INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN/ LABANOTATION
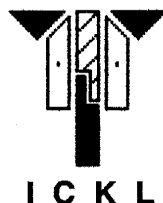
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PROCEEDINGS

OF THE
TWENTY-SIXTH BIENNIAL CONFERENCE

HELD AT

SUAN SUNANDHA RAJABHAT UNIVERSITY
BANGKOK, THAILAND

AUGUST 3 - 8, 2009

26th BIENNIAL ...
"Laban's Notation Works...
...RENCE 2009
Historical Survey of Dance
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INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN/ LABANOTATION

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CONFERENCE PROGRAM

TWENTY-SIXTH BIENNIAL CONFERENCE

RESEARCH PANEL
Shelly Saint-Smith, Chair
Sally Archbutt, Anja Hirvikallio, Koukje Kolff, Noelle Simonet
With Ann Hutchinson Guest, Honorary Member

SCRIBES

Naoko Abe, Marion Bastien, Susan Gingrasso, Pascale Guénon
Gábor Misi, Agusti Ros, Judy Van Zile, Mary Jane Warner

PRESENTATION CHAIRS
Marion Bastien, Queenie Chan, Ciane Fernandes, Susan Gingrasso,
Chommanad Kijkhun, Billie Mahoney, Richard Allan Ploch,
Agusti Ros, Shelly Saint-Smith, Matthew Santamaria

ON-SITE CONFERENCE ORGANIZATION
Anchali Antibaedya, Chommanad Kijkhun
Siri-Orn Champatong, Somsak Buaroda

SPECIAL THANKS
Korn Thapparangsi, Chairman of the Suan Sunandha Rajabhat Univ.,
Dr. Chuangchote Bhuntuvech, President of Suan Sunandha Rajabhat Univ.

26th BIENNIAL ICKL CONFERENCE 2009

August 3-7, 2009
Suan Sunandha Rajabhat University
Bangkok, Thailand

Sunday, August 2, 2009

15.00 - 16.00   Visit Art and Cultural Center and Campus tour , SSRU

16.00 - 16.30   Tour Registration

17.00 – 18.00   Informal Meet and Greet
2 nd fl.   Suan Sunandha Hotel

Monday, August 3, 2009

08.30 – 09.00   Registration
Sunandha Memorial Hall

09.00 – 09.15   VDO Presentation

09.15 – 10.00   Address Remarks
Ann Hutchinson, President, ICKL

                        Address Remarks
Shelly Saint- Smith, on behalf of Billie Lepczyk, Chair ICKL

                        Address Remarks
Richard Allan Ploch, Secretary, ICKL

                        Preamble
Assoc. Prof. Dr. Chommanad Kijkhun, Thailand

                        Opening Ceremony
Assoc. Prof. Chuangchote Bhuntuvech
President, SSRU

                        Thai Classical Dance

10.00 – 10.30   Break

10.30 – 12.30   Keynote speaker
Mr. Korn Thapparansi, Chairman, Board of SSRU

12.30 – 14.00	LUNCH

14.00 – 16.30	**SESSION 1**

Session Chair: Marion Bastien

"Six considerations regarding Labanotation: Reflections on diverse
  experiences and lessons learned"
Judy Van Zile, USA

"Application of the Kinetography Laban to Studies in Social Sciences"
Naoko Abe, Japan / France

WORKSHOP 1
SPECIAL SESSION/WORKSHOP – AN INTRODUCTION TO NOTATION
Shelly SAINT-SMITH, UK
The target audience is attendees with no knowledge in notation

16.30 – 17.30	ICKL General Meeting #1

18.00 – 19.30	Welcoming Party

Tuesday, August 4, 2009

08.30 – 09.00	Registration

9:00-10:00	**WORKSHOP 2**

Session Chair: Billie Mahoney
"Notating concurrently movements and words"
Agustí Ros, SPAIN

10.00 – 10.30	Break

10:30-11:00	**SESSION 2**

Session Chair: Mary Jane Warner
Translation: Ciane Fernandes
"Alphabet Laban/A-Zenaide: Theoretical and pratical background of
  Anjos de Deus"
Adriana Zenaide Vieira de Melo, BRAZIL

11:00-12:30	Technical session #1

12:30–14:00	LUNCH

14:00-15:00	**SESSION 3** Session Chair: Ciane Fernandes "Thai Classical Dancing" *Chommanad Kijkhun, THAILAND* "The Digital Archive of the Works of Ms. Tastue Sata, a leading Japanese creator of Modern Ballet" *Minako Nakamura and Kohji Shibbano, JAPAN*
15.00 – 15.30	Break
15:30 - 16:30	**PAPER AND READING SESSION 1** Session Chair: Shelly Saint-Smith "Notating Liu Feng-Shueh's piece Tsao-Pi & Chen-Mi" *Pascale Guénon, FRANCE*
16:30 - 17:30	Motif Fellows Discussion#1

Wednesday, August 5, 2009

08.30 – 09.00	Registration
9:00 - 10:00	**WORKSHOP 4** **SPECIAL SESSION/WORKSHOP - AN INTRODUCTION TO MOTIF WRITING** *Susan Gingrasso, USA* *The target audience is attendees with no knowledge in Motif writing*
10.00 – 10.30	Break
10:30 - 11:30	**WORKSHOP 5** Session Chair: Queenie Chan "Culture, Perception, and Clinical Assessment in Dance/Movement Therapy" *Warin Tepayayone, USA/THAILAND*
11:30 - 12:30	**PAPER AND READING SESSION 2** Session Chair: Queenie Chan "Capturing the Choreography of Canadian Choreographer Patricia Beatty *Mary Jane Warner, CANADA*
12:30 - 14:00	LUNCH
14:00 - 15:30	Technical session #2
15.30 – 16.00	Break

| 16:00 - 17:30 | **WORKSHOP 5**
Session Chair: Chommanad Kijkuhn
Thai Dance Workshop |

Thursday, August 6, 2009

| 08.30 – 09.00 | Registration |

| 9:00-10:00 | **SESSION 6**
Session Chair: Agusti Ros
"The Rise of Pangalay and the Pedagogy of Ligaya Fernando-Amilbangsa"
Matthew Constancio Maglana Santamaria, PHILIPPINES

"Integrating Differences: The Influence of Asian Dance and Martial Arts in Brazilian contemporary performance"
Ciane Fernandes, BRAZIL |

| 10.00 – 10.30 | Break |

| 11:00 – 11:00 | Technical session #3 |

| 12:00 - 14:00 | LUNCH with informal groups / discussion on future of ICKL |

| 14:00 - 15:00 | **WORKSHOP 6**
Session Chair: Susan Gingrasso
"Movement and signs"
Johan Borghäll, DENMARK |

| *15:00 – 15:20* | *BREAK* |

| 15:20 - 15:50 | **SESSION 7**
Session Chair: Richard Allan Ploch
"Notator, Reconstructor, who are we? The process of defining professional standards in France"
Marion Bastien and Pascale Guénon, FRANCE |

| 15:50 - 16:45 | Video of Madame Dai Ailian
Judy van Zile - Notation Reading |

| 17:15 | Depart for Natayasala Theater - **Optional** |

Friday, August 7, 2009

08.30 – 09.00	Registration
9:00-10:00	Technical session #4
10.00 – 10.30	Break

10:30 - 11:00 **SESSION 8**
Session Chair: Judy van Zile
"Capturing intention? Documenting the EG | PC's workshop Double Skin/ Double Mind"
Marion Bastien, FRANCE

11:30 - 12:30 **WORKSHOP 7**
Session Chair: Shelly Saint-Smith
Movement Alphabet Explored
Ann Hutchinson, UNITED KINGDOM

12:30 – 14:00 LUNCH

14:00 - 15:00 **WORKSHOP 8**
Session Chair: Matthew Santamaria ???
"Using the Language of Dance Movement Alphabet to facilitate the creative process"
Susan Hughes Gingrasso, USA

Break

15:30 - 17:30	ICKL General Meeting #2 (and memorial)
18.00	Farewell Dinner

Saturday, August 8, 2009 (Optional)

08:30	Depart from Suan Sunandha Hotel
09.00 – 12.30	Visiting Grand Palace and Wat Arun (Dawning Temple)
12.30 – 13.30	LUNCH

13.30 – 16.00	Visiting Vimanmek Palace (Golden Teakwood Mansion), The Abhisek Dusit Throne and Ananta Samakom (The National Assembly building)
16:00	Transfer to Suan Sunandha Hotel
18:30	Depart from Suan Sunandha Hotel
18:30 – 21:10	KRON
21:10	Transfer to Suan Sunandha Hotel

INTERNATIONAL PARTICIPANTS

ABE, Naoko - Japan

BASTIEN, Marion - France

BORGHÄLL, Johan - Denmark

CHAN, Queenie – Hong Kong

FERNANDES, Ciane - Brazil

GINGRASSO, Susan - USA

GUENON, Pascale - France

HUTCHINSON GUEST, Ann - UK

MAHONEY, Billie - USA

MISI, Gábor - Hungary

NAKAMURA, Minako - Japan

PEE, Teresa - Philippines

PLOCH, Richard Allan - USA

ROS, Agusti - Spain

SAINT-SMITH, Shelly - UK

SANTAMARIA, Matthew - Phillipines

SHIBBANO, Kohji - Japan

TEPAYAYONE. Warin – USA, Thailand

TSUI, Chih-Hsiu- Taiwan, R.O.C

VAN ZILE, Judy - USA

WARNER, Mary Jane - Canada

ZENAIDE VIEIRA DE MELO, Adriana - Brazil

THAI PARTICIPANTS

AUPATUMNARAKORN, Bubpachart
ผู้ช่วยศาสตราจารย์ บุปผาชาติ อุปถัมภ์นรากร

BAMRUNGPANIT, Nutthanat
นาย ณัฐวัฒน์ บำรุงพานิช

BOONJONGRAK, Anchalee
นาง อัญชลี อัญชลี

BOONPENG, Suphannee
อาจารย์ สุพรรณี บุญเพ็ง

BOONYING, Tonglaun
นาง ทองล้วน บุญยิ่ง

BUAROD, Somsak
ผู้ช่วยศาสตราจารย์ สมศักดิ์ บัวรอด

BUMRUNGTHANASAP, Chutarath
นาง จุฑารัตน์ บำรุงธนทรัพย์

BURAWAT, Jiratchaya
นางสาว จิรัชญา บุรวัฒน์

BUTRAD, Kammanit
นาย กามนิต บุตรดา

CHANTHARACHOT, Chalermphol
นาย เฉลิมพล จันทรโชติ

CHINPUN, Orawatana
ผู้ช่วยศาสตราจารย์ อรวัฒนา ชินพันธ์

CHITKUL, Karilas
นาย ไกรลาส จิตร์กุล

CHOYNAKAT, Yutthaphong
นาย ยุทธพงศ์ ช่วยนาเขต

FAISENG, Saifon
นางสาว สายฝน ไฝเส้ง

IAMSAKUN, Chanthana
รองศาสตราจารย์ ฉันทนา เอี่ยมสกุล

INTA, Auranuch
อาจารย์ อรนุช อินตา

THAI PARTICIPANTS (Continued)

INTGARAKAMHAENG, Rekha
อาจารย์ เรขา อินทรกำแหง

JAIVISUTHUNSA, Yaowalak
อาจารย์ เยาวลักษณ์ ใจวิสุทธิ์หรรษา

JANTASTRO, Jarucha
อาจารย์ จารุชา จันทศิโร

JAROERNLAEY, Niraamon
อาจารย์ นิรมล เจริญหลาย

JIRAJARUPAT, Phakamas
อาจารย์ ผกามาศ จิรจารุภัทร

JUNTABAN, Jutoporn
นางสาว จุฑาภรณ์ จันทบาล

KANTAWOOTTIKUL, Wassana
อาจารย์ วาสนา ขันธวุฒิกุล

KEERANONB, Varapan
ผู้ช่วยศาสตราจารย์ วรพรรณ กีรานนท์

KHANKASIKAM, Sukanya
นางสาว สุกัญญา สุกัญญา

KHUMSANOI, Nopphaphorn
นางสาว นพภาภรณ์ คำสระน้อย

KIJKHUN, Chommanad
รองศาสตราจารย์ ดร. ชมนาด กิจขันธ์

KOBSILP, Phantira,
อาจารย์ ภัณทิรา กอบศิลป์

KONGTALN, Pocharnee,
อาจารย์ พจนีย์ กงตาล

LEERALOADSURAKUL, Teerarat
อาจารย์ ธีรารัตน์ ลีลาเลิศสระกุล

LIMSAKUL, Auoporn
นาง เอื้อพร ลิ่มสกุล

MALANONT, Nisa
ผู้ช่วยศาสตราจารย์ นิสา เมลานนท์

MANEEWATTANA PLENGKHOM, Chutima
อาจารย์ ชุติมา มณีวัฒนา เปล่งขำ

MONDOPYAI, Sukumal
นาง สุขุมาลย์ มณฑปใหญ่

MUENGSAKORN, Sakul
อาจารย์ ศากุล เมืองสาคร

MUKHARAK, Thongphun
นาย ทองพูล มุขรักษ์

NAOYENPON, Eumporn
อาจารย์ เอื้อมพร เอื้อมพร

NETPLAB, Jetsasda
อาจารย์ เจษฎา เนตรพลับ

NIYOMTHAT, Bunsiri
ผู้ช่วยศาสตราจารย์ บุญศิริ นิยมทัศน์

NUMCHAROEN, Orawan
อาจารย์ อรวรรณ นุ่มเจริญ

ONSUNTHIA, Saulrat
อาจารย์ สกุลรัตน์ อ่อนสันเทียะ

PADUNGSESTAKIT, Wanasak
อาจารย์ วนศักดิ์ ผดุงเศรษฐกิจ

PANASAOWPARK, Somboon
นาง สมบูรณ์ พนเสาวภาคย์

PANASRI, Chitka
นาง โชติกา ปาณะศรี

PETCHOT, Vipada
อาจารย์ วิภาดา เพชรโชติ

PHOOSASWAT, Jarunip
นางสาว จารุนิภา ภู่สวัสดิ์

PIAPHAI, Wipaporn
นางสาว วิภาพร ฝ่ายเพีย

PIMSARN, Opal
อาจารย์ โอปอล์ พิมสาร

THAI PARTICIPANTS (Continued)

PONKPITAK, Prakit
อาจารย์ ประกิจ พงษ์พิทักษ์

POTIWETCHAKUL, Supavadee
ผู้ช่วยศาสตราจารย์ สุภาวดี โพธิเวชกุล

PRASERT, Piyaporn
อาจารย์ ปิยาภรณ์ ประเสริฐ

RATTANACHAIWONG, Nataporn
อาจารย์ ณฐภรณ์ รัตนชัยวงศ์

RUNGSAWANG, Rutairat
อาจารย์ ฤทัยรัตน์ รุ่งสว่าง

SAMAKHABUT, Photchamam
ผู้ช่วยศาสตราจารย์ พจน์มาลย์ สรรคบุตร

SANANWAI, Natthaya
นาง ณัฐธยาน์ สนั่นไหว

SARAMAI, Pinmanee
นางสาว ปิ่นมณี สาระมัย

SOMBOONSILP, Atchara
อาจารย์ อัชรา สมบูรณ์ศิลป์

SOWAT, Visnu
นาย วิษณุ โสวัฒน์

SRIPEN, Anongluk
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SRICHAI, Rawisara
อาจารย์ รวิสรา ศรีชัย

SRICHAICHANA, Rattikorn
อาจารย์ รัตติกร ศรีชัยชนะ

SUNGKAMANTHORN, Thareeporn
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SUNTIATCHAVON, Phatcharin
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SUPAVUT, Aunchulee
นาง อัญชลี สุภาวุฒิ

SUWANKANIT, Pimonkhae
อาจารย์ พิมลแข สุวรรณกนิษฐ์

TAWALWONGSRI, Sun
อาจารย์ สรร ถวัลย์วงศรี

THAMVIHARN, Prasertsri
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THANATHAMMETHEE, Komsorn
อาจารย์ คมศร ธนธรรมเมธี

THIPPHAYASUKSRI, Pongsakorn
นาย พงศกร ทิพยะสุขศรี

VASINAROM, Manissa
อาจารย์ มณิศา วศินารมณ์

WATTANASUWAN, Wassawadee
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WEERACLECH, Siripuck
นางสาว ศิริภักดิ์ วีระเดช

YAMMUANG, Yossanan
อาจารย์ ยศนันท์ แย้มเมือง

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OPENING SESSION ADDRESSES

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ANN HUTCHINSON GUEST, President of ICKL

Ladies and Gentlemen,

It is a great pleasure and honour for me to be here today. As President of ICKL and one of the four founding members to whom Laban gave the responsibility of safeguarding the notation system that he had originated, I welcome you to this 26th Biennial conference. Laban's enquiring mind lead him to concentrate on new ideas, leaving gifted students to finish the task that he had started. His notation system is a good example of this; it was through the dedication of Aveck Touloust, Telan Laden, Warren Lamb, Irmgard Bartenieff, Ann Hutchinson, and Valerie Preston-Dunlop that the Laban system developed into such a flexible system applicable to all forms of movement.

After Laban died in 1958, his associate Lisa Ullmann had the idea to form an organization to take care of the notation system. It was thus that the International Council of Kinetography Laban notation was formed. In 1959 was the first gathering and in 1961 the organization was officially established.

The first meetings were in England, they continued on the continent in Europe and then to Asia to Hong Kong, to Beijing, to Taipei, to Mexico City, and as interest in the system spread further around the world it is now our great pleasure that we are having this conference here in Bangkok, Thank you. This is thanks to the inspiration of Dr. Chommandad Kijkhun

Thank you.

BILLIE LEPCZYK, Chair of ICKL

Good Morning,

To our hosts and conference participants the following address is on behalf of Prof.Billy Lepczyk Chair of the ICKL board of trustees. Dear conference participants this is our 26th Bi-Annual ICKL conference and our first to be held in Thailand. At this conference we are also celebrating 50 years since the founding of ICKL and the 72nd of the Suan Sunandha Rajabhat University. I want to thank Dr.Chuangchote Bhuntuvech President of SSRU and Dr.Chomanard Kigkhun, Dean of Fine and Applied Arts Faculty, and our Thailand ICKL member for hosting the conference here at SSRU. I also wish to thank Anchali Atiphat deputy Dean of the faculty of Humanities and Social Sciences for here work on the planning and organization of this conference, also thanks to Richard Allan Ploch our ICKL secretary and Emmanual Bastien our assistant conference co-ordinator and webmaster for there contribution to the work of the conference and the implementation of the conference plans. Thanks to all the ICKL members who assisted Anchali and Richard with the scheduling including Marion, Susan Gingrasso and Billie Mahoney. This Conference is a wonderful opportunity to meet colleagues from Asia, experience Thai culture and conduct the work of ICKL in such a fascinating city. I wish you all a productive and engaging conference.

With warm regards.

(These remarks were read at the conference by Shelly Saint-Smith.)

RICHARD ALLAN PLOCH, Secretary of ICKL

Secretary Ploch was asked to introduce each ICKL Member attending the conference from countries outside of Thailand. Ploch asked each ICKL member to stand as they were recognized.

CHOMMANAD KIJKHUN, Associate Professor,
Suan Sunandha Rajabhat University

Mr. Korn Thapparangsi, Chairman of SSRU Board, Associate Professor Dr. Chuangchote Bhuntuvech the President, Dr. Hutchinson, Prof. Ploch, Prof. Bastien, Prof. Saint-Smith, ICKL members and Thai participants.

Please allow me to speak on behalf of the staff organizer from Suan Sunandha Rajabhat University and I would also like to speak as one for the ICKL members.

The preamble of this conference is that in 2005 I had an opportunity to present my paper at the ICKL conference in London. The topic is "The Essence of Thai Male Classical Dance".

I had a chance to meet many other members there. Especially, for Dr. Hutchinson, I met her for the first time on the DLR lines on the way to Laban Centre in London on the first day of the conference there. The result I had obtained from the conference was very significant and interesting. It came to me that the notation of historical dance should be expanded to all part of the world. So, we can study how similar and different these dances are.

An idea came to me, ICKL is a well-known organization in the USA and Europe and but only for a few in Asia.

I was thinking of sharing this new knowledge with people in Thailand, our neighbors and others. I proposed that Thai institute should have a chance to host the conference, therefore, it would be more comfortable for them to join.

Then I requested Associate Professor Dr. Chongchote Bhuntuvech, the President, to support the conference hosting, he agreed to organize this conference. Then ICKL sent a message to me that after the discussion of the committee, they have the same opinion. We started to prepare the conference from then. I was very glad for this honored event. It was nearly 2 years that we've arranged it.

Today is the day that we have been waiting for. I would like to thank the President for your kind support. I would like to thank ICKL, Dr. Ann Hutchinson Guest, the President for your great offer assistance. I also thank Mr. Richard Ploch for your working hard with our staff.

Now, it's an appropriate time to begin our ceremony.

May I invite Associate Professor Dr. Chongchote Bhuntuvech, the President to make a speech and open the conference. Thank you.

DR. CHUANGCHOTE BHUNTUVECH, Associate Professor
President of Suan Sunandha Rajabhat University

Mr. Korn Thapparangsi, the University Board Chairman
Dr. Ann Hutchinson Guest, Prof. Richard Allan Ploch, Prof. Marion Bastien, Prof. Saint-Smith, members of the ICKL from Brazil, Canada, China, Denmark, France, Hong-Kong, Hungary, Japan, Malaysia, Philippines, Singapore, Spain, Taiwan, UK, USA, China and Thailand

Ladies and Gentlemen,

SAWADEE KRUB and a very good morning to all of you.

I am very pleased to be invited today to officiate the ICKL Twenty-sixth Biennial Conference 2009. Suan Sunandha is hosting this important gathering of the International Council of Kinetography Laban/Labanotation's Members and researches of systems of movement notation from all around the world, In this regard, I world like to thank Dr.Bille Lepczyk, the ICKL Chair, who is not able to come today, Prof.Ploch, Prof.Bastien for your efforts to support us to host this important conference. I would also congratulate ICKL for the successful organization of 26TH BIENNIAL CONFERENCE this year.

The current globalization has affected most nation culture. However, it is heartening to note that it does not adversely affect the overall feature or our culture, particularly in the historical of dance. I would also like to highlight some of the distinctive features in the area of historical dance in Thailand; it is a platform of conserving Thai culture and tradition. I understand that you may all thing the same way, that is to preserve our own tradition and sharing, exchanging to find out the history and the relation among them.
In addition, SSRU also holds the distinction of being Thai typical historical royal place. Our buildings are historic system parallel operating to the modernized decorating, We have placed strong emphasis on maintaining traditional culture, Traditions, arts, medicine, and the Thai performance.

I am confident that the concurrent event organized here in Bangkok will provide you opportunities to experience and exchange the international notation of dance from your research and presentation. I hope you will have successful arts meetings at this conference.

To our foreign guests, I wish you also a pleasant stay in Thailand. On that note, It is my pleasure to declare open the ICKL Twenty-sixth Biennial Conference 2009, Laban's Notation Workshop Historical Survey of Dance.

Thank you.

KEYNOTE ADDRESS

MR. KORN THAPPARANGSI, Chairman of the Board
Suan Sunandha Rajabhat University

Lades and Gentlemen,

When we were informed that SSRU would be given the honour of hosting this particularly conference, I am sure that most of you did not realize that SSRU its self is and Institution that encouraged one of the oldest cultural traditions of the Rattanakosin era, and just for those of you that are not so familiar with the history of the country of Thailand. The Kingdom of Thailand was inaugurated 800 years ago in the era that is known as the Sukhothai era, that was then followed by the Ayutthaya era, the Thonburi Era and now the Rattanakosin era. We are now in the fourth era of the history of this country, which we are proud to say we still call the Kingdom of Thailand.

Three years ago, the royal families form all over the world came together here as guests of His Majesty the King of Thailand to celebrate the 60th Anniversary of the coronation of his Majesty the king of Thailand to the thrown. So the king of Thailand is now considered the most senior living Monarch in the world today. This is some side information for those of you who are our guests to the Kingdom of Thailand, to have and to take this knowledge back with you, that the King of Thailand is regarded as the oldest living Monarch in the world today.

And so having said all of this information about the King of Thailand, the Geographical location and the cultural heritage have together built up this country in the past 800 years. And particularly regarding SSRU, I would like to say SSRU its self is in the Thai language, the name of the University, Suan means a garden, Sunandha is a name of the first Royal Consort to King Rama 5th of Thailand. We are now under the reign of King Rama 9th of the Chakri dynasty of Thailand and this year the King is 82 years old.

My dear friends the Kingdom of Thailand, as you might of noticed the Thai people are very proud of our tradition, of our heritage, of our culture and we try in every possible way to deserve it. Students of SSRU reflect a very good example of the current generation, who have the desire to preserve the culture and tradition and also in the form of performances, in dancing and also in the other classical performances that we offer as part of the academic curriculum at our university. As the Chairman of the Board I am very proud to be part of this distinguished institution, which is known around the country of Thailand as the most distinguished University that offers this kind of cultural heritage and also in the form of performing arts.

I understand that some of you are from Western Europe, from the continents of America; the USA, Central America, south America and Asia. I believe that you will find outstanding in Thailand one very distinctive culture, which is also know around the world as the land of smiles, and this very distinguished culture, is in the blood of the Thai people, the hospitality extended to any visitor to our country is the most well know characteristic of the Thai people, you might notice this in the course of your stay in our country as well.

The country of Thailand has 76 provinces with a population of 64 million people. We like to say our country can be categorized into four regions; the Northern region, the north eastern region, the central plane and southern, In the course of your stay with us I would strongly recommend that you study how the classical dances of each region differ. They reflect different cultures, different ways of life of the people of Thailand. For example, if you see some performances from the northern region of Thailand, you will see that it reflects the characteristics of the people from the North. The performance we witnessed 20 minutes ago, originated in the south. That performance that the host decided to show to you earlier this morning that reflected a characteristic of the people of the south, you have not yet seen one form the central plane or the north-east, which I am sure you will find fascinating and interesting, because each region have distinctive parts of the characters, I am sure this will be very beneficial to all of you that are visitors to our land.

I believe also that another concern in every academic Institution, in Thailand in particular is the new generations aspirations to preserve our heritage, because we are living in a globalised economy. In this globalised world we are also being dominated by computers, the internet and online systems so much so that, a part of our life that we have inherited from our ancestors seems to take a backseat role in our lives that is one concern that we have, but I am very proud to say that SSRU is also the flagship that stays at the forefront of all the academic institutions in Thailand, it is the aspiration and also the policy of the University to keep these classical dances and our cultural heritage as a part of our lives. This is why it is very fortunate that the honour was bestowed on SSRU to play this role in hosting the 26th conference.

I understand that in the Next few days there will be lots of presentations by so many leading academics from different countries, which I am sure will be greatly beneficial to all faculty members and students that attend these sessions. I would like to say that during the course of your stay please do not confine your self to only this auditorium, please do not confine your self to only the campus of SSRU. Thailand has many other exciting locations of you to go and I am sure that once you have witnessed the historical landmarks of Bangkok and if you have the opportunity to go outside of Bangkok you will get to see what is known as 'Amazing Thailand'.

And so as the Chairman of the board I would also like to say that we in the last five years have already established international networks with other universities on many continents. I have just recently returned from Australia we have established an exchange programme for students and faculty members. In October I will be on my way to Indiana State university in the united States, which we have also several exchange programmes. We have also established a working relationship with several universities in China. I want to share this information with you to show you that SSRU is in line with our policy to globalize our self as well. The world has become very small and so we must be able to catch up with the evolution of every part of the world through academic exchange programmes that we will be able to offer our students so they can be part of the academic and cultural evolution in every part of the world as well. I was recently in Mexico and I found it most fascinating to learn when I went a museum that the people that originally migrated to Mexico were originally from Asia, and I was wondering how did they ever travel such a distance, I learned that those people that traveled to central and southern America must have traveled through the North Pole or via

Alaska. Anyway this is just to show to you that the world is not so big after all, the world is small and has always been small and that is why we have been brought here today, in the form of communications and able to link between people to people. We must emphasis people to people because deep down in our hearts we are all humans. We are ready willing and able to communicate to build understanding, and we believe that once the people of the world build a better understanding we will have a more peaceful world community, and that is our hope. Again thank you for visiting us and on SSRU the honour of hosting this ICKL Conference. I hope that you will be able to take back to your own Countries a lot of memories about our people and our culture and our land. I hope that next time you come back you can bring more friends with you.

I understand that these conferences are every two years, and last time was in Mexico, the one before in London, and now in Asia, I don't now how the order works, maybe next back to Europe, and Okay that is fair. But please don't wait two years to come back to Thailand; you can come back any time.

Thank you very much.

TECHNICAL REPORT

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TECHNICAL REPORT

by

The 2008-2009 ICKL Research Panel
Shelly Saint-Smith, Chair
Anja Hirvikallio, Noëlle Simonet, Sally Archbutt, Joukje Kolff
With Ann Hutchinson Guest, Honorary Member

TECHNICAL RESEARCH PAPERS

1. Hutchinson Guest, Ann. "Distance of Leg Gestures from the Floor"

2. Hutchinson Guest, Ann. "Revolving on a Straight Path"

3. Fügedi, János and Misi, Gábor. "Indications of Touching Gestures"

4. Hutchinson Guest, Ann. "Unit Timing – Further Thoughts"

All technical papers accepted for presentation are rigorously reviewed by the Research Panel of ICK and then made available to the membership prior to the Conference. Members are invited to send comments and questions to the author. The papers are presented and discussed at the Conference and any resultant proposals are voted upon and published in the Technical Report of the Proceedings.

REPORT FROM THE RESEARCH PANEL CHAIR

by

Shelly Saint-Smith

As with the 2007 conference, the technical sessions were concerned with proposals for ways in which notation can be made more accessible to facilitate learning through simplicity. Proposals also sought to provide clearer logic and clarification through the application of other symbols already in use in the system. The members and Fellows present discussed, but did not vote on, the proposals.

Discussions revealed the challenge which we will continue to face with an established system: that while we recognize the need for simplification and adaptation, we tend to feel more comfortable if solutions are context-based rather than complete changes to existing symbol usage and conventions. It was evident that our individual, ingrained uses of the system make it difficult to see other possibilities, but that such research is crucial to ensure the system's survival and continued development.

Our thanks go to our Research Panel members, Anja Hirvikallio, Noëlle Simonet, Sally Archbutt and Joukje Kolff for their contribution and feedback; to Judy Van Zile, Gábor Misi, Mary Jane Warner, Marion Bastien, Naoke Abe, Agusti Ros, Pascale Guénon and Susan Gingrasso for their detailed notes, which provided a record of discussions and notation examples explored during the technical sessions. These have contributed significantly to the Technical Report. Also our thanks go to Ann Hutchinson Guest and Gábor Misi for their excellent presentations and continued commitment to Labanotation research.

At the conclusion of the technical sessions, members and Fellows identified topics of interest and further research for the next conference. These include:

- Further research in relation to Carl Woltz' work on identification of areas of the head and face
- Pedagogical issues and solutions in teaching Labanotation theory
- Swivelling for supports
- Exploration of the differences between Motif Notation and Labanotation

Technical papers are generated by the membership and may address these or other topics. We welcome contributions from any member who wishes to explore a theoretical issue that s/he may have encountered in his/her work. While the Research Panel can solicit papers from the ICKL membership, their principal responsibility is to respond and give feedback to authors. Current members of the Research Panel, Sally Archbutt and Joukje Kolff will remain, with additional members to be elected by the ICKL Fellows through mail ballot in 2010. The Research Panel will then elect its Chair.

VOTING ON TECHNICAL MATTERS

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 the 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.

TECHNICAL REPORT

THE FOLLOWING MATTERS WERE DISCUSSED AT THE 2009 ICKL CONFERENCE BUT NOT VOTED ON:

1.0   Distance of Leg Gestures from the Floor, by Ann Hutchinson Guest

1.1 In her paper (Appendix A) and presentation on distance of leg gestures from the floor, Ann Hutchinson Guest identified the problem students have in understanding the differences in meaning of the x symbol when placed in the support or leg gesture column.

    1.1.1 The first example below is a statement of distance, indicating a small distance for a forward step. The second example is also a statement of distance, indicating that the right foot is closer to the floor than in a normal side low leg gesture. The third example indicates a bent leg gesture. The fourth example is a further statement of distance, indicating the legs are closer together in the jump. Students often get confused between examples 1a, 1b and 1c, as well as 1b and 1d.

      1a   1b   1c   1d
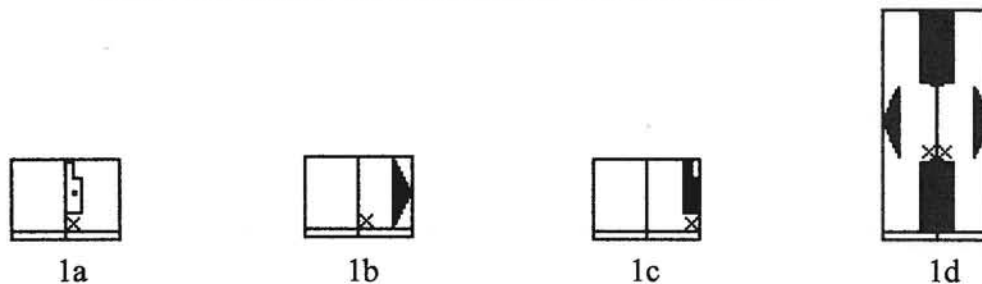
    1.1.2 Since ◈, meaning a small distance, and ◈, meaning a large distance, are already in the system, they could be used to clarify what has been intended for example 1b above. Example 1e below is a specific statement showing that the foot is a little distance from the floor in the side low leg gesture.


      1e
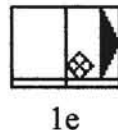
    1.1.3 Guest noted that the difference between distance from the floor in elevation and distance between the legs is important in partner work as well as jumping. If the relationship of the legs to one another is the focus of the action, using the family of lateral and sagittal closing (joining) and opening (separating) signs can clarify intention.

    1.1.4 Guest argued that having one symbol with two meanings is confusing to students. The solution, therefore, is to separate the two meanings and have two symbols.

1.2 In response to her paper, members of the Research Panel focused on the problem of distinguishing between distance from the floor and distance between the legs in elevation. Anja Hirvikallio and Sally Archbutt felt that more specific statements of distance can be indicated by the use of path signs with space measurement signs and finely differentiated direction signs.

1.2.1 Archbutt's analysis of Mária Szentpál's diagrams presented the following notation solutions for Figs. 1a, 1b, 1c in Appendix A to specify distance from the floor:

1f   1g   1h
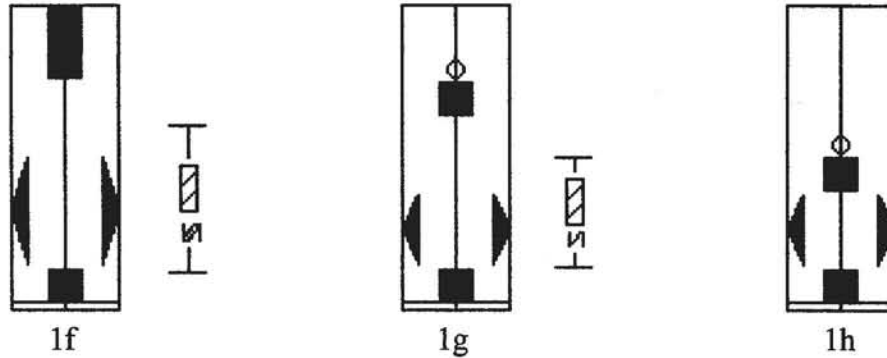
1.2.2 Archbutt's analysis also presented the following notation solutions for Figs. 2a, 2b, 2c in Appendix A to specify distance between the legs:


1i   1j   1k
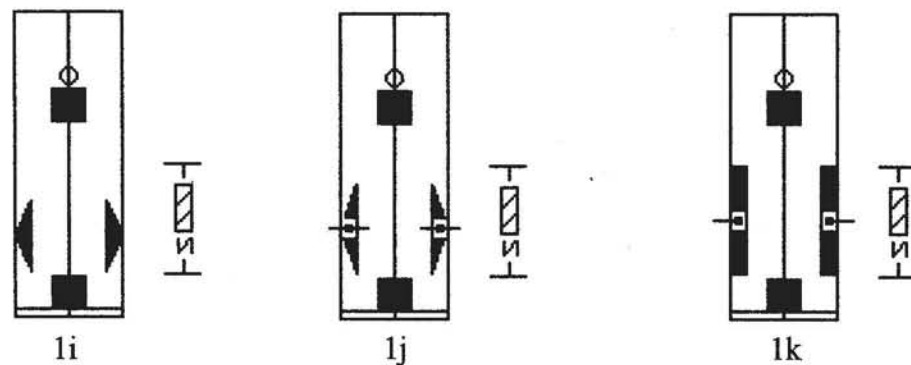
1.3 Members and Fellows present at the conference generally acknowledged the challenge students have when learning the various uses of x in the support and gesture columns.

1.4 Discussion raised the following issues and questions:

1.4.1 Similarly to Archbutt, one Fellow argued that symbols already exist in the system to show precisely what is intended. The symbols in example 1l can be used to show that the leg is lower than normal side low; the symbols in example 1m can be used to indicate a high elevation.


1l   1m

Guest explained that example 1l is about destination, not the <u>action</u> of closing in or spreading the legs; example 1m is about height of elevation, not distance of the legs from the floor.
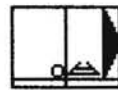
1.4.2   Gábor Misi asked: if ⌣ is used, is it based on a two degree or a six degree scale? If example 1n below is a 45 degree angle from the center line, is example 1o a 30 degree angle and is example 1p a 15 degree angle?
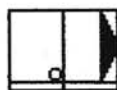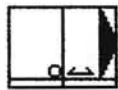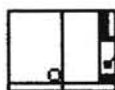

1n	1o	1p

1.4.3   Misi also queried what happens with in-between positions? For example, with example 1q below, which symbol is used for spreading or narrowing?


1q

Both 1.4.2 and 1.4.3 require further research and exploration.

1.4.4   Judy Van Zile expressed concern that the proposal ignores the basic concept that the contraction and extension signs refer to measurement. When placed in the support column they are about measurement in relation to the supports and in the gesture column they are about measurement relating to gestures. Therefore, if there is a gesture but no support and a measurement sign is placed in the support column, it says something in relation to the support. In example 1b above, the gesture is "a little more like a support" – i.e. it is closer to the floor, or a smaller distance from the floor. So there is no difference in the basic meaning between the use of x in examples 1b and 1c; the context indicates the specific meaning and there is no need for example 1e.

Guest commented that symbols in the support column are about relationship to the floor so it is necessary to define the difference between the two uses of x in the support column.

1.4.5   Billie Mahoney asked whether ◇ can be used when supporting on one leg and gesturing with another as well as with a spring, as in the examples below? Does it replace x completely?
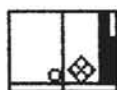
1r   1s

Guest explained that ⬨ can be used for both but whether it replaces x depends on the context. She noted the relationship between bringing the legs together in a jump and the distance from the floor: as you bring your legs together, they automatically get closer to the ground. With partner work, however, this is not necessarily the case.

## 2   Revolving on a Straight Path, by Ann Hutchinson Guest

2.1   In her paper (Appendix B) and presentation on revolving on a straight path, Ann Hutchinson Guest identified current usage of Figs. 1a and 1b in Appendix B, which each indicate revolving on a straight path but are understood to have a different manner of performance (a swiveling or non-swivelling action of the foot). These 'rules' or specific statements of manner of performance restrict the option for a simple statement of revolving on a straight path in which manner of performance is open to interpretation. Guest proposed that Fig. 1a be open to interpretation and that the addition of foot hooks can specify swivelling (Fig. 1f) or the addition of space hold signs can specify non-swivelling (Fig. 1i). Fig. 1b would therefore no longer be needed.

2.2   In response to her paper, Anja Hirvikallio and Sally Archbutt felt that the current usage of Figs. 1a and 1b sufficed and that Fig. 1f and Fig. 1i were not needed. While either Figs. 1a or 1b could be used as a general instruction, Archbutt argued that specific meaning should take precedence.

2.3   Members and Fellows present at the conference generally acknowledged that what actually happens when revolving on a straight path "depends on the number of steps and the degree of rotation" (Guest 4) and that the resulting action does not necessarily require the performer "to pay specific attention to how the instruction is achieved" (Guest 5), in other words, the manner of performance.

2.4   Discussion focused on the adaptation of the turn sign. The following clarifications were made:

2.4.1   Fig. 1g in Appendix B becomes:
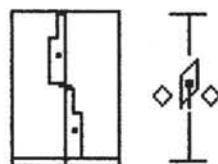
2a

2.4.2 Fig. 1h in Appendix B is a clarification of Fig. 1g in Appendix B.
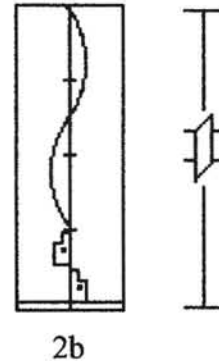
2.4.3 A more general statement of Fig. 1e could be:

2b

2.5 Judy Van Zile questioned whether the use of Figs. 1a, 1f and 1i alter the meaning of the basic turn sign, i.e. do you swivel or not when the turn sign is placed in the support column? Or, are there two different meanings based on context: in the support column, 2c, a turn sign will always requires a swiveling action, but in a path sign, 2d, it is open to interpretation?

2c   2d
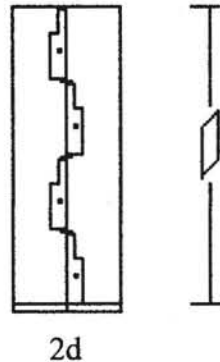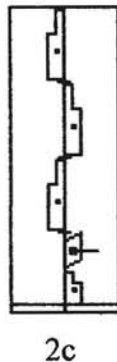
Guest commented that if a 'blind' or non-swivelling turn is required in the support column, we already use the space hold to indicate this.

3 Indications of Touching Gestures, by János Fügedi and Misi Gábor

3.1 In their paper "Ways of notating floor touching gestures with the foot" (Appendix C), János Fügedi and Gábor Misi present developments in their research on notating touching gestures, first presented at the 2007 ICKL conference. It is important to note that this paper was compiled after the 2009 conference. Key aspects of this paper were circulated as the presentation "Indications of Touching Gestures" for the conference. Due to late circulation, members of the Research Panel were unable to review and provide detailed feedback. This report will,

therefore, focus on what was presented by Gábor Misi and discussed at the 2009 conference.

3.2   Misi presented the following examples from Hungarian folk dance. Example 3a shows the basic skeleton of the movement. Here, the timing of supports and the rhythm of the slaps is clear. When the direction symbols for the leg gestures are added, as in example 3b, Specific Timing (ST) is required for the rhythm of the slaps to remain in tact, but the interrelationship of the supports and gestures becomes skewed. In order to resolve this, Fügedi's solution (first presented at the 2007 ICKL conference) is to use what he terms Rhythm Timing (RT). In RT, shown in example 3c, the units of timing and relationship between supports and leg gestures remain clear by following the principle of Unit Timing (UT), but the contact bows stay in exactly the same place to show the exact rhythm. In teaching, the students prefer RT.

3a   3b   3c
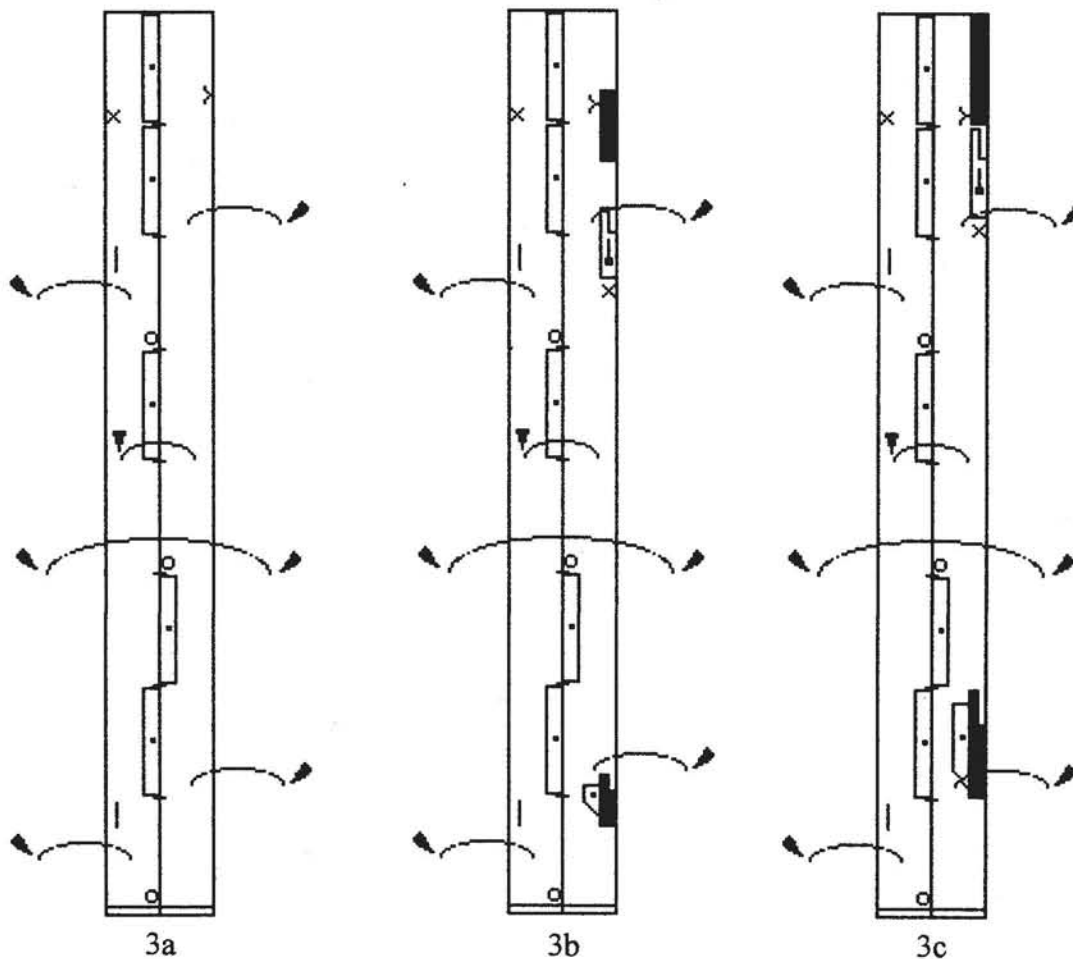
3.3   The problem arises, however, when applying RT to touching foot gestures since current timing conventions specify that placement of the foot hook has timing significance.

3.4   Fügedi and Misi's solution, which they refer to as Rhythm Expressive Method, aims to show exact indication of rhythm while simplifying rhythm recognition.

    3.4.1   With a simple terminating touch, the proposal returns to Laban's original convention so that, "a single hook on a direction sign represents a terminating touch." (Fügedi and Misi 14) This means that placement of the foot hook has no timing significance, allowing the use of UT for the direction symbols and a general understanding that regardless of placement, a single hook represents a touch at the beginning of the beat, as in Figs. 1.1.4a-c, Chart 1, Appendix C. The same rule would apply to the use of two foot hooks. In a sliding gesture, for example, the two foot hooks can be placed close together on the direction symbol since they do not have timing significance, as in Figs. 7.2.4a-c, Chart 7, Appendix C.

    3.4.2   The problem with this convention arises when trying to distinguish between a transient and terminating touch. Fügedi and Misi propose the use of the release sign and/or the hold sign as a solution. Example 3d below shows use of the release sign to indicate a transient touch. Example 3f shows use of the hold sign to indicate a terminating touch. The preferred solution is to distinguish transient and terminating touches with the usage in examples 3d and 3e.


    3d   3e   3f

Such usage can be applied to sliding touches (Charts 7-9, Appendix C) and rolling touches (Chart 10, Appendix C).

3.5   Members and Fellows present at the conference raised the following concerns:

    3.5.1   Billie Mahoney expressed concern that by removing the convention that placement of foot hooks has timing significance, dance genres and styles in which specific rhythmic indications of parts of the foot are important become impossible to notate and understand. For example, how would examples 3g and 3h from tap dance then be notated?

3g   3h
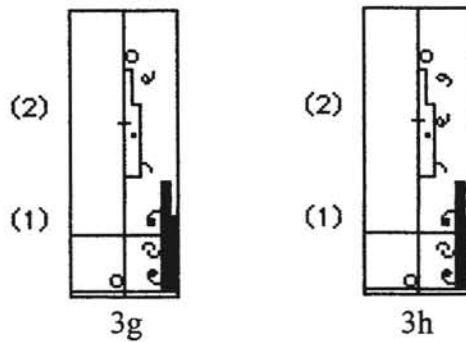
Misi proposed that the direction symbols could be broken into smaller units with the appropriate foot hook. While this is possible, concern was raised that this defeats one of the core values of the system: that duration is shown by the length of the symbol.

3.5.2   Marion Bastien and Judy Van Zile expressed concern that with sliding and the use of two foot hooks, specific indication of duration and timing of sliding cannot be shown. For example, how would indication of sliding mid-way through a gesture be shown?

3.5.3   To address issues relating to duration, Ann Hutchinson Guest suggested adapting use of the 'lollipop' device, example 3i below. As shown in example 3j, the line attached to the symbol shows the duration of the gesture with the direction symbol identifying the unit of time within which the touch occurs. This example is a slow terminating touch.


3i   3j
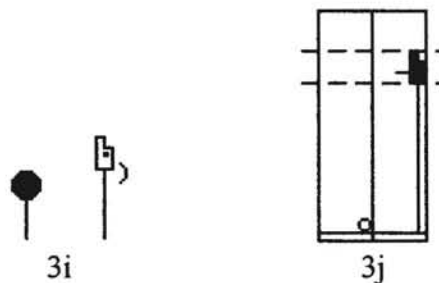
3.6   Some members and fellows felt more comfortable with the idea of application of this proposal to appropriate contexts to fulfill a specific intention rather than application across the whole system. Misi reiterated that while notating Hungarian dances, the problems could be solved by using both UT and ST but that mixing the two conventions still creates a visual complication.

3.7   Members and Fellows acknowledged the difficulty in seeing the system from a new perspective with alternative possibilities but recognized the importance of challenging current conventions in relation to development and application of the system across different dance genres and styles.

4   Unit Timing – Further Thoughts, by Ann Hutchinson Guest

4.1   In her paper (Appendix D) on unit timing, Ann Hutchinson Guest also considers the complexities inherent in timing conventions within the system, focusing on the actions of spring points and gallops in ballet (Figs. 1 and 2, Appendix D). In her presentation, Guest reviewed the three examples below. Example 4a shows the action of spring points in Unit Timing (UT). To a novice reader, the visual representation of the movement emphasizes the relationship between support and gesture but the placement of the foot hook is not in alignment with the part of the beat on which the touch occurs. Example 4b shows the actual timing of spring points in performance. The touch occurs on the beat after the landing. While the rhythmic structure is more accurate, the visual representation of the movement is less clear than example 4a. Example 4c shows the action in Specific Timing (ST). The visual representation remains intact, but for a novice reader the timing is difficult to read and understand.


4a   4b   4c
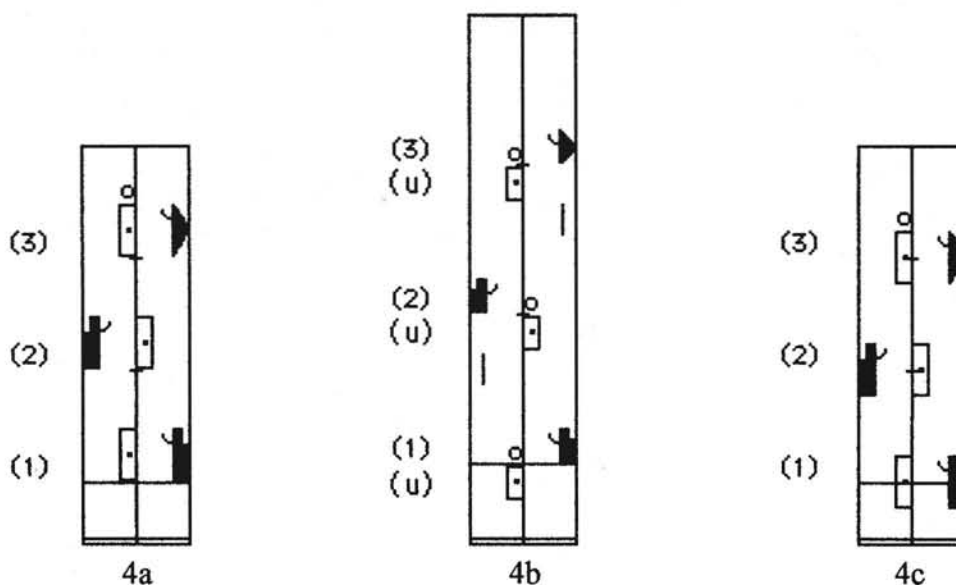
4.1.1   In a typical gallop step in ballet, the notation must show the exact timing in order for the rhythm of the gallop to be understood, as in example 4d.

34

4d
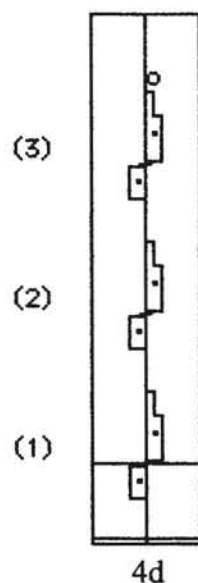
4.1.2   Guest asks whether it is important, therefore, to show what actually happens in performance. In teaching students of Labanotation, can timing conventions be simplified in order to help them grasp rhythmic structures as well as see the important aspects of the action clearly within the notation?

4.2   Historically, with UT, the hook was always placed in the middle of the direction symbol, as in example 4e. Knust then added time significance to foot hooks. As shown in example 4f, when the foot hook is placed at the end of the direction symbol it shows a terminating touch. In UT, the timing (the touch on count 2) can be difficult to see, particularly for students. As soon as you get into sub-divisions, the unit becomes a smaller unit and you find yourself in ST. The quicker the action, the more it comes closer to ST, as in example 4g.

4e

4f

4g
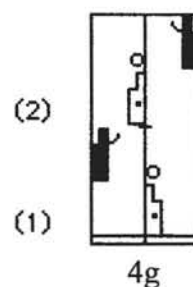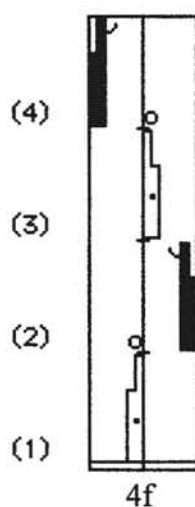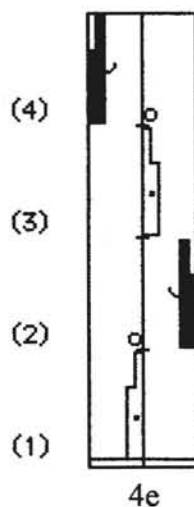
4.3   In response to her paper, members of the Research Panel felt that further exploration and analysis of spring points would be valuable. Sally Archbutt identified movement analysis as the most important consideration, stating that the key consideration is when the main stresses occur in terms of rhythms and which actions must be synchronized in the notation. She noted that by moving the bar line up by half a beat, the difference between Figs. 1 and 2 (Appendix D) disappears.

4.4   In her presentation, Guest considered János Fügedi and Gábor Misi's dilemma of mixing ST and UT, and potential use of the 'lollipop' device introduced under 3.5.3 in this report. She proposed that it could be used to indicate ST without moving the symbols up into UT. Thus, example 4h becomes example 4i, providing a less staccato leg gesture for the action.
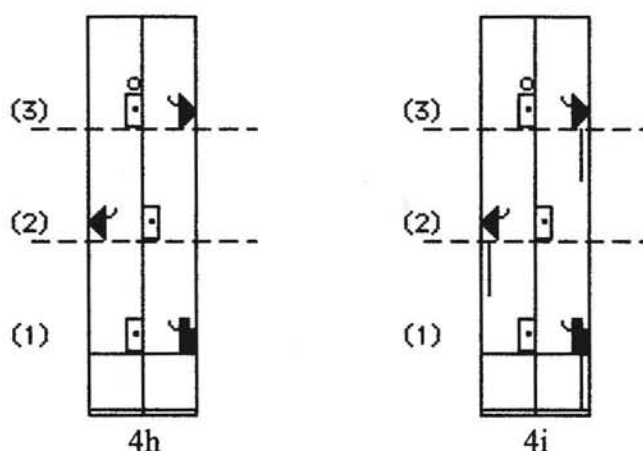
4.4.1   Billie Mahoney expressed concern that it would be misunderstood as an action stroke. Guest explained the various applications of the lollipop device already in the system: in Kinetography Laban, the linking bow connects the action stroke and symbol to show timing, example 4j. In Labanotation, duration following an action also means timing, examples 4k and 4l. In Motif, the line is attached to the symbol, as in example 4m, to distinguish duration from 'any action'. In Labanotation, the action stroke cannot be attached to the symbol because of the various degree indications, as in example 4n.
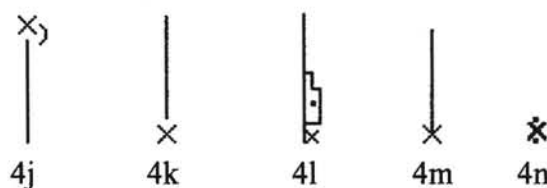
4.5   Members and Fellows present at the conference generally agreed that timing conventions pose numerous challenges for students learning the system because the conventions do not always align with the way in which individuals think about

movement. There was also recognition that any initial training in the system can be so ingrained that it creates a barrier in seeing new usage.

4.5.1   Judy Van Zile reminded us that the way people think about what they're doing also differs from one culture to another and that although the Labanotation system is based on scientific structural timing, not all cultures think of movement in that way.

4.5.2   Discussion raised the following questions: do we notate the way the people think about the movement or do we write 'the truth'? Who is the notation for? How do we translate notated actions from one culture to another so that there is common understanding?

4.5.3   Members and Fellows present agreed that the core concepts within the system need to remain intact. Perhaps the solution is to make adjustments in accordance with the context. Guest agreed that there is some freedom in how the system shows timing and phrasing – it does not have to be metrical – but argued that, as used, the system is not always flexible enough.

Appendix A: **Distance of Leg Gestures from the Floor**
by
Ann Hutchinson Guest

1.   With reference to page 154 of the fourth edition of the Labanotation textbook (2005), the question has been asked: why is the x or double x placed in a diamond? In the past this distance indication was just placed in the support column next to the gesture it modified, it was not placed in a diamond.

A Direct Statement

2.   Students' learning difficulties have shown that the differences between the meaning of indicators in the support column and in the gesture columns have been a basic problem:
   a) A black symbol in the support column means a bent leg; a black symbol in a gesture column (leg or arm) does not.
   b) An x in the support column means distance of step; in a gesture column it means a bent limb. These facts need to be understood and learned.
   c) The placement of an x in the support column next to a low leg gesture is another transference of meaning that people question and then take on board.
   Can we make this process easier? I believe it is better to add a clear statement rather than have rules or applications that have been learned.

A Bit of History

3.   Many years ago, when we had opportunities to meet between ICKL conferences, Mária Szentpál pointed out that our (then) use of the x in the support column to mean **both** distance from the floor **and the legs being closer** together than standard, did not make sense. She drew diagrams to illustrate her point. First, the distance from the floor:

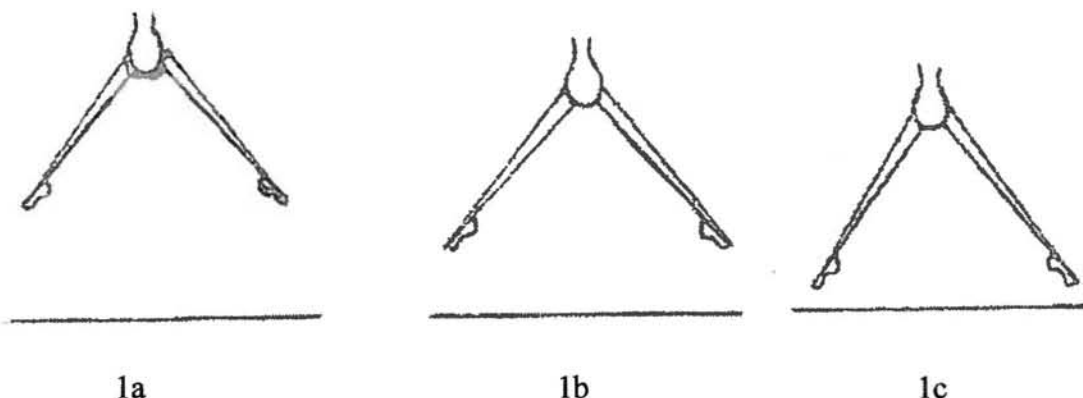1a   1b   1c

Fig. 1a shows a standard height of jump, both legs gesturing side low; Fig. 1b shows the legs the same distance from each other, but closer to the floor; Fig. 1c shows the legs the same distance apart, but very close to the floor.

The next set of diagrams indicated a standard height of jump but with the legs getting closer together:

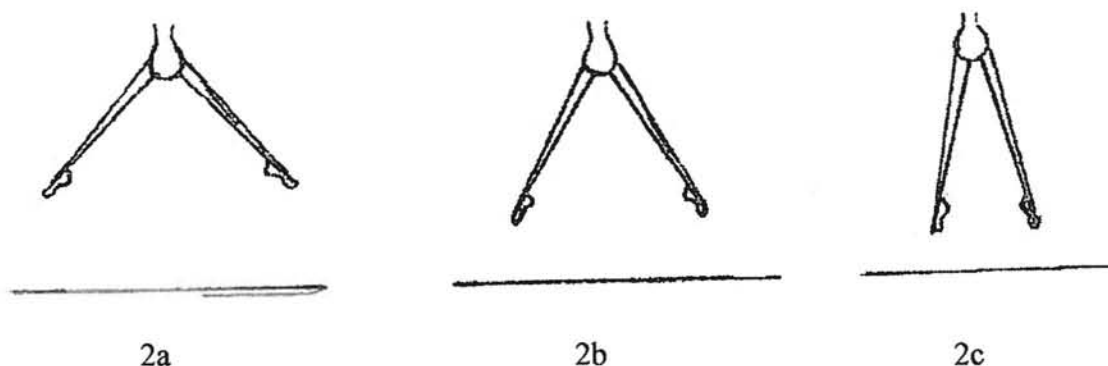2a   2b   2c

Fig. 2a shows a standard height of jump, both legs gesturing side low (the same as Fig. 1a); Fig. 2b shows the legs are slightly closer together, the jump is at the same height; Fig. 2c shows the legs are definitely closer together, the jump is at the same height.

4.   During the development of the system, we have seen general indications serving the general purpose, but with deeper movement analysis and the desire for more specific description, the need grew to be more exact in the use of signs. We now recognized that distance from the floor and distance between the legs were two quite different matters.

The Distance Sign

5.   The use of a diamond (stating spatial aspects) with a narrow or wide sign to show spatial size, space measurement, spatial scale, has long existed in our system (see Knust 689a-d). Thus it made sense to add the diamond placed in the support column to indicate distance from the floor. Of course wide signs could also be used if the distance is to be greater than standard. The need, however, seems to have been to show a lesser distance.

The Lateral Closing (Joining) or Separating Signs

6.   These signs are used more frequently in the movement exploration undertaken in the Language of Dance movement investigation. They were, however, used by Knust (1979) in 687a and b. They were also given in the Labanotation text (2005) on page 455, although no examples of their use were included in the book. If separation or closing in of the legs is the focus, then these signs immediately give the desired message. Thus Fig. 2b would be written as Fig. 3a, and Fig. 2c as Fig. 3b.

The Sagittal Closing (Joining) or Separating Signs

7. Also applicable are the signs for sagittal opening (separating), Fig. 4a, or closing (joining), Fig. 4b, when forward and backward leg gestures are used. These sagittal signs have been developed for movement exploration needs and are included in Motif Notation. Fig. 4c shows increased sagittal separating, while Fig. 4d indicates sagittal closing in.
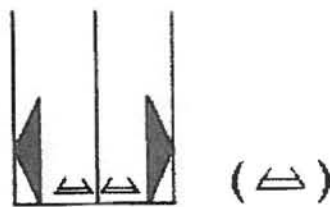
References

Hutchinson Guest, A. (2005) *Labanotation.* (Fourth edition). Routledge: London and New York.

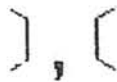Knust, A. (1979) *A Dictionary of Kinetography Laban.* Plymouth: MacDonalds and Evans.
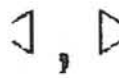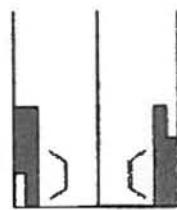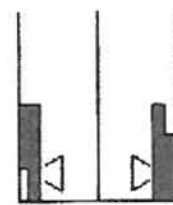
Notation Figures
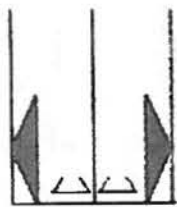
3a   3b

4a   4b   4c   4d

Appendix B: **Revolving on a Straight Path**
by
Ann Hutchinson Guest

Introduction

1.   First I would like to establish the desirability of having a simple statement mean just what the symbols themselves state, without a rule attached which must be learned. If manner of performance is important, then the appropriate additional indication(s) should be included.

Statement

2.   The notation of Fig. 1a gives the instruction that revolving around oneself occurs while traveling on a straight path. Such a revolving can also occur on a curved (circular) path, but here we will deal with the straight path. The direction of the path and the amount of revolving can be added, of course.

3.   Historically this movement was written by Albrecht Knust as Fig. 1b. It was called a "straightened out curved path", the idea being that the amount of change of Front (turning) that would have occurred while performing a circular path, was then to happen while traveling on a straight path. This explanation seemed clumsy when the movement was really one of revolving while traveling on a straight path. No circular path is involved and so no circular path sign should be there. In this respect the notation of Fig. 1a is the more direct statement.

4.   Because walking on a circular path is automatically achieved through the placement of the feet along the curving path, combined with unemphasized blind turns (non-swivel turns), the performance of Fig. 1b was understood to include such placement of the feet and unemphasized turning.

5.   Because of this interpretation of Fig. 1b, the writing of Fig. 1a then came to be understood to mean swiveling on each step. What actually happens depends a great deal on the number of steps used and the degree of rotation. If three steps are taken and a whole turn achieved, as in Fig. 1c, some swiveling will need to take place.

6.   If 12 steps are taken and only a half turn (change of Front) is accomplished, as in Fig. 1d, there will certainly be no swiveling, a subtle use of leg rotation on each step and attendant minor degree of blind turn will take place without the performer needing to pay specific attention to how the instruction is achieved.

7.   Because the performer will adapt to what is needed, we need to be able to make the simple statement of Fig. 1a without it specifying a manner of performance. If this is agreed, how then can the specific statement of swiveling or non-swiveling be indicated?

8.   Fig. 1e indicates a step followed by a swiveling 1/4 turn. The state of leg rotation for the piece – parallel, turned out, whatever – does not affect the basic movement.

9. When the turn sign is placed outside the staff, the same indication for swiveling (sliding) can be indicated on the turn sign, as in Fig. 1f.

10. Fig. 1g shows the use of 'blind turns' for which the established state of leg rotation can be significant. None is stated here. But in Fig. 1h the starting position is given with parallel legs, thus to return to parallel after the step, the placement of the foot needs to be 1/4 rotated to the right for each step.

11. The notations of Figs. 1g and 1h suggest that use of non-swivel (blind turns) while revolving on a straight path could be written as Fig. 1i.

12. Such additions to the basic notation of Fig. 1a relate directly to the fully notated action, thus the 'shorthand' of Figs. 1f and 1i has immediate meaning. Additional information of this kind is then available to be added when manner of performance is important.

13. When carefully analyzed it will be found that all multiple turns begin with a blind turn. Thus, Fig. 1j is performed in reality as Fig. 1k, the first part of the turn being non-swivel (a turn in the body) which then becomes the normal, standard swivel turning. Note the cancellation of the space hold sign. The full statement of a blind turn should be with the addition of the foot sign, as in Fig. 1l, however the reference to the foot in these blind turns has long been understood and need not be spelled out.

Figures

1a   1b   1c   1d

1e   1f   1g   1h   1i

1j   =   1k   1l
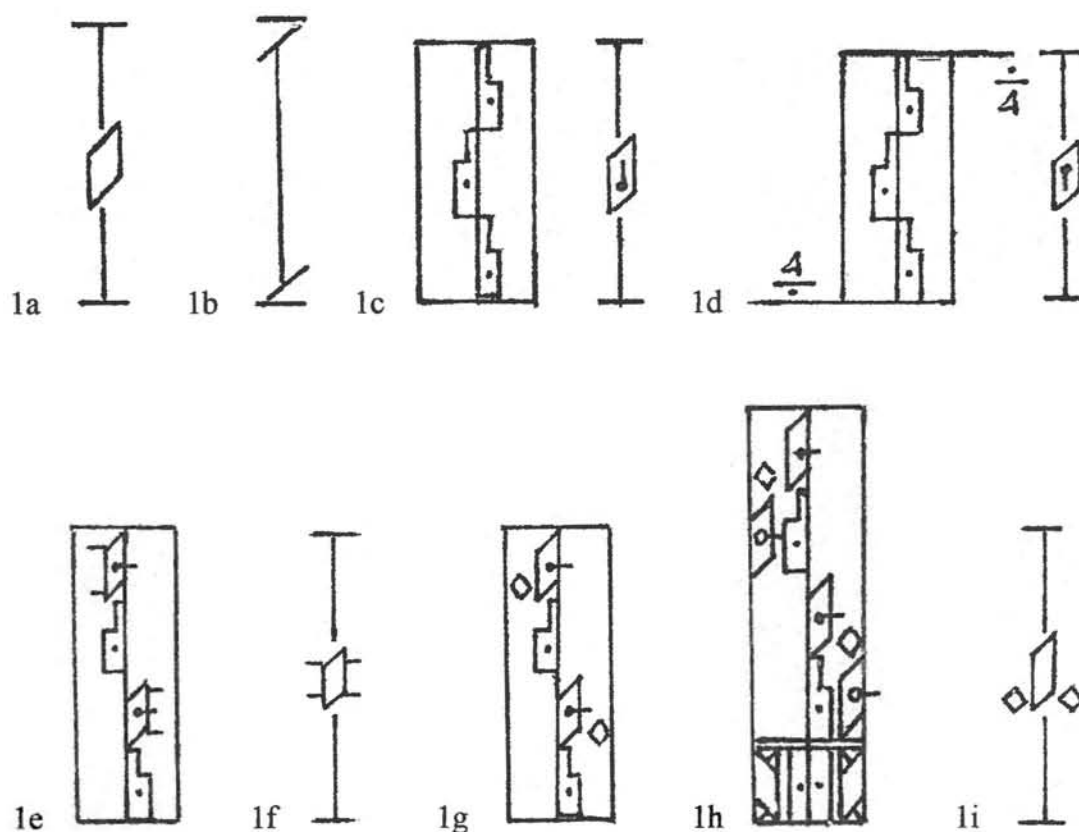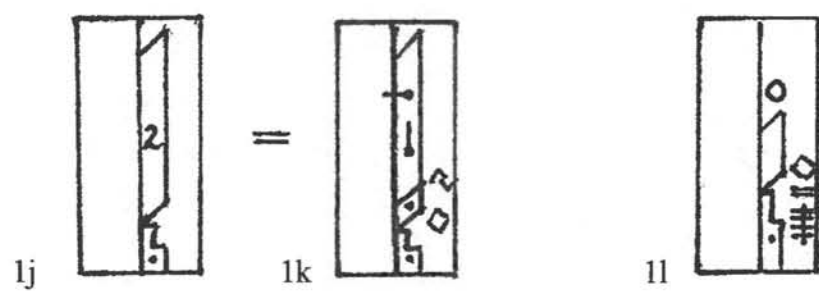
## Appendix C: Ways of notating floor touching gestures with the foot

by

János Fügedi & Gábor Misi

1. At the 2007 conference of ICKL János Fügedi raised the issue that the notation of touching gestures was complicated, contradictory, in certain cases its rhythm indication ambiguous, and suggested a simpler solution.[1] Here, as a continuation of the subject, a short historical survey is followed by the comparison of three notation approaches. It is examined, how their solutions represent viewpoints for helping notation understandings classified here. The main section of the study presents, where the consequent application of an early solution leads if it is applied to all types of touching the floor. At the end the results are compared with support indications which need foot hooks as well. Evaluation of the results and a shaping of courses close the study.

Ways of notating floor touching gestures – a short historical survey

2. When introducing kinetography in 1928 Rudolf Laban inserted foot hooks around the middle section of a direction sign for indicating a touching leg gesture – see the encircled signs in Fig.1[2] The method was followed by textbooks, such as *Labanotation* by Ann Hutchinson published in 1954[3] (Fig.2), or *Táncjelírás* by Mária Szentpál released in 1955[4] (see Fig.3). Naturally the practice of notation used the method as well, as it can be found in manuscripts by Albrecht Knust (Fig.4[5] and 5[6]). Double foot hooks were placed in the middle of a direction sign for indicating sliding contacts, examples can be seen in Fig.6 by Hutchinson[7] and Fig.7 by Szentpál[8].

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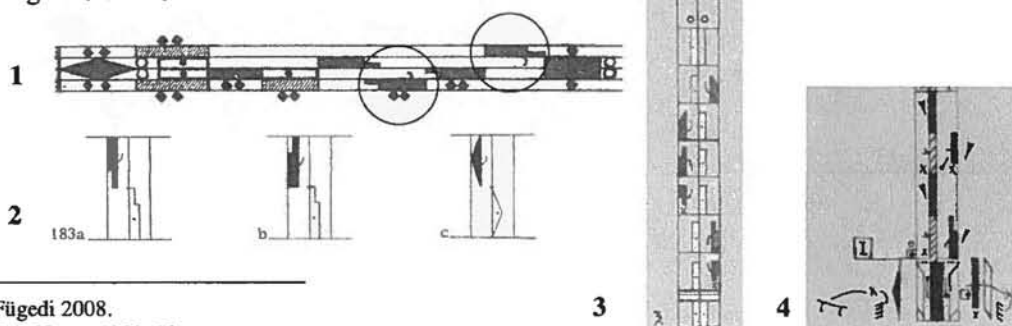
[1] Fügedi 2008.

[2] Schrifttanz 1928, 13

[3] Hutchinson 1954, 117. (Support followed by a gap meant holding support that time.)

[4] Szentpál 1955, 61. (Reference points to the text, because notation section of he publication missed page numbering.)

[5] Knust Collection, Knust_P_04a_01, page 1.. (The referenced document can be reached in an internet database, address is given in References.) The source published notation under the title of „Charakterexercice für russische, polnische und ungarische Bühnentanze und für Matelot" (sic!). Exact date of notation could not be determined, it might be made around mid 1950's.

[6] Knust Collection, Knust_P_04a_02, page 3. Title: „Ungarische Schrittkombination (Bühnen Ungarisch) arrangiert von Gisela Reber". For date of notation see the footnote above.

[7] Hutchinson 1954, 121

[8] Szentpál 1955, 56

3. From the point of the present investigation it is a basic question: what the above notations mean *rhythmically* compared to the metrical structure of music? When did the indicated part of the foot reach the floor exactly? In the very first publication where a touching gesture is indicated (Fig.1), explanation does not make it clear. Hutchinson avoided the straight answer: „The direction symbol and the hook are regarded as a unit, and so the length of the direction symbol indicates the time taken to perform the touch."[9] The question, which is important from the point of understanding and interpreting correctly notations of e.g. traditional dances was not responded by Szentpál either. However, the performance of movements in Fig.3[10] is well known for those, who were trained in the dance genre: touches must be performed simultaneously with arriving from the spring, that is at the beginning of the beat. From the abundant possibilities notation of Hungarian material by Knust was selected intentionally, this way – knowing the performance requirements – the rhythmical intentions can be decided with great probability. Notation in Fig.4 by Knust presents a very characteristic crossing–closing motive, where touch definitely must arrive on the starting moment of the beat. Touches in Fig.5 can't be regarded differently either. A conclusion can be drawn that in the early notations foot hooks on a direction symbol did not carry rhythmical meaning. Their appearance in the middle or around the upper third of the direction sign was a notation convention only. Hutchinson Guest in her study on the history of the development of Laban-kinetography stated: „Originally a hook attached to a gesture or a support symbol modified the whole sign, thus placement did not have to be exact".[11]

4. The understanding of notation of touches was considerably changed by Knust's rule, which gave *timing significance* to the place of a hook on a direction sign[12]. According to Ex.487a from Knust's Abriss published in 1956 (see Fig.8) the hooks placed differently on a forward direction sign mean different timing, different moments of the touch: 487a indicates a touch at the beginning of the gesture, 487b midway, and in both cases after the touch the leg continues its progression towards forward low, while 487c represents a touch at the end of the gesture, a terminating touch. Later movements notated as in Ex.487a-b were indentified as *transient touches,* while notation of Ex. 487c as a *terminating touch.*[13]

5   194a   6   7   KIN 487a b c   8

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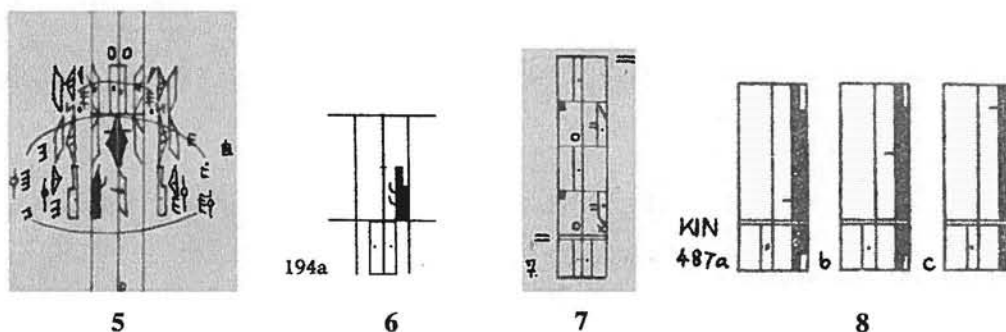
[9] Hutchinson 1954, 118
[10] Village: Alsónémedi, name of dance: tustoló. Collected by Emma Lugossy.
[11] Hutchinson Guest 1995, 56
[12] Knust 1956, 60
[13] The expression of „terminating touch" can not be regarded exclusive for the movement of Ex.487c, because a sliding gesture would touch the floor at the end of the movement as well.

5. Knust introduced his theory at the 1963 ICKL conference, and the experts tended to accept the solution.[14] As a consequence two basic approaches emerged for notating touching gestures, the *specific* or *exact timing,* and the *general* or *unit timing.* Their meaning is represented by a simple movement pair in Fig.9 and 10. The figures indicate gestures which arrive *on* (at the beginning of) the second beat in a forward touching position. Fig.9 introduces the physically realistic movement phenomenon. Symbols for both gestures start before the beat, when the movements really start. The ends of the symbols (representing the end of the movements) are shifted a bit above the start of the beats to serve room for attaching the hook. (The solution helps understanding. If the hook, e.g. the horizontal line of 1/8 ball was drawn right at the beat, in case it matches a measure line, it would „disappear"). In case of unit timing of Fig.10 the direction signs match the length of the beats, we might say, they are „adjusted" to the beats to help recognizing the rhythm of the movement. As a convention, the hook of the second, touching gesture is placed around the *end* of the direction sign. Mária Szentpál followed a „mixed" way of notation as it can be seen in Fig.11. She notated non-touching gestures in unit timing, while used exact timing for touching gestures.[15] At the 2007 conference of ICKL Fügedi suggested another solution, corresponding to Fig.12.[16] Here direction signs follow the principle of unit timing, while the hooks are placed on the direction signs according to exact timing.
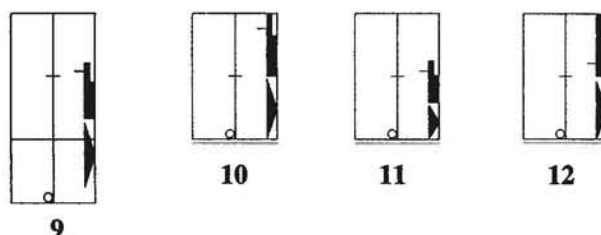
Aspects of indicating floor touches

5. Several graphical aspects can be formulated for indicating floor touches. The „visual expectations" introduced below describe, what can be required from the positions of signs compared to the musical order or to each other:

6. *A) The direction symbol should describe the rhythm of the movement in a well recognizable way.* The rhythm can be recognized easily if the direction sign adjusts to the beat, in other words, the beginning of the direction sign matches the start of a beat.[17]

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[14] ICKL 1963, 24

[15] Szentpál 1976, 21

[16] Fügedi 2008, 40-41

[17] This criterion of rhythm recognition is followed in the system in case of support notation and in the usual indication of gestures without contacts. Even if the beginning of the direction sign represents the end position of the gesture, the usability of this criterion is supported by our 20 years of education practice. Anyhow, without doubts it can be proved only by an experiment analyzed statistically.

7. *B) The hook representing the floor contact should indicate the moment of touch in the metric system of notation (in length of the staff).* The criterion can be satisfied if the hook is placed at the beginning of the beat.

8. *C) The placement of hook should show the inner structure of the movement.* The contact is realized at the end of a gesture, which can be expressed by a hook placement at the end of the direction sign.

9. Szentpál's method (Fig.11) does not represent new principle, therefore Fig.13–15 show only indications following exact timing, unit timing and Fügedi's proposal. Below the notations it can be discovered, that in each case only two are fulfilled from the above three criterions. The third, and no tfulfilled criterion can lead to problems of understanding. Exact timing in Fig.13 makes timing recognition difficult, because the direction signs are shifted compared to the beats.[18] Unit timing in Fig.14 indicates the moment of contact differently as performed in the reality. Fügedi's proposal in Fig.15 fulfills criterion a) and b) but not c), in this case the placement of hook doesn't show the inner structure of the movement. This notation imposes as if the leg would progress into the indicated direction after the contact.

10. All the three expectations are fulfilled in Fig.16 – but this notation does not reflect the same rhythm of the movement compared to the pervious figures. Instead of an even, ♩ rhythm, calm performance the notation indicates a sudden gesture with ♪ rhythm. Therefore our notation system can correspond to all the three visual expectations *at the same time* only in a rhythmically limited situation. Consequently indication of touching gestures must include a certain convention of understanding.

a.) *no*
b.) yes
c.) yes

13

a.) yes
b.) *no*
c.) yes

14

a.) yes
b.) yes
c.) *no*

15

a.) yes
b.) yes
c.) yes

16

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[18] Understanding gets especially difficult in case of non-touching gestures. A hook shows the moment of touch so it is comparatively easy to state the rhythm of the contacting movement. But the constant shifts for non-touching gestures overcomplicate the recognition of rhythms.

Indicating rhythm of touches

12. Movement analysis in kinetography[19] distinguishes nine types of floor contacts. Types are identified as *simple* (terminating), *transient, transient sliding, sliding, rolling, sliding rolling, transient sliding rolling* touches, touches *in understood direction*, and *resultant touches*.

13. Below, as a continuation of János Fügedi's initiation, a notation method is investigated, whose main intention is the exact indication of rhythm, while rhythm recognition is kept easy. The approach will be referenced as *rhythm expressive* method.

Simple touch

14. For indicating simple, terminating touches, Laban's original solution is applied, where a foot hook on a direction sign does not indicate timing. The notation of gesture direction follows the principle of unit timing. Apparently, if a hook doesn't indicate timing, then it can be placed *anywhere* on the direction sign. In this respect the same rhythm of contact is notated, if in Fig.17a the hook is placed at the start, in Fig.17b at the middle, or in Fig.17c at the end of a direction sign. All three notations represent a touch right at the beginning of the second beat. (The moment of touch is shown by a horizontal arrow.) A simple rule can be formulated: *a single hook on a direction sign represents a terminating touch.*

| 17a | 17b | 17c |
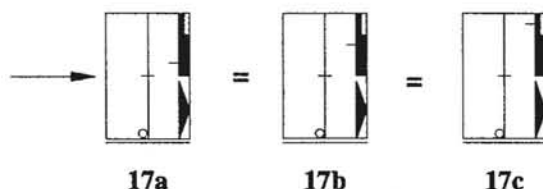
15. A comparison of notation methods can be seen in Chart 1.
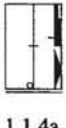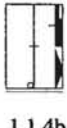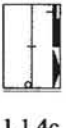
Type of touch	exact timing (Knust)	mixed (Szentpál)	unit timing (Hutchinson)	rhythm expressive (Fügedi – Misi)		
simple	 1.1.1	 1.1.2	 1.1.3	 1.1.4a	1.1.4b	1.1.4c

Chart 1

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[19] We do not make distinction between notation dialects known as KIN and LN here. The term „kinetography" is used as a short term for „Laban-kinetography", meaning both approaches in general.

16. While discovering the possibilities of the rhythm expressive method, the principle would not be changed: *a hook attached to a direction sign does not indicate the timing of contact.* In the following it will be discovered, what consequences emerge, if this simple and appealing principle is applied to all known types of touches. In the course of the analysis the charts include the former ways of notation as well.

Transient touch

17. The second row of Chart 2 presents the ways of notating a transient touch, the rhythm expressive solution is missing for the moment. The simple touch indications are repeated in the first row to call attention, that two options in the rhythm expressive method (2.1.4a-b) are the same as the ways of notating transient touches in exact an unit timing (2.2.1a-b, 2.2.3a-b). The coincidence can raise a strong resistance against the new, rhythm expressive method.
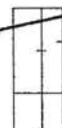
Type of touch	exact timing (Knust)	mixed (Szentpál)	unit timing (Hutchinson)	rhythm expressive (Fügedi – Misi)
simple	2.1.1	2.1.2	2.1.3	2.1.4a 2.1.4b 2.1.4c
transient	2.2.1a 2.2.1b	missing from Szentpál's movement analysis	2.2.3a 2.2.3b	

Chart 2

18. Nevertheless, we have to express a definite reservation concerning the movement phenomenon of transient touch. Mária Szentpál had certainly known about this type, though she did not include it in her analytical system. Wonder why not? Szentpál notated – in her meticulously detailed manner – not only original and stage traditional dances, but historical, ballroom and jazz dances just as well as ballet. Apparently her system misses the transient touch because in her diverse practice she had never needed its indication. Fügedi in his study mentioned above questioned the possibility of performing transient touches.[20] Since the movement analytical idea of transient touch is known internationally, the experts

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[20] Fügedi 2008, 38

at the Dance Notation Bureau at their 2008 April and July meetings[21] discussed Fügedi's argument. Minutes of the 2008 April meeting states: „They physically demonstrated examples that they felt could be considered transient touches (without sliding)." Minutes of the 2008 July meeting in this subject words more considerately: „Transient touch indications, [...] conventions which allow this interpretation to be notated." „The notators in the group have found the intent, general timing, and location conveyed in the [...] convention is very useful for notating ballet and modern dance."

19. In 2008 Fügedi recorded a professional ballet dancer performing transient touches as notated by Knust in his Abbriss 1956 (here Fig.8). The dancer could perform the movements *only with passing sliding*, especially if the tempo was slow. A performance near the expected transient touch could be achieved only if the dancer made a sudden ankle folding (extension) and unfolding (flexion) back.[22] In movement context notated in Chart 1 (the gesture started from side low and arrived forward low) the dancer managed to perform a movement phenomenon near to transient touch (with a hardly recognizable sliding) without ankle folding.[23] Therefore we accept the transient touch as a *performing intention*. It must be noted though, that such a movement have never been met during our notion practice, its trace could not be found in the works by Ágoston Lányi.[24]

20. The question must be raised, whether it worth reserving a plain notation indication – which originally was introduced by Laban (and his fellows[25] in creating the system) for a simple touch – used now by both the exact timing (2.2.1b, 2.2.1b) and the unit timing (2.2.3b, 2.2.3b) methods for indicating a definitely uncommon and almost unperformable movement phenomenon. It seems much more reasonable to use the simple indication for the most common type of simple touch and search another solution for the rarely (and even then only intentionally) used type of transient touch.

21. The specific solution for indicating a transient touch is already in the system. The obvious possibility was proposed by Charlotte Wile at the above mentioned 2008 April meeting of DNB as in Fig.18. The transient touch can be expressed – and distinguished from a terminating touch – with a release sign (broken body hold) above the hook.

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[21] The material can be found: http://www.dancenotation.org/DNB/index.html; menu Theory Bulletin Board, chapter „Issues Pertaining to Both Motif Description and Structured Description/Minutes for Theory Meetings Thread" „Minutes for the Open Theory Meeting, April 7, 2008" and „Minutes for the Open Theory Meeting, July 14, 2008".

[22] Fügedi presented the video recordings at the II. Hungarian Movement Analysis and Notation Symposium (November 30, 2008).

[23] To achieve this result a place low must not appear between the starting and ending directions, and a special angle was needed. If the angle between the starting and ending leg positions was increased, the transient touch became sliding, if it was decreased, the movement could not be regarded as one unit, but two different, oppositional movements.

[24] Lányi 1980. Lányi notated hundreds of original traditional dances from Central Europe. His notations formulate the bulk of the Dance Notation Archive of the Institute for Musicology of the Hungarian Academy of Sciences.

[25] Dussia Bereska, Kurt Jooss, Albrecht Knust, Sigurd Leeder

18

22. In the following analysis Wile's solution is applied as a tool for expanding the understanding of indications in the system to find solutions for other types of touches. Chart 3–5 serve help finding synonymous notations for the same movement meaning.

23. A release sign appears above the hook in the first column of Chart 3, which cancels the validity of contact by its meaning. Adversatively, a body hold can be seen above the hook in the third column, which – according to the present understanding – superabundantly declares the keeping of contact. Notations in the first and the third column have different meanings, while the one in the center column can be regarded conditionally synonymous with either the first or the third notation.

	a release following touch		holding touch
single hook	3.1.1	3.1.2	3.1.3

Chart 3

24. Depending on understanding, the center column can be made equal or not equal with the side columns. In unit timing the center column in Chart 4 (4.1.2) indicates transient touch, therefore column one (4.1.1) is only a redundantly synonymous indication of the center column. Then the „keeping contact" notation of column 3 (4.1.3) has a definitely different meaning compared to the center column. Understanding notation in unit timing, the center column gets the meaning of the first column. Naturally, striving to use the possible less signs, followers of unit timing apply the solution in the center column.

	a release following touch				holding touch
single hook	4.1.1	$=$	4.1.2	$\neq$	4.1.3

Chart 4

25. Let's investigate the same structure as above from the point of the rhythm expressive method in Chart 5. Since it was stated that the placement of a hook doesn't indicate rhythm in the rhythm expressive method, the center column of Chart 5 (5.1.2) means a single, terminating touch. Its detailed synonymous notation is the third column (5.1.3), where keeping contact is expressed by a body hold. Notation in the first column (5.1.1) – as proposed by Wile (Fig.18) – in this context means a transient touch.

	a release following touch			holding touch
single hook	5.1.1	≠	5.1.2 =	5.1.3

Chart 5

26. The empty cell of the rhythm expressive method in Chart 2 is filled in Chart 6 following the understanding of the first column of Chart 5. (It must be noted though, that while 6.2.1a–6.2.3a compared to 6.2.1b–6.2.3b indicate contacts with different timing, 6.2.4a–b represent touches only on the start of the beat. Different timing solutions for the rhythm expressive method need further investigation, which is not discussed here.)

Type of touch	exact timing (Knust)	mixed (Szentpál)	unit timing (Hutchinson)	rhythm expressive (Fügedi – Misi)
simple	2.1.1	2.1.2	2.1.3	2.1.4a 2.1.4b 2.1.4c
transient	2.2.1a 2.2.1b	missing from Szentpál's movement analysis	2.2.3a 2.2.3b	2.2.4a 2.2.4b

Chart 6

Sliding touches

27. A sliding touch is indicated in the system with double hooks. The momentary feature of a transient touch is expressed by inserting the doubled hooks near to each other and at the beginning or in the middle of the direction symbols as it is shown in Chart 7. Depending of contact rhythm, exact timing and unit timing serve several solutions, which only two are shown in the chart of. In 7.1.1a and 7.1.3a the dancer slides the foot at the beginning of movement, in 7.1.1b and 7.1.3b around the middle of gesture timing.

28. As the second row of Chart 7 for (simple) sliding gestures shows, all former methods inserts hooks at the beginning and at the end of directions symbols, which underlines, that the contact is kept from the beginning to the end of the gesture. Former methods differ only in placement of the direction signs compared to the musical structure (staff). Note, that in this case Szentpál used unit timing for both cases, for the transient and the terminating sliding.
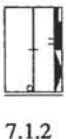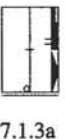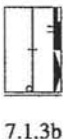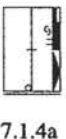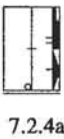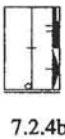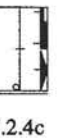
Type of touch	exact timing (Knust)	mixed (Szentpál)	unit timing (Hutchinson)	rhythm expressive (Fügedi – Misi)
transient sliding	7.1.1a 7.1.1b	7.1.2	7.1.3a 7.1.3b	7.1.4a 7.1.4b
sliding	7.2.1	7.2.2	7.2.3	7.2.4a 7.2.4b 7.2.4c

Chart 7

29. Anticipating the next analysis, Chart 7 introduces the possible solutions for the rhythm expressive method. This result was achieved through the approach included in Chart 8 and 9, applying the method of comparing synonymous notations.

30. If the center column of Chart 8 (8.1.2) is understood according to unit timing, its meaning (as a synonymous notation) equals with that of the first column (8.1.1). The third column has a different meaning (8.1.3). Therefore in unit timing the center column (8.1.2) indicates a transient sliding.

	a release following touch			holding touch
double hook	8.1.1	= 8.1.2	≠	8.1.3

Chart 8

31. If the center column in Chart 9 is considered a rhythm expressive notation, meanings are understood according to the equal and not equal signs. Here the center column indicates a simple sliding contact.

	a release following touch			holding touch
double hook	9.2.1	≠ 9.2.2	=	9.2.3

Chart 9

Rolling touches

32. In Chart 10 the simple, transient sliding and sliding rolling touches are discussed together, without any detailed steps of analysis, because the formulation of the rhythm expressive method is the same as above.

33. In the first row of Chart 10 the simple rolling to the palm of the foot is started from an 1/8 ball contact. The leg keeps its direction, and the timing of rolling is indicated by an action stroke. In case of exact timing (10.1.1) and unit timing (10.1.3) the placement of the actions stroke corresponds to the convention of the placement of a direction sign indicating a single touch, which Szentpál departed again from (10.1.2). The rhythm expressive method was created to the analogy of simple touches (10.1.4a–b), keeping its principle of no timing of hooks on a symbol, therefore hooks can appear at the beginning, in the middle or at the end of the action stroke with the same metrical meaning.

34. Perhaps the most characteristic occurrence of a transient sliding rolling is battement tendu jeté in ballet, which is notated in the second row of Chart 10, started from a palm of the foot contact. During the well-known and -trained performance the foot rolls from its palm to toe while slides forward, then the leg leaves the ground. Former notation methods (10.2.1–10.2.3) indicate leaving the ground with the placement of hooks on the direction sign, while the rhythm expressive method uses a release sign as before (10.2.4a–b).

35. Rolling sliding is also a characteristic movement of ballet (battement tendu), where the foot continuously rolls from palm to toe, while contact with the floor is kept. Former methods (10.3.1–10.3.3) place the first hook at the beginning, and the second one at the end of the direction sign. In the rhythm expressive method the two different hooks can be attached anywhere to the direction sign (10.3.4a–c). Note that a body hold sign can be written above the hooks without changing the meaning of notation in examples 10.3.4a–b, analogously to 9.2.3 of Chart 9.
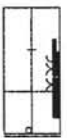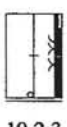
Type of touch	exact timing (Knust)	mixed (Szentpál)	unit timing (Hutchinson)	rhythm expressive (Fügedi – Misi)
rolling	10.1.1	10.1.2	10.1.3	10.1.4a 10.1.4b 10.1.4c
transient sliding rolling	10.2.1	10.2.2	10.2.3	10.2.4a 10.2.4b
sliding rolling	10.3.1	10.3.2	10.3.3	10.3.4a 10.3.4b 10.3.4c

Chart 10

Touches in understood direction and resultant touches

36. Indicating both types of touches only hooks are used but no direction signs. In the system of kinetography the placement of a hook in its own (not attached to any signs) expresses the moment of the touch. This rule is followed by the rhythm expressive method as well – the convention of hooks not indicating timing of contact is reserved only for the attached contexts. Hence there is no difference in timing indication of touches in understood direction and resultant touches in notation methods as it can be seen in Chart 11.

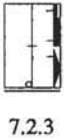| Type of touch	exact timing (Knust)	mixed (Szentpál)	unit timing (Hutchinson)	rhythm expressive (Fügedi – Misi)
in understood direction	11.1.1	11.1.2	11.1.3	11.1.4
resultant	11.2.1	11.2.2	11.2.3	11.2.4

Chart 11

Comparing types of touches

37. Chart 12 presents all types of touches in all methods of notations for comparison. It's remarkable, that while exact timing, Szentpál's method and unit timing serve a single solution for a type, in the column of the rhythm expressive method alternative indications can be found. To decide, which one worth selecting, the method should be reviewed in different context from the point of the easiest recognition. The next chapter poses some possible situations for decision.
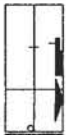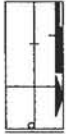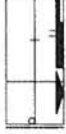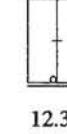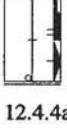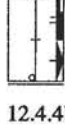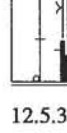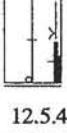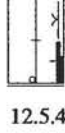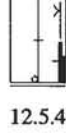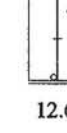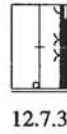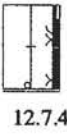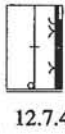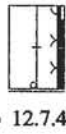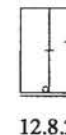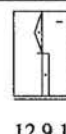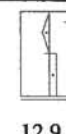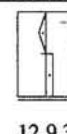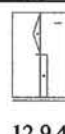
Type of touch	exact timing (Knust)	mixed (Szentpál)	unit timing (Hutchinson)	rhythm expressive (Fügedi – Misi)		
simple	12.1.1	12.1.2	12.1.3	12.1.4a	12.1.4b	12.1.4c
transient	12.2.1	excluded	12.2.3	12.2.4a	12.2.4b	
transient sliding	12.3.1	12.3.2	12.3.3	12.3.4a	12.3.4b	
sliding	12.4.1	12.4.2	12.4.3	12.4.4a	12.4.4b	12.4.4c
rolling	12.5.1	12.5.2	12.5.3	12.5.4a	12.5.4b	12.5.4c
transient sliding rolling	12.6.1	12.6.2	12.6.3	12.6.4a	12.6.4b	
sliding rolling	12.7.1	12.7.2	12.7.3	12.7.4a	12.7.4b	12.7.4c
in understood direction	12.8.1	12.8.2	12.8.3	12.8.4		
resultant	12.9.1	12.9.2	12.9.3	12.9.4		

Chart 12

Comparing indication of touching gestures with support

38. A sliding spring arriving on 1/8 ball is notated in Fig.19a. After the release of weight the dancer takes support on the second beat (at the beginning of the beat), consequently the sliding progress is performed *before* the second beat. Reflecting this timing difference, the double hooks are placed *in* the gap of the spring.[26] The level of arrival, the sign of 1/8 ball is written again on the support of the second beat. Following either the exact timing or unit timing methods, the sliding spring is conventionally notated as it is shown in Fig.19b. In other words, exact timing uses the method of unit timing. Note, that in Fig.19b the second hook does not carry timing meaning, because the dancer has already arrived at the beginning of the beat – so the second hook indicates only the *type* of movement.

39. If the dancer does not slide during locomotion, arriving on an 1/8 ball is indicated according to Fig.20. As Hutchinson formulates it: „The hook is usually placed at the beginning of the symbol where the contact with the floor occurs".[27]

19a   **19b**   **20**
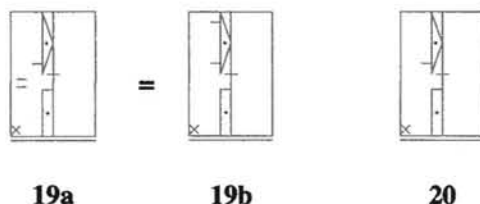
40. A row in Chart 13 describes the same movement event, while the subsequent rows represent different movements. The present analysis focuses on the second beat. It is expected that taking support (arriving from the air) and the contacting moment of the touching gesture are performed with the same timing, exactly at the beginning of the second beat. Due to the initial convention of the rhythm expressive method there are several possibilities for indicating touches – in the chart only three is selected. The method's support indications still follow the same convention as it was stated for touches: a hook on a direction symbol does not indicate timing, so it can appear anywhere on the sign.

41. The first row describes a spring to side, arriving on 1/8 ball, and a touch with 1/8 ball simultaneous with taking weight. In case of exact timing (13.1.1) the hook appears at the same place in the direction signs of support and gesture compared to the metrical structure (staff). This way the metrical coincidence is expressed by the placement of hooks, though support and gesture direction signs „slide apart" – a „habit" of exact timing – therefore visually do not reflect rhythmical unity. The direction signs in unit timing (13.1.2) reflect the same support–gesture rhythm, but in this method the hooks on the direction signs „slide

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[26] This indication emerged at the 1963 ICKL conference (ICKL 1963, 14-16). Fügedi (1997, 72) analyzed this way of indication is his study on types of springs.

[27] The convention was introduced by Hutchinson in 1970-ben, in the second, revised edition of Labanotation (Hutchinson 1970, 215), and kept until the last, fourth edition (Hutchinson Guest 2005, 189). Note, that she used the context of steps, not springs. A similar situation at the discussion of springs could not be found.

apart". The rhythm expressive method (13.1.3a–c) serves possibility placing the hook at the start, at the end or in the middle of the direction signs. The three solutions presented here reflect the rhythmical simultaneity in the case of hooks just as well as direction signs.
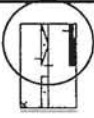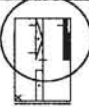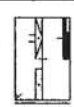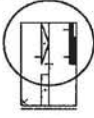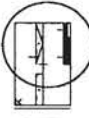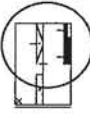
	exact timing	unit timing	rhythm expressive		
support and simple touch	13.1.1	13.1.2	13.1.3a	13.1.3b	13.1.3c
sliding support and simple touch	13.2.1	13.2.2	13.2.3a	13.2.3b	13.2.3c
support and sliding touch	13.3.1	13.3.2	13.3.3a	13.3.3b	13.3.3c
sliding support and sliding touch	13.4.1	13.4.2	13.4.3a	13.4.3b	13.4.3c

Chart 13

42. The notations in the second row show sliding spring with simple touch. In exact timing (13.2.1) the second hook on the support direction sign indicates only the movement type, the same hook on the gesture direction sign indicates timing of the arriving part of the foot – they are „sliding apart" of course, because the support indication follows unit timing, while the attached hooks reflect the inner structure of movement. Unit timing (13.2.2) from this respect is acceptable, the hooks indicating arrival are placed visually at the same level. The rhythm expressive method can achieve a similar solution to that of unit timing (13.2.3a), but it is open to other possibilities (13.2.3b–c).

43. The second beat of notations in the third row represents a spring arriving on 1/8 ball, simultaneous with a sliding gesture. Applying the method of exact timing (13.3.1) the hooks appear at the same place metrically. In case of unit timing (13.3.2) the hook representing the end of the contacting gesture is places just as well differently as in the first row (13.1.2). For the rhythm expressive method a solution similar to unit timing can be used again (13.3.3a), but reflecting contact simultaneity there is a possibility when hooks appear visually at the same level (13.3.3c).

44. Both support and gesture are sliding in the fourth row of the chart. Here only exact timing carries on the burden of its mixed way of notation, so because of the „slid apart" direction signs the hooks „slide apart" of course (13.4.1). The unit timing (13.4.2), and two variations of the rhythm expressive method (13.4.3a, 13.4.3c) can indicate hooks on support and gesture direction signs matching each other.

45. The problematic indications in Chart 13 are encircled. It can be realized that only the rhythm expressive method includes solutions from the point of visual congruence of placing the hooks. It is easy to notice now, that examples c. in the column of the rhythm expressive method tend to satisfy all requirements, where hooks appear in the middle of direction signs.

Closing remarks

46. The study compared ways of notating gestures touching the floor with the foot and raised the possibility of a new, identified here as rhythm expressive method. It includes the solutions of early notation approaches, so it serves a possibility for retuning to the „spirit" of the beginning, while at the same time it takes into consideration the ways of notating movement types discovered since that. Forms of the rhythm expressive method were selected using the tool of comparing synonymous notations.

47. The eliminating the role of a hook on a direction sign indicating timing of contact results, that formally a hook can be placed anywhere on a direction sign (or action stroke), therefore according to the present understanding of the system it seems as if a movement type can be notated differently in the rhythm expressive method. It is advisable selecting only one, but before decision, the followings have to be analyzed:
    a) cases of touching the floor with the foot, when *during* the gesture it is needed to indicate the timing of contact;
    b) notation situations when hooks are written to symbols eligible expressing rhythm but different from direction signs (e.g. rotation signs);
    c) gestures when contacts are indicated with direction signs simultaneously and independently (e.g. claps);
    d) notation of slow touching movements, which last longer than a beat.

48. For an established proposal the history of changes in the system of kinetography must be investigated deeper from the point of theory and practice, the reasons for changes introduced, and all types of movements concerned in the subject has to be analyzed. A special research is also needed to discover the difference between the execution and mental perception of movements, because results can significantly enhance the success to find the proper notation solutions. However, the present team does not feel possessing the competence to solve the above tasks in all genres of dance and limits the subject of its exploration to the field of traditional dances in Europe. Completeness in genre can be achieved only in cooperation with representatives of other genres of dance.

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Appendix D: **Unit Timing – Further Thoughts**
by
Ann Hutchinson Guest

Introduction – Spring Points

1.   In the Minutes of the June 14th, 2008 Dance Notation Bureau Theory Meeting, the group's exploration of the timing of spring points was reported. I am sorry I was not there to witness the physical performances. It is important that we are not looking at artificial renditions but at what happens when less-trained bodies, such as children, perform this step. Wear tap shoes and you can hear the rhythm!

2.   When do we write the facts of life and when not? Does the reader want to be spoon fed or does s/he want to know – and see written down – what is actually happening? In my two examples below, Figs. 1 and 2, two spring points are followed by two gallops forward with accompanying claps on each main beat. This sequence is written in Unit Timing (UT) and then in Exact Timing (ET).

Unit Timing Notation, Fig. 1

3.   UT looks simpler and is easy to read. The hand claps are within each unit of each count 1, 2, etc. so they occur on the count 1, 2, etc. The toe hooks have to be at the end of the direction symbol because they are terminating touches. The hand claps are in line with the toe touches, so they happen together. On the gallops there is a stamp on the forward step. The hand clap should coincide with the stamp, but if the contact bow for the claps is moved down to coincide with the stamp, it would alter the look of the even timing of the claps, so the claps were put at the end of units 3 and 4, but, as they are still within those units, they happen on those beats. Note that the landing on the left foot on the 'u' subdivision **before** the gallops **can't** be left out, it would change the movement into a "step forward, hop forward."

Exact Timing Notation, Fig. 2

4.   ET is not quite so easy to read. The hand claps are right at the start of each beat, they also coincide with the toe touches, **and** they occur at the end of the arm gestures which need to move ahead in order for the arms to arrive on the beat. This is also true of the torso tilts. The landing on the left foot for the spring points occurs on the 'u' division of the count, the landing being before the right leg contacts the floor. It is the same timing (on the 'u') as needed for the two gallops. With tap shoes on, one hears the "u 1, u 2, u 3, u 4."

5.   For the ET version, it would help the reader if the support sign on the 'u' were just one square long (as it is for each gallop) so that it is more separated from the toe touch symbol. This would not change the rhythm but would suggest a more staccato landing on the left foot.

If You Don't Need to Know, then Don't Learn It

6.   In January I had a very interesting discussion with Rhonda Ryman who was commenting on the difficulty that dance teachers (ballet in particular) have with understanding the way they use timing. If we write the timing the way they think it is, e.g. spring points, then they would not find Labanotation so difficult to learn. I have always thought that the more intimate understanding of timing was a valuable education that would be appreciated. But most people do not have enough background already established to appreciate intricacies. Where and how can we simplify timing so that these people feel comfortable and want to learn more? This, I think, underlies János Fügedi's quest for simplicity.

Tap Dance Needs

7.   Tap dance notation **must spell out the correct rhythms**; this is also true of Spanish dance zapadeados. How much does UT help such notations? The writing of them and the subsequent reading? Billie Mahoney and Philippa Heale need to come in on this discussion.

Figures

Exact Timing
1

Unit Timing
2
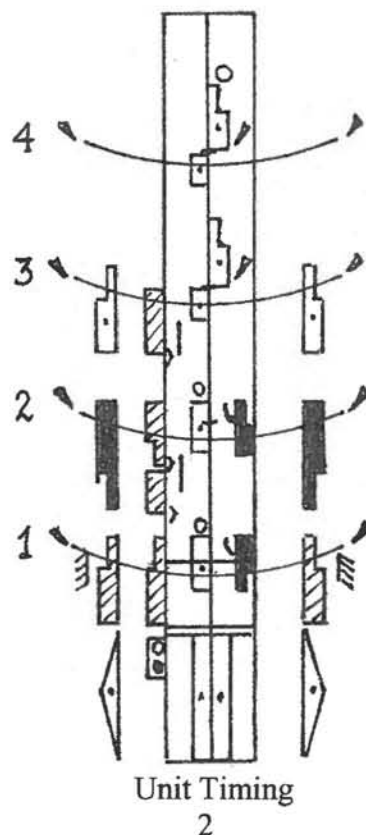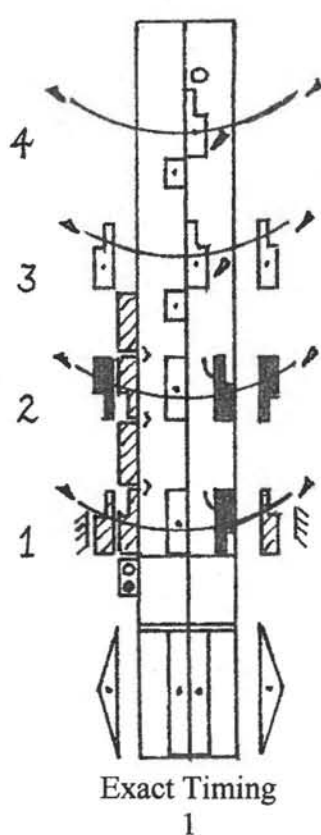
PRESENTATIONS AND WORKSHOPS

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APPLICATION OF THE KINETOGRAPHY LABAN
TO STUDIES IN SOCIAL SCIENCES
by
Naoko Abe (EHESS/RATP)

Introduction

Main qualitative methods in social sciences consist in interviews and observations. These methods resort to analyse of data collected by language. I present here an approach which allows me to study social phenomena without the resort of language. My main method consists in ethological approach. Ethology is the study of animal and human behaviour in natural context where they live. My goal is to understand human social phenomena through an analysis of behaviours but without any reference to data collected by language. For this purpose, I believe that Kinethography Laban could fruitfully contribute to studies of human behaviours. My field experience is the line 14 of the RATP (Parisian Public Transportation Authority)

Studies of human behaviour/their methods and limits

Studies of human behaviour develop their method according to their objects like description, transcription of behaviours, analyse of photos or films. I would like to discuss some methods used for a scientific aim, especially in the domain of nonverbal communication and human ethology.

Nonverbal communication

Nonverbal communication studies a process of communication which occurs wordlessly. The study focuses on gestures, body languages, facial expressions, postures, voice, odor and so on.

One of the most important areas of nonverbal communication is kinesics. Kinesics is the study of body movements, facial expressions, and gestures. It is developed by anthropologist Ray L. Birdwhistell in the 1950s. While employing a method in linguistics, he suggests that all movements of body have a meaning and a grammar like language. For example, Birdwhistell proposed the term *kineme* to describe a minimal unit of visual expression, in analogy to a phoneme which is a minimal unit of sound.

Birdwhistell invents his own method of transcription of behaviours with symbols, alphabets and numbers. Indeed, his aim is to create a universal method who could be employed in any disciplines interested in human behaviour. But it is quite far from

being enable to note all movements or to be a universal method. P. Boussac[1] criticizes this method. The followings are his main critics:

1) The Birdwhistell's notation is built with an arbitrary selection.
2) His notation system is almost a kind of stenography. Analyses of behavior corresponds to the analyse of linguistic.
3) His notation needs linguistic description.
4) Codes which are made by Birdwhistell are influenced by the researcher's social and cultural context.

Therefore, it is difficult to call Birdwhistell's system a universal notation which allows the researcher to study human behaviour in different context and culture. One need to take into account that this method and Birdwhistell's analysis of behavior are strongly influenced by language.

Human ethology

Ethology is the scientific study of animal and human behaviour in ecosystem where species live. Tinbergen suggested that the main aim of ethology is to study causality and function of behaviour in phylogenetic and/or ontogenetic perspective.[2]

Eibl-Eibestfeldt[3], a founder of human ethology, studies the Bushmen; an indigenous people of southern Africa, in the 70s, who is considered having an equivalent level of evolution to our ancestors. One of his interests is to discover a universal human behavior, in other words: an innate behavior.

His principal method was to observe the behaviours and to film them. The Bushmen's behaviours Eibl-Eibesfeldt studies correspond to their everyday's activities. For example, what are they doing during daytime? What is going on in a ceremony? How to do they play? How to do they communicate? and so on. He illustrates a sequence of images cut from film with a verbal description to explain the behaviours being watched.

His work is interesting because it shows us what Bushmen's activities consist in. It is also a pioneering study in those days about the life of Bushmen in an ethological perspective. He analyses what they are doing (for example touch a nose, open eyes, and so on), but not how to act to achieve. It nevertheless seems that there is a limit of description by words even if he employs a series of images. The limit of linguistic description appears if we wish to explain how an action occurs, and if we wish to describe it subjectively. For example, to explain how one touches another, we can do it

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[1] Boussac P., 1973, *La mesure des gestes*, Mouton, The Hague/Paris, p.131-134
[2] Tinbergen N. 1971, *L'Etude de l'instinct*. Payot, Paris
[3] Eibl-Eibesfeldt I., 1979, *Par-delà nos différences*, Flammarion, Paris

in different ways: shortly, slowly, tenderly, strongly etc. To explain the quality of action by language is quite difficult to do or even almost impossible.

The principal ethological method is to create an ethogram. This is a list of behaviours using linguistic description. We also need to note sufficiently stereotyped behaviours. With an ethogram, we can describe the behaviour's patterns of the human that is being observed but the ethogram does not indicate the qualities of action which are complex and subtle. Another problem is that almost all behaviour's patterns are supposed to be created within an agreement of researchers, but sometimes it is difficult to reach a consensus to establish the behaviour's patterns. One important question is therefore to know what could be the actual value of such a tool.

Today, Evolutionary Psychology, which goes out of human ethology, emphasizes upon computer's treatment's method, such like motion capture, simulation, video camera, and so on. But Evolutionary Psychology still need to use ethogram called "behavioural catalogue"[4].

Thus, in both fields of inquiry, non verbal communication and human ethology, linguistic description takes a big place in order to analyse human behaviours. However, for the same reasons that it is not easy to describe sounds by words, it is difficult to describe human behaviours, especially the nuance and the quality of behaviour, objectively by linguistic method.

Limits of other methods

Owing to technological development, computer technologies contribute to studies human behaviours. Motion capture is an example in this kind of method.

"Motion capture" ("mocap") is the term used to describe the process of recording action and translating that action into a digital model. The main difference between motion capture and a system of notation like the Labanotation is that the latter can translate human motions into a symbolic system as "Motion capture" records through a digital model. Its object remains the production of specimens of human behaviors.[5] And it is still difficult to record human interaction. The principal aim of "motion capture" remains to moderate and product human motions for a virtual world.

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[4] Grammer K. (al.), 1998, "*The courtship dance: patterns of nonverbal synchronization in opposite-sex encounters*", in. Journal of Nonverbal Behavior, 22(1)
Grammer K. (al.), 2000, "*Non-Verbal behavior as courtship signals: the role of control and choice in selecting partners*" in. Evolution and Human Behavior, 21, pp.371-390
[5] Yingliang MA. (al.), 2006, « *A motion capture library for the study of identity, gender, and emotion perception from biological motion*, in. Behavior Reseach Methods, 38(1), p.134-141

What does the Kinetography Laban enable to study in Social Sciences?

The following points of Laban script could summarize advantages and benefits to study human behaviour in social sciences.

1) Kinetography Laban is like a structural frame of behaviour's description :
   Indeed, the Laban script provides enough and sufficient criteria to analyse behaviours. There are other ways to note behaviour differently according to observers, but they can communicate about their difference of notation because the script is objectively determinate about movements and bodies.

2) Translation of behaviours into symbolic description :
   The transcription of behaviour by the Laban script allows analysing and comparing behaviours which are not enabled by linguistic description.

3) Actor's perspective[6] but not observer's :
   What is noted is actor's perspective, but not observer's.

4) Notation in three dimensions :
   The Laban script allows a transcription in three dimensions where a camera records only one position at a given time. Therefore only a selective and peripheral view from one or more particular angles can be obtained[7].

5) Notation of relationship with others :
   The Laban script allows a notation of relationship with other persons and/or objects.

Topic of Ph.D research

My thesis research deals with spontaneous interactive behaviours in public transportation, especially in the metro in Paris. My topic is to study interactions between users, place, and objects by inside observation of phenomenon.

Traditional studies (Le Bon[8], Tarde[9]) concerning spontaneous interactive behaviours, especially crowd's studies consist in the understanding of a phenomenon from the outside. My attempt is firstly to focus on what is going on *in* such a phenomenon. Secondly, it is to study this behaviour within an ethological approach. It means that I wish to study human interaction by empiric observations of their behaviours within a

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[6] FARNELL Brenda M., 1994, *Ethno-Graphics and the Moving Body*, Man, New Series, Vol.29, N°4, p.929-974, pp.938
[7] Ibid., p.963
[8] Le Bon G., (1895)2006, *Psychologie des foules*, PUF, Paris
[9] Tarde G., (1901)2007, *L'opinion et la foule*, Editions du Sandre, Paris

real context. Therefore my goal is not to study representations which influence human behaviours.[10]

Contribution to management of promiscuity-Observation inside phenomenon

Transportation operators are wondering how to manage users to secure their everyday trips in a city like Paris where number of users is important – because it is evaluated at five millions users per a day [11]. With so many people, situations of promiscuity are becoming important and require innovative solutions.

SUBCAM

To deal with these situations and to avoid conflicting problem, it is important to understand what is going on in promiscuity. To try to answer that challenge, I propose to study precise interactions within this promiscuity. For that purpose, I employ an equipment called Subcam which consists of special glasses that integrate a small camera and a sound recorder. Subcam is a subjective camera, designed by Saadi Lahlou, a French professor at the London School of Economics. Specificity of this camera is that the person that wears it is in the position of having a "normal" look at his surroundings. Thus, we can record data about what the user looks at when he/she does use of the public transportation. This method differs from traditional way; fixed camera to film events which from one point of view, the one of the user himself/herself. Data are not recorded from a fixed anonymous point of view but from a subjective one.

Field Experience on line 14

For methodological reasons and to make my research more efficient, my preliminary experience has been reduced to a particular line in the subway, the 14th line, (this line is entirely automatic.) whereas I was wearing the Subcam like a real user of the line. Experiences with real users should follow that first experience with a collaboration of the *Fabrique RATP;* a program whose main goal is to inform users of the Parisian public transportation about an innovation and to initiate a co-design of products and services between the company and them.

The goal of my first experience was not to deal with promiscuity itself but to observe firstly reactions of other users because the Subcam was not hidden at all but visible to others. Of course, most users have noticed it but did not take care too much about it. In a big city such like Paris, some people sometimes looks very bizarre and it is not

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[10] Goffman E., 1974, *Les rites d'interaction*, Les Editions de Minuit, Paris
[11] *Statistiques annuelles*, 2008, RATP

chocking. I could also think that for most Parisian people, a Japanese young women wearing strange technical devices, maybe a tourist from Tokyo, is not so strange!

Methodology

Field of experience-Line 14

The line 14 is one of underground's lines, located in the south of Paris, inaugurated in 1998. The line includes 9 stations. The total length of the line is 7.8km. It is the first automatic line in Paris undergrounds.

Step 1: Collection of data by the Subcam

Four times, experiences have been performed. In each experience, I was accompanied with an agent of the Parisian public transportation in order to prevent the possibility that someone approaches and bothers me.

> 1) 08/01/2009, 12h15-12h55, Bercy-Gare de Saint Lazare-Olympiades-Bercy
> 2) 10/01/2009, 14h15-14h40, Bercy-Châtelet-Gare de Lyon-Bercy
> 3) 16/01/2009, 17h15-17h45, Bercy-Saint Lazare-Olympiades-Bercy
> 4) 28/01/2009, 17h50-18h10, Bercy-Châtelet-Bercy

Every trip starts and finishes at Bercy where is located the RATP office headquarters of the line 14. Each experience time takes around 20 to 30 minutes.

Step 2: Choice of data

I have chosen three types of behaviours from recorded data which are interesting to focus on. Firstly, subject's behaviour. It means observable data behaviours of the one who wears the Subcam. Indeed, almost all behaviours correspond to change of look's direction. Secondly, interactive behaviour between the one who wears the Subcam, (i.e. the "Subcamer") and others. This behaviour means that others behaviours are launched by a subject's and *vice versa*. We observe that people often avoid that their eyes could cross with those of the Subcamer. When somebody's eyes meet the Subcamer's eyes, that person shuns rapidly from the Subcamer's eyes, and inversely. Thirdly, other's behaviours occurred in the field of the Subcamer's look. Either these behaviours occur independently of a subject, or do not launch each reaction.

Step 3: Transcription of data by the Laban script

The 2 and 3 types of behaviours are transcript by the Laban script.

Examples of notation

N°2

08/01/2009
31mn56

16/01/2009
59mn58

poteau

Strapontin

08/01/2009
31mnS6

Séparation de siège

N°1

Siège

N

Siège

16/01/2009
51mn17

Siège

Siège

Siège

Siège
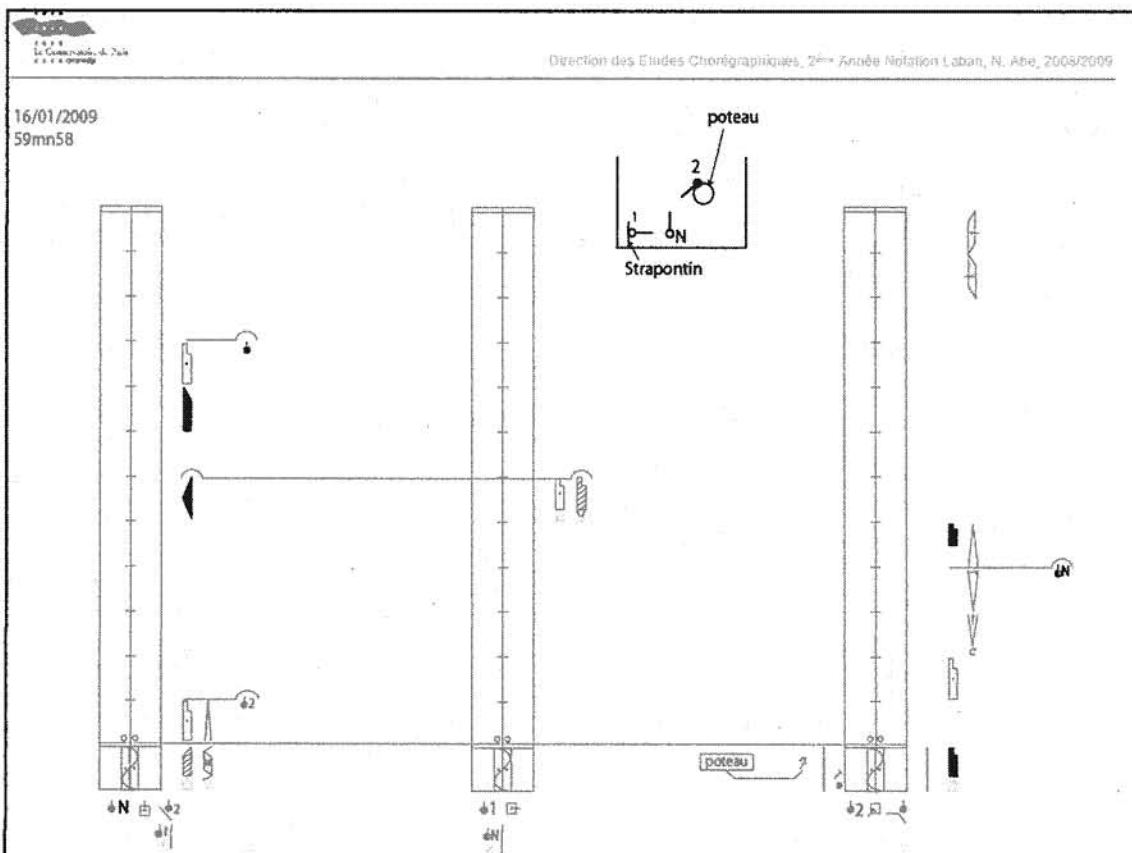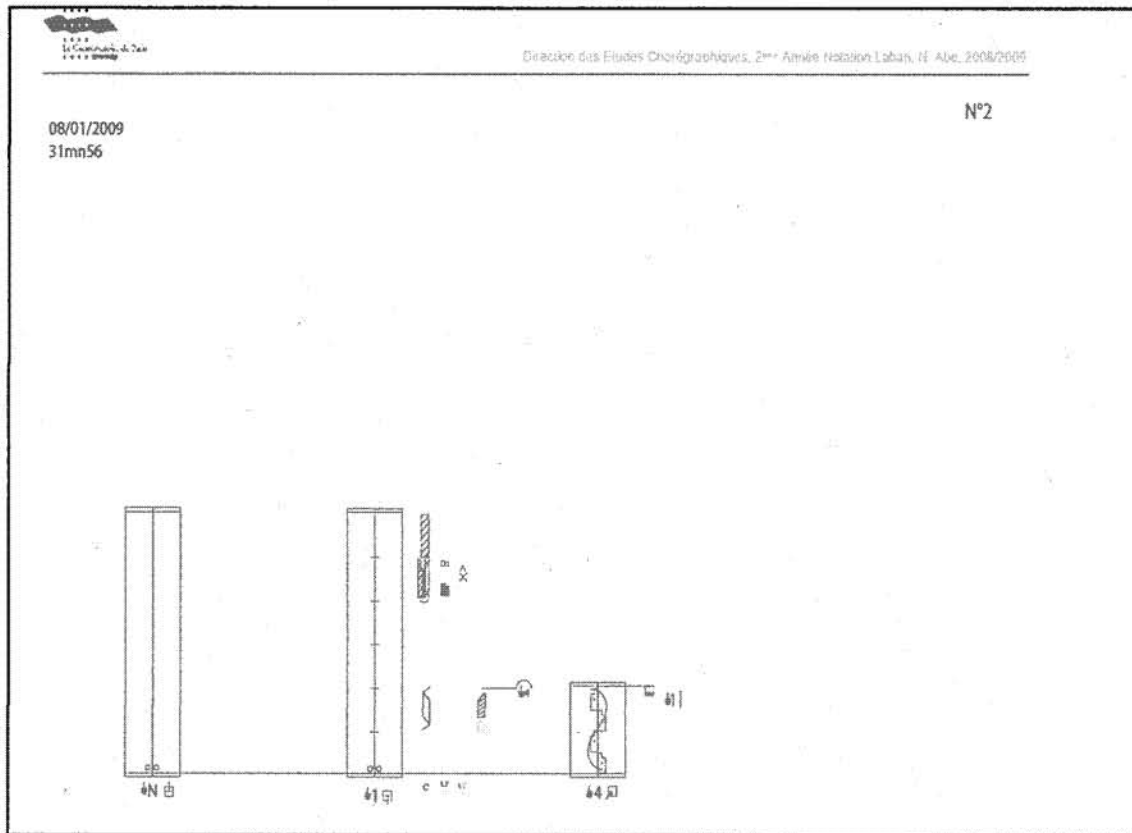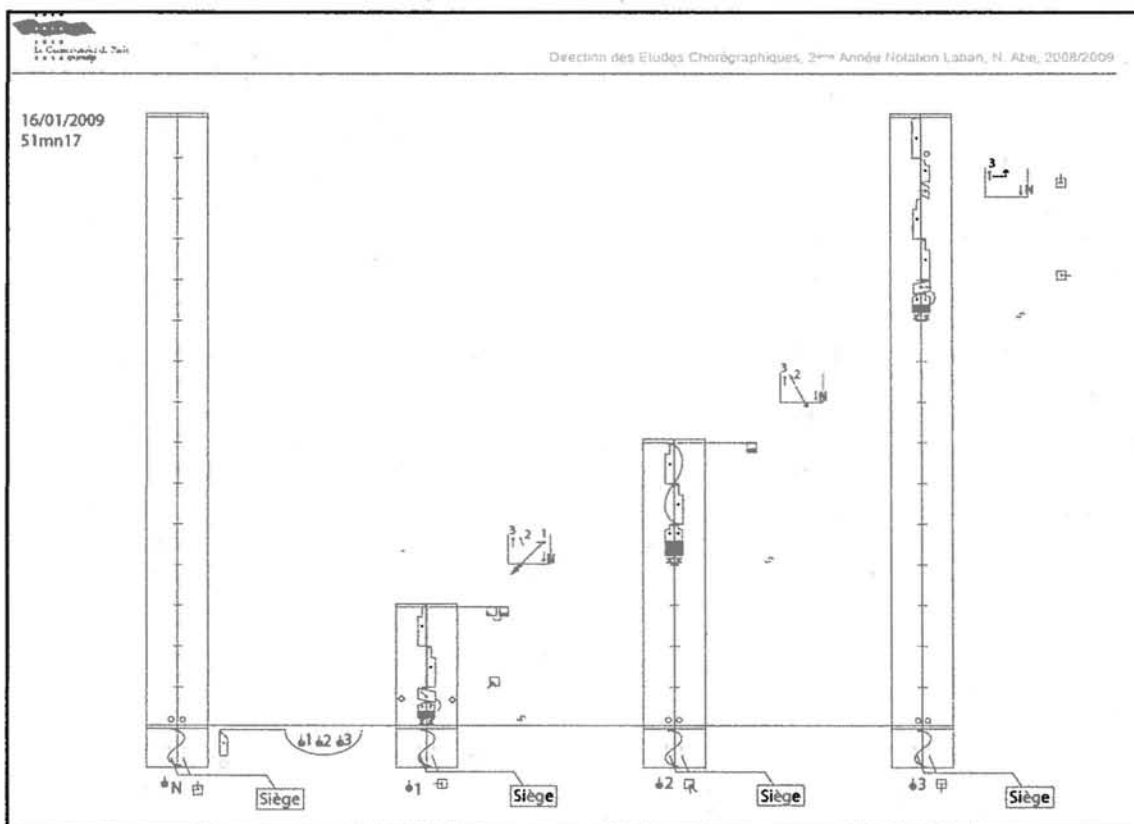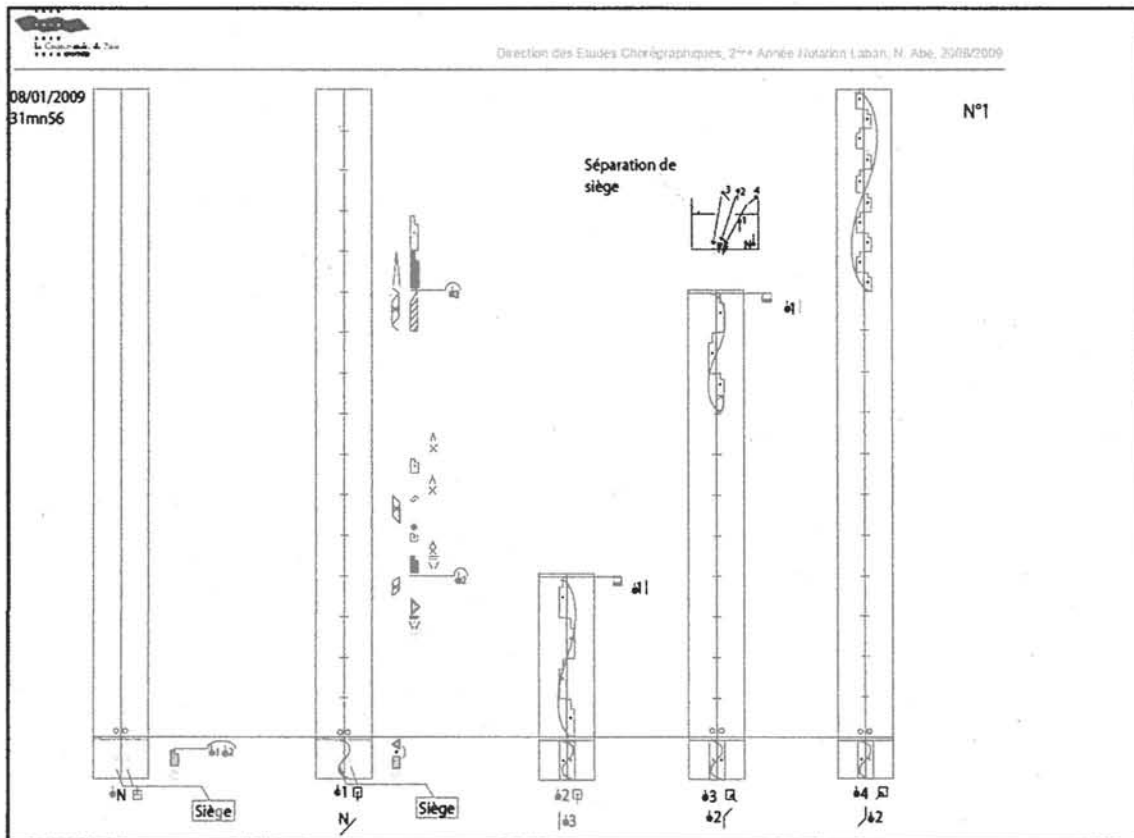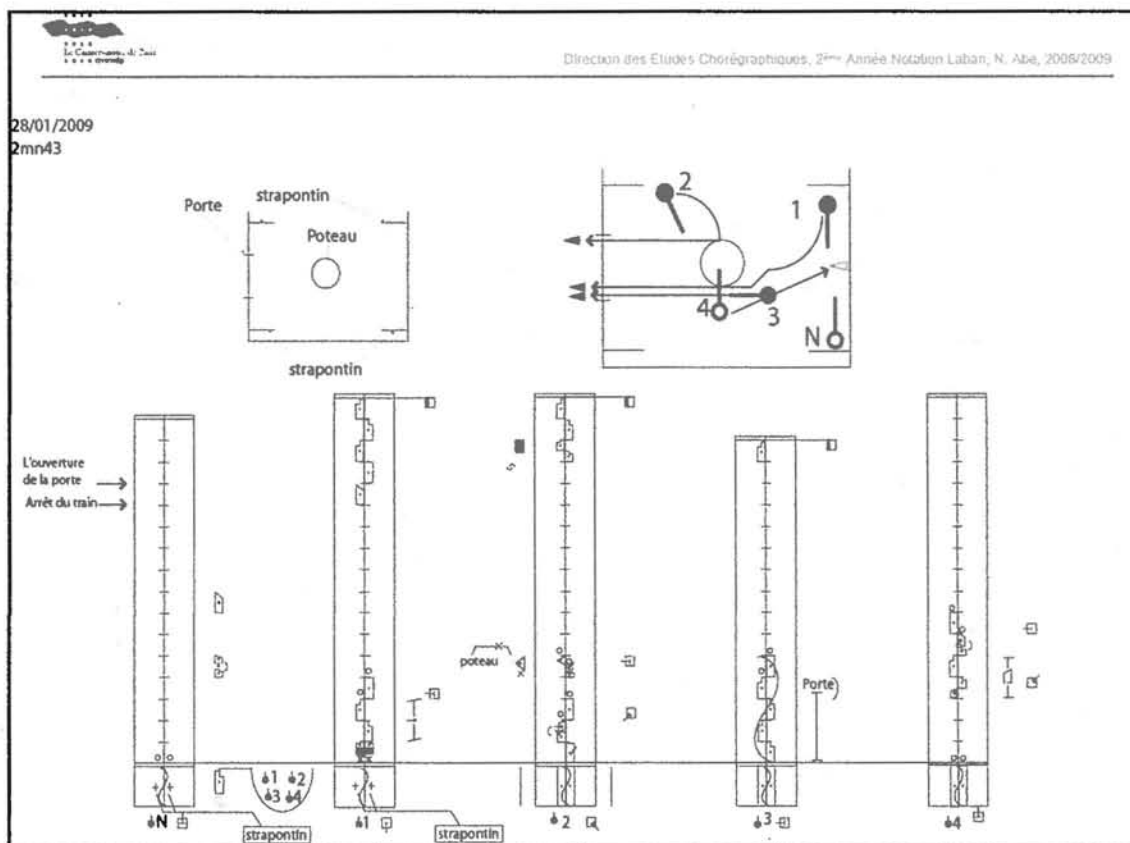
Analyse of scripts

The next step is to make an analysis of transcriptions of the data. This process allows us to know some elements which it is difficult to notice in another way, for example, the rhythm of walks, interactive movements and quality of movements. I guess that we will discover complex coordination and synchronisation of interactive behaviours.

Conclusion-No gesture, no activity, no patterned behaviours, how to study?

The behaviour which I study in this paper, does not correspond to gestures nor to activities. It is not patterned behaviours which we tend to focus on in studies of human behaviours. So, I am interested in behaviours which do not fit in these usual categories. It means that I study, for example, how we actually move when we walk in crowded places, and, in other word, I wish to objectively describe the quality and the nuance of behaviours. The other specific point of my study is to focus on interactive behaviour and not on individual behaviour.

The Kinetography Laban is relevant to study these kinds of behaviour because of its rigorous system concerning human motion and body. I believe that the Laban notation allows us to study human behaviours we still cannot study because we do not have appropriate methods.

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CAPTURING INTENTION?
DOCUMENTING THE EG|PC'S WORKSHOP *DOUBLE SKIN/DOUBLE MIND.*

by

Marion Bastien

Dance company EG | PC is based in Amsterdam, where the partnership between Emio Greco and Pieter C. Scholten began in 1995. In 2005, company EG | PC initiated an inter-disciplinary research project.
In 2006, a symposium around Dance and Media gathered in Amsterdam people from different disciplines (gesture analysis, cognition research, cultural studies/ philosophy, cinematography/ documentary, interactive media design, dance notation – Benesh and Laban), to form an interdisciplinary team.[1]

During this symposium we were each asked to do a lecture on our different fields.
At this early stage of the project, the main point I wanted to make clear to the audience was that – to my point of view, the greates value of a notation system, is not necessarily how precise it can be (of course we need a certain level of precision), but the possibility they have to record more then one strata of precisions, to capture the movement in grids of different calibers.

With a notation system, you can be *descriptive*, recording the finest details of a specific performance, but also *prescriptive*, recording the instructions of what has to be done, the basic features of the movement that will have to be somehow interpreted (and not duplicated) by the reader. The notator can record the micro-structure but also the macro-structure of a movement sequence. Unlike other recording media, such as videos, in a score one can navigate between those different types of information, descriptive and prescriptive, micro, macro. This is what I like to call the *plasticity* of notation.

I quoted during this lecture "What Should one Write Down and What not" written in 1930 by dance director Fritz Kligenbeck.[2]

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[1] Final team for this project: Bertha Bermúdez, EG | PC research; Scott deLahunta, cultural (dance) studies/ philosophy; Frederic Bevilacqua, gesture analysis; Chris Ziegler, interactive media design; Maite Bermúdez, cinematography/documentary; Corinne Jola, cognition research; Eliane Mirzabekiantz, notation Benesh; Marion Bastien, notation Laban.

[2] Was Aufschreiben und was nicht? [What Should one Write Down and What not], by Fritz Kligenbeck, in Schrifttanz, vol. III, november 1930. (Translated and published in *Schrifttanz. A View of German dance in the Weimar Republic*, ed. by Valerie Preston-Dunlop and Susanne Lahusen, Dance Books, London, 1990.)

« three factors stand out as particularly important, which the dance notator must be able to keep apart reliably.

First the actual composition, the naked, clear structure of the dance, second the performance, the personal interpretation of the artist, and third there are in most cases the factors determining style.

It may not be entirely simple to draw the boundaries between these three factors, especially between the first two, the composition and the interpretation.»

It is a short text, and it is surprising how relevant it still is, knowing that at that time the Laban system of notation was only two years old, rather simple, and there were probably not much feedbacks available on reading dances from the score.

Once we started the project, it ended up that this question "What Should one Write Down and What not", would be exactly the key point.

After this first encounter in Amsterdam, this research project started, with the aim to create a dynamic source of information, documenting the workshop *Double Skin/ Double Mind* – the name the company is giving to its warm-up and body training.

The goal was to have by the end of 2007 the workshop documented and presented under different formats; a film documentary, a publication, a DVD-ROM – including some notation, and an interactive installation.[3]

The company organized for the notators one workshop session in Paris, in December 2006. We had further possibilities to look at the material. In March 2007, the team gathered in Amsterdam, and we were given a movement session. In April, a second workshop was organized in Paris, and we refined our notes. Then, a few weeks after, we received many videos of the material recorded for the DVD-ROM.

The workshop is organized with 4 warm-up "sections", which are eventually combined: *breathing / jumping / expanding / reducing*. Then the workshop concludes with the *transfer*: transferring/teaching a phrase of the current repertory of the company to the students.

Between the 1st and the 2nd workshop in Paris, I ended up exactly at this point described by Kligenbeck – as a notator I had to determine what was part of the "naked clear

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[3] *Capturing intention. Documentation, analysis and notation research based on the work of Emio Greco / PC*, ed. By Scott deLahunta, Amsterdam School of the Arts, 2007. (Include a DVD and an interactive DVD-ROM)

structure" of the movement", what was part of the style, what was part of the idiosyncrasies of the performers I had observed.

How much I needed to do a micro-analysis, or a macro-analysis of the workshop?
What to notate from this workshop, which was very flexible in its structure, partly using improvisation, but also quite structured, with core movement sequences?
How much detail did I need to record, knowing that those details were not requested from the students but quite clearly done by the teacher?
In such a documentation project, was I supposed to *describe*, or to *prescribe*?

Each session, each workshop, each teacher (I observed two) were different, but there were similarities, recurring ways of doing movements or teaching movements.
The most difficult part of this project was definitely to make choices.
The workshop is based on modularity, this is its richness, and I felt this is what I needed to write down. My final choice was to try to record the most basic movement elements, and not to give the results of a combination.

This kind of analysis can be seen in the following example, describing the *jumping* section of the workshop.
At the end, there is only a few staves, a few signs, but this resulted in real work on analysing the various material observed, then on breaking it into basic *elements*, and recording the ways it could *vary*, and be *combined*.

The session ended with a time for sight-reading the "jumping" notation, and was followed by a brief overview of the DVD-ROM and descriptionof the installation.

EXAMPLE - *JUMPING*
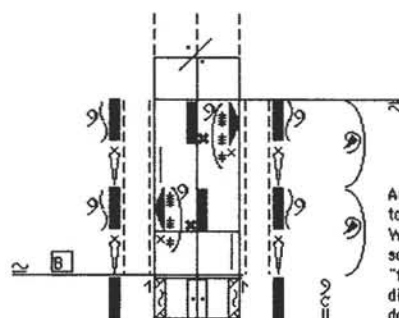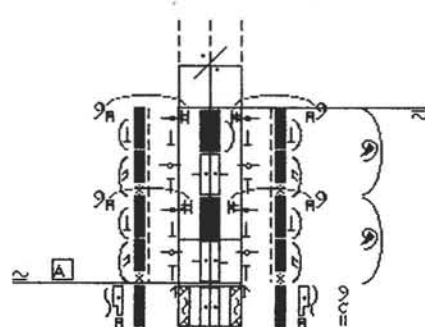
Arms can sway in opposition
to legs movements.
When performed on a larger
scale, one arm or the other can
"flick" freely in an outer
direction, instead of dropping
down.

01 02 03 04 05 06 07 08 09 10 11

01 02 03 04 05 06 07 08
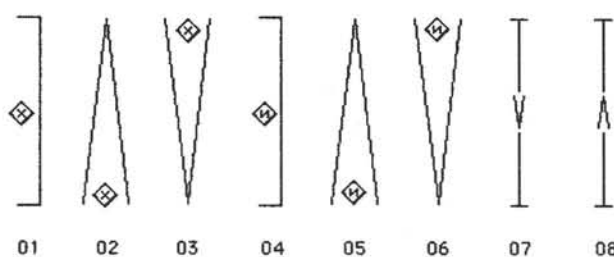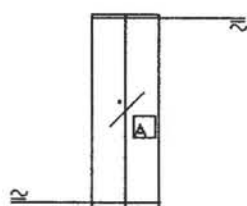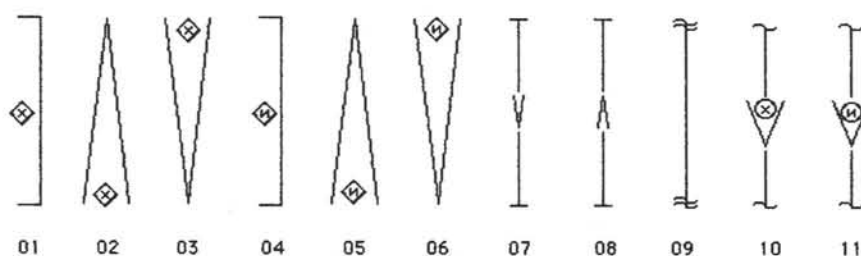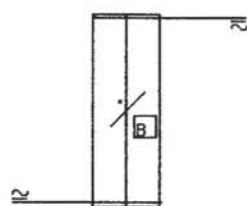
Excerpts of the notation which is available in PDF on the DVD-ROM.

NOTATOR, RECONSTRUCTOR, WHO ARE WE ?
THE PROCESS OF DEFINING PROFESSIONAL STANDARDS IN FRANCE

by

Marion Bastien & Pascale Guénon

Set these things down in writing to enable me to learn this art
Capriol to Arbeau, Orchésographie, 1589

There is in France a long, rich and complex tradition of notation. Five centuries after the "Orchésographie" dance treatise, several notation professionals are setting 'these things down in writing", contributing by their work to the preservation of our dance heritage.

Notation is starting to be more known and more used in France. One of the landmarks was the opening in the 90's of a course training professional notators and reconstructors in the National Conservatory in Paris. Since then around forty people graduated, either in Laban notation or in Benesh notation, and are now qualified to be professional in the field. Another landmark was the creation by the Ministry of Culture in 2006 of annual grants for financing the notation of choreographic works. Including this year grants, around twenty scores will have been financed with government help.

But the recognition of the notators and reconstructors within the sector of the performing arts still needs to improve. And one aspect of it is the need for clarifying and formalizing the definition of the notation professional, its role, its place within its working environment, and other related career aspects.

Since the 90's a few initiatives started to organize our field: the creation in 1993 of a "Federation" of the notations - this organization is not in operation anymore -, and concurrently the redaction of a "sample contract" for hiring a notator, which was written by a lawyer of the Society of Authors in close collaboration with the Federation previously mentioned.

In 2008 the French Ministry of Culture initiated a working group, in order to define clearly what the notators and reconstructors are, and in order to draw the guidelines of a Code of Practice.

The "Association nationale des notateurs du mouvement – Envol des signes", which we are members of, is currently contributing to the Ministry's working group.

This paper presents some points that arose from the discussions as well as some thoughts and statements of our association.

The European context

Education is seen as a strategical goal for Europe, and the Union is now in the process of uniting its diverse higher education national systems The "European Higher Education Area" aims to create more comparable, compatible and coherent systems of higher education in Europe by 2010. A convention signed in 1997 set up a process in order to have degrees and study periods recognised mutually. One priority of this process is the Introduction of a three-cycle system (bachelor/master/doctorate).

Universities or centres for higher education are re-designing their curriculum to meet the European standard « bachelor/master/doctorate », and concurrently the careers are under the process of being defined through list of tasks, skills, knowledge.

In France, each economical sector now has « Observatories», where the Government and social partners study the careers, the employment, the qualifications and the diplomas. Those observatories analyse the existing situations and do prospective studies. They give recommendations, but also can certify diplomas.

In the sector of the performing arts, several careers have been defined or are being defined, such as actor, musician, circus artist, technical director, light designer, sound technician, etc.
Recently (Spring of 2009), the dancer career was defined with a list of "occupational standards". This will serve as a basis for re-designing/unifying the various existing diplomas. Schools giving vocational training for dancers at high level - such as the Opera, or the national conservatoires - will have to adapt their curriculum, in order to fit the career requirements, and the diploma level from those various places will be similar.

Also this year, the French Proficiency diploma in notation has been identified at the level of a Master degree, although, the « notator career » is not yet part of the recognized career in the performing arts sector.

The working group

It is in this context of definition and standardization of existing or potential careers that the Ministry set up a group, in order to evaluate the notator activities.
Several associations of notations (Laban, Benesh, Conté) were invited to join this working group as well as people from professional organizations (such as Union Trades,

Commission certifying diplomas' levels, the Observatory for the Performing arts' careers).

The group met five times in 2008/2009. A few more meetings should conclude the work of this committee. The objectives of the group were defined prior to the meetings by two questions:

1) Is the notator's work a career in itself, or is he using complementary skills to other activities such as dancer, choreographer, ballet master, dance teacher?
- Objective: either to define the occupational standards of a notator, looking at the actual employment situation OR to define additional skills, to relate to an existing and already identified career.

2) Which are the elements to be included in the Code of Practice of the notator, in order to clarify the relationship between choreographers and notators.
- Objective: to define the usages and practices between notators and choreographers on notating choreographic works, on publishing scores, on circulating and using the scores.

In order to define the careers each association was asked to contribute by writing down list of skills, knowledge and tasks that were specific to both activities (notating and reconstructing). The material would then be commented upon and discussed in plenary session.

Occupational standards

After discussions between the associations a common agreement was reached.
<u>See next page</u> for a list of the "Occupational standards" headers.

Some points our association was advocating for:
• Being a notator is a career in itself (being "literate" in notation can add complementary skills to other careers, but a notator able to write long scores of various styles has developed very specific and advanced skills)

• We would rather identify two careers: notator and reconstructor. Some people do switch from one activity to the other, but each activity requires very specific skills, and one could be only a notator, or only a reconstructor.

• Terminology is a problem. The term "notator", to cover both notating and/or reconstructing is not satisfying. Reconstruction/Reconstructing is not a very good term either.

THE OCCUPATIONAL STANDARDS [REFERENTIELS METIER]

This list may still be discussed and amended within the committee but reflects already the agreement reached after a few months discussion.

I – TO ESTABLISH SCORES
1) To record pieces or corpus of movements, using a recognized [published] system of notation, in order to realize a score (rough notes, work-in-progress score, master score, etc.).
2) To collect, organize and display a range of documentary sources related to the piece
3) To update and adapt existing scores
4) While in the process of notating, to interact with, or assist project leaders (choreographer, ballet master, etc..) and the different actors involved in the project.

Example: description of the main activities – tasks listed under item I. 1)
A) To observe and to listen those moving/teaching the movement (choreographer, dancer, director, mime, etc.), in order to analyze and to record the movement features, and to capture the ways movement is taught and underlying requirements.
B) To gradually build a work-in-progress score from the rough notes.
C) To transcribe faithfully the constituent elements and the artistic integrity of the piece.
D) To keep referring to the grammatical rules of the movement notation used.
E) To finalize the master score (handwritten or computerized), on the basis of the work-in-progress score, notes, information and documents collected.

II – TO RESTAGE FROM SCORES
1) To restage all or parts of a piece or corpus of movements from a score, for education, performances and research.
2) To assist the project leader […]
3) To carry fully the stage production of a piece, with all its related components (dramaturgy, set design, lighting, music, costume, etc..), with the artistic, technical and administration teams of the project.
4) To feed the reconstruction process with additional searches to pass on the various people involved.

Example: description of the main activities – tasks listed under item II. 1)
A) To study, read, learn the score until getting familiar with it
B) To work in the studio to learn the roles, in order to be clear enough in its own body to be able to teach the piece or movement sequences.
C) To organize the transmission process, at the light of the roles and structure of the piece.
D) To assess, manage and organize the rehearsal time needed, in relation with cast and hosting structure.
E) To organize the training and the rehearsals of the piece, eventually with preliminary workshops, depending on context and objectives of the project.

Another debate was to place us in the scale of hierarchy. Our association did advocate for the recognition of the notators/reconstructors careers at a rather high position in the scale of hierarchy, because notators are expert, autonomous, and reconstructors are able to manage people. After a few sessions and discussions, it seems notator/reconstructor could be positioned at the level of a ballet master.

Code of Practice

A code of practice is a set of written rules, which explains how people working in a particular profession should behave.
The French Ministry of Culture proposed to the associations a first draft of a Code of practice for the notators/reconstructors, based on elements provided by the associations.

This code will set recommendations in the professional field for establishing scores, restaging pieces from scores, using scores, in a larger sense.
With such a Code, it is aimed to give a better recognition to the notators, to clarify the working relationship between notators and choreographers and to help in the dissemination of pieces, in agreement with copyright rules.

In this document, still in progress, several points are raised, such as the commissioning of a score; the importance for parties to work on the basis of an accurate and detailed contract; the uses of the score (if a score can be used only with the agreement of the choreographer, it is also recommended to give the notator a follow-on on its uses); the publicity to give to the notator.

Our association in its proposals had included a few other points, and we hope they will be added at a further stage during the forthcoming discussions.

First of all, we would like this Code of practice not only to give rights for the notators, but also to draw the lines of responsibilities and ethics they should follow.
To clarify and to write down ethics rules should help us in getting the confidence of our professional partners. To learn such ethics rules should be part of the education of notation trainees, and should be a frameset for notators already in the career.

Concerning the notator's rights, we raised a few more points such as the status of the score: we assert scores should be considered as a coherent whole. It should not be corrected or edited or changed otherwise than by the notator himself.
In case of reconstructions or readings, we recommend that notes or corrections be added as appendix to the score (and that those documents should be sent for information to the notator).

We also made further recommendations concerning the Preservation – archival quality-, Reproduction, and Circulation of the scores.

A main issue was underlying all discussions on the notator's career and the Code of Practice: who owns the score? Are there any rights (copyright) that should belong to the notator?
When the working group started, our association decided that discussions could be held without discussing first this issue, but this issue will certainly have to be addressed sooner or later within the group.

Conclusion

By the summer of 2009, the discussion was still ongoing within this committee, but was close to a conclusion.
The next step will be to submit the texts, which will reflect the consensus between all the associations, to other organizations such as the Society of choreographers, the Observatory of the performing arts' careers, the "platform" where Union Trades discuss employment rules, etc.

Hopefully, we will step forward and be admitted as one of the recognized careers within the sector of performing arts.
If it is so, we hope that it will help other notators in different countries, in the European Union, and further, to follow our steps, and ask for recognition in their own countries.

MOVEMENT AND SIGNS: A WORKSHOP
(ABSTRACT)

by

Johan Borghäll

Rudolf Laban was a master in combining art forms and theories of psychology and philosophy into a genuine comprehensive whole. With his background in architectural studies he mastered the creating of symbols and graphic images. Today we gain from his physical and graphic approach in our movement studies.

Lets start with another approach:

Rudolf Laban was in his earlier life concerned with expressive movements, actions that were too complex to systemise. But through time, with his gene for structure, he started to classify movements and to use geometry and signs to guide the understanding of movements. The interest in systemising overtook him and made the ambiguity suffer!

In this workshop we will explore the creation of signs, like Laban. We will physically experience the movement principles of Laban and the concrete creation of signs on paper, to study the combination of movement sensation and sign creation.

When Andy Warhol as a young and unknown artist was asked to illustrate the eight basic actions of Laban, he created a little circle with two "leg a like" forms in different positions. He was adding symbols, not only signs.

We will explore signs and symbols in relation to movements.

Could we learn something about the significance of signs by being involved in creating them? Will we read Laban Movement Analyses differently after being involved in creating signs ourselves?

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INTEGRATING DIFFERENCES:
THE INFLUENCE OF ASIAN DANCE AND MARTIAL ARTS IN BRAZILIAN CONTEMPORARY PERFORMANCE

by

Ciane Fernandes

"In the core of personal experience there is always an experience of alterity."

(Denise Jodelet, 2009)

This paper presents and analyses a selected number of Brazilian performances created under the influence of Asian dance and/or martial arts techniques. Selected Brazilian performing artists include Alice Stefânia Curi (Chinese Qi Gong), Roberta Malheiros (Belly Dance), the author (Bharatanatyam), Cinthia Kunifas (Japanese Nishino-ryu Kokyuho) and Marta Soares (Butoh). The five selected artists come from the following towns, respectively: Brasília (Center-West), Porto Alegre (South), Salvador (Northeast), Curitiba (South) and São Paulo (Southeast).

These artists have trained in Laban/Bartenieff Movement Analysis (LMA) and other approaches derived from the Laban materials, and use these methods to connect their different cultural influences. Besides using LMA, each selected artist has been influenced by a different approach to the Laban material, developed by the following professionals: Maria Duschenes (pupil of Jooss and Leeder), Mary Whitehouse (pupil of Mary Wigman), Dr. Judith Kestenberg (Laban's pupil), Peggy Hackney, Bonnie Bainbridge Cohen and Susan Klein (pupils of Irmgard Bartenieff). Through Laban, the five selected artists have created innovative and ground-breaking transcultural performances presented in Brazil and abroad.

In multiculturalism, different cultures live in the same space and time, under political and social unity. In interculturalism, there is a synthesis of aspects of two cultures in a new form that is different from the original ones (WOLZ 1997, p.99). Transculturalism, on the other hand, transcends specific cultures in order to find a common ground in the universality of human condition (PAVIS 1996, p.6).

The following geometrical illustration, based on LMA's categories (HACKNEY 1998, p.217), demonstrates the transcultural articulation—through Laban—between Asian techniques and the Brazilian artists' perspectives, generating contemporary performances:
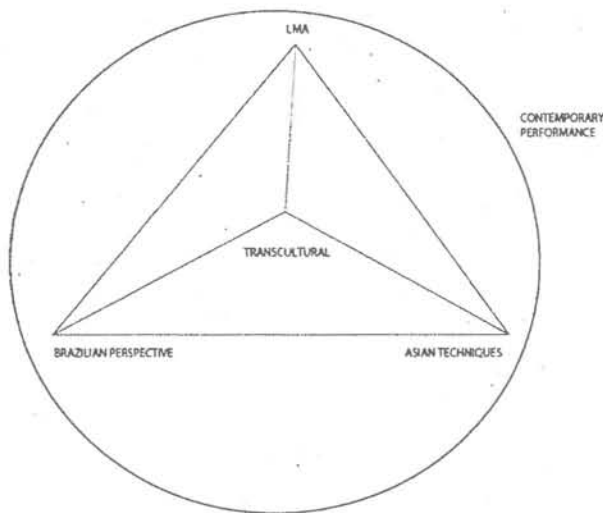
This transcultural process is **not** a contemporary version of *Orientalism* (SAID 1978), searching for the missing and distant "other" and—even more problematic—categorizing, cataloguing, and comparing it to some ideal reference. While Jacques Lacan (1977) postulated human identity as based on separation (from the m-other) and split, and defined desire as lack; Elizabeth Grosz (1994) defines identity as dynamic, based on desire as *becoming*:

> Instead of aligning desire with fantasy and opposing it to the real, instead of seeing it as a yearning, desire is an actualization, a series of practices, bringing things together or separating them, making machines, making reality. ... It moves; it does. ... self-identity is not lack, absence, rupture, but rather becoming. (GROSZ 1994, 165)

The solo piece *Traces or Where the Foundations Bend* (2006), by/with Alice Stefânia Curi (b.1971), resides in this constant state of becoming. The one-hour long theater piece is part of her doctoral dissertation, entitled *Towards a TAO Expressivity: Creative*

Processes in Transit with Taoist Sources (2007). The piece is based on Ana Miranda's *Noturnos* (1998) and *Clarice* (1999), and won several prizes in Latin America, most of them for best acting. In her research, as much as in the piece itself, Curi demonstrates the intrinsic and coherent relationship between the chinese tradition, Laban's Basic Effort Actions, and the theories of Deleuze and Guattari (1997).

During the creative process, Curi explored the selected sources—*Yin yang*, *I ching*, *Wu hsing*, and *Chi kung* or "energy discipline" or "serenity exercises"—, coming up with thirty eight scenes full of effort life. During the creative process, she paralleled the eight trigrams (*ba gua*) of the *I ching* archetypes to Laban's eight Action Drives, adding these up in the *ba gua* tables as follows: Chi'en – Creative / Press; K'un – Receptive / Float; Chên – to incite (stimulate, inspire) / Punch; K'an – Abyssal (vortex, precipice) / Slash; Kên – Quietness / Glide; Sun – Softness / Wring; Li – to adhere (join, unite) / Dab; Tui – Happiness / Flick. To the exploration of these associations, Curi added *Yin Yang* contrasts such as *emptyfull*, *darklight*, *receptionpenetration*, *deepsuperficial*, *humiddry*, *coldwarm*, *contractionexpansion*, *fearanger*, etc. (Figure 01).

Figure 01. Alice Stefânia Curi *Traces or Where the Foundations Bend*. Photo: André Amaro.

From the starting point of *wu wei* ("no action"), that state of becoming crossed the creative process and the piece alike. In the piece, variations become connected through her desire in movement, and grounded in her *Qi Gong* meditative underlying attitude. Gradually, objects and postures become more complex and gain more and more functions and meanings. In this transitional state, she articulates *Yinyang*, *Bodyspace*, *Subjectobject*, *tragicomic*, *Screamsilences*, *Excessesemptiness*, *Geometricorganic*, etc. (Curi 2007).

Little by little, multiplicity and continuous transformation reverberate in the immense cube of the set design. Curi's dynamicity stretches the initially confining squared

apartment into an open space for creativity and flow. At the last scene, she indulges in the nets she built along the piece, having the lights of a city projected behind her, which rather look like she is opening wings and flying over a sky full of stars.

The dance piece *Hip Senses* (2005), by Roberta Malheiros (b.1980), also integrates tradition and contemporary performance. Through LMA, Malheiros isolated and reorganized the vocabulary of Belly Dance into abstract and challenging units (Figure 02). The piece clearly maintains the ethnical origin of the movements, although not directly associating them to Belly Dance elements, such as shiny costumes, make up, standing up, etc. Both music and costume for the piece are abstractions coherent with Belly Dance, enhancing the explored movements.

Figure 02. Roberta Malheiros in *Hip Senses*. Photo: Cláudio Etges.

By extracting the essence of each movement, *Senses* validates Belly Dance through a clinically aesthetic perspective. It is as if Malheiro had used the scientific method of cadaver dissecting—used to know and control bodies—to investigate Belly Dance in autonomous and self-changing cells. For example, she uses Belly Dance's figure eight and the Trocanter-Trocanter Connection in at least two different manners: laying down, as in Bartenieff's Lateral Pelvic Shift, and walking forwards, in a fragmented phrasing and neutral facial expression, looking at the public like she is sharing her own inappropriateness. Malheiro's attitude playfully reconstructs Belly Dance's principles, and deconstructs science's control over bodily sensations, curves and beauty.

Quite different from Belly Dance, as well as from most Brazilian dance forms, the classical Indian dance style of *Bharatanatyam* is based on the stabilization of the pelvis. From 2001 to 2006, my research focused on the association of LMA and *Bharatanatyam* (which I have learned at the Rajyashree Ramesh Academy of Performing Arts in Berlin between 2001 and 2003), as well as with Bahian culture. The

different aspects developed in this research were presented in Rio de Janeiro (Laban Meeting 2002), India (Annual Conference of International Federation for Theatre Research, 2003) and England (24th Biennial Conference of the International Council of Kinetography Laban/Labanotation, 2005), among others.

That intercultural encounter through LMA took me to *Sinapse* (2002), a two-hour dance theater piece with 22 dancers-actors-creators. The participants included national and international professors, teachers, graduate and undergraduate students, professional dancers, actors and directors who had worked with LMA along my previous years of research/teaching/dancing, plus a traditional Afro-Brazilian musician and the light designer (who interacted onstage).[1]

The multiple choreographic composition included scenes with various body techniques, number and training of the performers, costumes, soundtracks, etc. In all the available space, including the area outside the theater and the aisles in the theater, inconstant gipsy bodies overlapped different vocabularies, such as classical Indian dance, belly dance, circular dances of Eastern Europe, martial arts, salsa, flamenco, *tanztheater*, modern and contemporary dance, clown, *orixá* dance from *candomblé*, *baião*, samba and capoeira. The transitions of dance theater connected the contrasting scenes and performing bodies in a fluid manner.

For example, condensing effort qualities facilitated the association of a dance to Shiva (*Bharatanatyam*) and a *Candomblé* chant for *Ogum*, a warrior God, in a scene where these two cultural grounds are totally immersed into each other. On the other hand, the lightness and rhythmic emphasis of Bharatanatyam abstract dance *Allarippu* were associated to Caribbean salsa, in a playful synchronicity between accents and pauses.

Sinapse made clear that LMA is a connecting and dynamic system, which provides dialogue between differences in all levels, always from, through and back to the body. It is through differences that the body re-defines its principles in/of movement.

Sinapse soon took me to create the 80 minute long multimedia solo *UEBERGANG— Una Latina en Berlin* (2002), created between Berlin and Salvador, and presented in Salvador, Jaipur (India) and Porto (Portugal). *Uebergang* means transition, connection, transfer (e.g. between different subway lines). The piece is a research on the fluid overlapping of diverse intercultural experiences in my own body, as a creator-performer:

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[1] The following professionals participated in *Sinapse*: Cláudio Lacerda, Cristiane Pinho, Daniel Moura, Eliana Rodrigues, Emanoel Nogueira, Júlio Mota, Jin-Wen Yu (University of Wisconsin), Lusergio Nobre e Kênya Sampaio; João Lima and actors of Companhia ATO-A (Agamenon de Abreu, Daniel Rabelo, Daniela Gomes, Fábio Neves, Hebert Santos, Ive Alencar, Mel Guimarães, Pedro Assis, Sérgio Oliveira, Vânia Costa), plus Luciana Liége (light designer) and musician Mestre Olavo (berimbau).

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 pos-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? (FERNANDES 2002)

Some scenes were created in improvisation sessions by playing with the different cultural influences, such as applying constant time (e.g. Spell drive) to *Bharatanatyam* exercises, and adding up contrasting costumes and texts in different languages (Figure 03).

Figure 03. Ciane Fernandes in *Uebergang—Una Latina en Berlin*. Photo: Artur Ikishima.

Even in scenes created through Authentic Movement sessions, with a major emphasis on inner impulses, different cultural influences emerged along improvised movements. For example, in some scenes, the outwards rotation of the hip joint, as in *Bharatanatyam*'s *Aramandi* position (legs rotated outwards, knees flexed, heels close together), or the stretching of the fingers up to an *Alapadma* hand gesture (representing an open lotus flower) would come out in between floor movements or while spiraling

through space. *UEBERGANG* connects traditional and contemporary, personal and social, identity and alterity.

This piece has been expanded into *UEBERGANG P.S.* (Public Spaces), provoking unpredictable changes in the movement sequences according to the various interactions with people, sounds, objects and architecture in selected outdoor places.

The dialogue between inner focus and intercultural inspiration is the core of *Unknown Body*, by Cinthia Kunifas (b.1969). This "dance in process" has been taking place since 2002, and associates the Japanese Breathing Method of Nishino-ryu Kokyuho, the seven stages of Chinese Martial Art Yiquan or Dachengquan, Body Mind Centering (BMC), and LMA.

Unknown Body (Figure 05) deals especially with the dynamics between mobility and stability, finding one in the other through the association of LMA, BMC and the two Asian techniques (KUNIFAS 2008). Nishino-ryu and LMA dialogue in terms of Cellular Breathing, Breath Support, and Shape Flow. Yiquan relates to BMC in terms of *Micro-movement* (Almost moving), sensing and strength (*Moli*), release and full body connectivity in the Pole Standing (*Zhan Zhuang*) or Standing in Total Relaxation (Intention).

Figure 04. Cinthia Kunifas in *Unknown Body*. Photo: Sérgio Ariel.

In about twenty minutes of Dynamic Stillness at the front left corner of the stage, Kunifas explores three BMC principles: Pre-motor focus, Inhibition, and Direction (COHEN 1993). In her non-action, Kunifas reacts to the twenty years of dance patterns imposed on her body as the only approvable expressive means. If everything she does is programmed, than Kunifas chooses to stop (instead of moving compulsively), pay attention to what is happening before conscious movement happens (Pre-motor focus), inhibit the impulse to move (Inhibition), and redirecting the focus (Direction). The result is a scene with enormous intensity, inverting the roles of moving dancer and still audience, and radically breaking up such dichotomies.

Through her *micro-movements*, Kunifas implodes the non-action till contaminating everything with her *Ki* or *Chi* (energy). Gradually, the audience perceives the available energy within oneself, as well as in the space around, as an unlimited possibility of creation.

Movement restriction is also a fundamental part of *The Jasmin Man* (2000), by Marta Soares (b. 1962), inspired in poems by Unica Zurn. During the initial part of the piece, Soares is placed within a glass box, as if she was an exotic object in a museum, or an imprisioned insect for scientific analysis. Within that transparent cage, Soares is still most of the time, with sudden bursts of intense movements (Figure 05).

Figure 05. Marta Soares in The Jasmin Man. Photo: João Caldas.
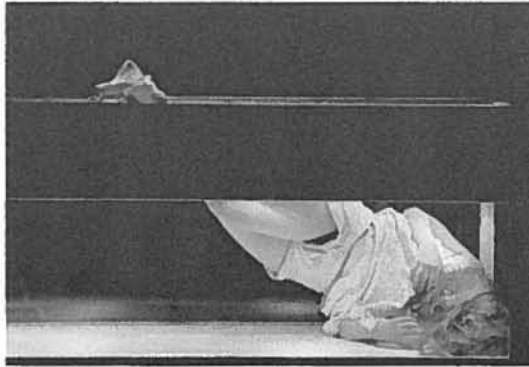
During the two-years long process, Soares spent some months visiting an abandoned house in São Paulo. There, she experimented in different places, in different hours and seasons, which influenced the video created for the piece. In one of these experiments, Soares kept her body for quite some time within a narrow box available at the house's undergrounds, with all sorts of dirt and insects.

This process can be seen as an influence of Butoh, which Soares studied with Kazuo Ohno for one year in 1995. But Soares's intensity was present in her pieces since her off Broadway performances in New York City in the early nineties. At that time, she was doing the CMA at the Laban/Bartenieff Institute of Movement Studies, added to five years at the Susan Klein studio. For her final CMA project, Soares lived with Brazilian Indians for a few months, experiencing a strong physical bind to nature's rhythms. All these different cultural influences, added to Soares Ukranian heritage, and to studying with Maria Duschenes for five years in São Paulo in the eighties, have been succesfully integrated into an unique style.

In her pieces, Soares manages to portray these contrasting elements and influences in a fragmented body that is surprisingly organic. Her knowledge of organic funcioning (present in the Brazilian Indian traditions, in Butoh, and in Bartenieff Fundamentals, for

example), exposes a body that is simultaneously in pieces and integrated. As Soares, the four previous choreographers rediscover a postcolonial "Brazilianess" based on harmonizing different tendencies, and creating a critical, transformative and unique language.

The creative use of Asian techniques by/in Brazilian bodies demonstrates the mobility of tradition, and its ability to reaffirm itself precisely by multiplying itself through time and space. In this context, Laban terminology is coherent with both Asian traditions and Brazilian contemporary performance, providing a dynamic structure for the understanding of intercultural exchange. As suggested by Grosz (1994), and developed by such transcultural Laban method, identity is indeed a state of becoming, permeated by flow fluctuations:

> Perhaps it would be possible for actors in a multicultural theatre group – others-to-each-other, and to themselves (to their "other" possible selves) – to become cartographers of "other" ways of feeling, seeing and representing, to rewrite the map of difference ("the complete human truth is global" [Peter Brook]). And, in the process, to locate the *dynamic* parameters of their own difference, their individuality – to become *more themselves* in relation to an evolving "culture": a culture of becoming. (David Williams in PAVIS 1996, p.72)

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USING THE LANGUAGE OF DANCE® MOVEMENT ALPHABET TO FACILITATE THE CREATIVE PROCESS
by

Susan Gingrasso CMA, LODC
Certification Specialist

I adapted the Keynote presentation I used at the conference to a paper format for these proceedings.

The workshop focused on using the Language of Dance Movement Alphabet and Motif Notation to jump-start and manage the choreographic and performance process.

The Context: The Utah Arts Council commissioned Joyce Crain, a fiber artist from Tucson, Arizona, USA to create *Atmosphere*, a public artwork for the Health Science Library at the College of Eastern Utah, San Juan Campus in Blanding, UT. *Atmosphere* is created from 6,000 squares of dichroic acrylic in a rainbow of shimmering colors that reflect and refract sunlight. It was inspired by an atmospheric phenomenon, virga, rain that evaporates in the dry desert air prior to reaching the earth. Figure 1: *Atmosphere*, 2007.
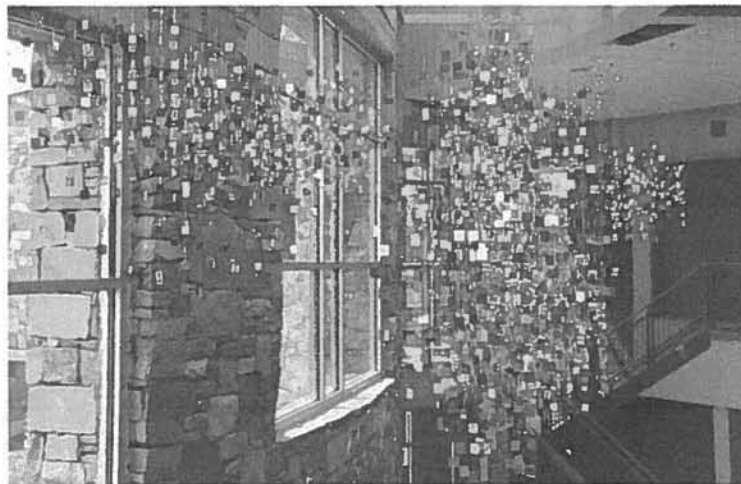
Figure 1: *Atmosphere*, 2007, Dichroic acrylic, dyneema, and steel 11' x 33' x 4'.

The Creative Problem and Parameters: For the installation ceremony, I needed to create and perform a six-minute solo, titled *Breath Child*, to an unmetered sound score, *Flute Clouds*, by Minneapolis composer, Mike Olson. I had approximately eight hours to compose the work and three hours to rehearse and embody the material.

The Creative Process: I started by scoring the music on Motif notation staffs, Figure 2.
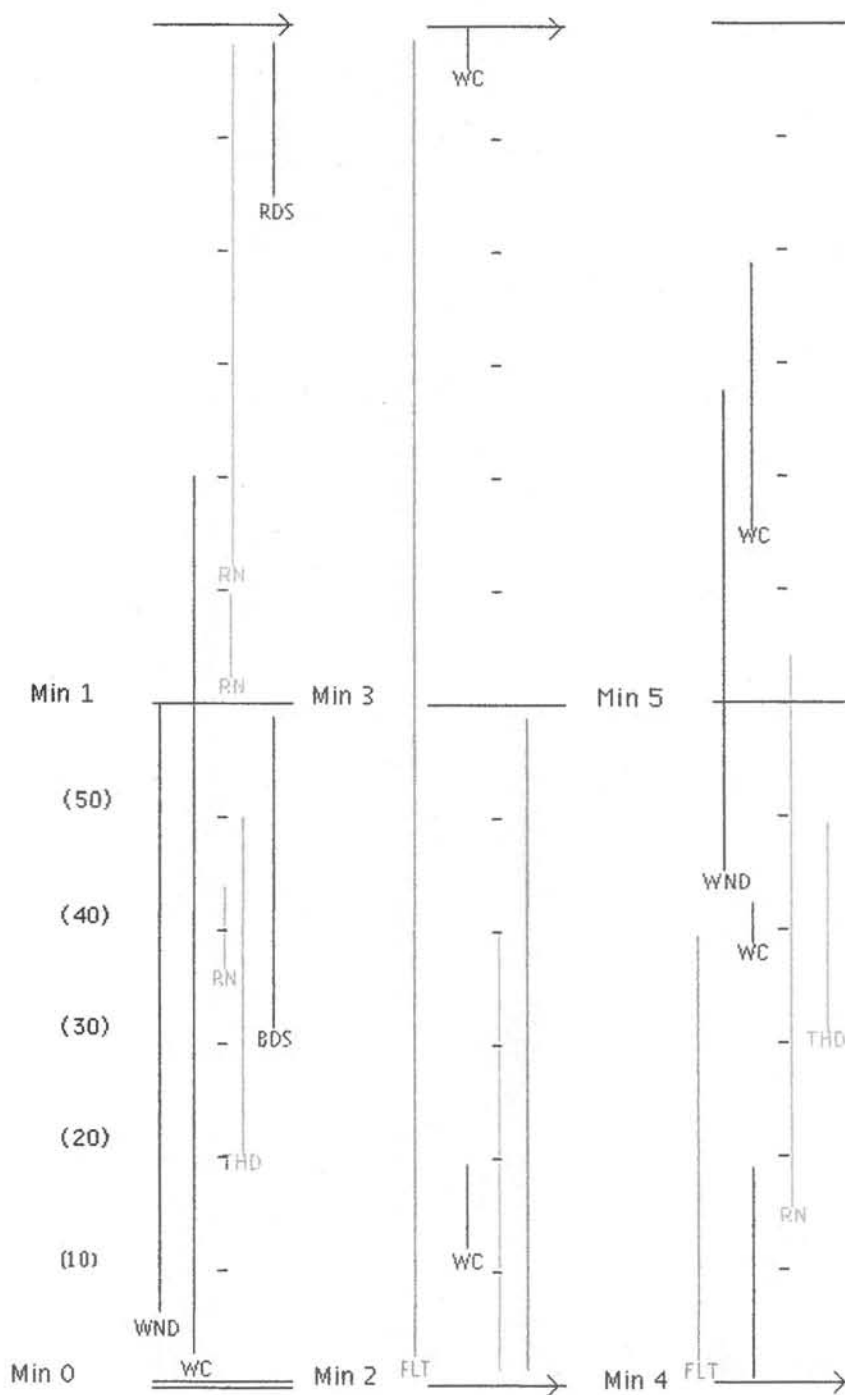
Figure 2: Motif notation score of the main musical ideas in Flute Clouds. Each of the colors and initials represents a different sound texture.

Based on my research and discussions with Crain, I had already selected five Movement Alphabet concepts to best capture the essence of both *Atmosphere* and *Flute Clouds*. I created and Motif notated two or three movement phrases or motifs for each of the following Movement Alphabet concepts:

1. Minor directional displacements allowed me to play bodily with the shimmer of light, reflections and refractions.
2. Tilting enabled me to respond to the push and pull of the strong desert wind.
3. Falling gave me the option of surrendering to the wind, to the rain being pushed so much that it doesn't hit the ground.
4. Pathways helped me traverse the vast span of desert I needed to convey.
5. Palm facings gave me multiple options to reflect light, real and metaphoric.
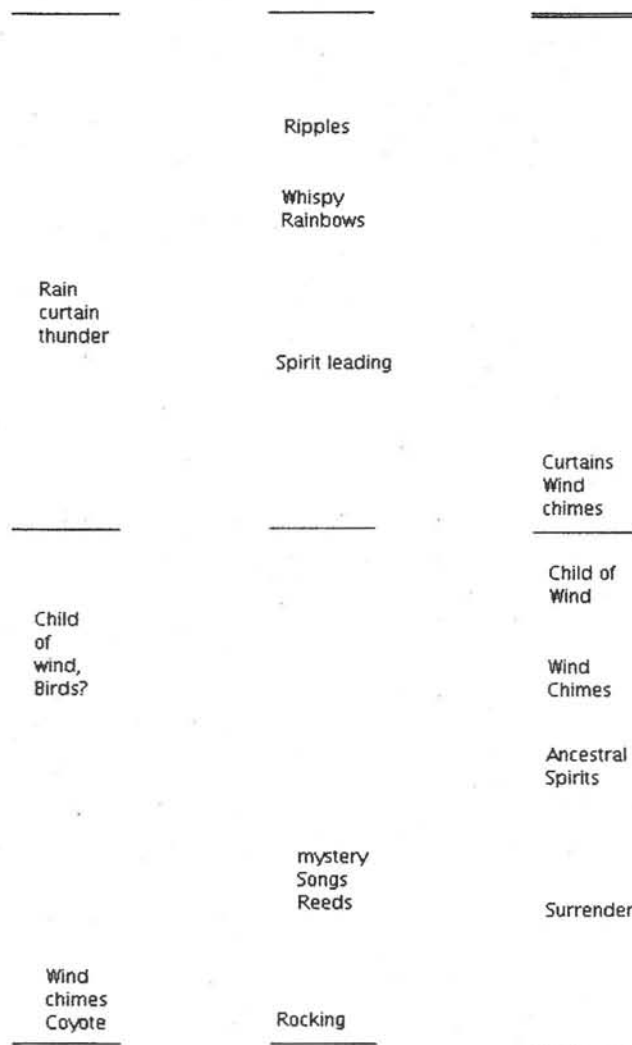
In the hotel room that night, I read my Motif notated phrases and while listening to the music I gave each one of the motifs names so I could easily put them in an order that made sense. Using symbols, I made notes on my scribbled Motif notated phrases about ways to make transitions between the separate motifs. Figure 3 shows the order I devised and the names I created for the various motifs I had created.

Figure 3: Order and names for motifs.

The next day, I rehearsed in the actual physical space, played with the order of motifs in relationship to the sound score. I also worked with the physical spacing of my performance in relationship to the light on the sculpture. I rehearsed the piece multiple times to embody the meaning of the metaphors.

The main Movement Alphabet Motifs I created and used
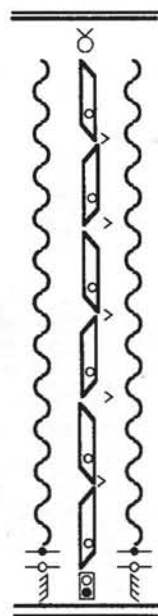
Minor Displacements Motif: Wind Chimes & Rain
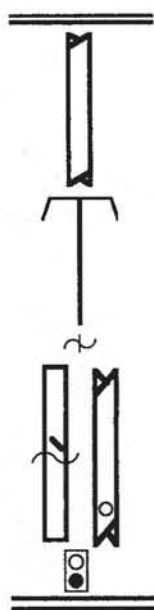
Tilting Motif: Ancestral Spirits
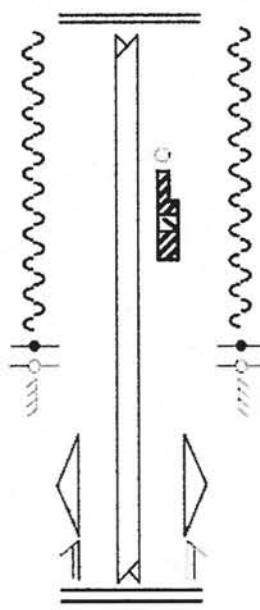
Minor Displacements Motif: Bird

Falling Motif: Child of Wind
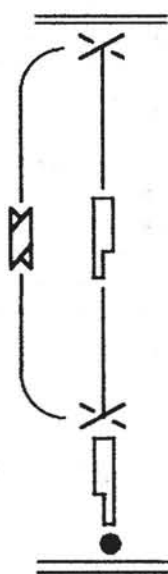
Falling Motif: Surrender
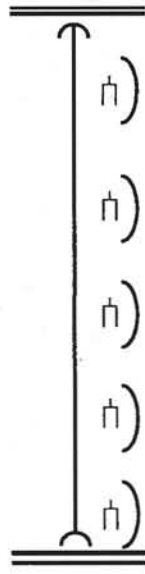
Pathway Motif: Spirit Leading

Pathway Motif: Mystery Songs/Reeds
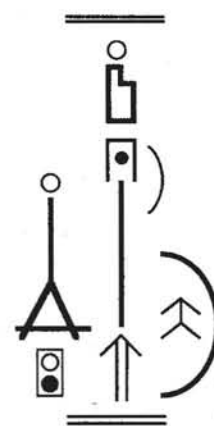
Palm Facing Motif: Curtain

Conclusion: I had not worked in quite this way with the LOD Movement Alphabet prior to creating this work. I found that by starting with a handful of Movement Alphabet concepts based on my research and conversations with Crain, I could create a significant amount of usable material in a very short period of time. I discovered I could Motif notate ideas "on the fly". With notebook and pencil in hand, I sketched (notated) the movement ideas almost as soon as I created them. While creating, I could not play the music nor could I work in the actual performance space as the crew had to install the work. When I returned to the hotel that night, I realized I had far too much material so I made artistic choices based on the movement images I wanted to convey.

My two biggest challenges were 1) remembering the order I had created and 2) rehearsing this technically demanding work enough times to embody the material thoroughly. While creating the individual motifs, I did not realize how much actual stamina I would need over the course of this six-minute work.

Since then, I have used this same process to create and perform several works in a condensed time period and find this process works extremely well to work with a selected vocabulary, generate abundant amounts of material, Motif notate ideas as I go, make artistic selections and streamline the rehearsal process.

For more information about the Language of Dance®, the Movement Alphabet, and Motif notation, contact me at susanlodc@yahoo.com and visit www.lodc.org.

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NOTATING LIU FENG-SHUEH'S PIECE *TSAO-PI & CHEN-MI*

Presentation and reading session

by

Pascale Guénon

Ms Liu Feng-shueh graduated from the National Chanbai Teachers College with a degree in dance and music. She studied modern dance and choreography at Tokyo University of Education. She went to Germany to study choreography and kinetography Laban at the Folkwang Hochschule (in 1970) with Albrecht Knust. Eleven years later, she went to London and earned a Ph.D. at Cambridge University.

In 1950, Ms Liu began her career of choreographer, teacher and scholar, did her first field research in 1954 and created The Neo Classic Dance Company in 1976. She choreographed more than 120 dances.

Liu Feng-Shueh has researched and reconstructed dances of Tang, Song, and Ming dynasties. Ms Liu has also researched, performed, and preserved the dance of Taiwan's aboriginal tribes. She was involved in extensive research on this subject between 1954 and 1976, carrying out surveys on Orchid Island and throughout the mountains of Taiwan. Using labanotation, Ms Liu has recorded these historical dances herself, or hired other notators to write them down.

Chih Hsiu Tsui, a Taiwanese notator graduated from the Conservatoire Supérieur de Musique et de Danse de Paris, and a former student of Jacqueline Challet-Haas, recorded "Vast Desert, solitary smoke rises straight". Chih Hsiu started to notate the piece in April 2000, a month before the premiere. Between April 2000 and august 2002, she went back 3 times to Taiwan from Paris, working with dancers and completing the notation.

There were 21 dancers in "Vast Desert" and the piece lasted 74 minutes. The score was revised by Jacqueline Challet-Haas and Elena Bertuzzi. Another notator, Ra-Yuan Tseng put the whole score on Labanwriter. The score was published in 2003.

Also graduated from the Conservatoire de Paris, I was contacted by Chih Hsiu in order to record another dance of Ms Liu: Tsao- Pi & Chen-Mi. The project should have been carried out in 2003, but was delayed because of SARS. Finally, in 2004, I spent 5 weeks in Taipei, from April to May.

Liu Feng-Shueh's company works sporadically, most dancers having other professional activities. Rehearsals were held mostly on weekends over a long period. Because of all these reasons, the choreography was almost ready to be presented on stage at the National Theater in Taipei. Therefore, I could not take notes on the spot, but I tried to film all the rehearsals before and after performances to acquire the maximum amount of material in order to record the work after my return in France. Ms Liu allowed me to film freely in studio and on stage under different angles in order to get several shots of movements and groups. I collected approximately 15 hours of video. In addition the company provided me with specific movies on the handling of objects as well as CDs of music and musical scores. I attended all the performances, 3 times in Taipei, 1 time in Tainan, and others were planned in June, but I did not attend them.

After a few rehearsals, I gathered many questions I could ask Ms Liu or dancers through Chih Hsiu who was present during a part of the stay. Some of the dancers trained me to manipulate a sword and a stick. Since there were many dancers, each of them wore, in rehearsals, a number to help me to keep track of each dancer through space, easy for first roles, this created challenges when a dancer performed more than one role. One session was entirely devoted to locating dancers places in groups at specific times. I photographed each costume, each accessory, and I also measured dimensions of the accessories.

The choreography takes place during the Three Kingdoms era (a crucial era for the creation of China) and the historical facts interweave with legends. The dance explores the universal history of the rise and fall of human beings through the conflict for power and love. The struggle between Tsao-Pi and Tsao -Chih (who are brothers) takes place first on the battlefield and then in the field of literature and love. This fight lead to the loneliness of power for Tsao-Pi, defeat for Tsao Chih and death for Chen-Mi.

This story is part of Chinese culture and collective memory. Also some sequences were rather difficult to understand for me, coming from a Western culture.

Back home, one of my primary objectives was to gather more information about Chinese civilization and culture, certainly a very large issue. I have much more to learn, but I am starting to understand the piece better.

Back in France, I started to learn and practise regularly tai chi chuan. I have been doing so for five years now. This movement practice often enlightened me about the reason for a movement or how to do it because the choreography combines contemporary dance, chinese classical dance and martial arts.

Back in France, I spent a lot of time editing these movies in order to compile all the passages for the same act. I also listed and timed all these excerpts to help me to locate as easily as possible excerpts in the tapes, and I made two copies, for preservation, for each act.

One specific problem is related to the music. The music's piece was created for the choreography. It is a contemporary work based on Chinese classical music. Chinese classical music is notated with a system different from the one used for Western music, which I am used to. Each note is represented by one number: from 1 to 7 for the notes from do (C) to si (B). It is an orchestral score, making it even more complex.

During a sountrack rehearsal, Wong Ching-Ping, composer and head of the Taipei Municipal Orchestra, which played during the performances, showed me detailed scores of 4 acts. After that, he explained to me the rules of writing: how to write a quarter note, an eighth note, a whole note, the rests, the placement of groups of instruments on the staves (the wind, the plucked strings, ocarina, harp, the bowed strings and the percussion instruments). These scores will be "translated" into the Western musical system for publication.

The lack of notes made during the process of choreographing the piece turns out to be the greatest difficulty. Notes taken in a studio during choreography are extremely reliable, they can often enable the notator to see changes in the choreography day by day and it is also possible to note the choreographer's verbal comments and instruction. To transcribe from video is visually tiring and takes more time, I think. Besides problems associated with understanding complex and sophisticated movements remote from my cultural background, it is a long choreography, 4 acts, with 31 dancers for 63 roles. There are passages with large groups (7 to 17 dancers) and many stage entrances and exits especially in the first act. There is a lot of handling of objects: sticks, swords, hat, drums, a stool, a scarf, and sometimes the costumes themselves.

This is my notation process :

1- I listen to the music many times in order to identify groups of instruments and be able to follow the music in the musical score.

Despite the very clear explanations of Wong Ching-ping, this remains a major difficulty. On the videos, depending on where I was positioned when filming, the sound is not perfect, I did not hear all the details and I must return often to listen to the CDs.

2 - I number measures on the musical score based on repetitions or cuts indicated by the composer.

I started to make annotations on these scores as regards, for example stage entrances and exits to give me some cue points.

3 - I draw my staves by hand in a book of A4 paper with small squares, gradually revising as I continue, especially as I need to add more entrances and exits.

The lack of notes from the choreography process forced me to start directly with the organization of the score.

4 - Then comes the crucial moment of working on the videos to analyze the movement and transcribe it.

I have multiple versions of videos which can enrich the notation, but it also complicates the process, because I have to look for specific sections in the tape. And the performance of the same section differs slightly, which requires making very difficult choices.

5 - Because I transcribe the notation myself on the computer (on LabanWriter), I do not write down an accurate manuscript but go directly from the draft to the finished labanwriter score. (Unlike the first score which was notated by Chih Hsiu and recopied by Ra-Yuan, it will take less time to finish the score.)

In the organization of the score, thanks to the computer, I avoid as much as possible, the use of signs of repeats that are often painful to read, but very practical when you do handwritten scores, but with the computer, you can use the "copy-paste" command and avoid making the reader go back several pages.

6 - To make floorplans, I refer to those in the score of Chih-Hsiu.

The stage of the National Theater is huge and consists of 2 parts: the stage itself, and a back stage area separated by a black screen. According to the act, one part or both are used. A number of scenery components are installed.

The drawing tools of LabanWriter have been insufficient to achieve these floorplans, sometimes very complex and tangled. I had to find another design software (EasyDraw) for drawing them.

7 - After printing, I made many corrections and proofread before giving this work to Jacqueline Challet-Haas, who has the great kindness to take time to check my work.

In conclusion, it is often said that it is better to know a style to be able to notate it. This is certainly a help and a support, but be totally unfamiliar with the material required me to have a fresh and more accurate look. I cannot rely on prior knowledge or habits of movement. Attention must be given to all elements. And if I felt the need to approach the choreographic material by regular practice of tai chi chuan, this was as much an approach to movement as to Chinese culture.

Regarding the Laban system, it is interesting and very delightful to notice the power of this system invented in the West in the early 20th century. It is indeed sufficiently well designed and able to adapt to other styles of movement distant in time and space.

Reading session: example 1

Glossary

Measures 75 to 77

77

76

76

75

20 21 22
23 24 25
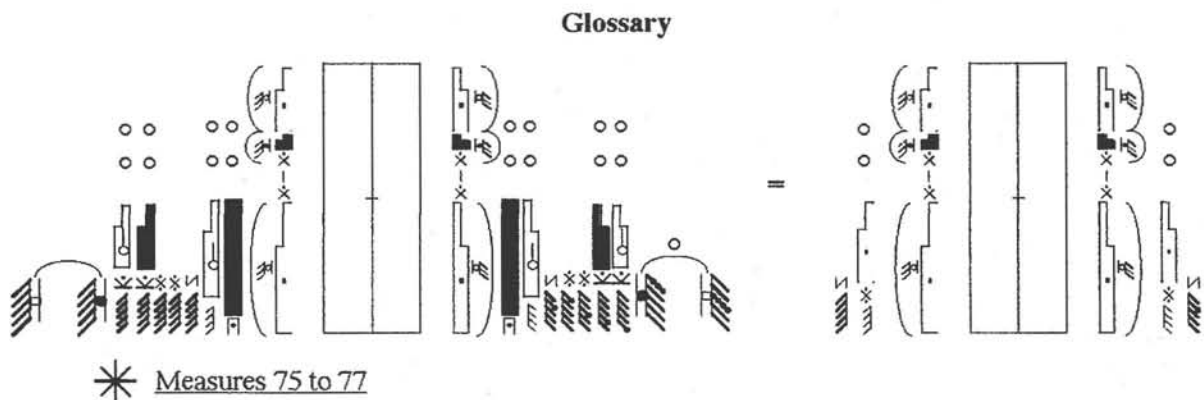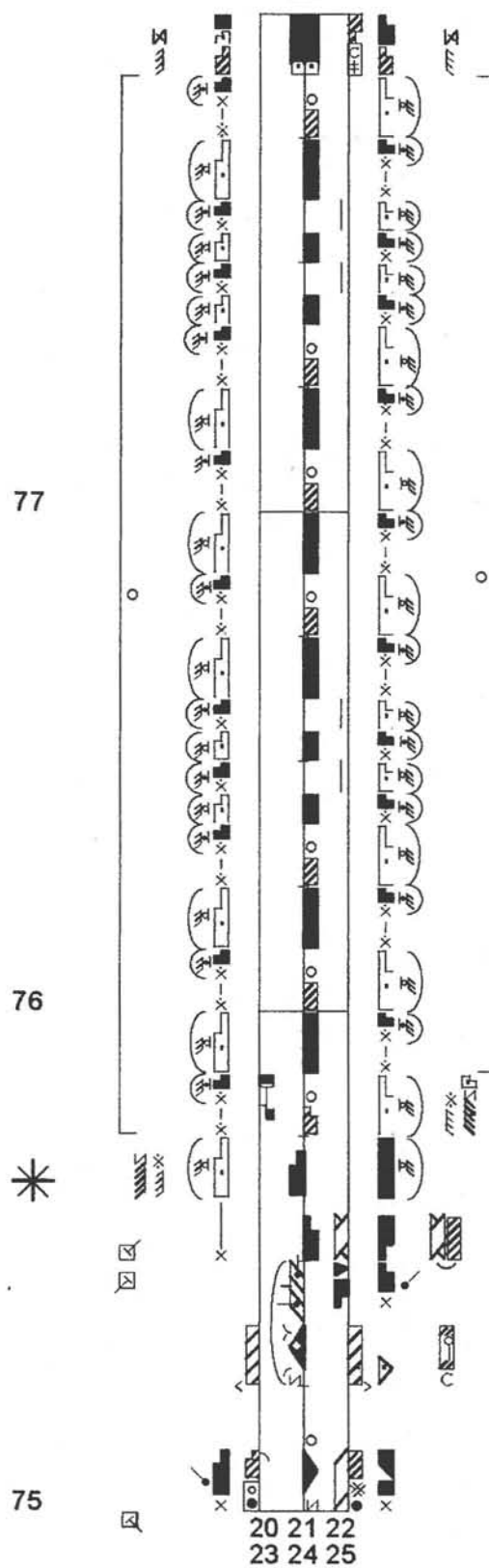
Example 2 : handling stick
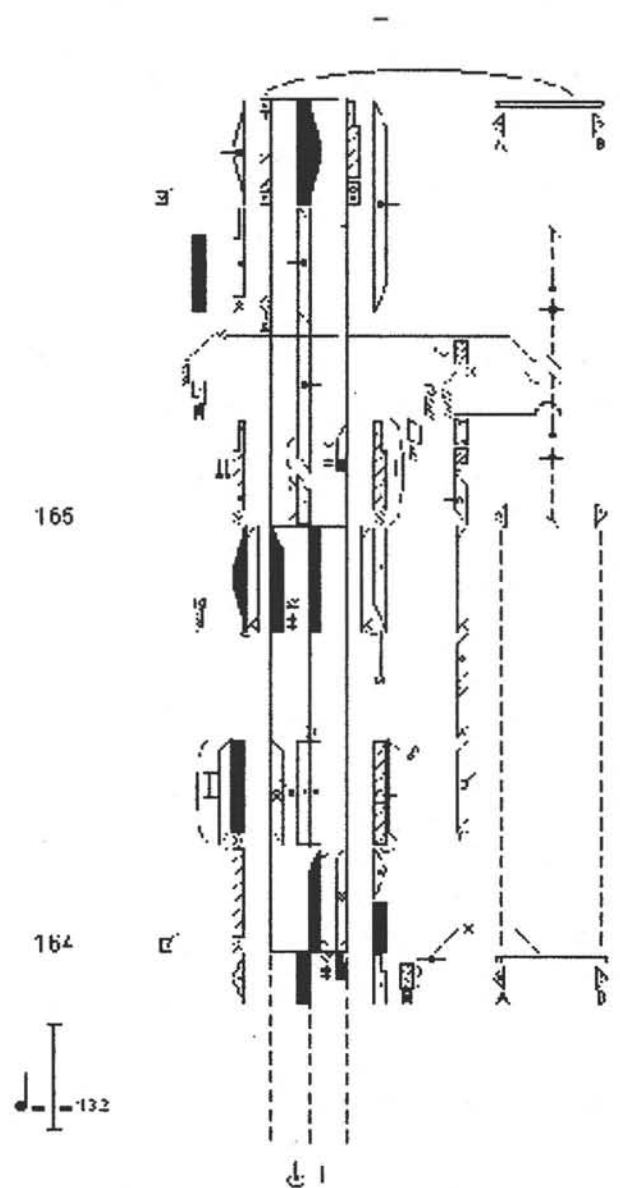
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DEVELOPMENT OF THAI DANCE VOCABULARY NOTATION WITH LABANOTATION

by

Chommanad Kijkhun

History of Research Issue

One of the most popular problems in Thai dance circle is that the used dance vocabularies are understood only within peer groups. Those from other groups are not accepted although many of these various groups got basic trainings on the similar gongs or dance repertoires, and possibly from same masters. As a result, there is neither standard nor common practice in naming similar patterns of posturing or movement. Some sharing dance vocabularies feature different postures, while some similar postures are differently named. Ironically, graduates from the same schools use dissimilar vocabularies, resulting extreme confusion. No one can be authorized enough to finalize any agreeable vocabularies to be widely used.

Objective

To develop Thai classical dance vocabularies based on Labanotation. To survey the efficiency on the application of Labanotation in noting Thai classical dance vocabularies, and survey opinions of students and relating people in Thai classical dance circle towards such application of Labanotation. The thesis of this researching is that Labanotation is a new innovation which can be applied in noting Thai classical dance vocabularies in a universal and standard way.

Methodology

After having been analyzed and synthesized, the selected Thai dance vocabularies are brought to be noted with Labanotation method, with the stages of researching methodologies as followed:

1. Surveying dance vocabularies appeared and explained in documents, including interviewing dance artists, senior masters and experts.
2. Creating a checklist by arranging the given dance vocabularies into alphabetical order, inviting 30 experts in teaching and/or performing Thai classical dance for not less than 20 years experiences to sort only the vocabularies danced by male characters for the next stage of studying.
3. Bringing the relevant vocabularies from the second stage to be arranged in the order of their frequent using and their alphabetical order, and sorting out those unselected.

4. Bringing the given list from the third stage to a group of five experts (including National Artist masters, senior masters and national scholars) to revise the list (whether they really belong to male characters), and asking these experts to select the final list, of which each chosen vocabulary must be voted by at least three members. These choices in the final list were brought for the following stage of studying.

5. Inviting four masters who are honored as National Artist and one as Distinguished Person on Culture to dance the screened vocabularies. Recording those dances in VTR, and noting them with Labanotation system.

6. Forwarding those noted vocabularies to Prof. Rhonda Ryman and Prod. Jang Ling Ling to check the accuracy of notations, especially whether they correctly follow the Labanotation system. The choice of one American expert and another Asian one is to prove that Thai classical dance vocabularies can be approached with Labanotation system in a correct way, and the outputs are academically reliable and internationally communicable enough.

7. Organizing a workshop seminar on the topic "Dance Vocabularies: Labanotation" to survey opinions from students and people in Thai classical dance circle towards the application of Labanotation in noting Thai dance vocabularies. The given results are analyzed by statistical means of frequency-based and percentile-based calculation.

The research results are not presented here because I would like to discuss only the topic of applying Labanotation into the studies of Thai classical dance, but they are available in the distributed papers.

The Essence of Male classical Dance

History of Research Problem

Thai classical dance has been conventionally taught by means of copying what one sees, and has been transcended by this approach for generations. Unlike some other national cultural heritages: paintings, sculptures, architecture and literary works, Thai dance performances are transient and last for only a short period of time. Amidst the current streams of cultural and artistic copying, exchanges, diversifying and hybridization, unless sufficient and proper archiving, the essence of Thai classical dance would become unrecognized, and eventually extinct.

Objective

To explore the components, to analyze the structure and to study the grammar of the essence of male characters (tua-phra) of court dance drama.

This research framework engages synthesizing concepts and theories which relate to the significance of the essence of Thai male character dance. In order to achieve them, I apply both Eastern and Western theoretical approaches to analyze body movements. Moreover, my references include three standard sets of standard etudes among Thai classical dance trainings (pleng-char, pleng-raew and pleang mae-bot), Linguistics theory, Visual Arts theory and the law of naturalistic commonalities. The given knowledge is from reading relating documents and researches, interviewing the experts. The analysis is based on the subjects of pleng-char, pleng-raew and pleang mae-bot, transcended by court-style dancers.

This research is the documentation of data relating to the essence of Thai classical dance, to be appeared in verbal and textual forms. Essential documents are assembled and analyzed, bringing about common understanding toward both general and particular pictures of Thai classical dance. This results a theoretical construction in comprehending the basic grammar and vocabularies of Thai classical dance. In helps laying out dance training lesson-plans as well as creative choreographies with decorum and dance aesthetics.

Methodology

Primarily, I tried much not to use Labanotation in this research as it was yet recognized by experts and masters. Some of Them believed that this notation method is efficient enough for noting only balled, but not for Thai dance. In reaching my objective, I explored several stages of experimentations as following:

> Step 1 – I studied the basic concept of Anatomy as dance movement analysis necessarily engaging human anatomy.
> Step 2 – I explored 108 'garana' movements of the god Siva as a Guideline in analyzing the components and structure of Thai dance essence. The failure of the project was from ambiguously interpreting the written dance patterns to be physical movements without any record of bridging movement from one pattern to the following.
> Step 3 – I adapted some symbols to stand for human body parts and movements because verbal explanation is not enough to correctly illustrate the true postures and movements.
> Step 4 – I tried creating a model in analyzing body movement, of which chart-based approach cannot features details of body movement.
> Step 5 – I applied Labanotation by noting pleng char and pleng raew movements according to the tempo pattern of 'ta-pone', a major percussion instrument. Fortunately, a linguist who was a supervisor my research encouraged me to use Labanotation for my research. In that linguist's opinion, the strategy of

using noting symbols in Laban Movement Analysis and Labanotation is not different from that of linguistic researches, in which all linguists worldwide must share the similar set of symbols. And, this research could open the door for leading Thai classical dance into modernity.

The outputs from both researches I have mentioned have been written and extensively discussed in these two books here. From researching on the topic of Thai dance vocabularies to that on the essence of Thai dance drama, the most important product is Thai dance Labanotation, from which I would like to demonstrate some vocabularies and some movements of pleng-char, pleng-raew here. For example:-
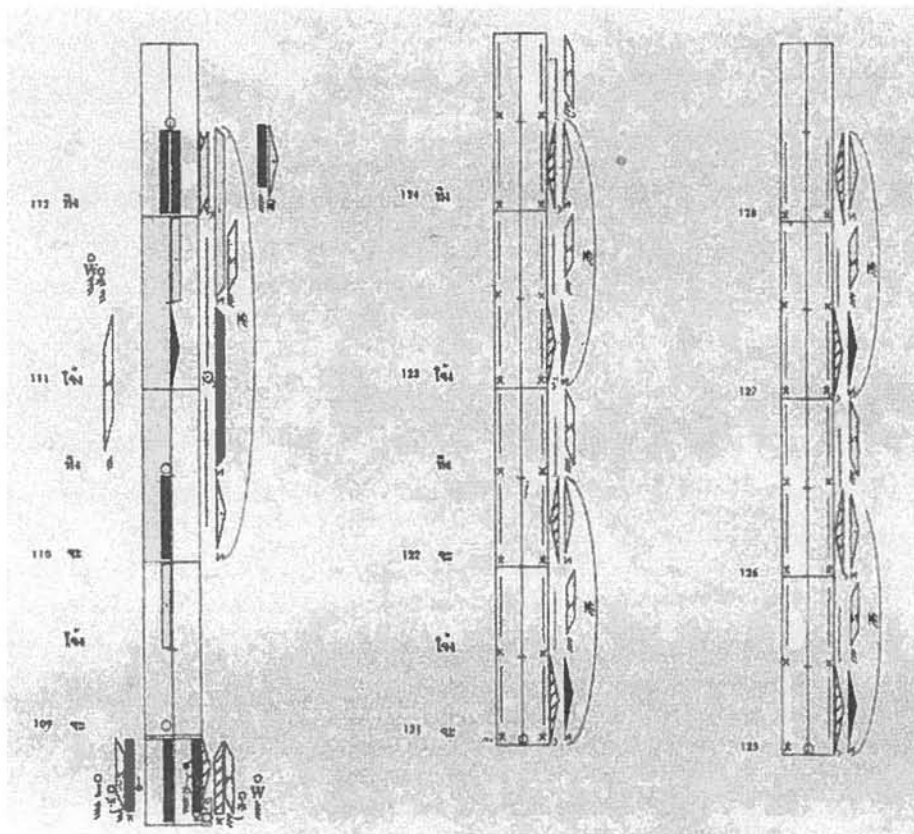
I would like to express my deep thankfulness to Rudolf von Laban, who created Labanotation; Prof. Dr. Ann Hutchinson Guest, whose books on Labanotation became my precious sources of researching, who also kindly joins this conference; the executives and the board committee and the members of ICKL who are here, at the conference organized by Suan Sunandha Rajabhat University, Bangkok; and, last, but not least, all other guests and listeners here.

This then brings me to the end of my presentation. I hope that it has been of interest to you and if anyone has any questions I will be happy to answer them.

THE DIGITAL ARCHIVE OF THE WORKS OF MS. TASTUE SATA: A LEADING JAPANESE CREATOR OF MODERN BALLET

by

Minako Nakmura and Kohji Shibano

Abstract

We are developing a digital archive of the works of one of the pioneers of Japanese modern ballet, Ms. Tatsue Sata, who is still a leading choreographer in Japan. Ms. Sata's creation of a new performance starts with writing choreographic notes, including annotated texts and visual symbols in handwritten forms. She then choreographs a dance through a series of rehearsal processes. Our archive comprises hand written choreo-graphic notes and memos, rehearsal videos, and a video of theatrical performances together with printed materials, including critiques. Using these data, we are developing a hypermedia digital archive of Ms. Sata's works.

In the past, documenting the complete works of an artist usually meant creating a collection of published books or papers. It was not possible to include records of live performances. However, today, by using state-of-the-art hypermedia technologies, it is possible to weave text (including handwritten notes), images, audio, and video to form a comprehensive collection. We expect that a user of our digital archive will be able to understand Ms. Sata's works better. Since she is still actively creating new ballets, we may also include interviews with her about her works.

We have just started the project. In this paper, we use Ms. Sata's short performance entitled "Sonnet," as an example to explain our approach to developing a hypermedia dance archive.

1. The purpose and the method of this research

Though there is an unprecedented ballet boom in Japan now and a lot of Japanese ballet dancers of world-wide reputation have appeared, it is not well known that there are a lot of Japanese ballet choreographers whose abilities are fully appreciated by dance critics and dancers.

In this research we take one of the leading Japanese modern ballet choreographers as an object of study and aim at making a documentation of her works and their related materials for the purpose of presenting a repeated performance of her works, and at developing a digital archive of them to publish them. After we lay the foundation for making archives of Japanese modern ballet creators and choreographers, we examine the characteristics of Japanese modern ballet.

2. The state of study on the archiving of dance in Japan

In Japan dance has recently attracted attention in the field of information science, from a viewpoint of an interdisciplinary researcher. The archiving of dance also has, because various kinds of archive materials are stored in some archives, for example, Tatsumi Hijikata's Archive in Keio University in Tokyo. [1] Tatsumi Hijikata (1928-1986) is a well-known founder of Butoh dancing. There used to be only the static materials like his photos and books, but now some movies of dance idioms performed by some pupils of Hijikata's are added to them. As an example of documentation of Japanese modern or contemporary dance, there is the video and DVD series of documentary program," The tide of Japanese contemporary dance" edited by Contemporary Dance Association of Japan. As for performing arts, there is no such notation as a music notation as a standard. Though there are several kinds of major dance notation systems like Benesh Notation and Labanotation (Tokyo New National Theater adopts Benesh Notation to record the works of classical ballet performed there), modern ballet has no standard rules like those of classical ballet. So we cannot reconstruct or study modern or contemporary dance by means of a dance notation. Therefore, we first need to make multiple investigations into the choreographer's intentions for our project of dance archiving for its reconstruction.

3. About Ms. Tatsue Sata

Tatsue Sata's profile is as follows. She was born in 1932, and now 76 years old. She studied Ballet under Ms Seiko Takada, Ms Eliana Pavlova, Mr. Yusaku Azuma .Ms Eliana Pavlova is a Russian Ballet dancer and the first Ballet dancer to teach Ballet in Japan. Ms. Tatsue Sata started her career as a choreographer in 1954. She won the prize of Japanese association of dance critics 5 times (1983, 1984, 1989, 1993, 2007) And she was also awarded some decorations(the Medal with Purple Ribbon 1996, the Order of the Rising Sun, Gold Rays with Rosette 2005)for her dedication to dance.

4. Analysis of "Sata Notes"of "Sonnet"

Ms. Sata's creation of a new performance starts with writing choreographic notes, including annotated texts and visual symbols in handwritten forms. She then choreographs a dance through a series of rehearsal processes. Our archive comprises hand written choreo-graphic notes and memos, rehearsal videos, and a video of theatrical performances together with printed materials, including critiques. Using these data, we are developing a hypermedia digital archive of Ms. Sata's works.

We have collected following materials.

Hand written choreographic notes and memos that we call "Sata notes".

Video of theatrical performances of Sata's two masterpieces:

One is "Sonnet" (about 9 min. work, and second performance in July 2007).

The other is "Teien", which means a garden (about 1.5 hours' work, and second performance in July 2008).

And there are 2 Rehearsal videos each of which is about 20 hours long.

In the past, documenting the complete works of an artist usually meant creating a collection of published books or papers. It was not possible to include records of live performances. However, today, by using state-of-the-art hypermedia technologies, it is possible to weave text (including handwritten notes), images, audio, and video to form a comprehensive collection.

Technologies for digital archives can be classified into "Browse" and "Search" technologies. Browse further classified into "Multimedia" and "Text only". Multimedia browse is known as Hypermedia and Text only browse is known as Hypertext. Search and update can be done by a database management system, that is, SQL database. Read only search is done by information retrieval system such as Web search engines. Thus for this research, the choice of the technologies should be Hypermedia.

We expect that a user of our digital archive will be able to understand Ms. Sata's works better. Since she is still actively creating new ballets, we may also include interviews with her about her works.

It was first performed in 1995, and second performed in 2007. Duration is about 9 min. The features of the work are as follows. It was constructed from highly abstract movement pieces. As the picture shows, it was performed by 3 persons, 2 men and 1 woman. (photo1)

The "Sata Notes" of "Sonnet" consist of the following.

Beat number (which means timing), Text instruction, Graphical instruction and each dancer's part is designated by colors. Fig.1 is the original "Sata Notes"of the third page of "Sonnet".

Fig.2 is the first line of Sata notes of "sonnet". First we made text data by using Microsoft Excel. The first column is the beat; the second column is the text instruction. (Note: The English text is the translation.)

Fig.3 is the second line of Sata notes of "sonnet".

Based on the text, we classified specification according to each dancer's performance (Fig.4).

5. Conclusion and future work

In this paper we have examined major concrete problems of archiving performing arts mainly by examining the text of "Sata's Notes". Basic design of the archive is made of the two-dimensional storage.

The first axis is the performing time line and the second axis consists of the choreographic note, rehearsal and theatrical performance. We have analyzed Sata's works by using her choreographic notes, rehearsal and theatrical performance videos. Sata's note includes high level graphics for motifs, spatial arrangements, together with language texts. Sata's note does not include rigorous specifications of the detail movements of the dances.

Only the original sources of scanned images and digital videos might be helpful enough for expert researchers of dance, but ordinary people cannot make use of them fully. So we have needed, and will need, to read her choreographic intentions deeply from her choreography notes (Sata's Notes) by talking with her directly, so that we can provide ordinary users with the text which they can read.

Photo1: "Sonnet"
Photographed by Hidemasa TANIOKA

Photo2: "Teien"
Photographed by Hidemasa TANIOKA

120

Fig.1: "Sata Notes" (original)
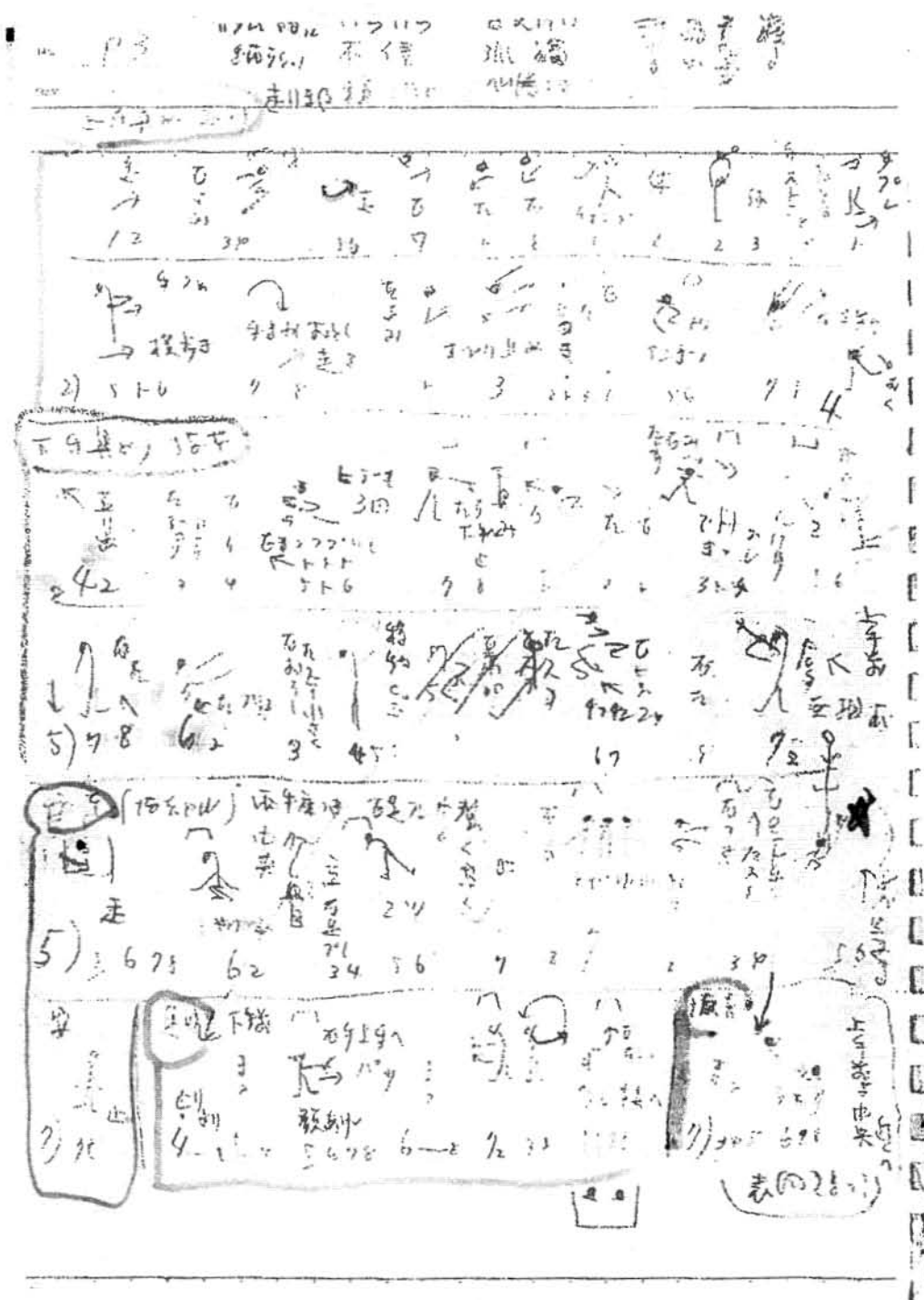
(Beat)	From the left side of the stage, Mr. Ashikawa 上手奥より足川
1	Run 走
2	
ト (and)	Right side of the stage out？右手外？
3	Body 体
4	
5	Run 走
6	
7	Right 右
ト (and)	Left 左
8	Right 右
ト (and)	Change チェンジ

Fig.2 : the first line (8 counts) of Sata notes of "sonnet"

2	Body 体
2	
3	Body 体
4	drop arms down 手ストンとおとす
ト (and)	Arms？手ブレ？
5	2)
ト (and)	Arms? 手う？ Side 横歩き
6	
7	Wind arms and then run 手まわしおとし走る
8	
ト (and)	Left stamp 左ふみ

Fig.3: the second line (8 counts) of Sata notes of "sonnet"

段落	小節	頁	武石	図	頁	衣子	図	頁	名	参	その他の記述事項	編者注釈
		p2									ソネット 9'29 カウント M 時回 初演時と比べて サラッとクールに踊りたいが ・も少し動きに強さ大きさ脱力をもちたい ・振り入れこんでスピード話出す しつこさ へん 大げさ 手動 手形 早い 加える	「手の動きや手の形に早いのを加える」の意
(1)	1	p3	上手マより 武石（阪本）走り出 下手奥へ 斜	So0003.bmp	p3	下手中よりウっぼく 衣子（悦子）走り出 上手マ中っぽく	So0004.bmp	p3	上手奥より石井走り出 M出 走	So0091.bmp	Mなしで	「マ」＝「前」、「ウ」＝「後 かっこ内は初演時キャスト So0005.bmp のような印は顔の向きを表す（曲線側が正面）
	2											
	3								石 ふみの かるくハズミ	So0092.bmp		
	5								走り	So0090.bmp		
	6											
	7								石 左マ 右 チェンジ	So0008.bmp So0009.bmp So0010.bmp So0011.bmp		
(1)	2								休	So0012.bmp		
	2								にぎり手ひねり天に	So0013.bmp		
	3								休			
	4								手ストンとおとす			

Fig4. classified specification according to each dancer's performance

Acknowledgments

References

[1] Hijikata Tatsumi Archive (Information in Japanese and English)
http://www.art-c.keio.ac.jp/archive/hijikata/
[2] Contemporary Dance Association of Japan
http://www.alpha-net.ne.jp/users2/modance/en/index.html

NOTATING CONCURRENTLY MOVEMENTS AND WORDS

By

Agustí Ros

This paper presents some of the aspects that arise in connection with notating movements and words using the Kinetography Laban / Labanotation rotary system when these phenomena occur simultaneously.

To exemplify this process, the participants in the working session held at the 26th Conference of the International Council of Kinetography Laban (2009), which took place at Suan Sunandha Rajabhat University, Bangkok, Thailand, were invited to read some scores in which the relation between movements and words could be clearly observed in three examples written by this system. The chosen examples belonged to two different contexts: one was the context of everyday life and the other was the context of the performing arts and specifically the theatre and dance.

Moving and speaking

In everyday life, speaking and moving are two actions (verbal and kinetic) that interact constantly in a single integrated action. We do this in a natural way. In an analysis process, as is that of transcribing movement in Kinetography Laban / Labanotation, questions arise such as what do we do first: move or speak? What relation is established between the verbal and the kinetic accents? How can one combine a slow movement with a long paragraph of words and vice versa?

All these aspects arise when one considers the verbal and kinetic phenomenon implemented by a single person.

In a research process on the subject of the transcription of words and movements, Kinetography Laban / Labanotation is a versatile tool, both in contexts in which speaking and moving are necessary to convey messages (as in the case of everyday life), and in artistic contexts in which expression is fundamental (as in the case of the performing arts). In the artistic context of the theatre and dance, notation allows a picture to be made of movements in relation to words. In the composition, expression and communication process, notation can define precisely the time relation between the movements and words, and build a solid skeleton for articulating the actors' actions.

Movements and words have a very different meaning in themselves. The meaning of a word is not the same as that of a gesture. Nevertheless, in this conjunction of words and movements there arises a new meaning which is concretised in small significant units.

Variations in everyday gestures, the first example presented at the practical working session, is a gathering of everyday gestures that are usually made with different monosyllabic verbal expressions. In this respect, there are cultures in which gestuality is considered another language, as is the case of Italy.[i] These verbal expressions are small, complex inseparable elements which are configured by emblematic gestures and which are made in everyday life with a specific intention. They are identifiable and often represent a word or a set of words. Their sense is immediately understood.

The second example, *I come home...*, is a choreographic combination created on the basis of a popular song of Cindy Lauper by Tuixen Benet, a dance student of the Higher Conservatory of Dance of Barcelona Provincial Council's Theatre Institute. It was created in a choreographic composition course (given by the author of this paper in 2008). In choreographic works, the text is often incorporated into the discourse of movement. The dancer frequently has to integrate words into movement, as in the case of this fragment. It is a sequence of diverse gestures which seek to illustrate the text spoken by the performer. These gestures help to supplement the verbal language, emphasizing it and stressing it with little accents. The sequence is created on the basis of a combination or mixture of illustrative and abstract gestures.

The third example is a project of Lluís Fusté, a student of the stage direction course of the Higher School of Dramatic Art of Barcelona Provincial Council's Theatre Institute (held by the author of this paper in the year 2000), based on a fragment of Shakespeare's celebrated Hamlet monologue, in which the students were to compose the movements on the basis of a dramatic text. It is a long sequence of words and movements of emotional and abstract character. On the one hand, the gestures express an emotional state, such as sadness, joy, grief, etc., and on the other they are purely abstract without any special attribute. In this case, since a complex text is involved, the sense and meaning of the various sequences becomes more complicated.

The process of capturing words and movement

In notating the movement by the Kinetography Laban / Labanotation system, a process comprising four different phases was unfolded in all three examples presented here.

In the first place, the time structure was captured. What is the duration of one gesture or another? When does a pause arise? What is the speed of the movement? Where are the

most significant accents that mark an emphasis in the natural rhythm of the movement and the words?

Secondly, it has been sought to capture the spatial shape of the movement. In what direction do the movements unfold in space? What part of the body moves? What is the shape-line traced by the body part in movement? What body shape does the gesture adopt?

In the third place it has been attempted to capture the phrasing of the movement. Where does the phrase of movement begin and end? Is there any climax that emphasizes the movement? Is there any repetition?

Fourthly, in finishing, the capturing process has been closed, defining the relation between the movement and the words.

Variations in everyday gestures

In everyday life we send messages with our hands, in some cases to reinforce what we say with words and in others to replace words. Movement becomes an accentuation on some occasions, and a posture of the hands that defines a pre-established meaning on others.

Among a very broad repertory of gestures, six internationally used expressions have been selected. Specifically, they are the emblematic gestures that are associated with the following expressions: *Excellent! / I am the winner! / You! / It's OK! / He's stubborn!*[ii] */ What do you want?*[iii]

Examples A, A1, A2: *Excellent!*

Example A shows precisely the movement that is usually made with the expression "Excellent!".
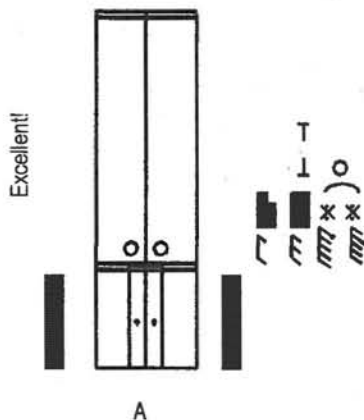
It is a gesture made with a ring formed by touching the tip of the index finger with the tip of the thumb. The forearm is raised in order to make the ring formed with the finger and the thumb visible. One may identify a small back-and-forth movement of the wrist, concretised by using two flat needles. The example shows precisely how the word is spoken in the movement of making the gesture so that the syllables 'cell-ent' are simultaneous with the back-and-forth movement of the wrist.

Examples A1 and A2 show how the word is spoken just after having made the gesture, precisely during the return phase of the wrist movement in the first case (A1) or before making the gesture (A2).

A1

A2
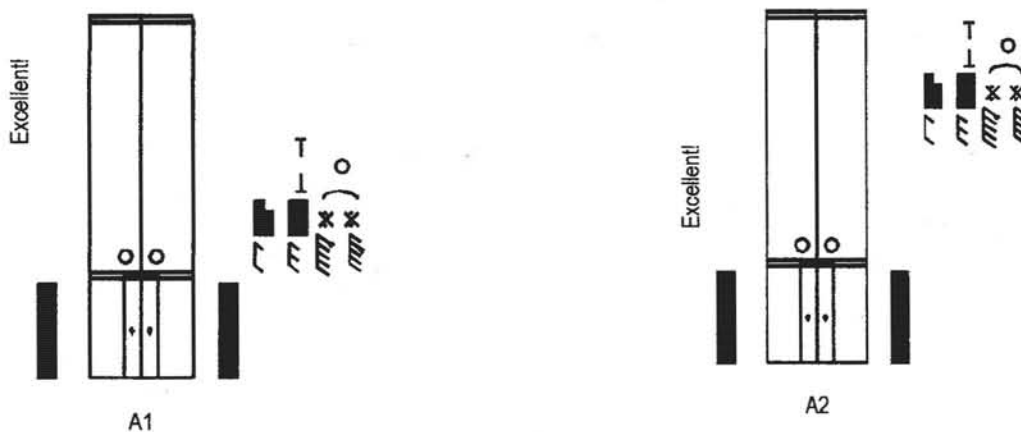
It may be observed that the expression of the gesturing person is different in cases of A, A1 and A2. These differences, which are identifiable in everyday life, are reflected in the writing of the synchrony.[iv]

Examples B, B1: *I am the winner!*

Example B is the gesture which is usually made on winning a sports competition. The arms are raised above the head. The forearms are raised and lowered behind the head,

B

B1
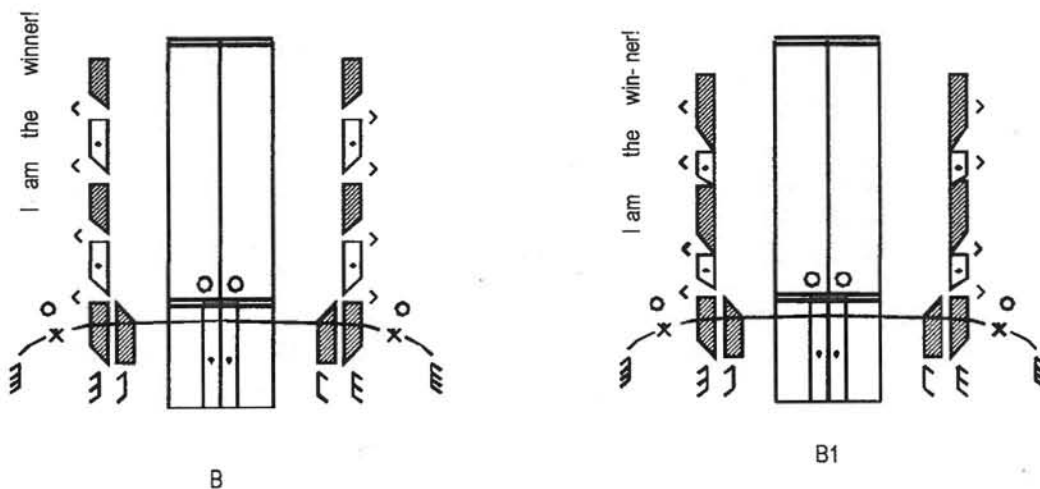
with joined hands. The verbal expression "I am the winner!" is a rhythm that can be represented in this way: 'I am, - the - win - ner!', so the rhythmic diagram of the movement will be binary where the first and third movements concur with the movement of lowering the forearms behind the head, with the same duration. The

syllables concur with the moments of raising the forearms, which concur in turn with the moment of euphoria.

The aspect of rhythm may be seen more precisely in the case of example B1. The movement of lowering the forearms is done quickly. In the writing one may observe precisely the rhythmic division of the movement. Thus, the movement is nuanced by the rhythmic pattern of fast, slow, fast and slow.

Examples C, C1, C2: *You!*

Example C presents the movement of pointing to someone while uttering the expression "You!". Sometimes the movement is made before the word, and at other times it is made afterwards or simultaneously. The gesture is commonly made in many ways, either describing a circular path with the finger from below or else – as in the case of example C – by drawing the arm in towards the shoulder and then stretching it out to complete the gesture while saying the word "You!".

C
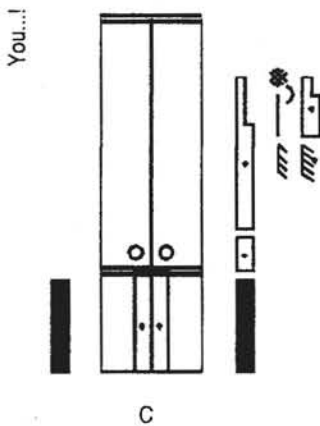
In examples C1 and C2, the same movement is made. The only aspect that changes is the halting time between bending in and stretching out the arm. In the case of example C1, the word is pronounced before stretching out the arm while in the case of example C2, the word is spoken at the same time as the gesture is made. The waiting time between bending in and stretching out the arm conveys different messages, depending on whether it is done in silence or with the uttering of the sound.

C1

C2
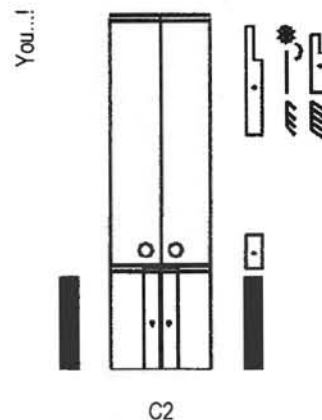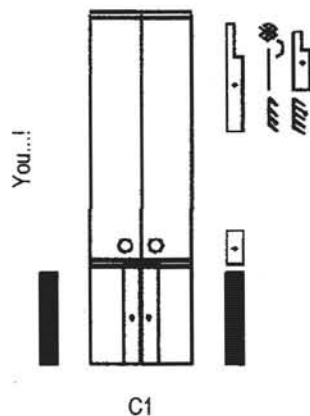
Examples D, D1, D2: *It's OK!*

Example D is an internationally known gesture. The thumb is raised upwards with the fist closed, while the arm is raised up in front. The associated verbal expression is "It's OK!. In the variations of the gesture, examples D1 and D2 present a slight difference in the duration of the movement and in the synchrony with the words. In the case of example D1, the words come first and then the movement. The duration of the verbal expression is the same as that of the movement but the words and the movement

D1

D2
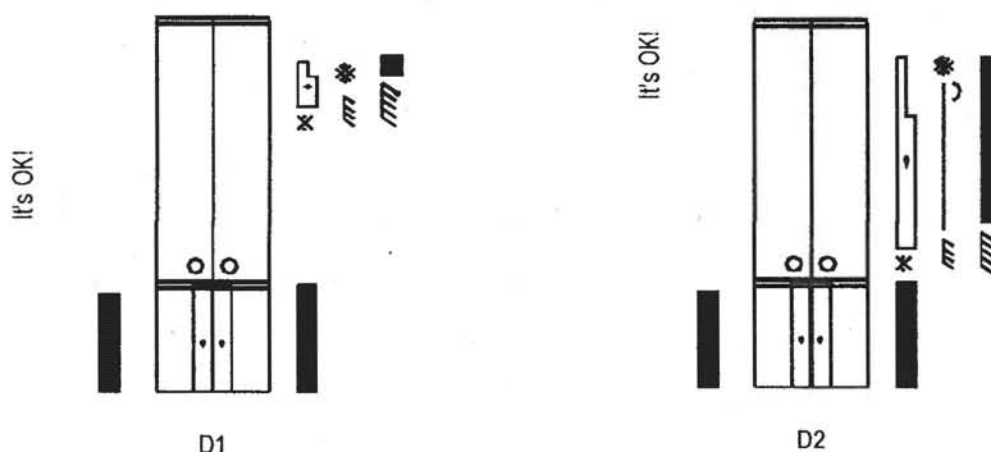
are fast successive actions. The expression is affirmative and emphatic, with no hesitation. In example D2, on the other hand, the movement is slow and the words are only spoken at the end of the gesture. The expression is less resolute and it progresses as the arm goes up. It is the same movement as in example D, but there is a variation in the duration.

Examples E, E1 and E2: *He's stubborn!*

Example E is an expression collected by Bruno Paura and Marina Sorge as a typically Neapolitan gesture. The arms are moved to the front of the body at the moment when the right hand is clenched in a fist and strikes the palm of the left hand at the same time as one says "He's stubborn!". The kinetic accent concurs with the syllable 'stub', which is where the strongest accentuation occurs phonetically. The kinetic force and the verbal force concur.

E (*)
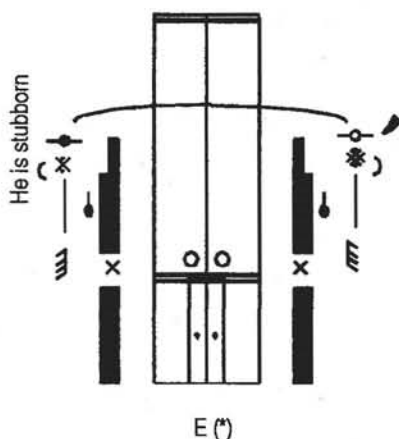
In example E1, the fist pounds down just as the words begin to be spoken. Here the accents do

not concur. This expression differs from the preceding one. The words are drawn out beyond the action as if the making of the gesture causes a subsequent reflection on the movement carried out.

In example E2, the words are pronounced before striking the hand with the fist. There is no concurrence of kinetic and verbal accents. The arms are stretched out in front of one in a waiting position before pounding the fist, as if a reflection was being made in the moment before the action takes place, concluding the reflection by pounding the fist.

E 1

E 2
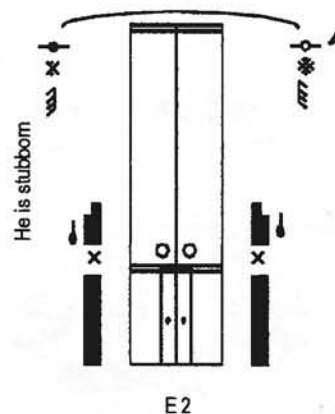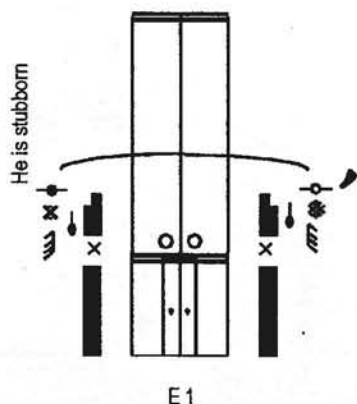
Examples F, F1 and F2: *What do you want?*

In example F there is also a concurrence of kinetic and verbal accents, although in this case the accent of the action is lighter. With the hand pointing up, the tip of the thumb is pressed against the tips of the other four fingers, as if forming a pouch[i]. The movement is characterised by the repeated bending of the wrist, keeping the fingertips together while pronouncing the words "What do you want?", following the rhythm of the four syllables.

F (*)
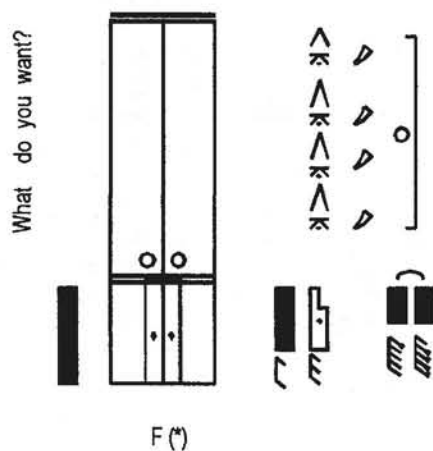
In example F2 there is only an accent right at the end of the words. The gesture is maintained in a pause. The words are spoken without movement. The gesture waits to be completed at the end of the verbal expression. It is a waiting time of non-action for as long as it takes to speak the words, as if it were a moment of reflection.

In the notation of everyday gestures and words, it may be observed that an expression which is sometimes resolute and sometimes more reflexive is concretised on a basis of simultaneity and successivity. One sees the expressive intention in a more transparent way in the relation of the kinetic and syllabic accentuations. Sometimes they concur and sometimes one or the other precedes. The accentuation, sometimes strong and sometimes weak, generates a rhythm of expression. This rhythm can be notated and explained in all clarity. The notation of accentuation, however, opens before us the field of research into dynamics.

F 1   F 2
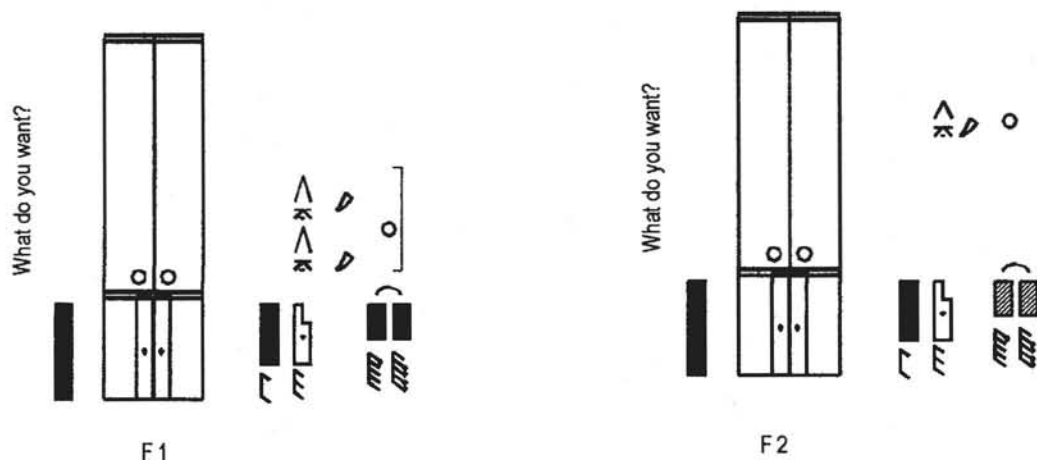
Choreographic fragment: *I come home...*

This phrase of movement has the purpose of speaking and moving simultaneously. The composition is based on the movements of arms and hands. These are movements that seek to illustrate what is expressed verbally. Consequently, they are gestures that seek to illustrate the text. Let us now take a look at the words of this text fragment.

"...I come home / in the middle of / the day my / mother said when / you're gone live / your life right / Oh mother dear / we are not the / fortunate ones / but girls want have fun / girls just want have fun..."[vi]

The movement is structured on the verbal phrases in such a way that it halts between each verse and the next. The end of each verse is marked by a posture of arms and hands that is more or less illustrative. The composition is formed by eleven fragments, the last of which is a repetition of the last but one. Each fragment has the intention of illustrating what the words go about revealing.

At "I come home", the right hand grasps the right side of the chin while the left hand is placed under the right elbow. At "in the middle of", both hands meet, one atop the other, in such a way that the palms face each other in front of the centre of the rib cage. At "the day my", the hands change position in such a way that the hand that was above is placed below, and the one that was below is placed above. At "mother said when", the arms are stretched out in front, rotating with the chest from right to left. At "you gone live", the left hand is placed under the right hand in such a way that the left palm comes into contact with the back of the right hand without interrupting the rotation of the chest.

At "your life right", following the rhythm of the words, the hands clap as they move to the side due to the rotation of the chest from left to right. At "Oh mother dear", the right hand moves to the front with the wrist bent while the left hand is placed on the waist with the wrist bent as well, in a position forming a reflection of the right hand. In this movement one may observe a position that is midway between illustrative and emotional since the position of the hands is, despite all, an illustrative one.

At "we are not the", the right hand comes into contact with the base of the head and then makes a circle around the head at the level of its lower part, after which it is placed again at its starting point with a slight variation in relation to the direction of the arm before starting the circle. At "fortunate ones", the right arm comes out from behind the head with the index finger projecting and the fist closed, finishing in a position with the arm alongside the body with the index finger pointing upward. Lastly, at "but girls want have fun and at girls just want have fun...", a repetitive movement is made by opening and closing the hands while the arms are extended away from and drawn against the body, accompanied by a movement of the shoulders.
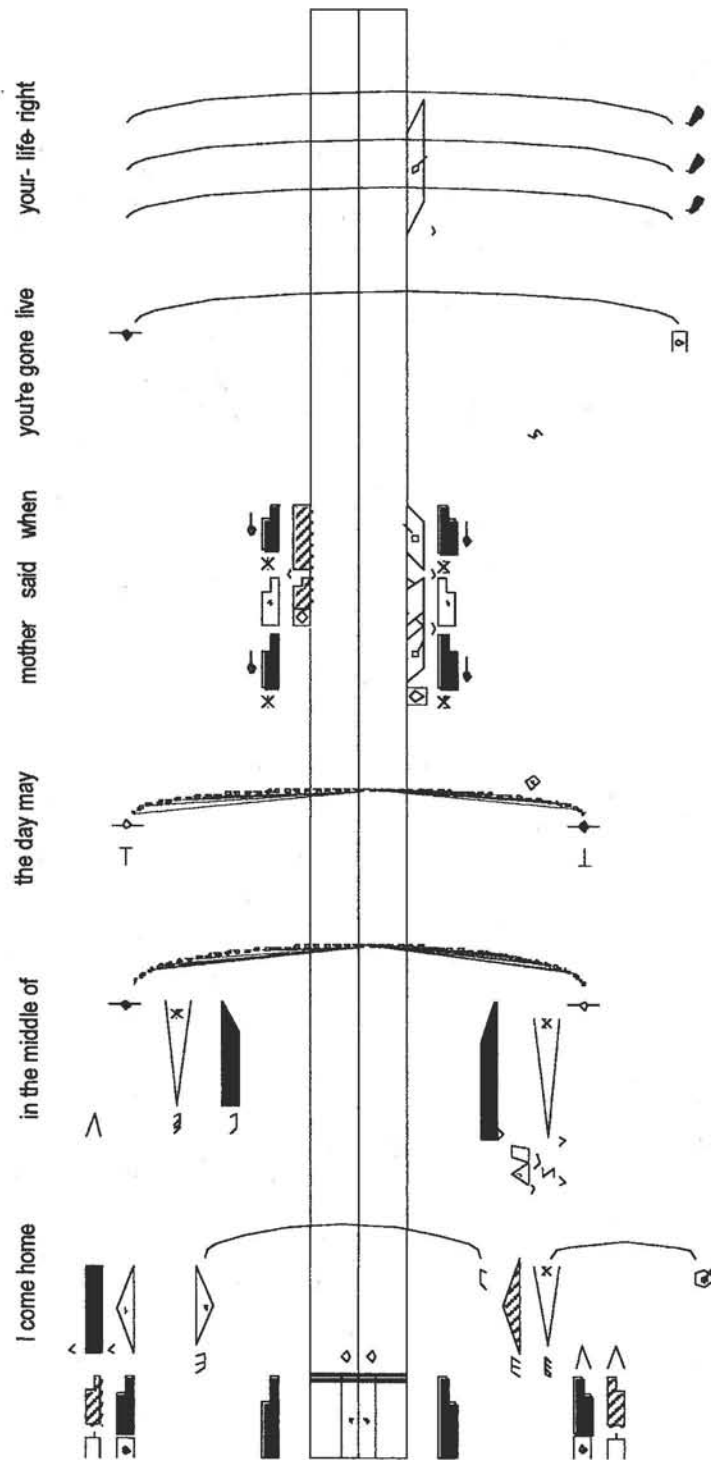
your- life right

you're gone live

mother said when

the day may

in the middle of

I come home

Oh mother dear   we are not the   fortunate ones   but girls – want – have - fun   girls just – want – have - fun

'I come home ....'
Dance composition fragment by Tüxen Beret Barcelona 2008
Notation : Agustí Ros

Shakespeare's Hamlet monologue fragment

The student who created the movements of the monologue divided the text into eleven sections. The phrases were divided according to the silences, which were filled in turn by movements. The construction was concretised in a combination between silence and words and between pauses and movements. Each section corresponded to the different subjects evoked by the words. Accordingly, at some moments a body posture suggested the images of the text, and at other moments the movement corresponded only to the flow of the words.

The movements presented in the score are simple and performable by any actor. The text is like the music of the movement. According to the speed of the words, the movements will unfold more or less quickly. In this respect, the rhythm, phrasing and sense of the words mark the phrasing of the movement. Rhythm and melody are integrated into the process of pronouncing the monologue, in a twofold action of moving and speaking at one time.

The score indicates with extraordinary precision the concordance between the physical actions, the verbal actions and the meanings. Thus, the position of the body sometimes becomes a recurrent gesture that emits a specific meaning. For the actor, it is often a matter of elucidating how he can say a specific phrase with that specific body posture and assure that it will be believable.

The score indicates the basic movements. In this respect, it is an 'unfinished' score inasmuch as it allows the various interpretations that the actor may make, without betrayal of the fundamental skeleton. For example, nothing is said of the rotation of the legs, a matter that is left up to the free decision of the interpreter. Consequently, there will always be room for the interpretation of speed, dynamics, etc.

Nevertheless, it would be possible as well as quite useful to add precise instructions as to breathing, since there are surely many things to be specified about the recitation and it would be of great help for the diction and the emission of the voice. The notation could also be enriched with the effort/shape symbols in order to lend a much more precise colouring to the movement.

During the creation process, the student designed the movements of the monologue. This fact shows the capacity of the notation to organise within a dramaturgy the design of the movements to be made by the actor. The theatrical director can carry out a pre-visualisation process on the composition of the scene on the basis of the overall picture or the detailed picture of the scene's kinetic elements. In this case experience shows that the concretisation of the time synchrony of the movements and the words through the

notation allows savings in time and energy thanks to the creation of key points in which the words and the movement concur in the technical devices of movement, in breathing, in the speed with which the words are spoken and in the body shapes which need to be established.

Section A

In the stage situation, Hamlet is situated in the centre of the stage and in front of him, on the ground, is a skull facing the main front. This section is characterised by a subtle movement of small dimension that refers to the movement of the centre of gravity, which is carried to the limit of corporal balance, while tracing horizontal circles on the ground. This movement, which is repeated several times, produces a certain hypnotic effect which helps the actor to draw himself together in an attitude of introspection. This action gives rise to the words "To be, or not to be", as if they were the entryway for the reflection which Hamlet will be led to make in the course of the monologue.

☒ = skull

H = Hamlet
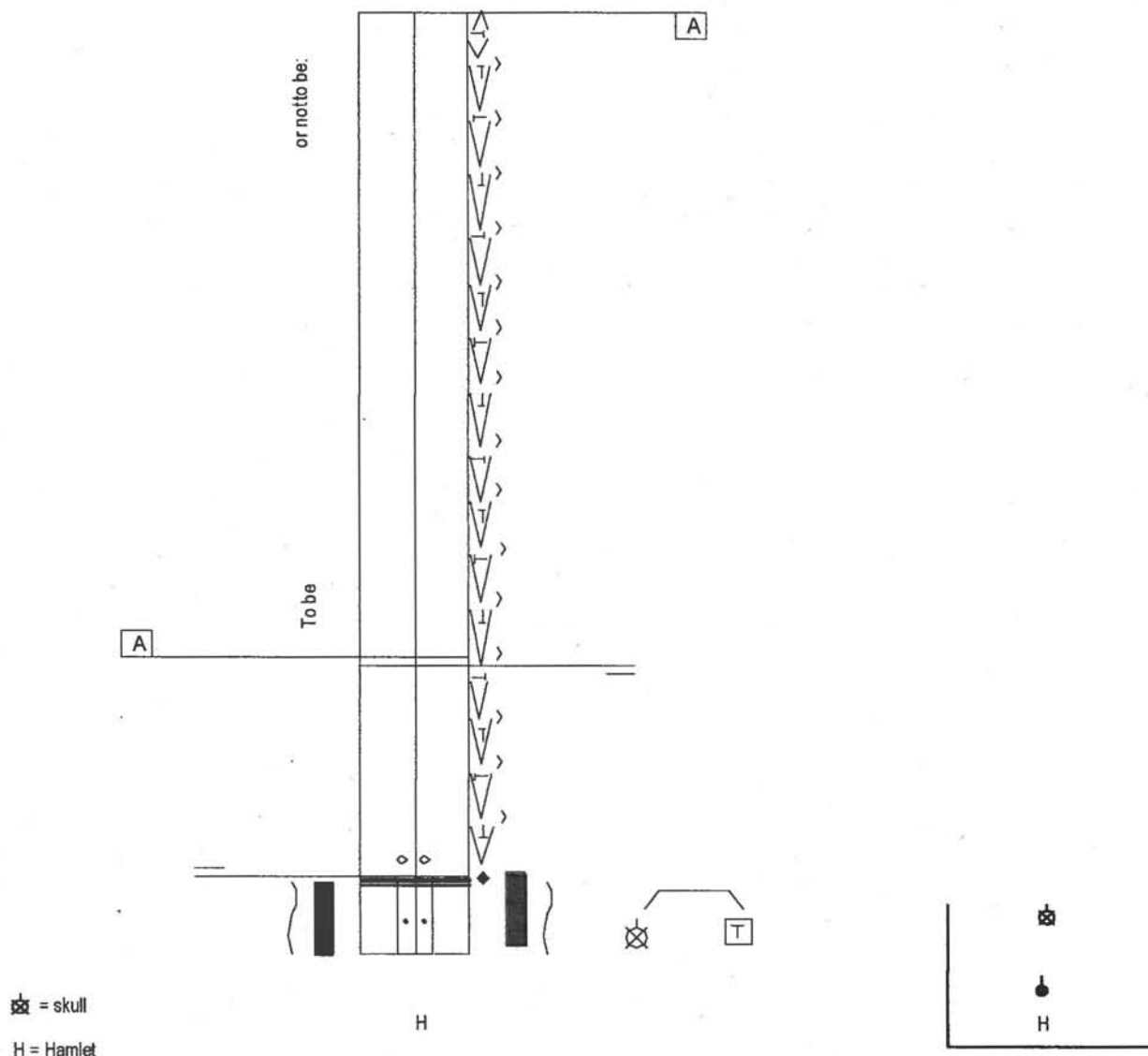
Section B

Although there has been an obstinate movement of the centre of gravity, Section B begins with a halt in the movement, as if the character had reached a conclusion. The first phrase is spoken amid immobility. As from this moment, there is only a movement of the left arm, which extends towards the diagonal from behind to the upper left, rising slowly as if it sought to point to something in the distance.
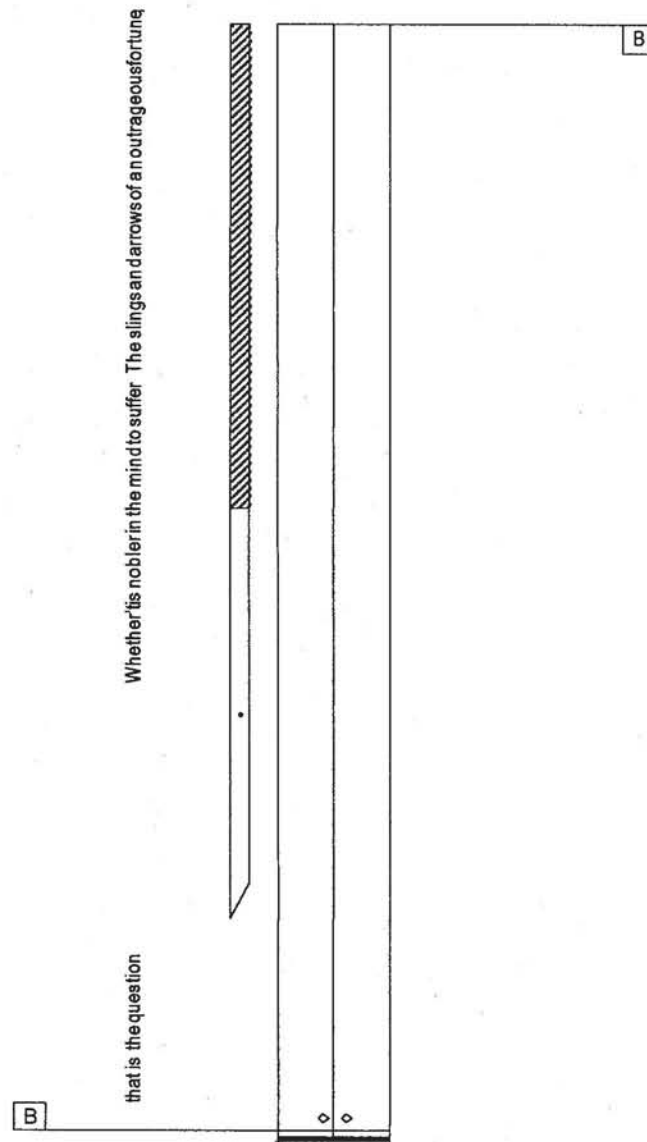
Section C

In this section it is easy to recognise the appearance of an emotive and emblematic gestuality. The indicated movement is the clenching of the fists and the raising of the two arms slowly, accompanied by a rotation of the chest while the actor says "or to take

arms against a sea of troubles and by opposing...". The movement is indeed plainly emotive since it is easy to feel, in the performance of the slow movement, a physical state of tension. This tension is not stated but it is perceptible through the action.

The second movement is a quick one. The arms are lowered while the hands stretch out and the legs bend, as the actor says "end them...", cutting off the previous state surprisingly. Next the actor touches his chest in front with his hands. This position is recurrent throughout the fragment and thus becomes an emblem since the creator has sought to make it a reiterative position as if it were imbued with some indication, pertaining to the character's own code, which acquires meaning as it goes about appearing in the fabric of the movements.
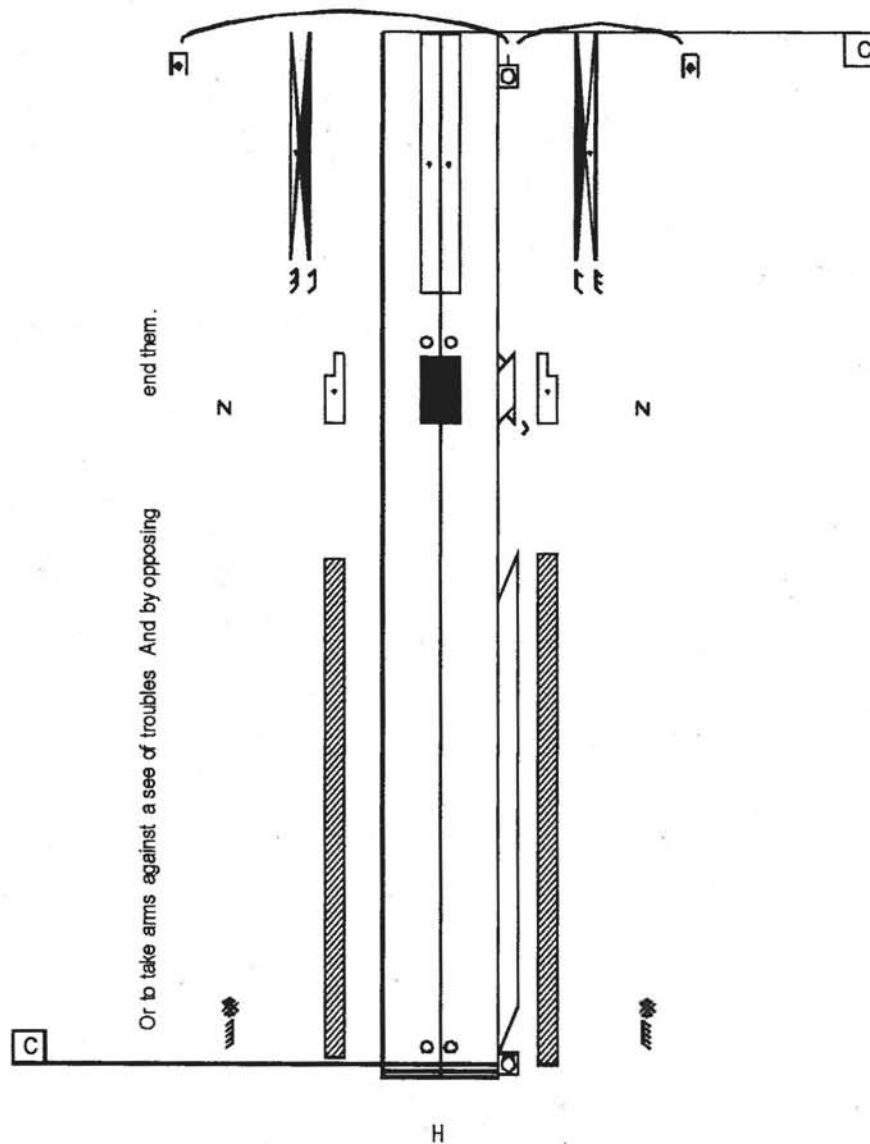
Section D

There is no movement in this section. The text is spoken amid an absolute immobility. Nevertheless, it is not a neutral immobility. The position of the body is the one which was established in the previous section. The performer must decide how to voice the phrases with the arms placed in front of the body. How can the corporal image be justified by what is said? How is the body inhabited during the speech?

Todie, to sleep No more; and by a sleep to say we end The heart- arche and the thousand natural shocks That flesh is heir to.
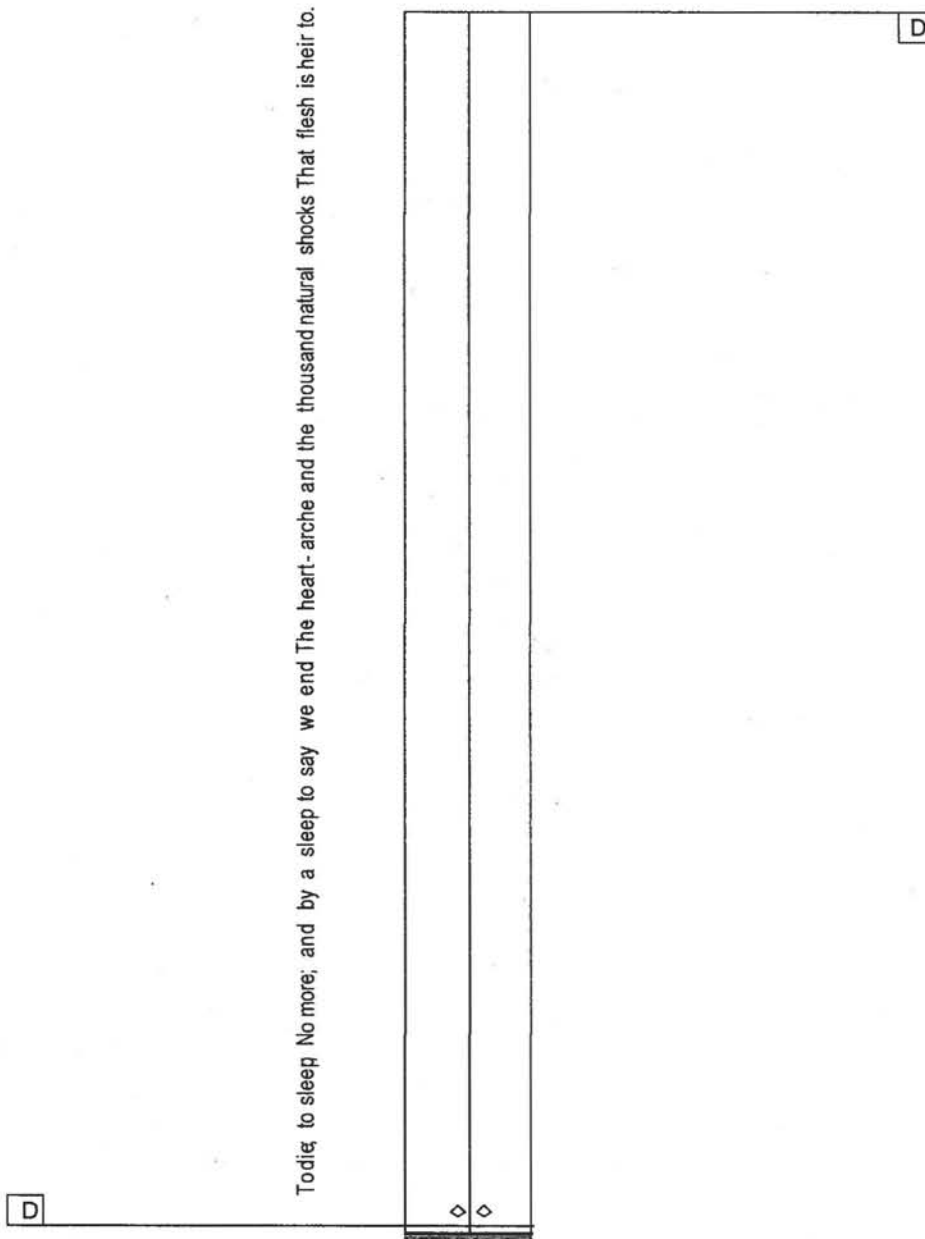
Final conclusions

Although the synchrony between words and movement, the spatial shape of the body, the directions and the phrasing are the only elements which can be notated in a precise way, since emotion or sentiment cannot be recorded, the synchronic speaking of words and making of movements leads directly to muscular actions that cause a specific expression to emerge. On articulating this expression with corporal actions and their qualities, vocalic accentuation, voice modulation, breathing, diction, phonetics and the meaning of the text cause an interpretive proposal to arise with a specific sense imparted by the performer on the basis of the guidelines provided by the notation.

Consequently, on the basis of the key points of the time relation of movements and words, notation is an instrument for composing, analysing and generating the interpreter's expression.

Thanks for their remarks go to:

Jaqueline Challet-Haas
Christine Eckerle
Noëlle Simonet
Anja Hirvikalio
ICKL '09 Research pannel

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[i] Bruno Paura and Marina Sorge affirm that merely by observing the hand mimicry of two persons who are discussing something, it would be possible to understand perfectly what they are saying if they belong to the same community. PAURA, Bruno & SORGE, Marina *Comme te l'aggia dicere? ovvero l'arte gestuale a Napoli*. Ed. Intra Moenia. 1999.

[ii] IBID. (p. 119)

[iii] IBID. (p. 17)

[iv] In the various European cultures, such as those of Germany, England, Spain or France, to name just a few, the synchrony of gestures with syllables varies substantially.

[v] IBID. (p. 17)

[vi] The words have been inspired by a song by Cindy Lauper. The lyrics have been fragmented and adapted by the student for artistic reasons that concern the choreographic phrase.

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THE RISE OF PANGALAY AND THE PEDAGOGY OF LIGAYA FERNANDO-AMILBANGSA:
Examining the Establishment of the Amilbangsa Dance Instruction Method (ADIM) and the Creation of a Canon in the *Pangalay* Dance Tradition of the Southern Philippines

by

Matthew Constancia Maglana Santamaria

Introduction (Abstract)

The successful transformation of the Southern Philippine *pangalay* dance tradition from ritual to theatrical performance, and then later to a formal subject of inquiry in Philippine higher education, to say the least, is a long and arduous process full of technical challenges and ethical traps. In this paper, I posit that this success can be attributed to a decidedly pedagogical approach to dance as much as to a passion for cultural "preservation" held by Philippine Dance Guru Ligaya Fernando-Amilbangsa. Amilbangsa's perspective is simple: "good performance is a function of good teaching, and good teaching is a function of good research." The first part of the paper narrates Amilbangsa's early encounter with *pangalay*, her observations on enculturation as the main means of instruction in the field, her early experimentation in mimesis, insider-outsider collaboration, (re)staging and teaching for theatrical purposes, and later on, her development of a teaching syllabus for traditional *pangalay* dance as an answer to challenges posed by necessities of institutional learning. The second part examines the features of her dance syllabus in some detail: the set of standard postures and gestures that she isolated from the field and used as the major anchoring points of teaching traditional dance vocabulary, her concept of tempo which is referred here as "breath-time," notions or principles which appropriated from the field and elaborated as a system of kinaesthetics, and the parallel repertory-based rule of complexity which she employed in advancing students' skills. Part three presents an attempt at devising a model of appropriation in the context of understanding and learning from the field based on the Amilbangsa experience. Appropriation is presented here as a pedagogical tool for the teacher and as a learning tool for the student of traditional forms, a tool that straddles rigor and flexibility, tradition and innovation.

Part 1: Pangalay and Amilbangsa

Pangalay is an expressive traditional dance genre of the Sulu Archipelago in the Southern Philippines. The dance is highly improvisational with a characteristic set of poses and transitions. It was first recorded by Francisca Reyes Aquino[1] (also known formerly as Francisca Reyes Tolentino) as a dance performed during weddings. It is Aquino who is responsible for including the dance in the high school curriculum for physical education in a standardized form composed of nine sections not including entrance and exit.

Ligaya Fernando-Amilbangsa is the Philippines foremost scholar of Southern Philippine dances. No less than the late Leonor Orosa Goquingco, National Artist In Dance, have acknowledged he contributions to dance research stating that " No study of the dances of Morolandia, and specifically those of the Sulu archipelago, would be complete without mention of the findings of Ligaya Fernando-Amilbangsa ."[2] Like many great Philippines personalities in dance, she undertook training in piano, ballet and voice at an early age. Unlike many of them, however, she has moved away from ballet, embraced a traditional dance form that she performs and teaches up to this very day. She continues to enrich her teaching and performance with knowledge through research forays in the field. To date, she has produced many articles on dance and authored two seminal books, "Pangalay: Traditional Dances and Related Folk Artistic Expressions" (1983), and "Ukkil: Visual Arts of the Sulu Archipelago" (2005). Indeed, Amilbangsa is a rare combination of a cultural practitioner, teacher and producer of knowledge, a Philippine cultural thinker in her own league whose philosophy in art revolves around a personal dictum: "good performance is a function of good teaching, and good teaching is a function of good research."[3]

Ligaya's first encounter with pangalay, the dominant dance style of the Sulu Archipelago in Southern Philippines, was unplanned. She knew next to nothing about the dance when she followed her husband to his home province in Sulu in the late 1960s. It was there in Jolo, Sulu where she chanced upon the pangalay in a wedding. It was love at first sight. She writes:[4]

> "...I saw for the first time an authentic pangalay performed to virtuoso music accompaniment on a kulintangan ensemble. The dancer's costume, the music, the audience response and the dance itself truly fascinated me. Since then, I invariably observed dance performances at private parties or wherever some dancing was going on. Each time, upon reaching home, I tried to review whatever new movements I was able to note mentally."

Perhaps still unknown to Amilbangsa at the time, she was already undergoing some form of enculturation, that is, a form of learning through cultural immersion that relies much on informal and unstructured mimesis. Indeed, there were no schools in the field. There were no institutions like the royal courts of many Southeast Asian monarchies that nurtured the dance through patronage or zealous guardianship reserved for regalia. Children learned to dance mainly by copying the movements of their parents or older siblings. Some doting parents taught their own children but there was no standardized form of instruction and teacher-disciple relations never developed or formalized. Perhaps the cultural context and period did not call for one. The pangalay, although quite discernable as a dance form in terms of aesthetics, was highly improvisational and, as there were many inhabited islands in the Sulu archipelago, it seems that there were also as many variant styles. And thus, Ligaya did what was the next best thing. She leaned upon careful mimesis. In short, she copied zealously:[5]

> "...I often practiced alone before a small wall mirror in the daytime, and
> before a blank wall at night with a lighted candle or gas lamp squatting
> on the floor of a dark room. This 'shadow' practice device proved very
> useful to me especially in the study of postures."

This experience in "shadows" would prove very useful later on in her development of her idea of "postures and gestures" as well as her well-received teaching device of "silhouette notation," both of which will be explained with greater detail in the later part of this paper.

In time Amilbangsa would eventually "train" under well- known dancers of Sitangkai. Dayang-Dayang Nurun-ain, a Sama Dileya who received earlier instruction from a Sama Dilaut taught Amilbangsa the intricacies of hand movements and postures of the dance. Enura Deminggu, a Sama Dilaut taught her the Tarirai, a lively dance using wooden clappers specifically associated with the Island of Sitangkai. She would then establish the Tambuli Cultural Dance Group based at the Mindanao State University Tawi-Tawi College of Technology and Oceanography 1974. Later on in 1976, Amilbangsa would be assigned the position of Cultural Officer of the Province of Tawi-Tawi. It was at this time that she would go together with members of her group to far flung islands to research on dance and to compile the canon pieces and the movement vocabulary of the pangalay tradition.

Her work in the far field would serve as her introduction to "insider-outsider" collaboration in trying to research and understand the pangalay dance tradition. It should be noted that Amilbangsa is a Tagala from Marikina City. She is an outsider to the culture of the Sulu Archipelago, a status that remains despite extended residency in the area. She must have struck the natives as someone rather unusual, someone interested in their traditions that they sometimes take for granted. "I would always go

to weddings to test my skills. I always put on my best costume and wait for my turn to dance." [6] And she did more than test her skills. In time she became a familiar sight in Bongao and Jolo and, in time, her dancing as well as that of her group's earned fame and came to be eagerly anticipated in social events in the region. Amilbangsa's efforts also slowly became recognized by native artists in the field. Mahail Hajan, a Tausug who is currently the director of the Tambuli Cultural Dance Troupe says "... if not for Mam Ligaya's efforts these dances would have been ignored and many would have gone extinct."[7]

Amilbangsa's early research in the field yielded the following dances which would later form part of the canon of pangalay now known throughout the Philippines as well as disapora communities abroad: Langka-Kuntao (a Sama Dilaut and Sama Dileya martial arts dance), Bulah-Bulah (a Sama Dilaut dance with wooden castanet-like hardwood, shell or bamboo clappers), Linggisan (a mimetic dance of the albatross associated with both the Tausug and the Sam Dilaut), Lunsay (a group circle or spiral dance form the Jama Mapun), Pangasik (mimetic dance for male dancers portraying a mating rooster), Sayaw (a Sama DIleya matrial dance using a shield), Magjuwata (a Sama Dilaut dance of possession), Tariray the earlier mentioned dance with a fast tempo likewise using clappers), Langka-Budjang (a martial arts dance for females), Pagsambay (aka Sangbay, a song-dance performance), Magsangkil (A Sama Dilaut dance with a spear), Langka Lima (a Sama Dileya martial arts dance with a wide blade called barong), Langka-Baluang (a mimetic dance of the monkey), Langka Silat (a martial arts dance simulating a duel), Igal Buwani (a narrative dance with dancers comically portraying taking honey from the forest eventually being stung by bees), Tauti (aka Baki-Baki, a comic narrative dance about catching sea catfish), Pamansak (a Sama Dilaut dance done on two bamboo poles), Pangalay and/or Igal (individual or partnering dances performed in weddings including Pangalay Pangatin or the traditional dance of the bride and the groom).[8]

The Tambuli Cultural Dance Troupe served as Amilbangsa's laboratory for the (re)staging of traditional dances for theatrical purposes. The original dance of the field was loosely-structured. It was highly improvisational and performed with a theater-in-the-round orientation. With the requirements of conventional stage performance in mind, Amilbangsa experimented with adjusting the dance to the proscenium stage, introduced theatrical conventions of lighting, costume and make-up together with a scripted narrative that helped first time audiences to understand the dance. Gradually through experimentation, Amilbangsa gave pangalay a different structure, one that can be easily understood and appreciated by the non-native audiences. Amilbangsa gave birth to theatrical pangalay.

In 1976, Amilbangsa established the Integrated Performing Arts Guild (IPAG) of the Iligan Institute of Technology in Lanao del Norte. It was here were she started to move away from the (re) staging of traditional dances and started to use pangalay for contemporary choreography. To this day, the IPAG follows perpetuates Amilbangsa's approach in using pangalay as the main movement vocabulary for their dance theater pieces and drama. This was a path-breaking move. Indeed if western ballet can portray narratives of faraway places like China and India, then why not use pangalay in a similar manner. Her colleagues in music composition were at about the same time doing similar experimentation. The late National Artist Jose Maceda, for instance, used indigenous instruments and aesthetic principles in his composition of avant garde music.

In 1977, Amilbangsa became movement consultant and guest artist of the renowned Philippine Educational Theater Association (PETA). Her partnership with PETA culminated in her choreography in 1990 of "Ang Paglalakbay ni Radiya Magandiri," a Philippine Ramayana based on a Maranao oral tradition. This was the first major theater production that relied solely on a Philippine movement tradition, the pangalay. The production was a great success spurring copycat productions in places as far as New York. Amilbangsa's early years of toil is now bearing fruit. Philippine movement can be as dynamic and as rich as ballet or jazz. By this time, Amilbangsa has already conducted more than 200 workshops and lectures-demonstration for PETA as well as for school and community-based theater production. It was during this fertile period between 1977 and 1990, a time of active cultural engagement for Amilbangsa when she slowly developed a teaching approach for pangalay as a traditional dance expression with a specific set of *kamaasan* (literally, golden) or classic canon and as a choreographic vehicle. Much of this approach is revealed in her book, "Pangalay." The tome contains her reconstruction of dance's history, a brief ethnography of the peoples of the dance, a functional categorization of the dance tradition, and an early version ADIM which she refined after establishing another group, the Alun-Alun Dance Circle (ADC) in 1999.

Amilbangsa serves as the ADC's artistic director up to this present day. The other groups that she established continue to exist and produce works utilizing the pangalay dance vocabulary. They regularly consult Amilbangsa on matters concerning artistic issues and technical staging of the dance tradition. Amilbangsa continues to develop ADIM with the ADC in her residence where she has built a dance studio, the Pangalay Court, in Masinag, Antipolo City just east of Metropolitan Manila. She has tested her

SYLLABUS

Designed for those concerned with dance and dance education, this course teaches the rudiments, efficient rehearsal (technique), and accurate staging of *pangalay*. Ocular demonstration is given major emphasis in the study program comprising work at three levels:

THE **PANGALAY**

DANCE STYLE

Ms. LIGAYA FERNANDO-AMILBANGSA

13 J.P. Rizal St., Calumpang Marikina
Metro Manila 1800 Philippines
Tel. 645-29-24 / 645-82-94

PHASE I.   Limbering and Concentration Exercises, Shifting and Coordination
(*Timespan: Approx. 20 hours*)

Basic or "root" *pangalay* postures and gestures with special emphasis on fingers and wrists; arms, head, and upper torse; hips, knees, and feet.

PHASE II.   Dance Patterns and Variations
(*Timespan: Approx. 10 hours*)

Pangalay performed with bare hands; or performed with props such as *janggay* (metal claws), fan, clappers, kerchief.

PHASE III. Dance Laboratory
(*Timespan: Approx. 6 hours*)

Pangalay-style dance presentation and critical evaluation include costumes and props analysis.

Front and first pages of Amilbangsa's Dance Syllabus

syllabus on non-dancers both young and old. One of her young students, using the pangalay as an audition piece, was able to enter the prestigious Makiling National Arts Center in Los Banos Laguna. In 2002, Amilbangsa together with some senior company members of the ADC taught the pangalay at the University of the Philippines College of Music (UPCM).

This experience underscores for Amilbangsa the importance of a dance syllabus in the context of the demands of institutional learning. Four points of importance came to

fore. (Refer to Table 1). First, unlike young learners in the field, students at the tertiary level go through a programmatic type of skills acquisition normally under one or a few number of teachers. They not have the luxury of the enculturation process where models of good performance abound and are accessible in their immediate living spaces. Second, programmatic learning imposes a sense of urgency in "fulfilling" certain requirements in a given period of time. Students must learn a given set of dance pieces in the span of four months. In the field, this concept of "learning period" is close to non-existent. One takes his or her time to learn the dance. Third, student learning in the university must be qualitatively as well as quantitatively appraisable. In this case, the teacher gives a grade at the end of the semester. There is no time for the formation of reputation or the garnering of public accolade as seen in the "natural" setting of a village. In contrast, a good dancer in the classroom setting is a good dancer because the teacher says so on the basis of discernible parameters of measurement. Fourth, the student must be able to apply their knowledge on this kinetic form of expression either through individual interpretation of canon pieces or through choreography usually in a dis-embedded environment of a dance laboratory, recital or concert. In contrast, learners in the field test their skills in the same "classroom" of traditional dance, that is, in the social settings the wedding feasts, the ritual ceremonies and other social occasions where they honed their skills through enculturation and mimesis. Cognizant of all these "needs," Amilbangsa constantly went back to her drawing board to devise ways to teach the dance. This constant practice of experimentation and self- correction contributed to the further development of the ADIM.

Table 1
Discontinuities between Traditional and Institutional Learning

	Traditional Learning	**Institutional (University) Learning**
Main Transmission Method	Enculturation, unstructured mimesis	Programmatic, structured skills acquisition, syllabus-oriented
Learning Period	Indefinite	Bounded, linked to academic year or to the term or semester
Appraisal	Reputation, social recognition	Quantifiable indices, exams
Skills Application	Individual performance in a social setting	Theatrical performance (recital or concert), choreography

Part 2: Features of the ADIM Syllabus

Amilbangsa approached pangalay as a language with its component vocabulary and rules of grammar. She therefore recognized early on that pangalay was not a singular dance, rather it was a genre all its own, in her words, a "style" of dancing. Amilbangsa proceeded to dissect the dance style. Through close observation of well known dancers in the field, she came up with her basic understanding of the dance. Pangalay, she observes, is composed of distinct "postures and gestures." Postures are completed stances that prescribe specific form to the head, shoulders, torso, arms and legs. Gestures are transitional movements from one posture to another. Amilbangsa's research establishes the fixed character of postures and gestures in pangalay style dancing. The dance although highly improvisational in nature follows certain rules of form.

Attempting to capture specific postures of pangalay, Amilbangsa first devised a set of stick figures which later on prove to be useful as an instrument for testing skills. The Amilbangsa stick figures pay close attention to the position of arms and legs at the same time attempted to capture nuances such as the tilt of the head and angle of the shoulders. The stick figures reproduced from Amilbangsa's illustrations in Figure 1 is perhaps the first form of notation and set of mnemonic devices that graphically rendered aspects of the pangalay on the two-dimensional plane of a sheet of paper.

Amilbangsa's stick figures are supposed to serve as guide posts to good dancing and choreography. The guide posts, however, need to be connected to each other by transitional gestures involving, in Amilbangsa's simplified approach to dance teaching, hand movements and footwork. Leaning on her long experience of fieldwork, Amilbangsa identified four (4) basic hand gestures. These are:

- **Inward:** Palms are made to execute one inward rotation (fingers first pointing towards the body) from the wrist.
- **Inward-inward:** Two inward rotations are done in succession.
- **Outward-inward:** Palms are made to execute one outward rotation from the wrist (with the fingers first pointing away from the body) followed by one inward rotation.
- **Outward-inward-inward:** Palms are made to rotate outwards once and then followed by two inward rotation.

For footwork, Amilbangsa identified the following:

- **Pangalay walk:** The leading foot is pushed forward with the ball of the foot with a slightly raised ankle. It is then planted on the floor in front of the initial position with a bending of the knee. The other foot follows the pattern.

- **Pangalay walk through the side:** The leading foot is pushed to the side with the ball of the foot. It is then brought forward tracing the figure of a quarter circle and then planted towards the front with a bending of the knee.
- **Cross step:** The leading foot is pushed to the side with the ball of the foot. Weight is transferred to it and then the other foot is made to cross over the leading foot with a bending of the knee.
- **Mincing step:** This step is called "opposite tortilier" by Francisca Aquino. Feet take a "V" formation flat on the floor. The feet are then made to take shuffling steps to the side and as a result inverting and correcting the "V" formation.
- **Mincing step in rotation:** Used for turning in place, this step is a variant that hold one foot as the fulcrum of a wheel pattern as the other one revolves around it in mincing steps.

Amilbangsa has tested this set of stick figures in a class on pangalay offered in the University College of Music in the second semester of the academic year 2002.[9] For a movement examination, she randomly arranged the stick figures into groups of four. Afterwards, she asked individual students to connect each figure with transitional gestures that are deemed to be acceptable within the tradition of pangalay. To Amilbangsa, "acceptablility" is first based on the patterns of movements that she was able to observe among dance masters of great reputation in the field.[10] Secondly, in the teaching of "basic" pangalay, she appears to follow "a rule of simplicity," that is, the best transition always conforms to an economy of movement.

Amilbangsa did not cease her experimentation on notation with stick figures. She eventually started to experiment with silhouettes. The silhouettes go back to her study of pangalay through shadows cast on blank walls by lamp light. The shadows create clear outlines of the body, a two dimensional rendering of posture modifiable and conducive to the basic learning technique of imitation. To this day, Amilbangsa does not teach using mirrors, which in her opinion does much to distract the students. She believes, to this very day, that the teacher's well-defined form in front of the student works best in transmitting correct postures.

Part 3: Amilbangsa's Appropriation

In his second major tome, Sayaw, Philippine dance historian Reynaldo Alejandro[11] wrote about "stylization and refinement" as the contribution of nationals artists Francisca Reyes Aquino, Leonor Orosa Goquingco and Lucrecia Urtula. Most unfortunately, Alejandro did not define, explain or operationalize, that is to render in observable indicators, the terms "stylization" and "refinement." This is one area where notation could most definitely help. It may illustrate differences between igal from the field and igal performed on the proscenium stage of Manila. In the case of

Amilbangsa's pedagogy in pangalay, stylization could be observed in some of her interpretations of pangalay movement phrases that she encountered in the field.

One strategy that she utilized in her interpretations may be called "de-ornamentation." Amilbangsa encountered quite a number of indigenous interpretations of phrases as she moved from one island to another. Most of the movements she encountered were highly ornamented, full of bunga, flowers so to speak. He approach was to select and arrange such flowers and to limit them to a minimum number in any given dance. For instance, the line of "limbay," a basic arm movement consisting of alternately raising the arms to the sides with the elbows leading, may be ornamented by alternately rolling the shoulders. Another ornamentation called "kollek" (Sama: to bend) may be done to the same movement line by an abrupt or exaggerated flexing of the hands as they reach head level. Amilbangsa maintained the line and simply did away with the kollek. Likewise, ornamentation can be seen in flicking and tapping gestures of the fingers as the hands and arms are held at basic positions. Sometimes, the thumb is used to ornament the line of basic positions as it is moved towards and away from the center of the palm.

Amilbangsa's kinaesthetic decision did away with the ornamentation, among many others, mentioned above. Her re-reading of the dances of the field stuck to the basics and made the simple yet elegant line of the limbay stand out without its flowers. A simple set analysis of Amilbangsa's movement bits and phrases in her interpretation of the pangalay from the field would undoubtedly reveal that she "keeps within the tradition." Unlike other "folk dance" artists, she has decided to select and arrange from a rich pool of indigenous ornamentation and has apparently kept her own to a minimum level in creating her works. This approach privileges the field over the artistic license of individual choreographer. Amilbangsa's process of selection may be considered an important component of the wider concept of stylization and the resulting choreographic works that exhibit clear lines of movement and stands our well on the proscenium stage may be considered, without negatively assessing the samples found in the field, a type of "refinement."

Another strategy that Amilbangsa employs in dance instruction and performance is to encourage the sustenato or elongation of movement in many parts of the dance. This effectively prolongs the execution of a certain movement or phrase. The obvious by-product of such strategy is the decrease in the number of movements or phrases that can be done given a certain period of time. For instance, four limbay movements can be normally executed in four counts corresponding to four seconds. This is considered the "norm" in instances of pangalay dancing in social occasions. In many of Ailbangsa's choreographic works, however, the number of limbay movements is reduced to two and spread over a four-second period or even more. The resulting "slow motion" produces what many observers of Amilbangsa's choreography a "suspended" or floating effect.

what many observers of Amilbangsa's choreography a "suspended" or floating effect. At this point, it must be noted that this strategy can be seen in the field. Amilbangsa however seems to lean on it more often than other dance masters.

In Amilbangsa's pangalay, mistakes in performances are expected and treated in a very particular manner. Mistakes, at least in Amilbangsa's instructional method, may be seen as opportunities to exhibit the principle of fluidity. They are therefore small events that test the individual dancer's ability to seemingly effortlessly and seamlessly recover and to re-synchronize with the rest of the group. Naturally, this challenge only happens in paired and ensemble dancing. Her admonition to make adjustments to mistakes "part of the choreography" goes back to the improvisational character to the dance form. Again, the dancer is mandated to find the appropriate solution based on the primary rule of fluidity.

This rather detailed instruction in treating "misses" underscores Amilbangsa's consistent adherence to the principle fluidity.

Amilbangsa's favoring of the field is likewise seen in her approach to repertoire. (Please refer to table 2). The first part of her repertoire is composed of canon pieces from antiquity. In this part, she would most of the times allow the dancers to execute postures and gestures in a very improvisatory manner often sonly arranging their spatial distribution on the floor or choreographing only the entrance and the exit. Her next section would usually be composed of dances with set choreography with very little room for choreography. Finally, her recitals would usually end with a more complex long piece feature "windows" in a set choreography where dancers may express themselves kinetically according to how they feel at the moment. This approach gives members of the audience a menu of pangalay possibilities based on the practice in the field, the dictates of the theater stage in Manila as well as an aesthetic negotiation in between.

Table 2
Program Design

Program Section	Dance Length and Music	Choreographic Strategy
Kaamasan Pieces	Short, Kulintangan Ensemble	Framing (Start and End)
New *Pangalay* PIeces	Short, Assorted Music	Set Choreography
Major Piece	Long, Experimental Music	Set Choreography with Improvisational Windows

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Conclusion

Amilbangsa's approach to the teaching and performance of Sulu's pangalay dance tradition may be called "creative preservation." Amilbangsa's creative preservation based on indigenous notions of performance privileges the individual dancer's position and space in the process of production. Although it recognizes a canon of postures, gestures, movement passages as well as choreographic pieces of note, it is in its core participatory, inviting change as it embraces heritage and origin. Creative preservation, above all, emphasizes the language of the dance, its structure of forms, aesthetic conventions and dialectical mode of expression. It veers away from transmitting artifacts that are frozen across time and space. Instead, it encourages a re-reading of tradition particularly in its desire for the dance to produce *bunga*, blossoms of individual expression, thereby releasing myriad interpretations of canonical forms bound only by informal conventions defined by generation and place.

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[1] Francisca Reyes Aquino, authorship attributed to, Philippine Folk Dances and Songs (Manila: Bureau of Schools, Department of Education, 1966) P. 136.

[2] Leonor Orosa Goquingco, The Dances of the Emerald Isles (Quezon City: Ben-Lor Publishers, 1980), p. 177.

[3] Personal communication with Ms. Ligaya Fernando-Amilbangsa, Masinag, Antipolo City, Philppines (May 7, 1999).

[4] Ligaya Fernando-Amilbangsa, Pangalay: Traditional Dances and Related Folk Artistic Expressions (Manila: Filipinas Foundation, 1983), p. x.

[5] Amilbangsa (1983) p. x.

[6] Personal communication (1999).

[7] Personal communication with Mahail Hajan, MSU-TCTO, Tawi-Tawi, Philippines (May 24, 2005).

[8] See Goquingco (1980) p. 177.

[9] This writer assisted Amilbangsa in teaching the pangalay in this particular class offered at the University of the Philipppines College of Music.

[10] To this very day, dance masters of reputation are not difficult to identify in the communities of the Sulu Archipelago. Members of island communities such as in Sitangkai, Sibutu and Tabawan exhibit a high degree of knowledge of good dancers or dance masters as well as a high degree of consistence in their assessment of their choices.

[11] Reynaldo Alejandro and Amanda Abad-Santos Gana, Sayaw: Philippine Dances (Pasig City: National Bookstore and Anvil Publications, 2002).

CULTURE, PERCEPTION, AND CLINICAL ASSESSMENT IN DANCE/MOVEMENT THERAPY

by

Warin Tepayayone, M.A., BC-DMT, NCC

Abstract

This workshop will investigate and explore how culture influences attitudes, values, perceptions, and biases in clinical movement assessment by professional dance/movement therapists or heritages. The participants will experience moving and observing with people from different cultures. A research project on this topic will be presented, with opportunity for questions and discussions. The aim of the seminar is to explore about how culture impacts the intersubjective aspect of movement observation and clinical assessment.

Learning Objectives

1. To explore and understand how dance/movement therapists perceive the movement of people from cultures other than their own
2. To explore and understand how one's own cultural background and experiences influence the experience of a Laban Movement Analysis based assessment of movers and one's own interpretation of its meaning with the respect to the observed movers' movement qualities, personality, and behavior
3. To apply findings from experiential learning, research data and group discussion towards the development of a guideline for clinical movement assessment with multicultural populations and which may enhance the accuracy and the cultural sensitivity of dance/ movement therapy assessment.

Description

Dance/movement therapists must conduct clinical assessment of a patients' movement on a regular basis as part of treatment planning and multidisciplinary teamwork. North (1978) defined clinical assessment as the result from the observations that are concerned with the actions and responses which human beings make in life. The assessment has to do with the direct treatment and observation of patients. She believes that we are all observers of movement and that we all draw conclusions in part based on previous experiences. She feels that we do not observe the emotion or attitude on another person; instead we observe body action or body attitude and make a quick assessment. According to North, accuracy is affected by the observers varied experiences and their intuitive abilities.

In clinical assessment, observation plays in an important role, especially for dance/movement therapists who observe clients' movement in order to assess their symptoms. McCoubrey (1987) conducted a study based on the hypothesis that the reliability of Effort observation can be obtained among independent ratings of Effort elements by trained observers. The question is how subjective attitudes become objects of perception, since the Effort elements indicate ranges of inner attitudes and the personal experience of the observer cannot be nullified by training. Intersubjective and perceptual processes were discussed as a main concept of Effort observation and learning. Her concern about using Effort elements in assessment questions is whether it is possible to have a truly objective observation. The observer's or perceiver's subjective beliefs and persona; experience are difficult to extract and are affected in at least two ways.

> "First, the Effort elements themselves (flow, space, weight, and time) indicate ranges of inner attitudes, the subjective experience of motion factors, by definition, and they not have as yet been measured solely by instrumentation. Secondly, the personal experience of the observer, who is, of course, also a mover, can hardly be nullified by training, although it may be explicated, reworked and expanded in the process." (p.3)

In a therapeutic relationship, clients and therapists bring values, beliefs, and attitudes learned from their cultural experiences with them (Coseo, 1997). In addition, people may be biased and view a new person based on their past experience (Coseo, 1997; McCoubrey, 1987). The therapist's unawareness of how personal perceptions, views and beliefs effect treatment decisions may result in inappropriate interventions. Since most cultures have their own subcultures, greater differences may exist within the same cultural group. As a result, intracultural sensitivity needs to be involved as well as multicultural sensitivity.

Many psychology, anthropology, and dance/movement therapy researchers have found that culture is a significant factor for humans to embody and build their self-identity, self-construction, and body image (Dosamantes, 1992; Dosamantes, 1997; Hanna, 1990; Pallaro, 1997). People in different cultures have their own values, attitudes, and beliefs that reflect on their behavior and movement. Therefore, what is an acceptable movement behavior within one culture might not be accepted in one another culture. For anthropologists, searching for what is universal in all human behavior and what is culturally unique to a specific group helps them to understand the physical and psychological development of human beings. For dance/movement therapists, the need to understand the similarities and differences between individual and group movement behaviors is quite important, as is a concern for cultural sensitivity. This understanding

and concern can be a guideline for considering diagnosis, assessment, and treatment approach (Hanna, 1990).

Dosamantes (1997) suggested that when working with patients form different cultures, multicultural flexibility is needed. She stated that "cultural differences are found in the way patients take in information, in the meaning they attach to their own and other people's actions and in the defenses they deploy to make sense of their unconscious symbolic experience" (pp.134) For dance/movement therapists, attending to nonverbal forms of expression and communication and being concerned about culture helps them to attune to their patients' expressive behavior. Pallaro (1997) believed that body movements, body postures, proxemics and kinespheres are culturally determined. She attempted to describe the validity and effectiveness of dance/movement therapy across cultures utilizing one's own subjective experience as it is lived through the body, the principle and crucial organizer of object representation in infancy (Pallaro, 1993 cited in Pallaro, 1997).

It is apparent that cultural sensitivity and awareness would play an increasingly important role in the training of professional health care/mental health practitioners and counselors. A set of "Guideline for Providers of Psychological Services to Ethnic, Linguistic, and Culturally Diverse Populations" was developed by the American Psychological Association in 1993. Service providers are encouraged to remain aware of how their own culture, life experiences, attitudes, values, and biases influence them. When counselors learn about their own culture they are moving in the direction of acquiring multicultural competence (Richardson & Molonaro, 1996, cited in Corey, Corey, & Callanan, 2003).
The main part of the movement assessment as used in this workshop is based on Laban Movement Analysis (LMA). LMA is used as a research tool, and a framework for deriving psychological and cultural information that helps us glean meaning from movement. LMA provides a comprehensive vocabulary and analytic framework for the description of human movement. Using LMA, one can systematically look at a unit or phrase of movement in terms of the four major movement components of Body, Effort, Shape and Space. These basic components can be identified and examined alone and in relationship to each other. In another words, LMA provides a framework and language to describe, analyze and understand physical expression (Davis, 1990). Even though LMA is a nonverbal symbology and there is no language barrier to international exchange and research (Hutchinson, 1991); LMA is itself a cultural based (Gingrasso, 1993). In the newsletter of the Laban/Bartenieff Institute of Movement Studies, Movement News (winter, 1993) advised movement observers to investigate and acknowledge one's personal, movement and cultural assumptions and preferences. These, she wrote, "form of the basis of one's individual, dance unit and institutional, 'codes of operation', in

which our values are embedded" (p.4). These codes allow us to function within our culture; but we need to recognize that ours are not only set of codes.

There are many questions in LMA that need exploration including perceptual issues and understanding the use of LMA in research and assessment. For example, Davis (1987) posed the questions:

1. How well do Laban Movement Analysts agree on their observations?
2. Are there aspects of movement which trained Laban observers do not perceive in the same way?

McCoubrey (1987) also presented her good quires:

1. How do we look at movement and learn to articulate our perception of its qualitative flux and dynamic order?
2. How are the perceptual skills used in LMA developed and refined to obtain observer agreement?

A lack of knowledge of or concern about cultural differences by dance/movement therapists could lead to misunderstanding patients' behavior or to misjudging patients' movement. To achieve better accuracy and more cultural sensitivity in clinical movement assessment, the cultural backgrounds of observers and patients are important factors to be considered in observations and ratings.

This workshop seeks to contribute to the understanding of how dance/movement therapists perceive the movement of people from cultures other than their own; and how their perception of their own cultural background and experiences influence their own experience during a Laban Movement Analysis (LMA) based assessment of movers' movement qualities, personality, and behavior.

Findings from the workshop may offer a guideline for clinical movement assessment with multicultural populations and may enhance the accuracy and the cultural sensitivity of dance/movement therapy assessment.

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Appendix A
Brief Research information

Research Questions

1. How do dance/movement therapists perceive the movement of people from cultures other than their own?

2. How do dance/movement therapists' cultural background and experience influence their own experience during a LMA based assessment of movers and their own interpretation of its meaning with respect to the observed movers' movement qualities, personality, and behavior?

Methodology

- Phenomenological Study
- Participants
- Instruments
    - VDO Clips
    - LMA
    - Narrative Open-Ended Questionnaire
    - Interview

Table 1. Demographic and background information

PP. Code	Gender	Age	Ethnic	Race	Ed. Level	The length of living in the U.S. (year)	The length of Working as ad/mt* (year) **
1	F	28	Korean	Korean	MA	3	4
2	F	39	Austrian/ Hungarian, Scottish, Swiss, English	Caucasian American	MA	39	3 ½
3	F	45	African American	African American	MA	45	21
4	F	27	Japanese	Japanese	MA	5	2 ½

Result

Cluster of Common Composite Themes:
The perception of the movement of people from other cultures

1. There is a belief that the mover's movement qualities should be compared with people from their own culture
2. There are cultural images about dance for each culture
3. A context of the dance is needed in order to understand the movers' movement
4. All participants had an awareness of their own cultural background and experience

Cluster of Common Composite Themes:
The experience of perceiving of one's cultural background and experiences influence their own experience during a LMA based assessment of movers and their own interpretation of its meaning with respect to the observed movers' movement qualities, personality, and behavior

1. There is difficulty in rating the movement
2. An image about each ethnicity and race exists and affects the perception of the movement
3. There are emotional responses when rating the movement
4. There are many factors that influence the movement assessment
5. One's own experiences affect one's cultural awareness and sensitivity
6. Differences within an ethnic group may also exist

Other Interesting Questions

- Whether the vary movement observation system is culturally biased, or what culture/ethnic characteristics it reflects?
- Each person has their own movement preference; are they based on cultural background, developmental, or dance training?
- The participants expect that race/ethnic and movement should correlate; are the fact that their own may not?
- What's the reaction when looking at other cultures that one doesn't have references for?

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SIX CONSIDERATIONS REGARDING LABANOTATION: REFLECTIONS ON DIVERSE EXPERIENCES AND LESSONS LEARNED

by

Judy Van Zile

I will begin with a confession: I have a love-hate relationship with Labanotation (1). This relationship is based on my involvement with the system in diverse contexts for almost forty years.

I first became familiar with Labanotation in the early-1970s upon returning to the United States from studying *bharata natyam* in India. I was eager to find a way to transform my extensive, but quite primitive, stick-figures and word notes into a more meaningful record of what I had studied. It was at this juncture that I began to learn Labanotation.

In the mid-1970s I began to teach Labanotation to dance students in a university setting. It was there that my enthusiasm began to fade. Courses on Labanotation were required of all dance majors, and I soon became weary of trying to convince students, who much preferred to be dancing, of the value of learning a system that could help them understand the dances they performed, record them in a meaningful way, and communicate effectively about movement to others.

Over the years, my enthusiasm increased and decreased many times as I embarked on training courses to advance my own skills; taught Labanotation to students in the United States, Southeast Asia and Korea; used Labanotation to record dances from India, Japan, Korea, Europe, and Hawai'i; guided the restaging of several western modern dances and Korean dances from Labanotation scores; and used Labanotation concepts in various kinds of research. Despite my fluctuating attitude toward Labanotation, however, I always returned to it.

Here I will reflect on some of the things I have learned about Labanotation over the years, things that explain why I have continued to return to it, and things I believe are important to keep in mind as anyone works to develop and use the system. I will then conclude by suggesting several ways in which these things relate to the teaching of Labanotation and to its use, things I believe are important as we strive to pass the system on to others and to use it most fully.

Although many of my comments could be applied to other movement notation systems, I will refer specifically to Labanotation, since that is the system, and the part of the system that evolved from Rudolph Von Laban's original ideas, in which I have been trained and

which I use. I will draw examples from applications of Labanotation to Korean dance, since that has been the focus of my most extensive use of the system.

The things I have learned might be described as Six Considerations Regarding Labanotation. Although there are many more things to think about, these are the ones that have become most important to me as I engage with Labanotation in different ways, and make decisions about specific aspects of the system. These considerations can be summarized as: the tool, the translation, the translator, a limitation, understanding, and applicability.

SIX CONSIDERATIONS

1. Tool. The first, and most important, thing I have learned is that Labanotation is an extremely powerful tool for documenting and analyzing movement—but it is *only* a tool. It is not an end in itself. It is a device that can be used for many purposes, and like any other tool, the person who uses it must determine why it is being used. This is critical because each different purpose may require that the tool be applied in a different way.

2. Translation. The second thing I learned is that, as a system for documentation, Labanotation functions much like a language. As such, it is a translation—a translation that connects movement that exists in three-dimensions of space and one dimension of time to a two dimensional representation on a piece of paper. As with other kinds of translations, there are many ways to translate the same thing. Some translations are clearer than others, and hence are easier to read; some are more detailed than others, and provide a great deal of information; some are stated in such a way that they are more meaningful to certain people than to others. As with translations of verbal languages, it may be useful to have several translations of the same thing, since each translation may serve a different purpose.

3. Translator. A third thing I learned relates to the translator and to what is often perceived as the complexity of Labanotation. I frequently hear people complain that Labanotation is hard to learn, that it takes too much time to record a dance, and that the system is simply too complicated to bother with. My response to all of these complaints is that Labanotation is not complicated, dance is complicated, and some forms of dance are more complicated than others. Like some colleagues, I have taught people many of the basic principles and symbols of Labanotation in one hour, and in that short time they have been able to read and perform a quite simple movement phrase. But most dances are not simple. And because most dancers do not learn Labanotation until after they have learned a particular movement technique, they have forgotten how many years it took them to master the very simplest of movement phrases within that technique.

In addition, how many people who study French or Chinese or *bahasa* Indonesia become translators of these languages? While only a few usually advance to that level, many come to understand the culture of France, China, or Indonesia by having tackled the language, and many have sufficient skills to find their way around local cities, make purchases, and carry on basic conversations.

The same is true for dance and Labanotation. There are many levels involved in acquiring skills in Labanotation, and each brings different kinds of benefits. While it is only the most advanced-level practitioner who will become a professional translator, and either translate movement into Labanotation or a Labanotation score back into movement, skills acquired at all levels can greatly benefit anyone involved with movement.

4. <u>Limitation.</u> A fourth thing I learned is that Labanotation, or any system used to translate movement into another medium, has an important limitation. Learning a dance from a notated score *cannot* replace time in the studio—the time to develop the flexibility, strength, and coordination necessary to use the body in a particular way, and the muscle memory required to perform fluently within a particular style. If a dancer has been highly trained in traditional styles of Korean dance, for example, and then tries to learn, from a Labanotation score, a traditional Korean dance she has not previously learned, this dancer's performance is likely to be quite good. But if a dancer who has never learned Korean dance tries to learn a Korean dance from a Labanotation score, there is no reason to expect her to have mastered the use of the breath, the sequencing through body parts, and the muscular qualities that are important in Korean dance. While some of these kinds of things can be suggested or explicitly stated in a score, they require years of time in the studio, of actually *doing* the dance, to truly master them. It is simply not realistic to expect a dance notation score to replace the experience of the living, moving body, and to replace the practice time needed to master a particular technique or style.

5. <u>Understanding.</u> A fifth thing I learned is that while notation systems have a major limitation, the process of learning them contributes to developing an extraordinary understanding of precisely what is going on, or *should* be going on, in movement. This understanding can contribute to learning new movement sequences more quickly than when learning them in a more conventional way, and to a clearer intellectual understanding of how the movement should be performed—even if the muscles need extensive practice time to be able to perform them smoothly and accurately. This understanding can also contribute to an awareness of the nature of a dance that leads to finding those sometimes "mysterious" internal feelings and sensations that give performance the very special qualities of a master performer, and that allow us to

distinguish one kind of dance from another and the style of one dancer from another.

6. Applicability. The sixth thing I learned is the broad applicability of Labanotation. I see this applicability in two ways. The first relates to the applicability of the concepts underlying Labanotation. Whether one ever uses the symbols of Labanotation to document or restage dance, learning the movement *concepts* that underly the structure of the system contributes to an understanding of movement that is invaluable to the skills needed by performers, teachers, choreographers, critics, and researchers. This understanding sharpens the eye so it can perceive details of movement, hence providing the performer with ability to more quickly learn movement and more accurately perform it, the teacher with a vocabulary to guide students, the choreographer with concepts and words to communicate to dancers, the critic with insights to paint a movement picture for readers and explain, in *movement* terms, how dance works to convey its meaning, and the researcher with the means to analyze, define, and compare and contrast.

Thus, at the same time Labanotation can create documents that record both a history and a repertory, the use of its concepts—independent of its symbols—can contribute to understanding and communicating about movement in ways that are valuable for people who have many different goals in relation to dance.

In addition to the applicability of Labanotation concepts for use by different kinds of people, there is the applicability of Labanotation for many kinds of dance. While working in Korea, people often told me, "Labanotation seems like a good system, but it can't record *our* dance. How can you record the use of the breath, or the manipulation of a scarf or fan, all of which are so important to us?" Indeed, many scores of ballet and modern dance have not included these kinds of things because they are often not found or are not considered important in these kinds of dance, or are assumed to be "natural," and therefore known by all. (I will comment further on this point shortly.) It is, however, quite easy to include instructions relating to the breath in a score, and one dance scholar from Korea made use of existing symbols to show how the expansion and contraction of the lungs that occurs when inhaling and exhaling should relate to individual movements (2). When I had American students in a Labanotation class read an excerpt from this score, they had no problem understanding the notator's intention. Their ability to coordinate this use of the breath with the movement, however, was another matter, since none of the students had been trained in Korean dance, and hence their bodies were not used to the particular coordination of movement and breath that was notated.

Another feature that is common in Korean dance is the manipulation of a hand-held implement, such as a long sleeve, a scarf, or a fan. With a detailed description of the scarf the dancer holds in one dance, the same scholar who had notated the use of the

breath was again able to use conventional Labanotation methods to clearly, and accurately, record the various ways in which the scarf was to be held and manipulated. Other Korean scholars have used similar methods to show sleeve and fan manipulation (3).

While many of these notation techniques exist within the system, they are not well known because they are not as frequently used in textbooks or scores with which people tend to be most familiar. But because Labanotation is based on consistent and broadly-based movement principles, these less-frequently used notation practices, and many others, can be employed to understand and record a wide range of types of dance, and new adaptations can be made, or new concepts based on existing ones can be developed, as they are needed.

IMPLICATIONS FOR TEACHING AND USE OF THE SYSTEM
I now turn to the implications of the Six Considerations for teaching and for use of the system.

Teaching the System. The teaching of Labanotation and its presentation in the major textbooks have most often been structured for students familiar with ballet and modern dance, techniques that use the body in very specific ways. Following this structure, however, may not be the best way to nurture student interest in Labanotation. When students trained in, for example, Korean dance study Labanotation in such contexts, they must often contend with early lessons dealing with how to notate various kinds of elevation when they may be interested in notating Korean court dance, which makes *no* use of elevation but does require sophisticated use of various parts of the foot in precise ways of walking. When I taught Labanotation in Korea, I rearranged the sequence in which I presented the material. This allowed the students to learn first the Labanotation ideas and symbols that were most directly relevant to their dance training and interests, and to work with other aspects of the system later.

I point this out because it is important to remember that the sequence in which the lessons in the textbooks are arranged is more directly relevant to some kinds of dance than to others. While some concepts must be understood before moving on to others, this is not true in all cases. I urge anyone who teaches Labanotation and uses the standard textbooks to consider rearranging the sequence in which the material is presented to suit the specific needs of the students being taught.

A second important point in teaching Labanotation relates to Labanotation being simply a tool, its applicability for different purposes, and the importance of concepts of the system. As I mentioned earlier, one of the purposes of Labanotation is to record dances in a fixed

format so that future generations may know them, and another is to provide a score from which dancers can learn the movement patterns of a dance they might not already know. But another valuable use of Labanotation is its contribution to developing a deep understanding of movement—of how the body is used, how movements are executed, and the subtle differences between sometimes seemingly-similar movements. And it is the acquisition of such understandings that I believe can be one of the *most* valuable goals when teaching Labanotation. It is not always helpful, for example, for students to simply memorize that a forward-low symbol represents a particular placement of the arm. It is far more valuable for the student to understand the concept of forward-low. To learn what forward-low *means*: how forward is determined; how low is determined; what forward-low means for the arm, the torso, the leg; the difference in meaning between a forward-low gesture and a forward-low support; the idea of relating a free end to a fixed end; and so on. When concepts are understood, the student is then not only able to record dances or restage them from a score, but to more accurately and more quickly perceive new movements, more clearly talk about movement, and more clearly teach movement, as well as to apply the concepts in new situations—without having to memorize a lot of seemingly independent rules. This, in turn, counteracts negative attitudes relating to the complexity of the system and the time it takes to learn the system. It is the understanding of movement concepts that is, to me, one of the greatest benefits of Labanotation, a benefit that is valuable for people with diverse movement interests.

Using the System. I will conclude with one additional example from Korean dance that illustrates the need to think about the Six Considerations in conjunction with the purpose for using Labanotation. As I became increasingly familiar with Korean dance I began to understand some of its identifying movement characteristics. These eventually became so obvious to me that when I notated a particular dance, I neglected to record them; I assumed everyone knew what was expected in Korean dance. Students who did a restaging from my score of one of the dances I had notated were trained in ballet and modern dance, and had no prior exposure to Korean dance (4). As they performed the opening, fairly simple, walking section, each time they lifted one leg they pointed their toes. Since this was inappropriate, and since my goal was to communicate to people not already familiar with Korean dance, I revised the score to include introductory notes about the particular carriage of the foot when a leg is off the floor, notes that would not have been necessary had I intended to communicate only to individuals already trained in Korean dance.

During a second restaging of the dance, again done by students trained in ballet and modern dance, I found myself continually reminding the students to incorporate into their performance the information I had added about the use of the foot. During an early rehearsal one of the students remarked that she *knew* what the proper usage of the foot

was, but it was *natural* for her to point her toe because her muscles were so ingrained with that habit from her prior dance training.

This example is important, I believe, because it relates to both the impossibility of a notation score replacing the need to physically master movement and to assumptions about what does and does not need to be included in a score. This, in turn, relates to the purpose of the score. Very often I hear teachers try to correct a student who is performing a movement inaccurately by saying, "Just do it naturally." And in discussions of how various symbols should be interpreted and how we might further develop the Labanotation system, I hear, "We all know what it means. We just do it naturally." But our understanding of what is "natural" is usually based on the movement training we have experienced most fully, or what we *assume* the body is capable of doing—or not doing. Therefore, the need to include details of what is "natural," or assumed, in a score, depends on the purpose of the score. That is, we need to consider who we want the score to communicate to.

CONCLUSION

As I have taught Labanotation and used it in my own research, and tried to communicate about movement to people with various kinds of dance backgrounds and, in some cases, no dance background, I have learned a great deal not only about dance, but also about Labanotation. In all of my experiences it has become increasingly clear to me that while Labanotation is only a translation with various meaningful levels of skill for translators, and that it has an important limitation, it is an extremely powerful tool capable of contributing to important understandings, and it has diverse applicability. Like any tool, however, there are challenges involved in using it. The challenges lie in eliminating unrealistic expectations, in using it in appropriate ways, and in having the patience to develop skills to use the tool to translate well and to fully understand movement.

NOTES

1. This paper is based on Van Zile, Judy. "Labanotation and Korean Dance: Some Reflections," *Han'guk Muyong Kirok Hak Hûichi* [The Korea Journal of Dance Documentation], Vol. 2 (Spring 2002), pp. 225-236, and is further adapted from "Reflections on Dance Notation," presented at the Chinese Culture University and Dance Notation Bureau International Conference: Applications of Labanotation, Motif Writing and Laban Movement Analysis: In Education with Technology and as a Tool for Cultural Study, Taipei, Taiwan, August 5-7, 2004.

2. See Yoo Si-hyun's Labanotation score in her 1995 Ohio State University MA thesis,

Young-sook Han's Salpuri Chum: Labanotation and Stylistic Analysis of a Traditional Korean Dance.

3. Besides Yoo Si-hyun, other Koreans who notated, in the 1990s, some of the kinds of movements referred to here, but in Kinetography Laban, include Yim Soo-jin (in the dance Sûngmu [Monk's Drum Dance]), Seo Suk-hee (in Yu Hak-ja's Puch'aech'um [Fan Dance]), and Shim Gil-sup (in the masked dance-drama Pongsan T'alch'um).

4. For reports on a related restaging see Lucy Venable's "Korean Project, the OSU Perspective" and my "How Much Does a Score Say?" in the proceedings of the August 1983 ICKL conference.

CAPTURING THE CHOREOGRAPHY OF CANADIAN CHOREOGRAPHER PATRICIA BEATTY

by

Mary Jane Warner

In Canada relatively little has been done to document and preserve the works of Canadian choreographers until quite recently. There are several reasons for lack of work in this area: few professional or even amateur notators are available, choreographers have not been educated about the potential of Labanotation, LMA, and other documentation methods; and funding councils have focused on the creation of new work not the preservation of masterworks.

How do we overcome such obstacles in order to preserve important works while there is still time to save some key masterworks from extinction? Several years ago I received funding to begin preserving the work of several senior Canadian choreographers using a variety of resources: Labanotation, Motif, word notes, videography, interviews, LMA, and still images. The project is massive so I have had to find strategies for making it manageable. Although I have advanced notation training, I don't notate on a regular basis so it would be impossible for me to do a full notation score for every work being preserved. Nor can I engage other notators because there are so few in Canada and the grant funds simply would not extend that far. Instead I select various methodologies based on what seems most appropriate for each piece of choreography.

Every work I document is recorded during a performance or dress rehearsal. In addition regular rehearsals are recorded then edited to show the choreographer or her assistant teaching the choreography to student dancers. Useful footage for each segment is put together in the order of the work so that the viewer can see the full work being taught in considerable detail. Key instructional moments, corrections, and imagery are included in the footage. I also provide a written description of the dance based on Laban Movement Analysis. Depending on the individual piece and the working conditions, several other preservation methods are utilized.

During the project period, I have documented work by Patricia Beatty and David Earle, co-founders of Toronto Dance Theatre, Danny Grossman, and I will begin work with Rachel Browne, founder of Winnipeg's Contemporary Dancers in January 2010.

For the purpose of this paper I will concentrate on discussing the processes used in documenting the work of Patricia Beatty. Trish, as she is called, is one of Canada's most influential dance teachers and choreographers. Born in Toronto in 1936, she began her dance training at the age of eight. As a teenager she had the opportunity to study with Gweneth Lloyd, founder of the Royal Winnipeg Ballet. It was Lloyd, who recognizing her gift for dance, but not necessarily ballet, suggested Beatty study modern dance in the United States. In 1955, Beatty enrolled in the dance program at Bennington College, concentrating on modern dance and choreography, then moved to New York to continue her dance studies, primarily at the Martha Graham School. With her long, lithe body and sensuous movement, she was in demand by choreographers including Lucas Hoving, Mary Anthony, Sophie Maslow, and Pearl Lang. In fall 1965, Beatty returned to Toronto and established her own school that taught Graham technique classes. She soon began her own dance company, the New Dance Group of Canada. Around the same time, David Earle returned to Toronto bringing with him his friend Peter Randazzo with the idea of establishing a Toronto-based dance company. Realizing that there was not a large enough public to support two modern dance companies, the three dancers co-founded Toronto Dance Theatre in 1969. The company is still running, although the founders are no longer affiliated.

After discussion with Beatty, I decided to begin the project with her 1979 work *Seastill*, which was mounted on the York Dance Ensemble at York University. This work had marked Beatty's return to choreographing after two years away from the stage due to illness. It also marked a change in theme from mythic heroines to an interest in concepts related to nature and the environment. *Seastill* depicts sea creatures underwater with slow, sustained movements performed to an electronic sound score by Canadian composer, Ann Southam.

Seastill was a good learning experience for me, but was documented under less than ideal conditions. Although Trish has a booming voice, the rehearsal director Naoko Murakoshi was very difficult to hear, so much of the sound was lost during the taping. To add to the difficulties, the novice videographer, a graduate student, did not turn on the external microphone at several rehearsals resulting in loss of sound. Although I had access to another graduate student with advanced notation training, he was so interested in the subtle details of the choreography that he got very little notated and the score was quite difficult to read. I had suggested that he consider using Motif writing, but he wanted to try writing a full notation score. In addition, the Ensemble's Artistic Director insisted that no one attend the initial rehearsals until the dancers were settled; therefore, the documentation crew missed the first three rehearsals, ones that were crucial in obtaining the key ideas and images about the work. I learned virtually everything not to do in documenting a work from this experience.

However, all was not lost. A colleague at Ryerson University, Karen Duplisea, who was an original cast member and knew the work extremely well, offered to pose in all the positions for the four women known as the ferns, so still photos could be taken and word notes added to each image. I was also able to photograph the couple known as the crabs, and the mysterious woman who enters near the end of the dance. With the photographs, descriptive titles and a detailed analysis based on LMA, and a complete video of the dance, the piece is preserved in much better condition than the previous grainy videotape. The LMA detailed analysis offers a narrative description for those who don't have access to the DVD.

The dancers evoke aspects of the sea – ferns, crabs and a mysterious lady – but the images are fluid, like water, with the dancers moving seamlessly from one idea to another. Throughout there is a feeling of harmony, moving alone but attuned to one another. As the lights come up, four "ferns" are crouched like open clam shells downstage right, gently breathing as their palms touch the soft sand and the sides of their faces rest tenderly near the ground listening to the sound of the sea. Upstage centre the male crab rests behind the rock, while the female crab reclines on her belly upstage left.

There is a sense of timelessness and calm as the ferns slowly begin to sway slightly forward and back as if moved by the water current. Gradually their movements grow larger but still emanate from their core, as they lift their hands from the ground with little accents and softly place them back down. They grow higher, arcing quickly to the other side with their right hands quivering like dragonflies punctuating the quiet of the sea. They round over into a tight shell as if frightened, but the danger passes and they open out into a wide but rounded shape still hovering close to the ground. The movement grows larger taking them into a somersault action ending with their heads resting on the ground and their bodies rolled upwards into a starfish shape as if stuck in the sand. One after the other, they change to a kneeling position facing on the upstage diagonal and sway forward and back with their left arms reaching upwards, before sinking to the ground again. Gradually they grow higher, this time perched precariously on both knees spread forward and back, their arms and bodies swaying languidly in reaction to the water. The circling action increases as they arch from one side to the other and sweep their hands along the sand several times before adding a small sideways slide on their knees to the sequence to move nearer to centre.

Soon after I began working on *Seastill* the School of Toronto Dance Theatre decided to mount Beatty's 1969 work *First Music*. This five and one half minute solo to Charles Ives' *The Unanswered Question* would prove to be an ideal work to hone my skills and refine the project. The School of Toronto Dance Theatre double cast the solo with two

students from their graduating class. I was able to videotape nearly all the rehearsals. The two students were quite different in their movement preferences and experienced different challenges in learning the material, a definite advantage in documenting the learning process. Since Beatty was only available to attend a couple of rehearsals at the start of the process, former Toronto Dance Theatre dancer, Grace Miyagawa, took over most of the rehearsals. Since joining the company in 1979, Miyagawa had performed *First Music* many times.

The footage was downloaded from a SONY DCR PC 105 digital camcorder into IMOVIE for editing on a Macintosh computer (Mac Book Pro). This software package was selected because it came with the Mac computer and is powerful but easy to use. I had considered purchasing a more professional package but was advised against it by one of York's information technologists because of the steep learning curve and the fact that IMOVIE would meet the needs of the project unless I wanted complex special effects.

Although the student dancers performed well, both during rehearsals and performance, I decided to record the dance also as performed by two professional dancers who had performed the work frequently when they were with Toronto Dance Theatre. Both Grace Miyagawa and Suzette Sherman agreed to dance the work. Their interpretations are quite different. Sherman offers a gentler interpretation that flows with equal emphasis on each movement, while Miyagawa is more dramatic. I was very fortunate that I had graduate assistant Rosemary James to assist with portions of the project, since she happens to be the rehearsal director for Toronto Dance Theatre. She arranged for use of the company's performance space plus coordinated everyone's schedules for the recording session.

I hired a professional videographer, Nico Stagias, who had already recorded *Seastill* for me. Although I had asked him to just record the dancers in performance, he chose to record the dancers practicing key sections with Beatty prior to the recording session. He also shot considerable footage of the technical crew making preparations in advance of the video recording session. Prior to the taping, the technicians had to erect the set and arrange lighting cues. This footage turned out to be incredibly valuable in adding more useful information to the video. Stagias taped each dancer in both long shot and mid shot which provided a good way to see the movement clearly; however, the long shot allows the viewer to see the constant relationship to the set in the downstage left corner as the dancer gradually progresses, almost imperceptibly from upstage right to the opposite corner towards a tall golden pole and a golden ball placed on the ground.

Rosemary James took on the responsibility for editing the performance footage of Miyagawa and Sherman. As she viewed the material she made the fortuitous decision to

include some of the footage of the two dancers rehearsing with Beatty prior to performing the short solo for the camera. This change of plans resulted in a more personal feel to the tape, and offered useful information about the placement of the set that demonstrated the set's integral relationship to the dancer throughout the choreography. Beatty also provided some additional insights into the work as she conversed with the dancers, Rosemary and myself just prior to taping the dancers. Again good fortune helped strengthen the video.

During the weeks of rehearsals I developed a draft Labanotation score using Laban Writer. In this instance I tried to keep the score quite simple rather than adding in every detail. Since few Canadian dancers read Labanotation, I added a number of written comments alongside the notation to help with the interpretation and correlation of the music. Initially, the solo is quite challenging musically, because the dance phrasing is not based on musical counts; instead the dancer must depend on several music cues. The dancer moves just before the sound of the trumpet then is still; however, if she gets behind the music, the trumpet can cue her to speed up a little so she will be on time for the next cue.

Written notes have also been developed about the work that provide additional information that can benefit performers, rehearsal directors, teachers and researchers. The written document about *First Music* begins with a short introduction that indicates the general contents of the document and stresses that this is a resource for anyone teaching, performing or studying the work. However, anyone wanting to perform the dance would still have to secure permission from the choreographer.

The next part of the documentation is a short statement by choreographer Patricia Beatty that offers her own insights into the work:

> I have come to realize that this dance is more than anything a moving image of the last cosmic journey a human being can take. I feel that Charles Ives, the great American composer, was as much responsible for the choreography as I have been.
>
> The dancer is stripped bare, as is the movement material - only what is absolutely essential remains - serenity, stillness, openness, willingness and inevitability make up the emotional and dynamic texture of the piece. The strings sound the inevitability of the dancer's crossing, even with her slight hesitations as she senses the size and significance of her journey. The woodwinds try to interrupt this physical and spiritual inevitability to no avail, and the trumpet entering after shorter and shorter periods of time, speaks the great steady voice of the spirit of the universe always causing a spellbound stillness from the dancer. The music is entitled *The Unanswered Question* but to use the timeless question has been answered

as the dancer finally connects with the gold poles which symbolize all that connects us with the rest of the universe, and the gold ball which symbolizes all that is complete here in our experience.

The next section titled "Background Information" provides general information such as the first performance date and place, choreographer, dancer, composer, lighting, set and costume designer. Other professional dancers who have performed the work are also listed, since they could be good resources for anyone interested in learning the work.

The "Background" section is followed by a detailed analysis of the movement. Although the choreography was initially analyzed using Laban Movement Analysis terminology, this is translated into descriptive prose that gives a sense of the movement. The description begins with some general information about the work, then describes the dance:

> *First Music* was one of the earliest works Patricia Beatty created for Toronto Dance Theatre. A short solo that Beatty performed frequently in the company's early years, the work encapsulates many of the elements that define her work. The dance is carefully structured, spare with no extraneous movement, the music, sculpture, lighting design and costume all designed to create a harmonious whole. Beatty celebrates women in many of her dances, both the goddess and every woman. This particular work is a tiny gem that also pays homage to her extensive training in Martha Graham based technique.
>
> The dance is built on a diagonal, the dancer beginning upstage right, her path defined by the gold-coloured sculpture, consisting of a cluster of thin poles that reach upwards and a ball-shaped piece, just in front and slightly to the left of the sculpture, in the downstage left area of the stage. Throughout the piece, the dancer slowly and imperceptibly progresses along this diagonal, constantly drawn to the light, but punctuating her passage with moments of stillness and falls to the ground.

The general description is followed by a detailed description of the actual movement. Following is the beginning section of the dance before she begins to traverse the stage:

> As the music begins, a pool of light illuminates the dancer slowly turning slightly from side to side. She reaches out with her arms then touches her fingertips to her chest, suggesting her vulnerability and containment. She greets the world, stretching her arms forward and to the side as she curves sideways. Turning to face the sculpture as the light begins to shines on it, she reaches back into a deep lunge as if bowing to something majestic or powerful. After a period of stillness, her chest comes quickly upright

followed by a smooth, steady rise to standing. Her gaze scans the space beyond her, followed by her right arm reaching along the same trajectory. Suddenly she arches her spine, her head thrown back, as the trumpets sound for the first time. She calmly turns towards the sculpture taking her first tentative step on the path, her arm raised as if shielding herself from the sculpture's light or power. She gives in, sinking towards the ground.

During the rehearsals both Beatty and the various rehearsal directors offered helpful comments on performing the choreography. As they worked with the student dancers, images were given, suggestions about the specific technique required to execute certain phrases were made, and musical cues were clarified. Some of these comments were written down during rehearsals, but many more were added from reviewing the rehearsal tapes to gather all of the information given orally. This information was then arranged into sections: general notes that provided information on the overall style - wear long practice skirt at all rehearsals, on walks be careful to stay glued to the floor, movement is fluid and never brittle, etc. The next set of notes referred to interpretation: Grace Miyagawa used the image of a warrior who shows no fear, the movement is clear and pure so any obstacles on the path don't matter; Suzette Sherman used the concept of the dance being one woman's journey through life. Then each dance phrase is listed with a general description of the movement followed by related comments.

<u>Beginning</u>:
- dancer standing upstage right
- as music begins, lights up flooding the dancer in a pool of light, dancer is already turning on her vertical axis

<u>Rotate side to side</u>:
- plié on right leg and rotate slightly as lights come up on the dancer
- important to think of right hip as turn
- keep rotation very small, like a little mobile
- energy in hands, like rainwater dropping from them

<u>Hands to heart</u>:
- on chord in music contract and touch heart with both hands
- arms come from back not shoulders as they reach forward, but don't let them get too high, just in front of heart
- lead with hands to open arms forward and to the side, rather than beginning with the whole arm·
- see all the way to the future or eternity as open arms
- keep fingers and palms open

Following the description of the movement, production information is provided on building the set piece, and general information on lighting is offered. The lighting plot used for the performance given by the School of Toronto Dance Theatre is provided.
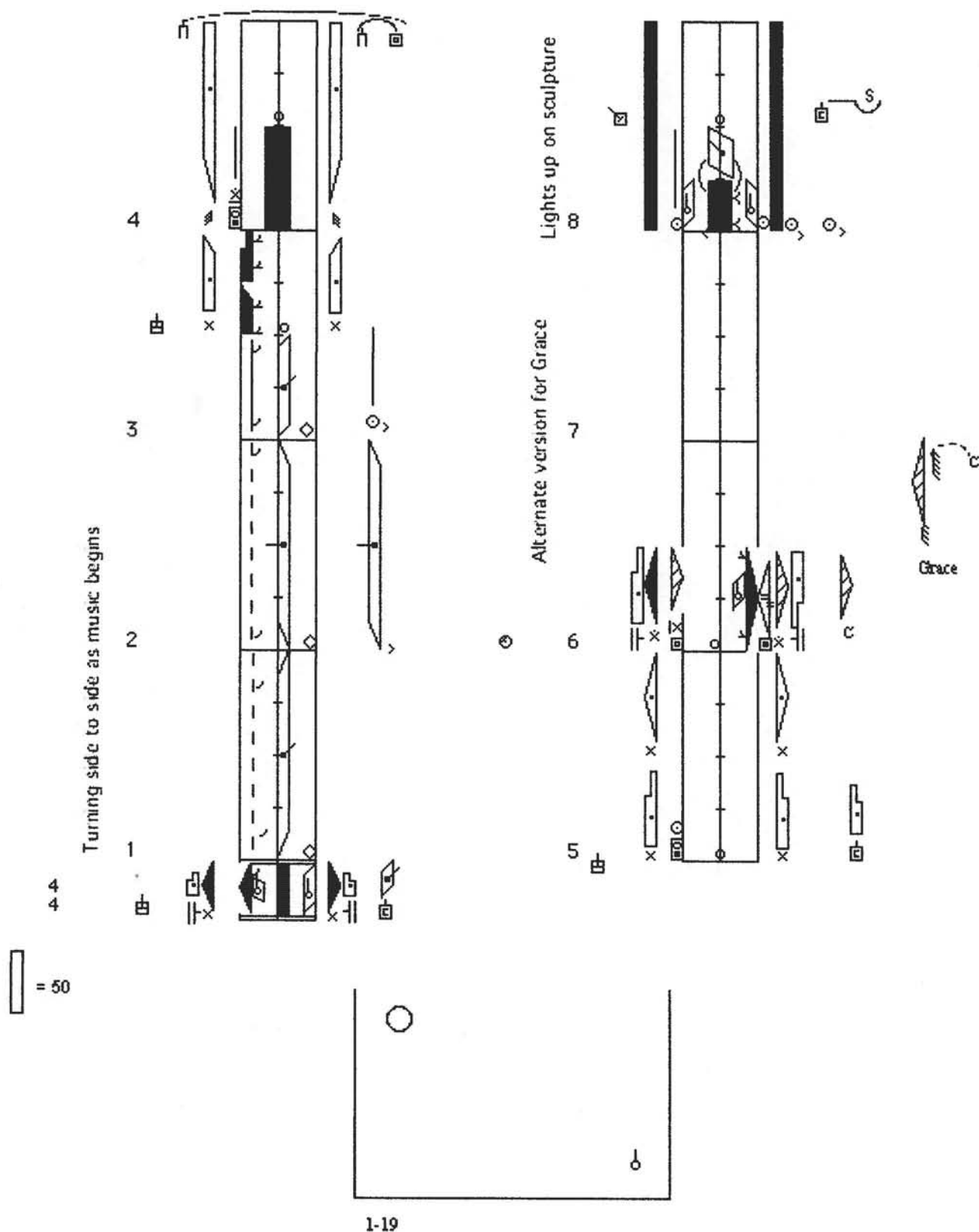
Background information on the original costume used in 1969 is given followed by a description for the costume used in current performances. Finally a simple Labanotation score is provided for *First Music* (See end of paper for example).

The final Beatty work preserved was *Skyling*. This is a joyous dance with dancers skimming across the space in a series of runs and spins. For this work I have used motif plus very detailed floor plans because the weaving in and out by the dancers is quite complex. The actual technique is relatively free.

Beatty offers a nice description of the work:

> *Skyling* is a dance about freedom and aspiration. It should be danced very simply and cleanly - with torsos very open. All the contractions are lifted and ecstatic and must not be lost. The opening and closing runs have a feeling of being run almost ahead of the dancer i.e. the arms are forward off the back pulling the dancer across with a real fleetingness. All the diagonals are upward bound signifying something urgent and wonderful just ahead. Most of the dance has a quicksilver quality to it, but MUST NOT be rushed. The duet has a languor to it, a very tender sensuality.

I hope this presentation has given you some sense of the urgency in preserving our dance heritage and has offered you a variety of ways that you might participate in the process of documenting your own dance heritage.

Turning side to side as music begins

Lights up on sculpture

Alternate version for Grace

Grace

4
3
2
1

8
7
6
5

4
4

= 50

1-19

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ALPHABET LABAN/A-ZENAIDE: THEORICAL AND PRACTICAL BACKGROUND OF ANJOS DE DEUS

by

Adriana Zenaide Vieira de Melo

Revised and Translated by Mariana Fernandes

I have been working on with the alphabet inside a needy community called São Luiz Gonzaga, located in a noble region of the city of João Pessoa, known as Bessa. I work together with children and teenagers of the community and from the neighborhood, Jardim da Gama. From 2004 to 2008 our meetings were every Saturday, but this year we had some changes and now we have meetings every Sunday mornings with children and teenagers between 7 and 16 years old, which we can count 12 girls and 4 boys.

Because it is a poor region, the families receive some benefits from the Brazilian Federal Government, in a program called "Bolsa Família". Families should put their children in the school, so they can receive this help. The benefits vary from family to family. The school sends all the documentation of the family to the bank, so the mothers receive an identification card to withdraw the money monthly.

If, on one hand, the needy community reveals the economic precariousness of it families, the illiteracy, unfortunately, is a reality into this community. Inside the group is very easy to find children whose mothers do not know how to write or read yet.

Victims of an educational reality which, for a poor kid the teaching can be supplied in any way (we call it educational exclusion), it commits even more the learning of those children because they do not count on the help of their parents in doing their homework, as well as the school can not give them a good quality literacy. Children are approved in school, but when they come to the next academic year, they can not follow the content because they do not know how to read and write. Frustrated, they create a negative image about themselves.

> In his article about assessment literacy, which has as an objective the analysis of literacy skills based on recent discoveries of Cognitive Science of Reading, João Oliveira highlights the lack of competence in Brazil to asses the literacy by the General Offices or the IES. According to the author, the tests used disrespect the most elementary psychometric principles and define literacy based on the PCNs (Parameters and National Curriculum References). The PCNs avoid to define literacy, but when they try to do it, they confuse reading with comprehension and writing with text production, totally different from the definitions found in journals of the largest international circulation, as the Reading Panel Report (National Reading Panel, 2000), the National Literacy Strategy (Office For

Standards In Education, 2000) or the Apprender à Lire (France, 1998) and
other authors, scientists or politicians who define literacy:
Read means, basically, the capacity of identify automatically the words.
Write consists in transcribe the sound of speech. Both involve the ability
of decode phonemes and graphemes. (ZENAIDE, Adriana. 2008)

After diagnosing this harsh reality in the work of the group, in which I found
children and teenagers who did not know even the days of the week, I had the idea of
create the Alphabet Laban/A-Zenaide to try to help them become literate by the motion.

I came to know the Laban System through the researcher Ciane Fernandes, who
published a book called "The Body and the Movement: the Laban/Bartenieff system in
formation and research in the performing arts. My advisor, Everaldo Vasconcelos, gave
me this book as a present, to support my final work at the Specialization Course in
Theater Representation.

Since I finished my specialization course I started to apply the Laban system at
"Anjos de Deus" work, because I liked the system very much.

I started the studies of the Crystalline Forms according to the sequence given by
Ciane in her book, by the Octahedron, seeking, as Fernandes, the Tetrahedron give an
image of rest that Laban less emphasized. During the studies of Vertical, Horizontal and
Sagittal dimensions, I had the idea of join those dimensions to the speeches of the play's
characters that the group was rehearsing. It happened because of the posture of a
teenager who rejected his script saying that he did not know how to read it. At that time,
we were beginning rehearse the play about the patron saint of the community, the Saint
of the Teenagers, known as São Luís Gonzaga.

Concerned about helping, passed some days, occurred me the idea of glue the
scores of movement to the letters of the alphabet.

I reviewed the movements of the Octahedron, the Cube and the Icosahedron to
observe if it could work and when I realized that it is, I decided to associate the vowels
of the Octahedron to the Cube and the Icosahedron and letter Z to the Space Center. The
writing of the letter Z is given in a standing position with arms and legs close to the
body.

The alphabet is applied according to the following ways:

1°- I present the score and then I make the movement;

2°- I perform the movement again together with the children;

3°- I make the same movement pronouncing the phoneme;

4°- I repeat the movement pronouncing the phoneme together with the children;

5°- I present the letter and I make the same movement pronouncing the phoneme;

6°- The children make the movement doing the visual reading of the letter pronouncing it phoneme;

How is the writing record of the study of the alphabet?

The children receive their individual records to register the movements constructed during the class.

If during the class the movement applied corresponds to the letter Bb, the children should construct movements initiate with this score.

After the creation of the movements, the children register in their files the scores and its respective letters.

The movements created by the children are presented to the group which has the task of read the motion.

From 2010, I intend to expand the application of this method in primary school, because its execution is limited at the work of the group. I have visited Maria das Graças School, which is in a community near São Luís Gonzaga, to know if it would be possible to develop this experience. The director of the school received in a positive way the proposal of literacy. Many students of the group study at this school. The idea is develop in this school an alternative way of literacy which consists in helping children and teenagers with difficulties in writing and reading.

Therefore, the transformation of our empiric experience in scientific project is necessary, inherent to the process, built in the last years at the work of "Anjos de Deus" (angels of God).

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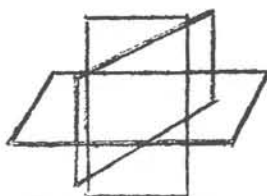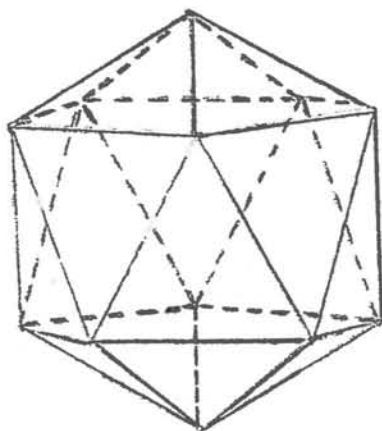HERLING, André and NAJIMA, Eiji. **Drawing**. São Paulo: IBEP.

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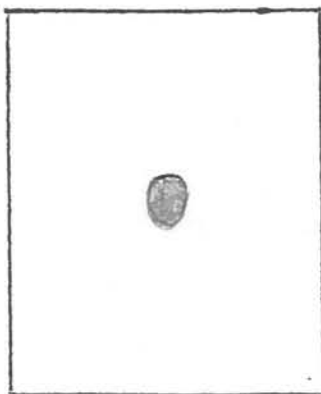
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ICOSAHEDRON

THE SPACE CENTER
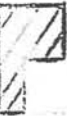
OCTAHEDRON

CUBE

ALPHABET LABAN/A-ZENAIDE

Aa Aa / aa aa
Bb Bb / bb bb
Cc Cc / cc cc
Dd Dd / dd dd
Ee Ee / ee ee

Ff Ff / ff ff
Gg Gg / gg gg
Hh Hh / hh hh
Ii Ii / ii ii
Jj Jj / jj jj

Kk Kk / kk kk
Ll Ll / ll ll
Mm Mm / mm mm
Nn Nn / nn nn
Oo Oo / oo oo

Pp Pp / pp pp
Qq Qq / qq qq
Rr Rr / rr rr
Ss Ss / ss ss
Tt Tt / tt tt

Uu Uu / uu uu
Vv Vv / vv vv
Ww Ww / ww ww
Xx Xx / xx xx
Yy Yy / yy yy

Zz Zz / zz zz

BIOGRAPHIES OF THE AUTHORS

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BIOGRAPHIES OF THE AUTHORS

Naoko Abe was born in Tokyo, Japan. Since 2007, she has been a PhD Student at the Ecole des Hautes Etudes en Sciences Sociales, Paris. She received a PhD Fellowship RATP (the Parisian public transportation authority)/ Association Nationale de Recherche Technique (French National Association of Technical Research). She is also a student at the Département chorégraphique, notation Laban, Conservatoire National Supérieur de Musique et de Danse de Paris, advanced level.

Marion BASTIEN studied notation in France and at the Dance Notation Bureau, New York. She has notated works by Appaix, Bagouet, Bournonville and Decouflé, has taught notation at Conservatoire de Paris, Université Paris VII and Paris X, and has restaged solos or choral works. She has been a member of the European Seminar for Kinetography (1985-1994), and ICKL fellow since 1995. She followed multimedia studies in 1997. She is now working half of her time at Centre national de la danse, in the "Memory and research" department, and works aside as freelance webmaster as well as on a few projects related to notation and dance.

Johan BORGHÄLL has been Associate Professor at the University of Southern Denmark, Institute of Sports Science and Clinical Biomechanics since 1982. He studied at Laban Art of Movement Centre 1975-76. Since 1986, he has taught body expression and body language at the actor school in Odense since 1986. He is author of books about Movement Communication, Body Language, Education, Capoeira and Salsa.

Ciane FERNANDES is a tenured professor in the School of Theater and the Performing Arts Graduate Program at the Federal University of Bahia, Brazil and an associate researcher at the Laban/Bartenieff Institute of Movement Studies (LIMS), New York. She received a Ph.D. in art and humanities for performing artists from New York University (1995) and a certificate of movement analysis from LIMS (1994).

Susan Hughes GINGRASSO, has a Master's Degree in Dance, is a Certified Laban Movement Analyst and a Language of Dance Certification Specialist. She has also completed the Intermediate Level of Labanotation. She uses Motif Notation and Laban Movement Analysis to teach modern dance technique, dance history, choreography and dance pedagogy. Since she retired from the University of Wisconsin-Stevens Point in 2006 as Professor Emeritus, Susan became the Associate Director for the Language of Dance® Center, USA. She organizes and teaches Language of Dance certification courses in the United States.

Pascale GUENON - Graduated in notation at the Conservatoire National Superieur de Paris (1998), she has notated works by Ashley Page, the Crowsnest Trio as well as variations from the ballet repertoire. She is currently working on the notation score of an evening-length piece of Taiwanese choreographer: Tsao-Pi and Chen-Mi. She is chair of Association nationale des notateurs du mouvement- Envol des Signes.

Chommanad KIJKHUN is Head of the Graduate School in Performing Arts and the President's Consultant at Suan Sunandha Rajabhat University, Bangkok, Thailand. And is known for her expertise in Thai Royal Court Dance and Thai Folk Dance. She received her Ph.D. in Thai classical dance from Chulalongkorn University, Bangkok, Thailand, in 2004. She attended the technique of Labanotation and Its Implementation for Teachers of Performing Arts, The Intermediate Level Technique of Labanotation and Advanced Level Training Course on Labanotation, in Indonesia, Singapore and Thailand that was granted by SPAFA 1989-1993

Minako NAKAMURA is an associate professor of Graduate School of Humanities and Sciences (Performing Arts), 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 now developing a digital archive of the works of one of the pioneers of Japanese modern ballet, Ms. Tatsue Sata, as the three-year project of Grant-in-Aid for Science Research.

Agustí Ros is a teacher of Kinetography Laban and Dance Composition at the Dance Conservatory of Barcelona Theatre Institute (Spain) from 2002, and at the Alicante Dance Conservatory (Spain). He is a Bachelor of Theatre at the Barcelona Theatre Institute from Provincial Council and a Fine Arts Bachelor at the Barcelona University. He studied ballet, modern and contemporary dance in several cities, as London, Paris, Koln and New York. He has participated as a choreographer and movement director in opera, theatre, film and television.

Matthew Constancio Maglana SANTAMARIA is one the Philippines' most well known scholars on Philippine and Asian dance forms. He is currently professor of Philippine and Asian Studies at the Asian Center, University of the Philippines Diliman (UP). He also teaches at the Japanese Studies Program of the Ateneo de Manila University. He holds the distinction of being one of the few awarded the University of the Philippines Centennial Professorial Chair in the year 2009. He obtained his Bachelor of Arts Degree in Political Science from the College of Social Sciences and Philosophy of UP Diliman in 1985. He finished his Master in International Studies at

the same institution in 1990. He was conferred the degrees of Master of Law and Doctor of Law in Political Science by the Kyoto University Graduate School of Law in 1993 and 1999, respectively.

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 3(Database language). His current interest database management system, coded character set, Japanese document processing, e-Learning, and computational/corpus linguistics.

Warin TEPAYAYONE, MA, ADTR, holds dual master degrees in social psychology and dance/movement therapy, and also holds a BA in Sociology and Anthropology. Warin is currently working and developing a therapeutic program at a psychiatric unit at INOVA Loudoun Hospital in Virginia. She is a professional Thai classical dancer as well.

Judy VAN ZILE is Professor Emerita of Dance at the University of Hawai'i at Manoa. A certified Labanotation teacher and Fellow of the International Council for Kinetography Laban, her research focuses on movement analysis and the cultural contextualization of dance. A frequent presenter at U.S. and international conferences, her research has been widely published in journals and as book chapters. Her book *Perspectives on Korean Dance* received an Outstanding Publication Award from the Congress on Research in Dance.

Mary Jane WARNER is former Chair of the York University Dance Department. She has taught courses in Laban movement analysis and notation, history, ballet, and dance education. She is a certified notation teacher/reconstructor. Recently she notated *First Music* and *Skyling* by Patricia Beatty, and *National Spirit* by Danny Grossman. She developed the dance education courses for York's Faculty of Education and was a writer for the Ontario Curriculum documents for grades 9-12. A specialist in Canadian dance, in 1996, she published *Toronto Dance Teachers: 1825-1925*. She is completing a SSHRC Research Grant documenting the work of senior Canadian choreographers.

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. 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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Georgette Weisz Amowitz Gorchoff
(1929 – 2008)

Georgette did reconstructions, including "Afternoon of a Faun" (authentic version from Nijinski's version), at Sweet Briar College and Juilliard. She also notated baseball pitching as well as the Heimlich maneuver. Georgette thought about notation at a very high level.

- Ann Hutchinson Guest

Georgette became a member of ICKL in 1979 and went to her first conference in Chantilly, France that year. She attended 11 consecutive conferences through 2001 (Columbus, Ohio, USA) with the exception of Hong Kong in 1997. In conference proceedings beginning with 1983 she is listed as a Fellow. It is unclear whether she became a Fellow in 1981 or 1983.

In Barcelona she presented "The Adventures of Notationman and His Friends-- A Teaching Tool" (1999 Conference Proceedings, pp. 67-72) and in 2004 since she was unable to attend the conference in Beijing, "The Artificial Suite Project" by Jacqueline Landman Gay and Georgette Weisz Amowitz Gorchoff (which Rhonda talks about) was presented by Lucy Venable (2004 Conference Proceedings, pp. 170-173). It was good to be called on to check the notation in these projects from time to time as that kept me somewhat up to date with what she was doing. She really wanted to make the notation fun and understandable for as many people as possible.

Copies of ten of her dances, <u>choreographed and notated</u> by Georgette, are housed in the Dance Notation Bureau Library. ----- Something few of us have done!

- Lucy Venable

I first met Georgie Amowitz at a Labanotation summer course we attended at OSU in the mid 1970s. She was bright, energetic and fun-loving, and we formed an instant friendship. I was impressed that Georgie was an active choreographer who notated her own works. She showed me one of her scores and described the experience of another person mounting it. I was fascinated to hear the real-life pros and cons, a valuable complement to my ongoing LN theory studies. Those were the years when personal computers were beginning to evolve and we soon shared an interest in the new technology. Georgie began working with HyperCard to develop a computer-based introduction to LN, NotationMan (ICKL 1989). Through the project, she met

HyperTalk expert Jacqueline Landman Gay, and they collaborated on "The Artificial Suite", a whimsical fantasy danced by pink flamingos, plastic ivy and waxed fruit. Georgie provided the choreography and notation score (checked by Lucy Venable) and Jackie composed the digital music score and created the CD. Ever the visionary, Georgie had the idea of using computer animation, so we began working on a Life Forms version of the suite (ICKL 2004; http://www.hyperactivesw.com/ solutions_artsuite.html). She became so proficient that her animation "Multi-Blended Journey" was featured in the DanceForms master gallery (http://www.charactermotion.com/gallery/index.html). About a year before Georgie's death, she decided to animate Billie Mahoney's Tap Dance examples in the LN text (page 220), and we three began working together via email. Georgie and I, both novice tappers, would create a DanceForms animation based on the notation and send it to Billie. She would decide whether we had interpreted the notation correctly and, in some cases, whether the notation needed to be refined. It was quite a challenging exercise in "literal reading" that illustrated just how much we understand from context versus from what is actually written on the page. It was another learning experience for which I have Georgie's imagination and curiosity to thank. It was a joy to know her over the past 30 years, and a privilege to have her as a colleague and friend. Her sweet nature, delightful sense of humor and quiet courage right to the end will stay with me always.

- **Rhonda Ryman**

ICKL ORGANIZATION

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ICKL Board Planning Meeting
2 August 2009

Present: Marion Bastien, Susan Gingrasso, Billie Mahoney, Richard Ploch, Shelly
Saint-Smith

Richard Ploch called the meeting to order at 19:47 (7:47 pm),

AGENDA for this meeting

1. Registration: Collect money
   a. Note for future-get information about registration, time schedule and
      place for registration out well in advance for future conferences.
2. Opening session: review schedule
   a. Memorial Hall: people don't know. Susan Gingrasso will wait at the
      registration desk till 8:50 am to take those who have not been informed
      as to where the opening session is located.
3. Board ability to do business or lack thereof
4. Discuss Future of ICKL session & how that should be handled

AGENDA for the 3 August General Meeting #1

➢ Call to Order
➢ Thank you to Thai Hosts
➢ Introduce Members of the Board who are present
➢ Review the structure of ICKL (Billie) Code, by laws, constitution, officers,
   members at large, half the board shifts every two years, Notation Fellows,
   Research Panel
➢ Research Panel: Shelly. Explain technical sessions and who is appropriate to
   come, including voting, which will not happen this conference but Shelly will
   overview the process
➢ General outline of the conference, & optional events & money: Richard
➢ Motif Fellows discussion: (Susan) Idea has been approved for Motif fellows
➢ Committee Reports: None
➢ Old Business: None
➢ New Business:
   1. Future of ICKL (for lunches if ICKL delegates ate together to gather
      information, what people want that they are not getting. Out of these
      discussions to reframe the organization to build a membership.) Richard,
      presentation, how we are going to do it, questions to answer. What do you
      want this organization to do for me? Organization dedicated to Laban
      principles need to do for you.
   2. Conference Venue 2011: Europe, 2013 Western Hemisphere

AGENDA for the 7 August General Meeting #2
Board members whose term of office is complete and slate of elections will happen in the off year. Call for nominations will happen after the conference. New board members assume their duties Jan 1, 2010.

The meeting was adjourned at 21:06 (9:06 pm)

Respectfully Submitted
Susan Gingrasso
Secretary Pro Tem

<div align="center">

ICKL General Meeting #1
3 August 2009
Minutes

</div>

1. Introductions: Board Members. Richard Ploch introduced Ann Hutchinson Guest, President, Billie Mahoney, member at large, Richard Ploch, secretary, Shelly Saint Smith, Research Panel

2. Structure of ICKL - Billie Mahoney
   a. Fellows, for which application must be made, actively work with the system and the development of the system and of LN applications.
   b. The Research panel is made up of Fellows.
   c. General membership made up of people who are interested in the work & interested in learning about the work.
   d. Officers: Chair, vice Chair (must be Fellows), Secretary, Treasurer, Asst Treasurer (Europe and US)+ board of trustees=officers and two members at large. The Research panel members elect their own Chair. There are 32 fellows in the organization, seven of which are present at this ICKL Conference.
   e. The conference schedule alternates among Asia, Europe, America's on a six-year cycle.

3. Research Panel Report - Shelly Saint-Smith
   a. RP: Committee of 3-5 Fellows who coordinate the LN and KN technical matters. For formal technical page; members vote upon technical issues. Technical is system itself, symbols, meaning behind symbols.
   b. This year's conference, technical sessions are only papers for discussion, not for making decisions about the systems: Ann presenting three papers and

Gabor Misi is also presenting a paper. These papers allow us to look at the issues to propose further research that may be presented at future conferences.

   c. Papers for technical sessions included in conference packet.

   d. Technical sessions open to anyone with Intermediate Level or above. Anyone who is present can contribute to the session.

   e. Research panel members are elected from the Fellows and serve four years.

   f. If you have an idea for a technical issue-submit a paper to the research panel the year prior to the conference.

4. General outline of the conference:
   a. Session chairs: Richard Ploch requested specific people to see him after this meeting to be session chairs.
   b. Airport transportation information needs to be provided by all.
   c. Friday is our last day of sessions and Saturday is the optional tour day. We will leave the hotel at 8:30 am. Sign up and prepay.
   d. Thurs session: Should be 10:30 -12:00 after a 10:00-10:30 break.

5. Motif Fellows discussion - Susan Gingrasso Introduced Ann Hutchinson Guest to explain what Motif Notation is and how it is being used.

6. Fellows meetings: Tuesday, 5:30-6:30 and Friday during lunch, Billie Mahoney will chair both sessions.

7. Future of ICKL: At lunch on Thursday, we will break into groups to discuss the future of ICKL. The nature and needs of our constituents are changing and we want to look to see how we can place ourselves to meet emerging needs. We want input to make the organization more vital and relevant. Leading questions to guide the discussion include:
   a. What do you want/need from ICKL?
   b. How can ICKL serve the needs of the future of notation and all of the Laban areas?

8. Conference Venues 2011 (Europe): There are two possibilities,
   a. Budapest, Hungary OR
   b. South of France (could be in connection with the international mime festival).

In 2013 the conference will be in the Western Hemisphere, possibly at SMU. In 2015, we return to Asia.

9. 2nd membership meeting is Friday followed by farewell dinner.

Respectfully submitted,
Susan Gingrasso
Secretary Pro Tem

ICKL Motif Fellows Discussion Summary
4 August 2009

Susan Gingrasso facilitated this session for the roughly 20 ICKL participants who attended this Motif Fellows discussion.

Susan distributed the Motif Fellows draft proposal (Appendix A) to those present. She summarized two of the four main issues that emerged at the Motif theory meeting on 26 June 2009 at the Dance Notation Bureau:
1. Should the Motif Fellows include at least some practitioners who have broad knowledge of both LN and LOD?
2. Should Motif fellows be committed long range to unification of Motif Theory?

Judy Van Zile, Richard Ploch, Billie Mahoney, Shelly Saint Smith, and others agreed that Motif practitioners from the various Laban-based areas who use Motif should

1. determine whether or not to have a space within ICKL for "Fellows", i.e. given the opportunity, would Motif practitioners feel the need to come together?

IF THEY DO, and want to have "Fellows" within ICKL, then they should

2. self-organize, create a rationale, purpose, structure, and application process within ICKL.

If only the current ICKL members who use Motif extensively tried to self organize, then we would automatically send the message that Motif Fellows were the exclusive province of ICKL and that is definitely counter to the message we want to send.

Richard Ploch and Shelly Saint-Smith provided background information on the emergence of this idea, which came out of the 2007 ICKL Mexico City Conference.

Respectfully submitted,
Susan Gingrasso
Secretary Pro Tem

ICKL 2009: Notes from Board Meeting (2)

1) Actions

-   Make recommendation that for PowerPoint presentations, PowerPoint etiquette is followed.
-   Review format for publishing guidelines.

2) Finances

Reported:

-   Not ready for this conference. A report will be sent out to the membership. Accounting closes at the end of the calendar year to allow 8 months for report.
-   Concerns were raised that the Treasurer is not fulfilling duties, as required by the role.

Action:

-   Board recommends Chair to take action: firstly, outline a list of duties with a timeframe; secondly, ask if Treasurer has time to complete duties and if Treasurer does not have time, recommend resignation
-   Board needs to ask Chair for a report prior to conference.
-   ICKL organization is incorporated in the state of OH. Need to find out this still stands. A report needs to now be filed to the government annually.

3) Fellows:

Reported:

-   Fellows have expressed concern that members with Fellowship status are not fulfilling their ICKL duties.

Action:

-   Recommendations need to go in a separate Fellows Report.

4) Newsletter

Discussed:

- More communication needed with membership. A quarterly newsletter would enable communication of ICKL-related news and encourage involvement with the organization. There's potential for a monthly e-newsletter.

Considered:

- Regional and International representatives (Fellows) could be responsible for gathering news, updates, etc. for newsletter content.
- A membership section could be added to the website.

Action:

- Richard Ploch will contact Rhonda Ryman as a potential newsletter editor.

5) Gifts to host

Recommended:

- Gifts to school (ICKL proceedings, publications, etc.)

ICKL General Meeting #2 (7 August 2009)
Minutes

10. Thank you to our Suan Sunandha Rajabhat University, Faculty of Fine Arts hosts for this elegantly organized conference.
11. Memorials for Georgette Amowitz
    a. Ann presented a memorial for Georgette Amowitz. She did reconstructions, including Afternoon of a Faun (authentic version from Nijinski's version), at Sweet Briar College and Juilliard. She also notated baseball pitching as well as the Heimlich maneuver. Ann said Georgette thought about notation at a very high level. Ann discovered many letters she and Georgette exchanged in her files.

    b. Shelly Saint-Smith read a tribute to Georgette Amowitz written by Lucy Venable Georgette became a member of ICKL in 1979 and went to her first conference in Chantilly, France that year. She attended 11 consecutive conferences through 2001 (Columbus, Ohio, USA) with the exception of Hong Kong in 1997. In conference proceedings beginning

with 1983 she is listed as a Fellow. It is unclear whether she became a Fellow in 1981 or 1983.

In Barcelona she presented "The Adventures of Notationman and His Friends-- A Teaching Tool" (1999 Conference Proceedings, pp. 67-72) and in 2004 since she was unable to attend the conference in Beijing "The Artificial Suite Project" by Jacqueline Landman Gay and Georgette Weisz Amowitz Gorchoff (which Rhonda talks about) was presented by Lucy Venable (2004 Conference Proceedings, pp. 170-173). It was good to be called on to check the notation in these projects from time to time as that kept me somewhat up to date with what she was doing. She really wanted to make the notation fun and understandable for as many people as possible.

Copies of ten of her dances, choreographed and notated by Georgette, are housed in the Dance Notation Bureau Library. ----- Something few of us have done!

d. Mary Jane Warner read a tribute to Georgette Amowitz written by Rhonda Rhyman.

I first met Georgie Amowitz at a Labanotation summer course we attended at OSU in the mid 1970s. She was bright, energetic and fun-loving, and we formed an instant friendship. I was impressed that Georgie was an active choreographer who notated her own works. She showed me one of her scores and described the experience of another person mounting it. I was fascinated to hear the real-life pros and cons, a valuable complement to my ongoing LN theory studies. Those were the years when personal computers were beginning to evolve and we soon shared an interest in the new technology. Georgie began working with HyperCard to develop a computer-based introduction to LN, NotationMan (ICKL 1989). Through the project, she met HyperTalk expert Jacqueline Landman Gay, and they collaborated on "The Artificial Suite", a whimsical fantasy danced by pink flamingos, plastic ivy and waxed fruit. Georgie provided the choreography and notation score (checked by Lucy Venable) and Jackie composed the digital music score and created the CD. Ever the visionary, Georgie had the idea of using computer animation, so we began working on a Life Forms version of the suite
(ICKL 2004; http://www.hyperactivesw.com/solutions_artsuite.html). She became so proficient that her animation "Multi-Blended Journey" was featured in the DanceForms master gallery

(http://www.charactermotion.com/gallery/index.html). About a year before Georgie's death, she decided to animate Billie Mahoney's Tap Dance examples in the LN text (page 220), and we three began working together via email. Georgie and I, both novice tappers, would create a DanceForms animation based on the notation and send it to Billie. She would decide whether we had interpreted the notation correctly and, in some cases, whether the notation needed to be refined. It was quite a challenging exercise in "literal reading" that illustrated just how much we understand from context versus from what is actually written on the page. Another learning experience for which I have Georgie's imagination and curiosity to thank. It was a joy to know her over the past 30 years, and a privilege to have her as a colleague and friend. Her sweet nature, delightful sense of humor and quiet courage right to the end will stay with me always.

e.   Billie Mahoney gave a tribute to Georgette Amowitz: She first met Georgette at DNB in 1951. While teaching at the Julliard School, Georgette sent Billie the notation of one of her dances to recreate with the Julliard students. Billie also worked with Georgette on tap using LifeForms. We saw the Animated Tap dancer for the Time Step in LifeForms. Billie learned a lot about the notation from seeing it on the Animated Tap dancer. We also saw the Triple Rhythm time step.

12. Financial Report [Richard]: The financial report is not available in time for the conference. It will be distributed to the membership this fall.

13. Research Panel Report (Shelly): Thank you to Ann Hutchinson Guest and Misi Gabor for their contributions to the technical sessions at this ICKL. We do have openings in the research panel after this conference. As a member of the Research Panel, you get to assist in the development of KN and LN systems and how technical systems function within the conference every two years.

14. Fellows Report (Billie): The Fellows have received two applications. Fellows who are present at the conference will review the applications and make recommendations to the Vice Chair. Recommendation for membership needs to be approved by 2/3ds of the Fellows. Recommendations are submitted to the Vice-Chair.

15. Motif Fellows report (Susan Gingrasso): Those interested in discussing Motif Fellows met Tuesday afternoon. A complete report will be submitted separately. In summary, those present felt strongly those interested in Motif should be the ones who actually organize what it means to be a Motif Fellow in ICKL. In order for that to happen, ICKL has given the motif practitioners within ICKL the authority to contact the wider range of Motif practitioners to draw them into the

discussion. These individuals should provide the catalyst for creating a formal venue within ICKL for Motif Fellows.

16. Election of officers, Fall 2009: Officers to be elected are Vice Chair, Assistant Treasurer, Secretary and Board Member at Large. Only the Vice Chair has to be a Fellow. The other positions can come from the membership. The request for nominations will go to the membership this fall with a ballot and slate of officers after nominations have been made. New officers take their positions in January 2010.

17. New Business:

   a. Conference venue for 2011: Members will be polled about preference of location for the 2011 conference; Budapest, Hungary OR 2) South of France.

   b. Future of ICKL: Feedback from the various groups at lunch on Thursday included:

      1. Communication:

         a. Have more frequent and consistent communication between conferences

         b. Post conference digest by email, pictures

         c. Create a members and Fellows section on the website

         d. Need an ICKL newsletter

         e. Communication needed outside in and inside to the public

      2. Technology:

         a. Use the website more effectively; news items, pictures, the work is ongoing, then up to Fellows and members to contribute news items

         b. Be more technically savvy; use visual medium more

      3. Visibility: of ICKL, need more visibility publicly and in the dance field worldwide

      4. Structure: reinforce board structure with other people

      5. Need to attract a broader array of disciplines to the ICKL conferences who work in movement behavior (Social Sciences, Architecture, Technology, etc)

      6. Explore possibility of ICKL planting seeds in countries to offer Motif Notation and Labanotation courses

      7. Should we have an ICKL Listserve?

      8. Should we have regional ICKL groups to meet in the intervening years?

      9. Can ICKL proceedings come out in the intervening years? The technical staff has to go over the technical materials very thoroughly so that everything is accurate before it is printed and the actual printing and compiling is all done by volunteers.

   c. Feedback on the schedule for this ICKL:

1. Midweek Break: Normally, we try to have a half or whole day break in the middle of the week. This year's schedule could not accommodate for that and participants expressed the strong desire to make the midweek refresher, at least a half-day, a definite part of the schedule.

2. Technical Sessions: Organize reading sessions that lead into each technical session so those present have a physical and notation perspective on the issue.

3. One week Motif and/LN or KN Workshop: There is quite a bit of interest in having a one week intensive in Motif Notation or LN/KN prior to the next conference.

4. Format of Sessions: Participants appreciated the reading and practice sessions in Labanotation and Motif Notation to be able to engage more readily with ideas presented in the sessions. However participants agreed they would have been more beneficial if they had been together and both earlier (LN was on the first day, Motif was on the third day). As we had so many Thai dance teacher and student participants who had little or no exposure to Labanotation or Motif Notation, these workshops are their introduction to both the theory and the applications. Participants felt that we need to be sensitive to the needs of our hosts and their level of knowledge about LN/KN and/or Motif Notation.

5. Application/Research Papers: ICKL may want to encourage presentations that focus on application as well as research.

18. Certificates of Attendance handed out by Ann Hutchinson Guest.

19. This 25th ICKL will conclude with a farewell dinner, a special performance by ICKL participants of a Thai dance they learned on Wednesday, traditional Thai dances and original works choreograph by the senior class of students at SSR University.

Respectfully submitted,
Susan Gingrasso
Secretary Pro Tem

MEMBERSHIP LIST 2009 - 2010

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