immediately feel different from one another. They are often initially unprepared for the communicative act of performance. They may also be afraid to have attention focused on their bodies. These very risks make such an experience so potentially rewarding. By overcoming their fears, beginning movers taste their power.

Laban Movement Analysis (LMA) can act as a bridge between the beginning mover and the art of choreography. The LMA lens awakens students to the wealth of information latent in movement. Adopting a common vocabulary unifies a heterogeneous group. LMA feedback is both useful and safe. Moreover, LMA honors Self. Body,

Effort, Shape, and Space each approach Self from a different perspective. Identifying preferences within this system allows the student to claim her individuality and feel supported.

Many rewards may spring from a choreography class for non-dance majors with an emphasis on Self-expression. Students become more confident at creating distinctive dances. They grow more aware of the influence of movement in their lives and are able to move with a greater sense of agency. Finally, they retain a kinship with dance that promotes interest in the field.

¹ Student A in Appendix

² Student B in Appendix

³ Student C in Appendix

⁴ Student D in Appendix

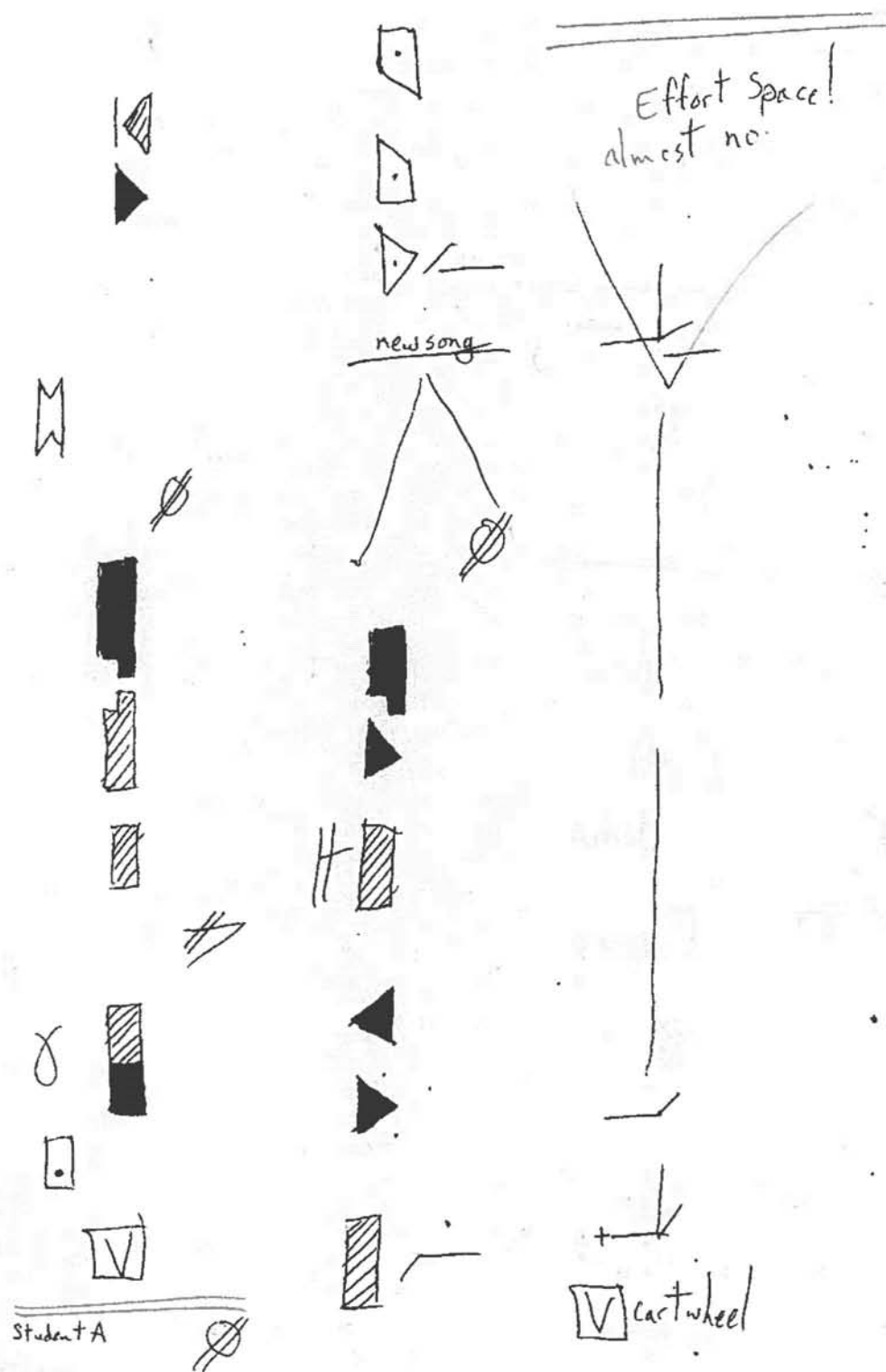
⁵ Student E in Appendix

⁶ Post-Composition Class Survey in Appendix

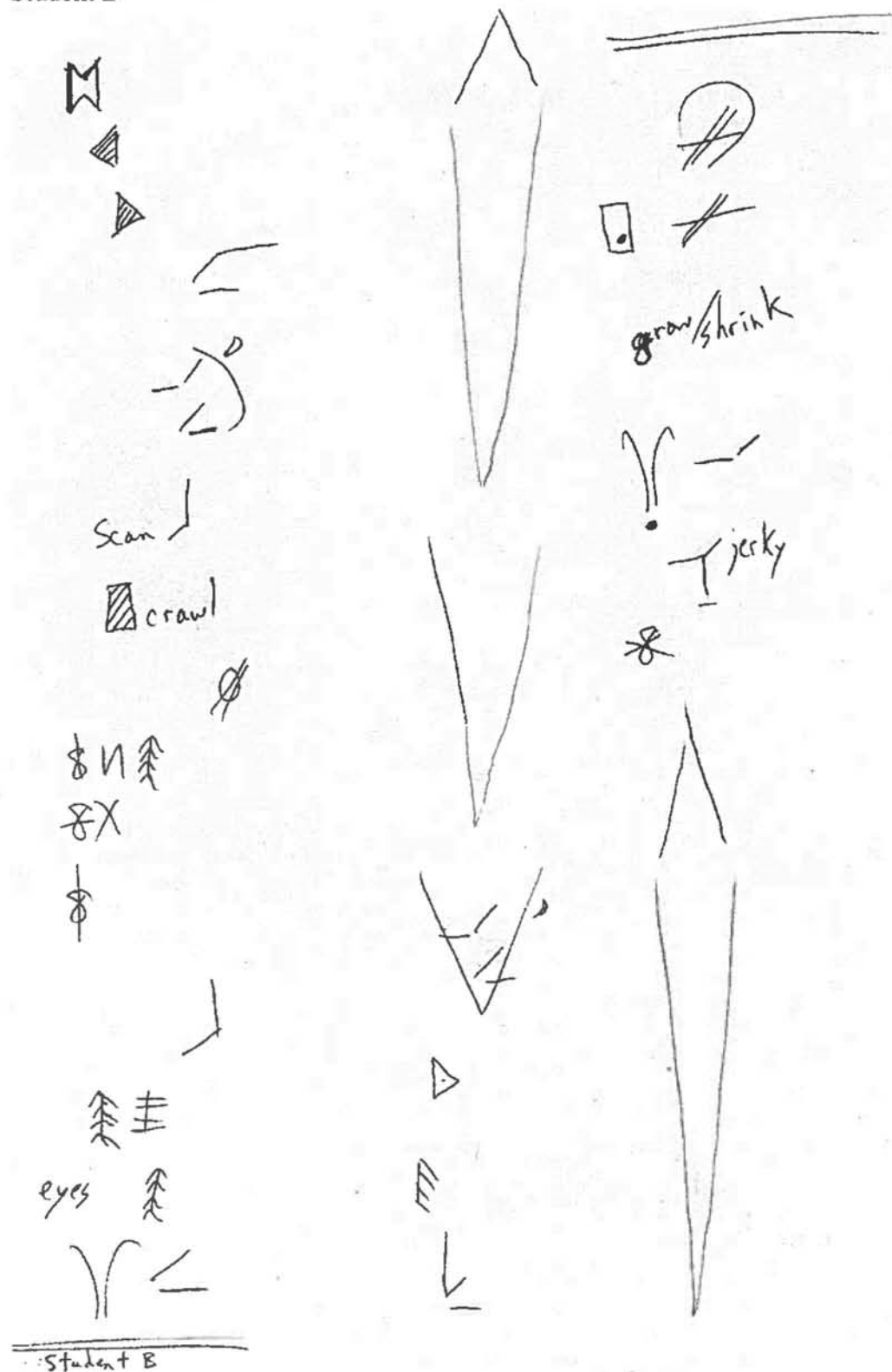
⁷ John Munger, "Dancing with Dollars in the Millenium," April 2001,
<http://www.danceusa.org/facts_figures/research.htm> (12 July 2007).

Appendix

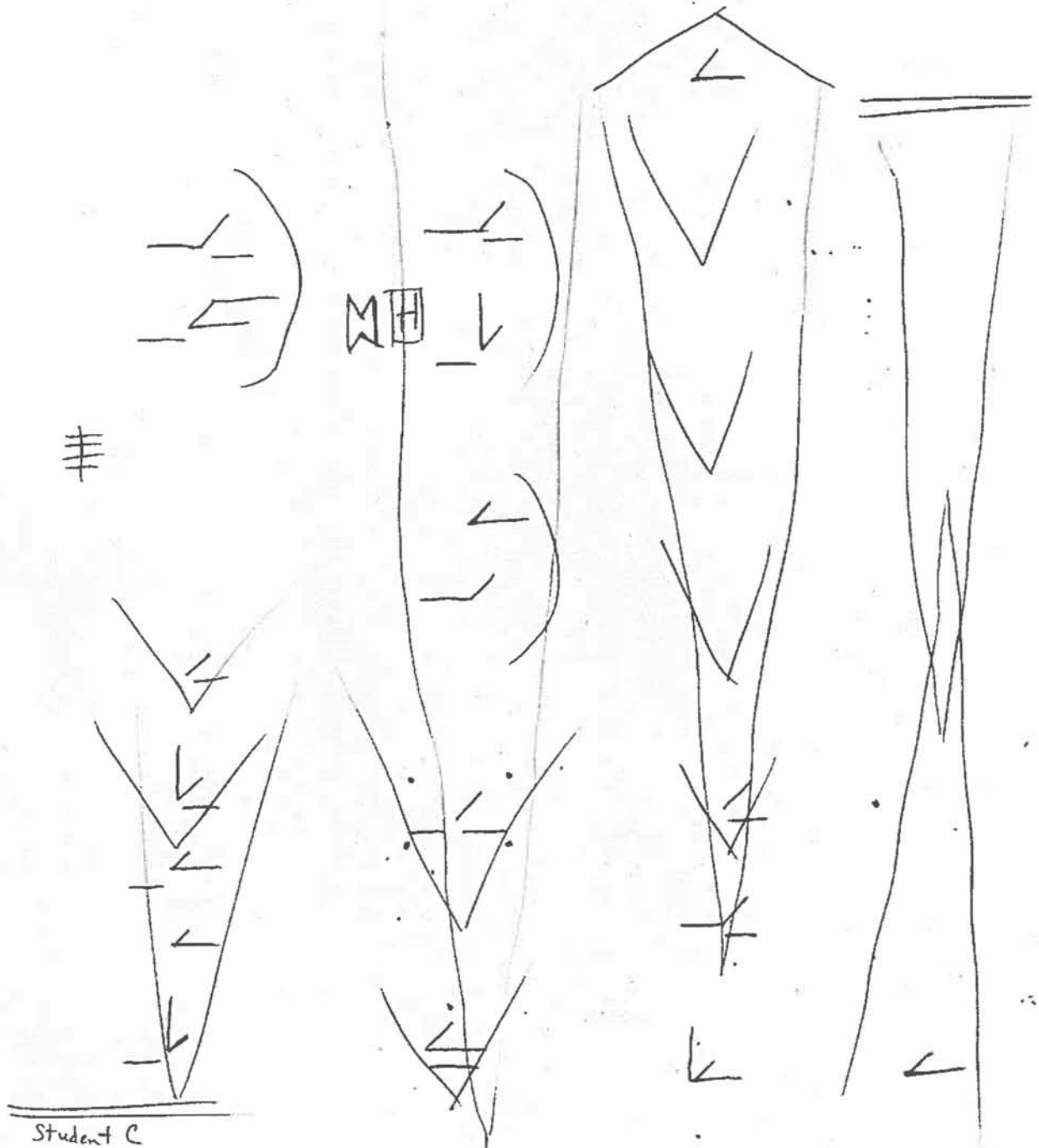
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Student B



Student C



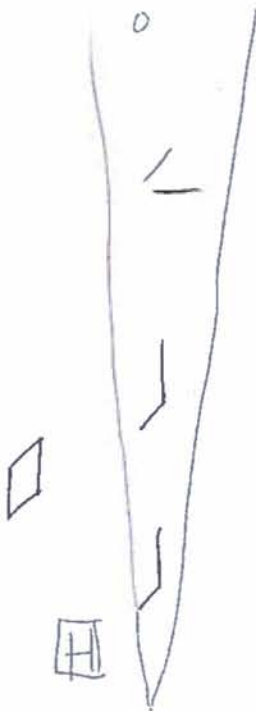
Student D

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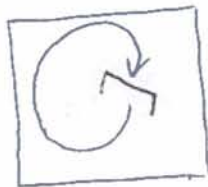
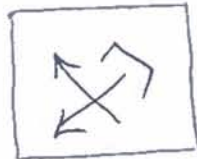
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7N



search + find
suspending

Student D



H sweep

scan
search

split

circles as barre

swirl

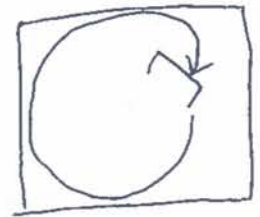
pointe



3D



land at home

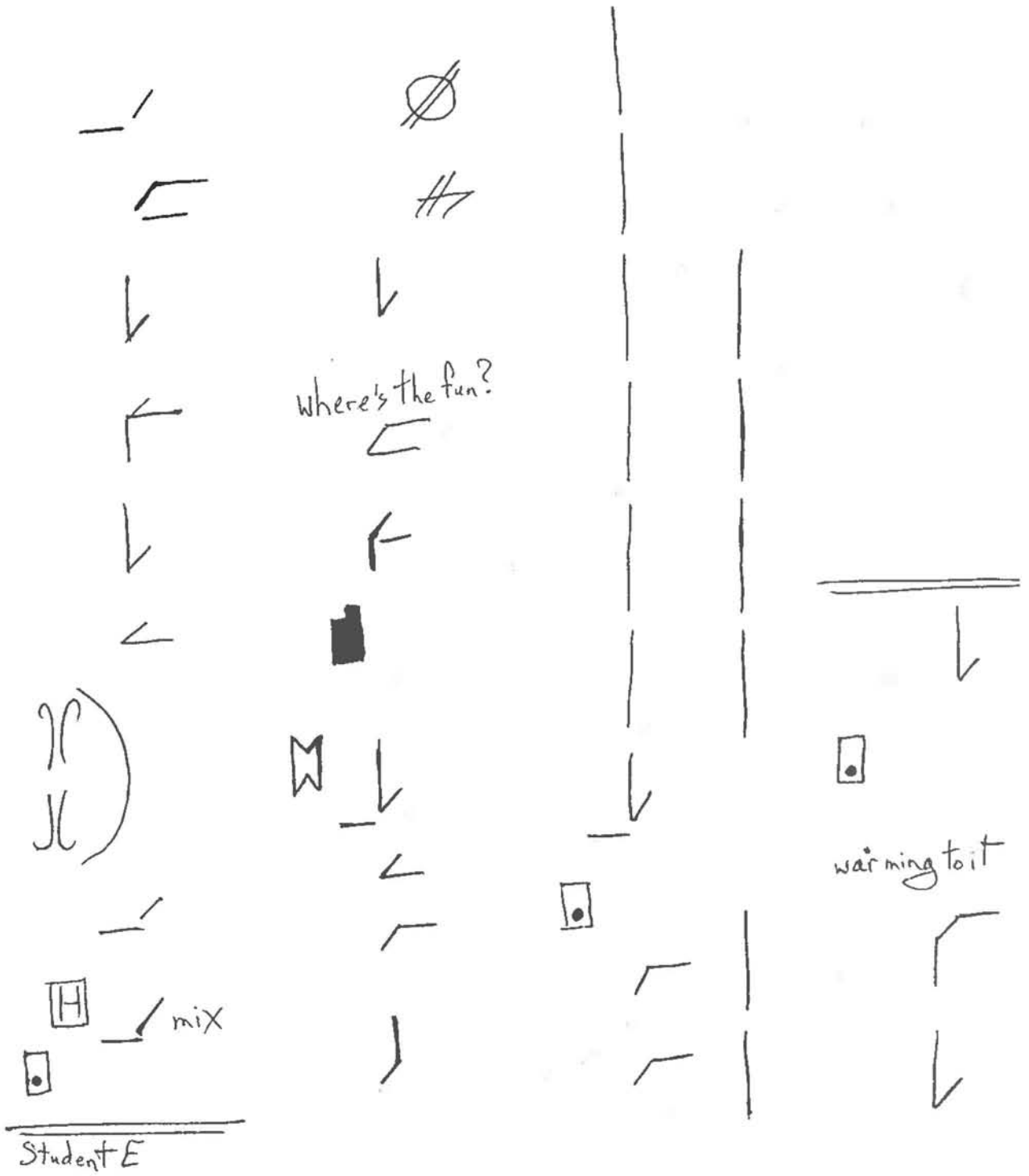
barre
through
drop

falls



VX

Student E



Post-Composition Class Survey

Please reply to this email and write your answers directly beneath the questions.

1. What are your movement preferences? Please list any that you remember, as well as any you have observed after the class.

2. When do you use your movement preferences? Please include any anecdotes in which you have used your preferences outside of class.

3. Do you think of yourself as a physical (non-verbal) communicator? Are you more aware of non-verbal communication since the class?

4. Do you still dance? Please describe any movement experiences you have had since the class.

5. Do you watch dance differently? Please talk about any dance you may have witnessed since the class. If you can remember, compare this experience to an experience watching dance before the class. Has your role as witness changed?

6. Anything else? Please describe any other movement-related experiences or observations you may have had.

7. Do you prefer to remain anonymous if I quote your responses in my paper?

Thanks again!
Malcolm Shute

DANCE DRAMATURGY: THE *CHOREOGRAPHIC GAME* AS A COMPOSITION PRACTICE.

By

Lígia Losada Tourinho

This mixed session – paper and workshop - has as proposition to develop a reflection and practice about the role of the body in contemporary dramaturgy and to do some notes directed to a proposition of corporal dramaturgy called *Choreographic Game*. It develops the idea of dramaturgy not being a literary school, but literature being a possibility of documentation of contemporary dramaturgy, what makes possible the study of dramaturgy inside literary studies, but opens precedents to possibilities of various dramaturgic structures, free from literature concepts, building dramaturgy up to characteristics of arts of the scene and of their multiple possibilities, looks, visions, considering relevant to think of dramaturgy through the body bias.

It proposes to think about the concept of dramaturgy in dance and recognizes Laban System as a possibility of glimpsing paths and reflexive connections through a usage directed to this idea, a corporal dramaturgy, thought based on the four primary movement components: body, effort, space, shape, considering their possibilities of intersection and articulation. Using Marianne Van Kerkhov (1997) thought, dramaturgy has always something to do with structures: It's about "controlling" the whole, about developing the relation between the actors/dancers, between the volumes, the space dispositions, the rhythms, the choices of moments, the methods, etc. It's about composition.

Choreographic Game was created by Lígia Tourinho. It's a funny and interactive choreographic performance in a game structure and shape, where audience and dancers come together to make dances. This article intends to show this experimental pedagogic proposition about choreographic composition in a Laban studies perspective and in this dramaturgy perspective too.

It started with the exhibition of the documentary *Choreographic Game*, Which is a video production that registries the idea of *Choreographic Game* and part of its process. At the second part of the session we started a short workshop using the *motifs* as an inspiration to make the choreographic sentences, and then we started to play the *Choreographic Game* with the conference members. During this article we are going to develop the ideas presented and the workshop structure.

The documentary *Choreographic Game*

It was scripted and directed by Daniela Lima, a Brazilian video artist. Most of the artists involved in the project are in this video. They are talking about their experience, dancing and playing the *Choreographic Game*.

The documentary starts with my presentation and the *Choreographic Game* context. This idea started at an environment of formation of dancers, during my classes at the undergraduate course of dance at UFRJ. At first it started as a game to play with dance tools, to create a team spirit in class and to practice how to choreograph. Throughout the courses I noticed a need of dancers to enter in dialogue with themselves, and experiment more the issue of choreographic construction. I started to work the contact with the other and the idea that in dance they didn't need only to execute well the dance, they also needed to be in dialogue with the other and to build that collectively. It is also important to know how to be in the stage, they need to work with a different energy. In the *Choreographic Game* we call it *state of scene*, being in scene with the other; dialoguing with the other. We practice how to look, how to speak with the other and how to notice the other not only through the look, but using all the senses.

The *Choreographic Game* has 3 kinds of players: the *choreographer-player*, the *dancer-player* and the *audience-player*, they're part of an undividable triad, fundamental for the existence of the game, so in this sense we have 3 players at least for the game to happen in a pedagogical form as well as in a spectacular form. Each one of these players has a very specific function. The dancer-player builds the dances from the commands of the choreographer-player. The choreographer-player is responsible for these commands for the dancer-player, for managing the sound and for commanding what's going to happen in that space. The audience-player doesn't have only the function of receiving this information. They are not passive, even if they don't say anything and stay hidden in the dark, the interference even if energetic is always direct to the dance. So he/she has the function of being that element, for where the information goes.

How the different kinds of players interact presents the first rule: work as a team. No one individually builds anything, everybody that is in that environment is responsible and shares the construction of the work.

If we start thinking of the development of the *Choreographic Game* as a teaching practice, a pedagogical instrument, we go through some elements. One is to comprehend the tools of dance, the formal tools of spatial relation as well as the effort tools. When we play the game as a spectacle of dance, first we present to the audience the tools that we are going to use in

an aesthetics-pedagogical way, after that, we invite the audience to play. So, even in a spectacle form we work in a pedagogical way to show the tools.

Other important issue is to work with simple commands and pauses. The silence is also part of the dance and the ordinary movements can make good dances too. The choreographers can play with simple structures and actions such as walk through the space, stop, observe a spot, sit, run, imitate the other. But to play the game we also need to understand the conception of imitation that is being used. It's not just to imitate a shape. The player must observe the impulse on the other's body, after that, he/ she must try to do the same initiation in his/ her own body, so the same shape happens as a consequence of the impulse of the movement. This is what we call the *principle of imitation*. Using this principle, the choreographer player can make chorus movements, duets, small groups, it depends on his/ her wish.

All the dance players have a choreographic sentence. It is a structure that can be used in different moments and can have different meanings; it depends on the choreographer player's ideas and desires. These sentences can be made by different dance tools. In this mixed session we used the *motifs* to make a sentence. We work in duets. One wrote a motifs sequence and the other made a movement sentence from the motifs sequence.

We can play the game to teach the choreographic composition, to practice how to choreograph, to understand dance tools, etc. It is a good exercise to teach or learn dance. But the game can also be more than that. It could be a scenic idea too. I made two kinds of scripts to try it. The first one is a performance in three parts. The rules are explained by an audio voice. At the first part I play as a choreographer player, at the second we open for the audience to play as a choreographer and at the third time the dancers play by themselves.

Another structure is *Choreographic Game as a spectacle*. In that way the game is divided in two times and the dancers tell the rules to the audience. The first time lasts, in average, 45 minutes, but this is flexible. The second time lasts in average 25 minutes. At the first time, it starts out of the theater; the dancers make a large circle with the audience. They share a war cry that is: "I hold my hand on yours so that we can do together what I can not do alone. I need you!"

We start with a simple game of structures, that are the simplest structures of the spectacle, walks through space, draws of movements of the body as a whole and pauses. The dancers stay in this game of structures until the audience gets settled and then they start to introduce themselves, to say who they are, their names and something about their personality. Slowly they reveal step by step of the game: That the choreographer-player can command these 3 structures. The choreographer-player can give simple commands, simple actions. They

show that they can imitate the other and that each one has a choreographic sentence. At the end they invite the audience to play as a choreographer.

The second time is similar to the first one, with an introduction of two new elements: the first is a bag of objects – it can also be used to bring metaphors and other meanings to the dance. The last novelty of the second time is when the dancer-players invite the audience to be a dancer-player. One dancer-player enters a hanger with four gray shirts different from each other and of different sizes, keeping this idea of respect to the individual that is the dancer-player and we have different shirts, numbered with reserve numbers like 33, 49, 22, and then the audience is invited to be an dancer-player if they want to do it.

We also work the relation with the music. To the spectacle structures I work with a direction team. I'm the director and I work with an assistant (Dora de Andrade) and a music director (Daniel Ruiz). The game doesn't have a soundtrack previously conceived, the music is random, the choreographer player chooses the CDs at the table and chooses what they're going to put on. The musical direction is about a relation of the dancer-players with the music and a relation between the dancer-players with the musical desires of the individuals that are going to express themselves there, that are going to choose the CD based on their background. We began to work with the dancers how they could be available to the content of this musical information of the audience, how they could create an atmosphere in which the important isn't to get a soundtrack right, but to be able to express ourselves freely through the music choices. The music director works to desacralize the soundtrack of dance.

The *Choreographic Game* came up as a simple structure with the idea of teaching choreographic composition to dance students. Today it is a much bigger project that can have infinite developments. The developments we found so far are the Game as a pedagogical structure, as a performance and as a spectacle. But we think this spectacle structure that we have so far doesn't shut in itself, we can find a series of other spectacular developments. This idea brings an opportunity of a look over dance that puts the audience not only as a passive observer, but someone that can interact and build together this dance, this redimensions the audience relation in a playful opportunity, establishing new ways of contact, of symbolization of dance, of movement meaning, gives this opportunity for the public to interact, to share the spectacle conception.

Workshop structure

After the documentary was shown, I invited everybody to play. We worked in duets. One wrote the motifs sequence and the other made a movement sentence from that. We remembered the game structure and rules. The ones that made the motifs sequence became

the audience players and also the choreographer players. We made a rule; to be a choreographer one needs to get the microphone. The ones that made the movement sentence played as a dance player. It was a wonderful experience and after that we discussed what had happened.

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LABAN MOVEMENT ANALYSIS AS CREATIVE EDUCATION: TEACHING BRAZILIAN CHILDREN THROUGH DANCE THEATER AND NOTATION

By

Adriana Zenaide Vieira de Melo

Revised and Translated by Melina Scialom

I became aware of the Laban System through Ciane Fernandes's¹ book "The moving boy: The Laban/Bartenieff System in the education and research in performing arts" (2006). This book was a gift I received from my advisor Evaldo Vasconcelos² in 25th October 2004. I had never heard or read about Laban System before that.

I graduated in 1996 in Education Teaching on the Federal University of Paraíba (UFPB). The course awoke in me, as a professional in education, the desire to work with poor communities. I got bothered with the fact that the educational system in Brazil is unable to offer a good quality service to the citizens. Intuitively it occurred to me the idea to built my dialogue as an educator using Drama. In 2003 I decided to enroll in the Course of Specialization in Drama Performing in the UFPB in order to learn about Drama and the possible dialog between my professional and personal activities.

Within 3 months of course I felt an intense desire to work in some community. It was only in February 2004 that I founded the "Angels of God Theater Group". This Group is a volunteer job I developed with the community "São Luiz Gonzaga", a poor region located in the Bessa neighborhood in the city of João Pessoa, the capital of the State of Paraíba, in the northeast region of Brazil.

The Angels of God Group consists of 08 girls and 07 boys with ages from 8 to 15 years. It has been constructing its history each Saturday morning from 8:00 to 12:00 inside the Chapel São Luiz Gonzaga. This is the only space that de Community enables to attend the social and cultural needs like our Drama. Before that we used to work underneath a beautiful and leafy Cashew tree.

With four months of study in the Laban/Bartenieff System I decided to apply its fundamentals within the Angels of God just after de January vacation. The System helped me to establish and construct my character "Anna Katharina Emmerick, (a German nun beatified by John Paul II in November 2004) in the monologue "Painful Passion" in the final work of my Specialization Course.

With the implementation of the LMA our work started to develop in three different moments. In the first moment we studied the Body category, this means the Bartenieff Fundamentals, the Body Organizations and the Basic Neurological Patterns. At each class the children gradually learned the principles of the Body category, associating them with their symbols. For example the symbol of the number eight in the Spinal Organization, the square with a dot in the center for the Center of Weight and so on.

In the second moment we applied the category Space through the Crystalline Forms. The movement scores codified by Rudol Laban were apprehended by the Angels of God by the association with its respective letter. Our process of learning inside this category of the Crystalline Forms is made by the sequence score movement-sound-letter-letter-movement-sound-score-sound-movement-letter-score.

Inspired by FERNANDES (2006) we associated the Crystalline Forms (geometric figures chosen by Laban as the tetrahedron, octahedron, the cube, the Icosahedron and the Dodecahedron) to the alphabet, enhancing the learning of children's reading and writing. They were made by following their degrees of complexity to structure the principles of movement in the body and in space through the three dimensions of the Octahedron, the four diagonals of the Cube and the three planes of the Icosahedron.

During the Drama activities with the children and teenagers (from the elementary school) I noticed that several of them didn't know the letters of the alphabet, days of the week and months of the year. This embarrassment was a challenge to face together with the group. How to work theatre with children and teenagers that are illiterate turned up to be part of my research. A look for the way to transform this reality of the educational negligence in the poor population of our country, as the case of São Luiz Gonzaga. To educate aiming the ethics of the human gender and not for the instrumental and convenience of the market. Educate in order to communicate, not to explore and take advantage of others but to better understand and comprehend. The education of the Land is founded in this ethic paradigm and in a new intelligence of the world. Intelligent is not the one who knows how to work out the problems (instrumental intelligence) but the one who has a mutual life project. Solidarity is not only a value, it is condition for everyone's survival (GADOTTI, 2003).

During the study of the Three Dimensions of the Octahedron in February and March 2005, I had the idea to introduce verses in the play "Patron Saint of the Teenagers São Luiz Gonzaga". We were rehearsing in the Vertical, Horizontal and Sagittal Dimensions, aiming to enhance the memorization of the verses of each character, avoiding the embarrassment

and constrains of the children and teenagers that refused to even notice the texts claiming there was no need since they didn't know how to read.

During the process I noticed that the Group memorized the speeches of their characters very easily, both the literate and the illiterate. I was instigated and also worried because I didn't look for the community in order to make Drama that serves as entertainment but to bring them to think and interact critically and as citizens. My intention was to provide them with the same rights and duties that are guaranteed by our constitution in the Art.1 Title 1.: 1. The Fundamentals Principals; 2. Citizenship; 3. dignity for the human being.

In 25th April 2005, thinking about the dramatic situation where the 9, 10, 12 and 13 years old didn't even know how to write their community's name, the alphabet stucked to the Crystalline Forms that flowed in my body giving birth to the alphabet through the Laban System.

The Alphabet

"A" high
 "E" down
 "I" middle
 "O" forward
 "U" backward
 "B" high right forward
 "C" down left backwards (diagonal 1)
 "D" high left forward
 "F" down right backwards (diagonal 2)
 "G" high left backwards
 "H" down right forward (diagonal 3)
 "J" high right backwards
 "K" down left forward (diagonal 4)
 "L" vertical plane high left
 "M" vertical plane down right
 "N" vertical plane high right
 "P" vertical plane down left
 "Q" horizontal plane right forward
 "R" horizontal plane left backwards
 "S" horizontal plane left forward
 "T" horizontal plane right backwards
 "V" sagittal plane forward high
 "W" sagittal plane backwards down
 "Z" center of space

The idea to teach children to read inside the Drama activities only came to me some months later. I decided to start this activity with the community in alternate days in order to help

them to learn how read and write. It was during the work with Crystalline Forms, that the children mentioned the sound of the letter according to the score apprehended. To these children the Sagittal Dimension forward corresponded to the letter "O" of the alphabet. To the other children the learning was restricted to the association of the symbol of the score to the movement and the following geometric form of the octahedron.

The Laban/literacy was based in a theoretical and practical method. It was developed each Saturday, allowing the children to expand their body vocabulary through the association of both systems. This offered them the possibility to learn how to read and write while dancing and playing the letter-syllable-word-phrase-text in a movement dialogue shared in the relation body-space. A pioneer process in the literacy discipline.

In these three years and seven months of activity the Group Angels of God was able to implement two projects of Drama inside São Luiz Gonzaga. The first project entitled "Patron Saint of the Teenagers of São Luiz Gonzaga" was a play requested by two boys of the Community. They came after us in 2004 to introduce us a play about the life of the Saint just after a mass in reverence to the Patron Saint. Our project "Christmas Jesus My Joy" was created to offer as a gift to São Luiz during Christmas, day in which the play is performed at 6pm.

Since 2004 the Group has been specializing itself by building its own stage settings. Mary and Isabel's houses were built with material as bricks, wood and roofing tile that were loaned by dwellers of the Community. The play is performed in a large land that is just in front of the Community. In 2005 the FUNJOPE (João Pessoa Cultural Foundation) has been our partner. It loans services as lighting, sound system and publicity. The UFPB, though the Communication Department, has also helped us by recording our play in studio.

Our recent project is Foot of Cattle (Pé de Boi), a children play that we are rehearsing since July 2007. It aims to take the story of Aunt Mariquita, the grandmother of Talinda and Marcelo to the other children of the community, as well as orphanage, schools, resting and nursing houses, and theatre festivals.

The alphabet is the basis of one of the three choreographies in the play. It is constructed each Saturday by the children through the Basic Neurological Patterns, Bone Connections, Center of Weigh, Center of Levity and the Bartenieff Fundamentals.

Ciane Fernandes and Everaldo Vsconcelos have been our link to the "Laban Fraternity". They have been following our process since we introduced the LMA in the Angels of God.

We would like to thank with extreme joy Ciane Fernandes, that helped us enrolling our work in the ICKL. This was an unexpected jump for the Group to join this conference, taking in account that this is an activity done without any funding. We want to thank the Government of the State of Paraíba that provided us the air tickets and the Municipal Authorities of João Pessoa that helped us with our stay during the conference. We would also like to thank Evaldo Vasconcelos for the recording of the video presented in the conference, Cibele Sastre for the translation of the material presented during the Conference, Andréia Reis for the photographic records, Melina Scialom for this present translation and our family and friends that helped us directly or indirectly.

To participate in the ICKL Conference led us to think about being even more “human” and how the LMA can contribute to ease this rough path, taking account the Community that shelters 450 families which lacks assistantship, nursing, schools, health centers, leisure, and job. The reality to some families is that their concept of house is a kind of hut and the daily life always the same. This reality is transformed to those who are part of the Drama Group, that introduces them joy, leisure, imagination through the work with the Fundamentals. Patience, respect, discipline, joy, to persist, to dialogue, to kiss and hug... is what the Angels of God is looking for, as a Group engaged with the construction and maintenance of happy and healthy citizens.

Notes

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ILLUSTRATIONS





Group Theater of God's Angels, Community São Luís Gonzaga, July 2007.

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BIOGRAPHIES OF THE AUTHORS

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BIOGRAPHIES OF THE AUTHORS

Tina Curran, MFA, is a Language of Dance Certification Specialist and the Director of the Language of Dance® Center, USA. As an educator, she is currently focused on teacher education and the cultivation of dance literacy as a component of dance education. She is a professional development consultant and facilitator for the New York City Department of Education and Dance Education Laboratory. With Dr. Ann Hutchinson Guest, Curran is the co-author of the 2nd edition of the motif text *Your Move: The Language of Dance Approach to the Study of Movement and Dance*. She is a doctoral candidate at New York University in Dance Education.

Emma Cecilia Delgado, dancer formed at INBA, is a CMA and recently certified in LOD delivery. She has ample performance experience in contemporary ballet, modern dance and dance-theater pieces as well as drama and theater plays. She teaches at the National Theater Art School of the National Fine Arts Institute (INBA) promoting LMA based movement education to acting and scenography students. The results have been presented at some conferences of IberoAmerican Theater Schools of Higher Education. She is also concerned in somatic based psychotherapy, trained in Jack Painter's Postural Integration, Ron Kurtz Hakomi Method and Matrix Works.

Natalie Ebenreuter demonstrates a strong background in visual and creative arts. Initially as a classical ballet dancer performing with a number of professional dance companies in, New Zealand, The United States, Australia and Europe and then moving into multimedia design. Natalie Ebenreuter is a PhD candidate in the field of Multimedia Design Research at the Faculty of Design, Swinburne University of Technology in Melbourne, Australia and a 2006 Fulbright Postgraduate Award in Visual Performing Arts. Under the Fulbright award Natalie has designed a prototype application, at the Ohio State University's Dance Department, that aims to augment the education of Labanotation and enhance dance literacy. Natalie's research investigates systematic approaches to interface design that may simplify complex computer processes and facilitate the documentation of movement.

János Fügedi Ph.D. is an ethnochoreologist and dance notator at the Institute for Musicology of the Hungarian Academy of Sciences and a professor of Labanotation at the Hungarian Dance Academy. His main research area is notation of Central European (especially Hungarian) ethnic dances, notation theory, movement and dance analysis, notation education and computer application of dance notation. He is a fellow member of ICKL since 1989, was a member of the Research Panel of ICKL between 1989-1999, chair of the RP between 1995-1997. At present he's the Vice Chair of the Executive Committee.

Susan Hughes Gingrasso, CMA and Language of Dance® Specialist, recently retired from 32-years teaching and administrating the University of Wisconsin Stevens Point dance program and two three-year professional development grant projects for K-12 instructors and higher education faculty. She has presented the results of her Scholarship of Teaching research investigating how the use of Language of Dance® framework stimulates students to deeper learning in dance technique nationally and internationally.

Kozaburo Hachimura, born in 1948, received his BS, MS and PhD degrees in Electrical Engineering from Kyoto University in 1971, 1973 and 1979, respectively. He was a research assistant at National Museum of Ethnology, Osaka during 1978-1983, and an associate professor at Kyoto University during 1984-1994. He is currently a professor of computer science at Ritsumeikan University. His current interests include image databases, graphics system for human body movement and KANSEI image processing. He concurrently holds the post of the Vice Director at Art Research Center of Ritsumeikan University.

Teresa Heiland, MA, PhD, CLMA, is Assistant Professor of dance at Loyola Marymount University in Los Angeles where she teaches Introduction to Choreography, Dance Conditioning, Principles of Teaching Dance, Costuming for Dance, Dance Tour and Pilates. She originally studied jazz, tap, ballet and modern (Wigman) technique before attending Kutztown University for a BFA degree in Visual Arts and, later, NYU to attain her MA and PhD in dance education with a focus on modern dance, choreography and literacy. Heiland has been certified in Language of Dance®, Levels I – III. She completed her Laban Bartenieff certification with Integrated Movement Studies in 2004. She continues to study how imagery is explored to find proper dance technique.

Miriam Huberman combines choreology, injury prevention, dance history and dance education in most of her work. BA in History (UNAM, 1986). MA in Dance Studies (Laban Centre for Movement and Dance, 1991). Miriam helped design the dance curricula for the BAs in Dance at the CENART and at the University of Sonora. Currently, Miriam is involved in the creation of Tampico's first contemporary dance company, teaching injury prevention and choreology. Both her theses (*The Dance of Death as a Reflection of Medieval Culture and Society* and *Rudolf Laban and the Concept of Choreosophy*) are in the process of being published.

Billie Lepczyk is an Associate Professor at Virginia Tech, U.S.A. She holds a doctorate from Columbia University where she was a Teachers College Fellow and Dance Notation Bureau Certifications as Professional Notator, Laban Movement Analyst, and Labanotation Teacher. Billie is a Fellow of the International Council of Kinetography Laban and the

AAHPERD Research Consortium. She is the recipient of the 1998 National Dance Association Scholar/Artist Award. Her research in movement analysis has appeared in journals and in the conference proceedings of CORD, ICKL, NDEO, and AAHPERD Abstracts. She is co-editor of *Dance: Current Selected Research*, Vol. 5 and Vol. 6.

Jimmye Listenbee, MA dance (Teachers College, Columbia University, 1965), MA linguistics (San José State University, 2006), CMA (New York, 1980) and *Language of Dance® Specialist*, (USA, 2005). Ms. Listenbee is a professor emeritus at San José City College, CA, where she served as faculty and chair of the dance department for 32 years. In partnership with her husband, hornist/composer, Kevin Frey, she currently co-directs LedaSwan, Inc., a non-profit dance and music company based in Oxford, Mississippi, where she teaches modern dance at the University of Mississippi.

Anadel Lynton is a founding researcher of Mexico's National Center for Dance Research (1983) and performed with the National and Independent Ballets and Tropicanas. She participates in street performances, interactive events and alternate political animation through art actions and imparts *Dancing in Community* workshops with indigenous, feminist and other groups. She conducts seminars on movement, expression and communication and anthropology of performance. She studied social anthropology, movementanalysis, and arts education and was doctoral candidate at Temple University.

Paloma Macías began her Spanish dance studies in Mexico DF with Ana María Sánchez (who studied with the famous teacher Oscar Tarriba), and continued her studies with the great flamenco dancers Manolo Vargas and Mercedes Amaya "La Winy". She also studied classic dance in the "Academia de Ballet de Coyoacán", and classic guitar with Cedar Viglietti and Cristina Zárate. She took some flamenco short courses with Mario Maya, Cristóbal Reyes, Francisca Sardonil, Ignacio Blanco y María Juncal, and Bolero School with Pablo Acosta and Lupe Gómez.

She approved the three levels of the Language of Dance courses, taught by Ann Hutchinson, Tina Curran, Jimmylee Listenbee and Valerie Farrant. And she teaches Motf Writing, Methodology for research and Spanish Dance techniques in the National School of Dance "Nelly y Gloria Campobello". As a dancer she is an active member of the company "Embrujo Flamenco".

Sheila Marion is an Associate Professor in the Department of Dance at The Ohio State University, and Director of the Dance Notation Bureau Extension at Ohio State. She received her MA in Dance from the University of California, Los Angeles, and her Ph.D. in Performance Studies from the Tisch School of the Arts, New York University. She is an ICKL Fellow and currently serves as Chair of the Research Panel.

Gábor Misi is a computer programmer MSc. He was a performer in an amateur traditional dance group in Hungary for 15 years and led field works filming dance in 20 Transylvanian villages. He participated in a number of projects at the Institute for Musicology of the Hungarian Academy of Sciences and taught Labanotation for 5 years at the Hungarian Dance Academy. He is a member of the ICKL and the ICTM (International Council for Traditional Music, Study Group on Ethnochoreology). He is a founding member of the Hungarian Society of Ethnochoreology. His research areas include analytical methods for Central European traditional dances and computer-aided dance analysis.

Valarie Mockabee received her B.F.A. from The Juilliard School, her M.F.A. from Texas Woman's University, and is a Certified Professional Notator and Certified Teacher of Labanotation. She has directed works from score by Taylor, Humphrey, Momix, Sokolow, Morris, and Petipa and has received grants from National Endowment for the Arts to restage, notate, and design content for CD-ROMs/DVD-Videos. She is Associate Dean for the College of the Arts and Associate Professor in the Department of Dance at The Ohio State University.

Julio Mota is performer and choreographer in G 2 Dance Co. at Teatro Guaíra, (one of the five official dance companies in Brazil). He received a Ph.D. in Performing Arts from Federal University of Bahia (UFBA). He was visiting researcher at LABAN Centre London in 2004/2005. He has performed in Brazil, Uruguay, Portugal and England. His choreographies have been shown in Brazil, Argentina, Germany, Austria and England. One of his choreographies (*Hysteria*) received the first prize at International Solo Tanz Theater Festival, in Stuttgart, in 2000. He is also director of Yesbody Physical Theatre, a group created in 1990 to research and perform physical theater.

Minako Nakamura is an associate professor of Graduate School of Humanities and Sciences (Department of Dance), Ochanomizu University, Tokyo/Japan. She has been taking part in the COE research project "Kyoto Body Motion Analysis with Motion Capture" in Ritsumeikan University as a COE guest researcher since 2005. She is studying the dance technique and structure of Balinese (Indonesian) dance, and also Dance & Technology; Motioncapture, Development of "Laban (Labanotation) XML".

Jorge Ramírez studied Scenography at the National Theater School, INBA and has a Diploma on LMA with CMA Pilar Urreta, Notator Clarisa Falcón, CMA Emma Cecilia Delgado and CMA Sylvia Fernández, with whom he also studied Kestenberg Profile. He has designed widely Light and Stage for dance and theater productions and production work for opera plays. He studied stage direction with Loudwik Margüles and Antonio Algarra. He was awarded at the First National Classical Greek Theater Contest for the play

Las Bacantes of Eurípides in year 2000. Actually He is studying Architecture at University Autônoma Metropolitana.

Andreia Maria Ferreira Reis holds a B.A. in Physical Education from State University of São Paulo, and an M.A. in Performing Art from Federal University of Bahia, where she has been studying LMA under Professor Ciane Fernandes, CMA. Since childhood, she has studied theater and classical ballet, recently integrating them in performances at SESI (Social Service of Industries), São Paulo.

Shelly Saint-Smith, MFA, BA (Hons), is a Fellow of ICKL and a member of the ICKL Research Panel. As Lecturer in Dance and Notation at the Royal Academy of Dance in London she teaches notation, dance analysis, modern technique and repertory for performance. Her current research interests combine performance, notation and use of technology in dance education. Shelly is a 2007/08 recipient of the Lisa Ullmann Travelling Scholarship Fund and her ICKL presentation was especially selected for sponsorship by the Laban Guild.

Cibele Sastre is a CMA – LIMS NY 1999 – Granted by the Ministry of Culture of Brazil. Post Graduated in Consciência Corporal – Dança at FAP - PR where Laban studies got deep Space Harmony and Effort approach with Chilean teachers Carlos Delgado and Marucha Solari that studied with Sigurd Leeder, and BF™ studies with Regina Miranda. Cibele is Bachelor in Drama– UFRGS where Laban studies are mostly referred to the Action Drives. Professor at UERGS/FUNDARTE Dance Education Course, at UNISINOS Physical Education Course, at PUCRS post graduation Dance Course. Dance teacher since 1986, professor since 2000. Professional dancer and actress since 1989 and choreographer since 1996. Took part of Anima dance company directed by Eva Schul – Hanya Holm's student in the 60's. Took early classes with Maria Amélia Barbosa, Nina Verchinina's student. Takes part of the collective artEria – dance artists collaborators, this year producing Conexão Sul - South Connection– Dance Meeting of Contemporary Artists of the Southern Region held in Porto Alegre. Director of Grupo de Risco.

Kohji Shibano is a professor of Research Institute for Languages and Cultures of Asia and Africa, Tokyo University of Foreign Studies. Before joining the current university, he was a researcher at the research institute of Mitsui Knowledge Industry, IBM Tokyo research laboratory, and Tokyo International University. He was a chair of ISO/IEC JTC 1/SC 2 (Coded character sets), is a convener of ISO/IEC JTC 1/SC 32/WG 4 (SQL multimedia and application packages), and is a member of SC 32/WG 4(Database language). His current interest database management system, coded character set, Japanese document processing, e-Learning, and computational/corpus linguistics.

Malcolm Shute is a choreographer, dancer, and teacher. He holds a MFA in dance with a concentration in choreography from the University of Maryland. Shute is certified as a Movement Analyst by the Laban/Bartenieff Institute of Movement Studies. Based in Washington DC, Shute directs Human Landscape Dance, a modern dance company specializing in public space performances. He has performed with Nancy Havlik's Dance Performance Group and Jane Franklin Dance. Shute teaches in the Dance BFA program at Towson University.

Ligia Touriho is a dancer, actress, choreographer and director. She is Master in Arts by Unicamp/ Brazil and she is doing a PHD research in the same university. Teaches courses at Federal University of Rio de Janeiro about dance fundamentals and choreographic improvising and composition, using the Laban System as one of the main pillars. She had her first contact with the Laban system as an undergraduate student in Scenic Arts at State University of Campinas/Brazil with Joana Lopes e Eusébio Lobo. Participated in the Laban Conference 2002, MAM (Museum of Modern Art) – Rio de Janeiro. Attended the courses: "Studies of Movement of Rudolf Laban", given by Juliana Moraes (CMA, Londres); "Workshop Bartenieff Fundamentals", certificate recognized by LIMS, NY, given by Regina Miranda (CMA); "The Emotional Body", given by Michele Minnick, CMA Laban/Bartenieff Institute – NY, at Laban Centre - Rio. Lígia was part of the 1st edition of the project Choreographic Atelier, directed by Regina Miranda, where she attended courses and participated of creation processes from Laban System. Participated with the paper "Notes about the concept of corporal dramaturgy: The contemporary scene and the poetic construction of movement" in the conference Laban for the 21st century, at Bratislava in October 2006.

Adriana Zenaide Vieira de Melo is a teacher of Art in II Phase Teaching of Fundamental in two private schools from João Pessoa. She is a graduate in Pedagogia from Federal University of Paraíba, specializing in Basic Education and in Theater Performance from UFPB. She founds, and is a director of Dance Theater of God's Angels group of São Luís Gonzaga Community. Since February 2005, develop of Laban Movement Analysis development as creative children of adolescent group of God's Angels.

She adores work with children and adolescents, she loves animals mainly are dogs things that she loves, drawing, paint, dance, singe, photograph and write poems. She is authoress of plays Pé de Boi, Padroeiro dos Adolescentes: São Luís Gonzaga e Natal Jesus Minha Alegria. Since 2005, she is an associate in a Laban Movement Analysis process of alphabet research. She is the authoress developing with a Group of God's Angels retinue research with Ciane Fernandes from the Federal University of Bahia and Everaldo Vasconcelos from the Federal University of Paraíba.

IN MEMORIAM

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DAI AILIAN

1916 - 2006

Dai Ailian was born in Trinidad, West Indies, to an expatriate Chinese family, in 1916. In 1930 she came to England where she worked with Margaret Craske and Anton Dolin, and also with Rudolf Laban and Kurt Jooss. This link between classical ballet and modern dance in her training was to be an important feature in her later development.

In 1940 she returned to her ancestral homeland, arriving first in Hong Kong. During the 1940s she taught modern dance and performed in solo and group recitals. She also made a special study of Chinese folk music and dance, pioneering field research into different ethnic traditions, work that she continued throughout her life.

Using her knowledge of Chinese traditional culture coupled with her personal creativity, she choreographed, produced and performed dance such as the solo "Yao Drum" and "The Dumb Shouldering a Lunatic". Her group piece, "Lotus Dance", was an adaptation of a popular traditional dance, and her female duet, "Flying Apsaras", drew images from well-known Dunhuang frescoes.

In 1949 the People's Republic of China was founded. From that time until her death, Dai Ailian assumed various leading posts, such as Director of the Central Song and Dance Ensemble, Principal of the Beijing Academy of Dance, Director and Adviser of the Central Ballet Troupe, and Vice-Chairman of the Chinese Dancers' Association. Although, as many artists and intellectuals, she was marginalized during the Cultural Revolution from 1976 to 1980, she remained an active advocate for dance.

Dai Ailian understood dance genres and styles from many cultures. This encyclopedic sensitivity enabled her to create bridges across cultures. Her dedication to dance and her talent for advocacy made her a valued and respected member of international organizations such as ICKL and CID-UNESCO.

As a member of ICKL, she attended her first conference in 1979. In 2004 she invited our organization to hold its 23rd biennial conference in Beijing, at the Beijing Normal University. Madam Dai had a strong commitment to dance notation, realizing that only through notation could dance, particularly Chinese indigenous dance, be accurately preserved. She introduced Labanotation to China and, by founding the Labanotation Society and taking the lead in its development, was seminal in expanding the use of Labanotation in China through teaching and practice. She notated herself several of the folk dances she valued so much, in publications such as *Eight Tibetan Folk Dances*, *Eight Yi Dances*, and *Ethnic Minority Dances*, her last book, published in 2004.

Marion Bastien

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PINO MLAKAR

1907 - 2006

Pino Mlakar was born in 1907, in Novo Mesto, Slovenia, a town between Ljubljana and Zagreb. With his wife and dance partner Pia (1908-2000), he created around 50 dance pieces including full-evening works such as "The Devil in the Village" (1935), "The Bow" (1939) and "Danina or Joko, the Brazilian Ape" (1940). "The Devil in the Village" remains in the repertory of some dance companies. Their style was inspired by historical dance, modern dance, and folk dances rooted in traditions from the Balkans.

The starting point of the Mlakars career was Laban's choreographic "Tanzinstitut" in Berlin. They both studied there in 1927 to 1928, and before that at the Labanschule in Hamburg. After their marriage in 1929 the couple accepted contracts in Darmstadt (1929-1930), Dessau (1930-1932), Zurich (1934-1938), and Munich (1939 to 1944) as ballet masters and as lead dancers.

They were the first choreographers to hire a professional notator, Albrecht Knust. Knust worked with the Mlakars from 1939 to 1944 at Munich's Bavarian State Opera. Thanks to this collaboration, excerpts or scores of some of their choreographic works are held in dance libraries or archives.

In 1945 both artists went to Slovenia, Pino Mlakar's homeland, and worked in different theatres of Yugoslavia. In 1946 they assumed the directorship of the Ballet at the Slovenian National Theatre in Ljubljana. That same year Pino Mlakar was appointed professor of dance history and stage movement at the Academy for Theatre, Radio, Film and Television. He held both positions until its retirement in the late 1960s.

From 1952 to 1954 the Mlakars returned to direct the Ballet of the Bavarian State Opera. In this period both ended their careers as stage dancers and, still active as choreographers, undertook to writing of a history of theatrical dance in Munich. In 1994 they received an award from the City of Munich.

Pino Mlakar died in his birthplace of Novo Mesto in September 2006, a few months before his centenary birthday. A member of ICKL from its inception, he attended its inaugural conference in 1959. Pino Mlakar was a Fellow and remained an avid ICKL member until his death. Although not a notator himself, he was convinced of its value and served as a strong advocate for notation.

To quote an excerpt from his Foreword for Knust's *Dictionary of Kinetography Laban*:

The present book is a silent advocate of the insight that in the field of theatrical dance, concepts and inherent laws exist which have a scientific character beyond the ephemeral experience of dance. In the course of notating whole works of dance the structures become apparent, and they remain patient and immovable ready for analysis and study. This opens the way for the discernment of the choreographical originality of dance masters, for typology, for comparative choreology, and for choreographic dramaturgy....

It can be seen that dance notation is an essential prerequisite for choreology.

Marion Bastien

NADIA CHILKOVSKY NAHUMCK

1908 - 2006

Nadia Chilkovsky Nahumck died on April 23, 2006 at the age of 98 in Blue Bell, Pennsylvania, USA. She was born in Kiev, Russia in 1908 and came to Philadelphia as a child.

She danced with the Irma Duncan company from 1921-1931, and then went to New York where she continued her dance studies with Irma and Anna Duncan and at the newly opened Mary Wigman School where Hanya Holm and Fe Alf were the principle teachers. She also studied with Martha Graham and Louis Horst, and took lessons in Dalcroze Eurhythmics. She was a co-founder of the New Dance Group. After a serious injury, she returned to Philadelphia, and in 1944 established the Philadelphia Dance Academy which incorporated modern, folk, ballet, Duncan and other dance traditions. She studied Labanotation with Ann Hutchinson Guest in 1945 who says "Nadia was very much a pioneer in the use of notation." She inspired children to learn notation as they learn to dance and wrote books to accompany their lessons: *My First Dance Book* and *3 R's for Dancing*, books 1,2,3 delightfully illustrated by her husband Nicholas Nahumck. She recorded some of the popular dances seen on Dick Clark's TV show *American Bandstand* and notated African-American movements for *Jazz Dance* written by Marshall and Jean Stearns. Her original goal was to notate her own work, but only one score, *Suite of Youth* (1952), was ever completed as she constantly revised her choreography.

In 1980 the American Dance Guild published her *Dance Curriculum-Resource Guide, a Comprehensive Dance Education for Secondary Schools* which included notation as a tool and which grew out of an invitation in 1965 by the US Office of Education to develop such a curriculum.

After many years of work she produced the first book to document Isadora Duncan's choreography, *Isadora Duncan: The Dances*, published by the National Museum of Women in the Arts, Washington, D.C. in 1994. It contains more than 100 dances and classroom exercises.

In 1977 the Philadelphia Dance Academy merged with the Philadelphia College of Performing Arts and was the basis for The University of the Arts School of Dance where her private and professional library has been given.

Nadia met Laban for discussions in Surrey, England in 1959, the year he died, and was invited to the first ICKL Conference at Addlestone that same year. But she did not actually attend a conference until 1961 and 1963. She was later made a Fellow when that category of membership was installed and remained a member until 2005. She also arranged for Albrecht Knust to visit the United States where some of us first met him.

Lucy Venable

ICKL ORGANIZATION

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BUSINESS MEETINGS

Escuela Nacional de Danza Clásica y Contemporánea, Mexico City

BOARD OF TRUSTEES MEETING

July 29, 2007 – 5:00 – 6:15 p.m.

Members Present: Marion Bastien, Chair; Janos Fugedi, Billie Mahoney. Sheila Marion, Valarie Mockabee, Lucy Venable. Invited guests: Clarisa Falcon, On-Site Organizer, Shelly Saint-Smith, - Research Panel

Absent: Tina Curran, Richard Allan Ploch

Agenda:

- General Organization
- Registration
- Opening Session
- Review of Schedule

Chair, Marion Bastien called the meeting to order.

The overall organization of the conference was discussed.

The Registration tables were placed at the entrance to the facility. Board members were asked to volunteer to assist with the registration.

The Opening session was discussed. After welcoming speeches, the general structure of the conference would be presented.

The Board had a review of the conference schedule and assignments for chairing sessions was discussed.

The meeting adjourned at: 6:15 p.m.

Respectfully submitted,
Marion Bastien, Chair

FELLOWS MEETING

NOTE: Prior to the Conference János Fügedi, Vice Chair, asked by correspondence all Fellows to express themselves on some of the issues to be discussed during the Fellows meetings. The minutes below reflect not only the discussions onsite, but also part of the answers sent back to Fügedi by Fellows Georgette Amowitz Gorchoff, Odette Blum, Jacqueline Challet-Haas, Anja Hirvikallio, Ann Hutchinson Guest, Valerie Maletic, Leslie Rotman, Rhonda Ryman, and Judy Van Zile.

July 30, 2007 – 6:00 -7:00 p.m.

Present: János Fügedi (chair), Marion Bastien, Billie Lepczyk, Billie Mahoney, Sheila Marion, Shelly Saint-Smith, Lucy Venable.

I. Fellowship Applications

Valerie Mockabee, USA, indicated her intention to apply to become a fellow prior to the conference. Her sponsor is Sheila Marion. Fellow members were to look at materials submitted by the applicant before the next Fellows meeting.

II. Format of the conference

Last year a discussion was started, whether a mixed format of the conference should be followed, when subjects on structured notation, motif, and LMA are scheduled alternatively, or the technical and structured notation theoretical presentations should be separated on different days. This year another separation was decided: theoretical and all other (LMA, computer, choreology) presentations and workshops were kept during the day, and technical presentations were introduced late afternoon.

Fellows discussed the experience, and possible or needed change.

Some Fellows were wondering whether putting technical sessions at the end of the day was not marginalizing it. Some thought that the end of the day might not be the best time after a long day for such sessions requiring attention. Some had no objection to this format. The possibility to have technical session not in the same time slot but more mixed/interweaving with the other sessions was also discussed.

III. Venue for the next conferences

Chommanad Kijkhun, from Thailand, contacted ICKL after the 2005 conference in London, to express her interest in hosting the conference at her University.

Further details were discussed amongst Fellows. The proposal will be discussed at General Meetings.

IV. General Meeting

The Agenda of the next General Meeting was discussed.

V. Future of ICKL, Content of Conferences

Several points were raised and discussed concerning the how to develop and adapt ICKL in the future.

- Importance of inviting influential people, or to get keynote speakers, to promote our field.
- Possibility of organizing writing sessions, to discuss technical issues.
- Active role of Research Panel in proposing topics for technical Papers
- Possibilities of helping those people participating actively in the Research field by writing papers, by financial help or some kind of recognition.
- Opening the notation researches to wider issues.
- Importance of going to other organizations' conferences with notation topics, to improve the profile of notation beyond its practitioners.
- Importance of being part of the education field.

VI. Fellowship Status

The implication of Fellows within the organization's life was brought to discussion. Fellowship is not an honorary title, but a status implying to be active in the research field and within the organization.

Several points were discussed on how to improve Fellows participation.

A proposal was to send the research papers to Fellows before they were released to all members, and to ask the Fellows to reply and comment.

VII. Motif and Fellowship

Due to the development of people working with Motif/Language of Dance, and to their fruitful participation to ICKL conferences, it was proposed to explore the possibility of creating a second Body of Fellows. A Motif Committee was set up during the conference to work on that topic, and to come out with a proposal. Fellows present involved in Motif/LOD will connect with other Motif/LOD practitioners present, in order to organize meetings.

Respectfully submitted,
Marion Bastien,
Secretary for Fellows Meetings.

BOARD OF TRUSTEES MEETING

July 31, 2007 5:00 – 6:15

Present: Marion Bastien (Chair), Tina Curran, János Fügedi, Billie Mahoney,
Sheila Marion, Valarie Mockabee, Richard Allan Ploch (Secretary)
Shelly Saint-Smith, Lucy Venable.

Marion Bastien called the meeting to order and presented the Agenda

Bastien said that she and Lucy Venable need to meet to rehearse the presentation of the Memorials in the First General Meeting

There was a discussion about the election of Board members to replace those whose term had come to an end. ICKL needs to elect a Chair, Treasurer and a Member at large. There was some discussion about the need for an Assistant Secretary. The discussion continued with suggestions from various members regarding people to contact about running for election.

Marion Bastien raised the topic of Fellows who have not been active in the organization and suggested that the current Fellows be polled about their continued interest in the organization. Sheila Marion remarked that the Constitution and By-Laws made provision for revoking the status of Fellow. We have not exercised the provisions provided for years.

Lucy Venable suggested that we should consider appointing a Conference Chair whose full job would be to oversee the planning of the 2009 Conference.

Several Board members express the desire to be more involved in the organization. The feeling was expressed that deadlines were not clear. Lucy said that a calendar would be a good way to let the Board know about deadlines. Marion Bastien remarked that she had sent out a calendar to all of the Board and that it had apparently not been received. She said that she would re-send it to all of the Board and have hard copies for everyone at the second Executive Meeting.

The budget discussion centered on the many changes and obstacles that were encountered in the past two years. The American account was a victim of considerable fraud. Treasurer Mockabee has spent more than a year working with the bank to regain the money and is still working on clearing up the remnants. Marion Bastien spoke about the new accounting software (MoneyDance) that she has been using to keep track of ICKL

transactions. It is software that has the ability to track several currencies at the same time. Marion Bastien will train Assistant Treasurer Andrea Treu-Kaulbarsch in the software. It will be Andrea's responsibility to enter the information into the software.

In order to keep the membership records in better order, the path of information was discussed. It was agreed that the Assistant Treasurer would report Membership new and renewals for those who pay in Euros to the Treasurer. The Treasurer has the responsibility for the Members who pay in USDollars. The Treasurer will periodically report the membership to the Secretary who is responsible for the maintenance of the official Membership List and members information.

Marion Bastien went over the Agenda for the first General Business meeting.

The meeting adjourned at 6:10 p.m.

Respectfully submitted
Richard Allan Ploch
Secretary

GENERAL MEETING

August 1, 2007 2:00 – 3:30 p.m.

Marion Bastien – Chair, Richard Allan Ploch - Secretary

AGENDA:

- Call to order
- Announcements
- Election of Board Members
- Election of Research Panel Members
- Fellows Election Process
- Budget
 - Vote on the past budget
 - Vote on the proposed budget
- In Memoriam
- Venue for Conference 2009
- Future of ICKL
- Closing Remarks

Marion called the meeting to order at 2:10 p.m.

Announcements included the mention of books that are for sale and/or order. The membership was reminded that the order sheet was in the registration packet.

The dinner will be held on Friday. The cost of the dinner is 220 pesos or 22 USD
A list was circulated to gather names of those interested in attending.

A list was also circulated about the performance on Saturday night to gather names of the attendee interested in attending.

ELECTION OF BOARD MEMBERS

An announcement was made for candidates for the open positions on the board

- Chair
- Treasurer
- Board member at large.

ELECTION OF RESEARCH PANEL MEMBERS

Sheila Marion explained the process of election of the members of the Research Panel. The panel likes to maintain a balance between Kinetography and Labanotation. The possible candidates could be: Ilene Fox, Joukje Kolff.

FELLOWS

Sheila Marion also gave a report on the Fellows meeting concerning Motif. The Fellows attending suggest the creation of a Fellows group for Motif researchers and practitioners.

We would welcome a deeper discussion of Motif and Language of Dance and the ways it intersects with Labanotation and Kinetography.

There was a discussion about the development of criteria for Motif and LOD Fellowship and who should be creating the criteria.

János Fügedi related the process of the election of new Fellows. A Fellow must have experience at the advanced level of LN or KIN. He pointed out that being a Fellow is not an honorary position. Fellows are expected to be active in the maintenance of the system and attend the conferences.

BUDGET

Past budget of civil years 2005 and 2006. Valarie Mockabee took the group through the 2005-06 budget.

The proposal to accept the 2005-06 budget was unanimously approved.

Proposed budget 2007 -2008: Valarie Mockabee took the group through the budget Billie Mahoney moved the Budget be approved. Lucy Venable seconded the motion. The motion was passed unanimously.

IN MEMORIAM

MEMORIALS for three deceased members

Dai Ai'lan

Nadia Chilkovsky Nahumck

Pino Mlakar

were read by Marion Bastien and Lucy Venable.

VENUE FOR CONFERENCE 2009 (Asia)

Marion Bastien reminded the group that the 2009 conference should be held in Asia. The proposed site for the 2009 conference is Bangkok, Thailand

Marion Bastien gave details of the venue in Thailand and identified the on site representative: Chommanad Kijkhun, Dean of Fine and Applied Arts Faculty, Rajabhat Suan Sunandha University, Bangkok. She also noted that there was an interest from Malaysia to host an ICKL conference in Kuala Lumpur, but that Bangkok's organizer had already approached us for venue.

Proposal that the 2009 ICKL conference be held in Bangkok, Thailand

Sheila Marion moved; Tina Curran seconded:

Motion carried

The suggestion was made that ICKL should investigate the possibility of connecting with another conference happening in Asia just prior to or following the ICKL Conference. ICKL would have a participator role in the conference but not a cohost role. Reference was made to conference in Taiwan that followed the ICKL Beijing conference.

There was discussion about the proximity of Kuala Lumpur and Bangkok. And that perhaps something could be worked out with colleagues in Kuala Lumpur

It was moved and seconded to investigate further possibilities. The motion was carried unanimously.

VENUE FOR CONFERENCE 2011 (Europe)

The ICKL Conference in 2011 should return to Europe. János Fügedi has tentatively offered to meet in Budapest, Hungary. He will investigate with his Director. He briefly mentioned some of the advantages of having the conference in Budapest.

Marion Bastien offered that we should also investigate the possibility of Germany, Switzerland, or Greece.

THE FUTURE OF ICKL.

The statement was made that the Technical Sessions should not be marginalized by placing them at the end of a conference but be in the middle of the day. People would be more likely to want to attend the Technical Sessions.

Lucy Venable asked the members in attendance to think about the future of ICKL . Discuss it with each other. Richard Ploch asked the members in attendance to contact those members not in attendance to have the same discussion.

Sheila Marion suggested two-hour conference blocks that could have subjects: Reading, Motif/Lode, etc. Sessions could run all week.

Announcement of the next General Meeting to be held on August 4

The meeting adjourned at 3:29

Respectfully submitted,
Richard Allan Ploch
Secretary

FELLOWS MEETING

August 3, 2007 – 6:00 -7:00 p.m.

Present: János Fügedi (chair), Marion Bastien, Billie Lepczyk, Billie Mahoney, Sheila Marion, Shelly Saint-Smith, Lucy Venable.

I. Fellowship Applications

There were two applicants for ICKL Fellowship. Gábor Misi, Hungary, submitted his application during the conference. His sponsor is János Fügedi.

Fellows present voted in favor of granting Fellowship to Valerie Mockabee and Gábor Misi. They will recommend those Fellows applications to the other Fellows who will be asked to vote by mail ballot.

II. Publications

Fellows discussed on ICKL publications.

Possibility to have more electronic publications, for a wider dissemination was discussed. Specific publications were then reviewed.

The Proceedings are nowadays released with some delay. Process of sending final papers and deadlines should be clearly stated to authors and other contributors.

The fact that Proceedings are prepared by Secretary, who has already much to do, was stressed. In the future we may want to separate the tasks, by having a Proceedings Editor that would only fulfill this task.

The Index is already in an electronic format, and can be downloaded online. This publication needs to be updated. We should find someone willing to take care of this.

The Bibliographies are partially available online. The published volumes (1 to 4) have been copied in a database format, that still need editing before being transferred online.

Jeffrey Scott Longstaff has compiled entries after Volume 4. There is a need to continue the updating and collecting of new entries. The idea of having a subcommittee working on it was thought.

III. Nominations for Board and Research Panel

A call for Nominees will be organized by email after the conference, to be followed by a mail Ballot.

As we do not have now firm candidates for Research Panel, hence cannot vote at the next General Meeting as it is usually done, a mail ballot for new Research Panel will also be done after the conference.

IV. Motif and Fellowship

A report of the discussion of the Motif Committee was given.

A proposal has been written, for establishing a Body of Motif Fellow. The proposal will be discussed and voted at the next General Meeting. It is meant as a first step, members will have to express themselves on the root principle. If members approve that, a second step will be to clear further details and changes to the constitution.

Respectfully submitted,

Marion Bastien
Secretary for Fellows Meetings.

BOARD OF TRUSTEES MEETING

August 2, 2007 6:00 – 8:08 p.m.

Present: Marion Bastien (Chair), Tina Curran, János Fügedi, Billie Mahoney, Sheila Marion, Richard Allan Ploch, Lucy Venable.

Marion Bastien spoke about the Calendar, which was distributed to the Board. The calendar contains suggested deadline dates for many of the activities of ICKL. The Board was asked to look at the calendar and to make suggestions for change.

There was a long discussion about the proceedings.

Marion Bastien reported that it was important to clear the finances for 2007 by the end of 2007.

Set up the working processes between the Treasurer, Ass't-Treasurer, Secretary, Chair.

Create a calendar for the Research Panel. that the Research Panel should be autonomous. Take care of the processes them selves. That the Research Panel should be the active arm in seeking Technical Papers

The suggestion was made to make a job description for the various board members.

The process for accepting of papers should be reviewed. We should be supportive of more research driven papers and presentations than those that are practice driven.

The board requested a list of organizations for the call to papers.

Fellows – János Fügedi will accept responsibility for getting in contact with the Fellows. The Fellows will be asked to be more active in the organization. It was suggested that the after the Research Panel reviewed the Technical Papers that they be sent to the Fellows. In the Technical Sessions, it is expected that the attendees will have read the papers and have thought about the ideas to be discussed.

It was noted that the by-laws of ICKL state the rules for attaining Fellow status and the continuation of Fellowship. Lucy Venable suggested to write to the Fellows and remind them about the duties of the Fellows discussing the problems.

Election of Board Members.

Finances need for reporting the finances after each conference to the board.
Chair reported the outcome of the London conference and the Mexico City conference.

ICKL Sponsorship: Earmark part of the surplus from the Mexico city conference to sponsor some Mexican members who have been particularly engaged in the conference preparation and during the conference (Clarisa Falcon, Jorge Gayon , Emma Delgado).

Motif Fellows – Sheila Marion reported that there is a positive response to forming a group of Motif Fellows within ICKL.

Propose a category of Motif Fellow. Ask Sheila for the text of her proposal.
Lucy felt that the new Motif Fellows should be explained to the existing Fellows.

There followed a long discussion on the development of the Motif Fellows. It was agreed that the core Motif Fellows should have published research at the advanced level.

It was suggested that a letter be sent to the ICKL Fellows to illustrate the advantages of having an interface in the organization with the Motif practitioners.

The Board approved to offer ICKL publications at a 25% discount for attendees at the conference until Oct.15, 2007.

A discussion was held about making our publications available electronically. What were the possibilities of getting this done?

Last item in the meeting was the Agenda for Members meeting.

Suggest a questionnaire by e-mail and subsequent discussion.

Meeting Adjourned at 8:08

Respectfully submitted,
Richard Allan Ploch
Secretary

GENERAL MEETING

August 4, 2007 4:00 – 5:15 p.m.

Marion Bastien – Chair, Richard Allan Ploch - Secretary

Agenda:

- General announcements
- Election of Board – Presentation of position to be filled
- Election of Research Panel
- Fellow Election Process – Presentation
- ICKL Proceedings 2007
- Thank you
- Motif/LOD Fellowship
- Future of ICKL – Open the floor to discussion and ideas.

Marion Bastien called the meeting to order at 4:02 pm

Announcements –

- Distribution of participants' e-mail sheet
- All agree to allow ICKL to forward emails to CENIDI-DANZA for disseminating forthcoming information on the Limón's conference to be held in Mexico in 2008.

Election of Board

Positions to fill: Chair
 Treasurer
 1 Board Member

Call for nominations in September.

Election of Research Panel

FELLOWS ELECTION

Fellows present approved fellowship to Valarie Mockabee and Gabor Misi
 Final approval rests with the majority of the Fellows, who will vote by mail during the Fall.

PROCEEDINGS 2007

Richard Ploch discussed the process of the proceedings, the formats acceptable, etc. The stated requirements are for electronic copy. Editing is limited to formatting.

Where there are language questions the paper will be returned to the author for re-editing.

ACKNOWLEDGEMENTS

Marion Bastien thanked Guadalupe del Rosario NÚÑEZ LÓPEZ, Director of the Escuela Nacional de Danza Clásica y Contemporánea for hosting the conference, Clarisa FALCON VALERDI, onsite organizer, who worked for the past 2 years to make this conference happen and to the staff of the Escuela who were involved in making the conference possible and who helped during the conference. Thanks to Alejandro REYES from CENIDI-DANZA José Limon Center for the technical help, as well as the CENIDI-DANZA for lending us technical support.

Acknowledgement to Anadel Lynton and Jorge Gayón for their liaison with the host site, Emma Cecilia Delgado, Victor Andrés Siáñez Vaca and José Francisco Silva Ponce de León for their continuing assistance during the conference.

MOTIF/LOD COMMITTEE REPORT

By Sheila Marion, Tina Curran, Susan Gingrasso

Proposal: to establish a body of Motif Fellows of ICKL

Rationale:

This category of Fellowship will:

- Provide an international forum, through ICKL, for discussion of Motif Theory;
- Clarify Motif's intersections with Labanotation/Kinetography Laban (LN/KIN);
- Acknowledge this growing aspect of the Laban systems of movement analysis;
- Recognize practitioners of Motif who are active in their work and who have a high level of knowledge in Motif.

There is a working committee composed of: Tina Curran, Susan Gingrasso, Jimmyle Listenbee, Clarisa Falcon, Shelly Saint-Smith, Billie Lepczyk, Teresa Hieland, Sheila Marion, Emma Delgado.

Structure:

For the election to Motif Fellow a structure parallel to that of the Notation Fellows will be created. A separate Research Panel will be developed for Motif Technical papers. After evaluations by the Motif Research Panel, the papers will be distributed to all members for reading prior to the conference.

Initial Core Group:

Current ICKL Fellows invite Candidates to be a CORE Motif Fellow

Best Practices Discussion:

Comments:

Lucy Venable – Would like a definition of Motif? What specifically does it do?

Tina Curran – Remarked that there is a discussion from within of what Motif means and covers. That could be something that the motif community investigates. For the time being we should consider Motif in relationship to and the intersections with LN/KIN.

L. Venable – We should consider not excluding people who have different training. There are disagreements within the training.

Teresa Heiland – Someone could make a pie chart of the motif notations. Or create a family tree of the branches of motif movement. Peggy Hackney has noted the need to keep checking with each other because Motif is a living language. Motif is a flexible tool.

János Fügedi – Tina Curran provides a good start for research. As a starting point use Ann Hutchinson Guest's book or all published sources.

Miriam Huberman – At its origin of Motif was to be flexible and variable. It was not supposed to be set. Motif allows room for variation. Research Panel should consider the universality and specificity of Motif. Worried about the areas of separation.

Richard Ploch – Is this a "best practices" work on the part of the Research Panel?

Sheila Marion – This is what the initial considerations of the Research Panel will address.

Billie Lepczyk – would like to see motif include Motif, LOD, LMA

S. Marion – Questioned as to how much of LMA is actually motif?

E. Delgado – Stated that in LMA, motif must be used in projects. Motif supports the analysis.

Marion Bastien – LIMS does not have a regular conference schedule.

S. Marion – Motif forms a bridge between LN/KIN and LMA/LIMS. To bring theoretical discussions to help decide what Motif is.

Billie Mahoney – Shared a letter from Ann Hutchinson Guest containing a plea for unified symbology.

S. Marion - Acknowledges the extensive contribution of Ann Hutchinson Guest and Albrecht Knust. It is supportive of Ann Hutchinson Guest to provide a forum for discussion of Motif.

Vote Called for: **Proposal: to establish a body of Motif Fellows of ICKL**

Moved by Sheila Marion,

Seconded by Shelly Saint-Smith, Teresa Heiland

21 ayes

1 nay

8 abstain

Motion passed

Proposal will be brought for vote to the membership at large before the end of the year.

Meeting adjourned at 5:16 pm.

Respectfully submitted,

Richard Allan Ploch

Secretary

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN/LABANOTATION

STATEMENT OF REVENUE AND EXPENDITURES For the period January 1, 2005 to December 31, 2006

NOTE:

All reports are expressed/converted in both currencies: euros and dollars.
One should read one or the other columns.

Currency rate by May 2007:

	euros	dollars
euros	1	1,30
dollars	0,77	1

NETWORTH

	euros	dollars
NETWORTH – December 31, 2006		
Europe Bank account	1 636,87	2 127,93
Europe Capital Reserve	1 586,93	2 063,01
Cash	00,00	00,00
UK account*	513,00	666,90
US Bank account	5 038,61	6 543,65
US Capital Reserve	4 400,70	5 715, 20
Secretary account	56,23	73,03
TOTAL	13 232,35	17 189,72

* UK account: money remaining in UK from ICKL Conference 2005,
and transferred on the European Bank account in 2007.

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN/LABANOTATION

STATEMENT OF REVENUE AND EXPENDITURES

For the period January 1, 2005 to December 31, 2006

REVENUE AND EXPENDITURES

	euros	dollars
REVENUE		
Dues	6 116,72	7 951,74
Conference fees	7 008,43	9 110,96
Publications sale	174,98	227,47
Interest	254,91	331,38
Other incomes	127,20	165,36
Reservation deposit (rooms 2005)	9 847,99	12 802,39
TOTAL	23 530,23	30 589,30
EXPENDITURES		
2004 Proceedings	2 046,48	2 660,42
2004 Conference expenses	1 300,00	1 690,00
2005 Conference expenses	4 323,90	5 621,07
2005 Conference papers	1 051,83	1 367,38
Website and publicity	180,76	234,99
Executive Com. & Res. Panel	1 022,10	1 328,73
Bank fees	366,99	477,09
Reservation deposit (rooms 2005)	9 569,56	12 440,43
TOTAL	19 861,62	25 820,11
BALANCE	3 668,61	4 769,19

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN/LABANOTATION

STATEMENT OF REVENUE AND EXPENDITURES

For the period January 1, 2005 to December 31, 2006

PROPOSED BUDGET JANUARY 1, 2007 – DECEMBER 31, 2008

	euros	dollars
REVENUE		
2007-2008		
Dues (2006-2007)	4 620,00	6 000,00
Conference fees (2007)	3 080,00	4 000,00
Fundraising	308,00	400,00
Publications sale	308,00	400,00
Interest	269,50	300,00
TOTAL 2007-2008	8 585,50	11 150,00

EXPENDITURES		
2007-2008		
2005 Proceedings	4 312,00	5 600,00
2007 Conference expenses	2 310,00	3 000,00
2007 Conference papers	77,00	100,00
2007 Proceedings	2 310,00	3 000,00
Sponsoring	00,00	00,00
Website and publicity	200,00	260,00
Executive Com. & Res. Panel	1 925,00	2 500,00
Bank fees	231,00	300,00
TOTAL 2007-2008	11 365,00	14 760,00

BALANCE	-2 779,50	-3 610,00
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NETWORTH – December 31, 2006

TOTAL	13 232,35	17 189,72
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PLANED NETWORTH – December 31, 2008

TOTAL	10 452,85	13 579,72
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MEMBERSHIP LIST 2007 - 2008

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