

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN



ICKL



L A B A N

GUIDEBOOK

THIRTIETH BIENNIAL CONFERENCE

HELD AT
BEIJING NORMAL UNIVERSITY
CHINA

JULY 23-29, 2017

GUIDEBOOK

指南

WELCOME

欢迎



Hu Zhifeng
Dean of School of Art and Communication

Dear distinguished guests and friends,

Welcome all,

Today we are here to celebrate the 30th International Council of Kinetography Laban Biennial Conference. I represent the School of Art and Communication and am honored to welcome all the members and guests to join us today. I am deeply grateful to our colleagues who have dedicated their support to the development of the China Laban Research Center.

Since the 23rd International Council of Kinetography Laban Conference, which was held at Beijing Normal University in 2004, the China Laban Research Center is honored to host the 30th Conference this year again. Labanotation is one of the most widely used dance notation systems. It is used for dance recording, teaching and researching. It has broadened its academic functions in interdisciplinary studies such as in psychology and anthropology. This Conference is not only an event for celebrating Labanotation scholarship, but also an academic exchange platform for global dance research and practice.

Beijing Normal University (BNU) has a history of more than one hundred years, the dance department at BNU also has a long-standing history. In 1917, Beijing Higher Normal College, the predecessor of Beijing Normal University, started to offer dance courses to students and hired dance teachers from the west to teach. One hundred years later, the dance department of the School of Art and Communication at Beijing Normal University established its “Open-up teaching philosophy” to build the contemporary dance teaching and researching system. The goal of the dance department is to cultivate dance talents who are capable of artistic creation, academic research and be well versed in humanities and other art disciplines. The dance department has been offering Labanotation as a mandatorily required course since 2007. Along with the support from the Dance Notation Bureau and the Laban/Bartenieff Institution of Movement Studies, the China Laban Research Center has hosted many national and international Laban theory conferences. They have also applied the Labanotation concepts to the “College teachers teach PreK-12 students” program. The center hosts training programs for public school teachers and University teachers annually. The center is growing, achieving while teaching and promoting.

Today, we gather here, looking back to the legacy that our predecessors have left to us, sharing our colleagues’ teaching experiences, perceptions and achievements and

looking forward to a cooperating, exchanging future. We believe that the encounter of the vigorous Chinese dance education and Labanotation will make greater contributions to the world wide dance community.

I would like to pay my gratitude to the ICKL for choosing BNU to host this great event. Our appreciation also goes to Dance Notation Bureau and Laban/Bartenieff Institution of Movement Studies, Beijing Dance Academy Academic Papers and Dance magazine, for your intellectual support. In addition, I'd like to thank Xiao Xiangrong, Tang Yi, Chen Qianqian and other volunteers from the China Laban Research Center for your effort to ensure the successful opening of this event. Last but never the least, I wish the 30th ICKL a great success!

胡智锋
艺术与传媒学院院长

尊敬的各位嘉宾、朋友们：

大家好！

今天，我们迎来了第30届国际拉班舞谱双年会，我谨代表北师大艺术与传媒学院向莅临本次会议的各位会员及参会嘉宾表示真挚的欢迎，向长期以来对中国拉班研究中心的建设发展予以关心和大力支持的同仁们致以衷心的感谢！

继2004年第23届国际拉班舞谱双年会（ICKL）在北师大举办后，中国拉班研究中心再次承办了第30届双年会，我们非常荣幸，大会两次在中国举行均选择北京师范大学艺术与传媒学院。拉班舞谱是国际最广泛使用的三大舞谱之一，被应用于舞蹈的记录、教学与研究，近年更是与心理学、人类学等进行跨学科交叉研究，拓宽了拉班舞谱的学术内涵。每两年一次的会议，不仅是全球拉班舞谱学者的盛会，也是全球舞蹈研究与实践的学术交流平台。

作为一所百年的大学，北京师范大学舞蹈教育的历史悠久，也立足了时代前沿。在1917年，当时北京师范大学的前身北京高等师范学校就开设了舞蹈课程，邀请英美舞蹈教师授课以提升学生素养。一百年后，北京师范大学艺术与传媒学院舞蹈系，以“开放式教学理念”搭建了当代舞蹈教育科研体系，致力于培养艺术创作与研究能力并重、人文与艺术素养深厚，具有国际视野的艺术教育人才。自2007年起将拉班舞谱列为必修课程。在美国舞谱局和纽约拉班动作研究院的支持下，中国拉班研究中心举办了多次国内外拉班理论研讨会，将拉班舞谱的理念引入“高参小”项目，每年对全国各地高校及中小学教师进行了拉班舞谱、主题舞谱和拉班动作分析的培训，在不断地教学、推广、传播中成长，收获。

今天，我们在这里共聚一堂，回首先贤们留予我们的宝贵的舞蹈学术遗产，共享同道之士在各自领域的教学经验、心得与研究成果，展望一个合作、交流、共赢的明天。我们相信，丰富而悠久的中国舞蹈，生机蓬勃的中国舞蹈教育与拉班舞谱的相遇，东方艺术的情韵意境与西文学术研究的严谨科学会碰撞出更为绚烂的火花，为全球的舞蹈事业做出更大贡献。

再次感谢ICKL大会组织对北师大的信任。感谢美国舞谱局、纽约拉班动作研究院、《北京舞蹈学院学报》、《舞蹈》杂志给予我们的学术支持。感谢拉班研究中心的肖向荣、唐怡、陈蓓蓓老师及各位志愿者们的前期筹备，保障此次盛会顺利召开！最后预祝第30届国际拉班舞谱双年会（ICKL）圆满成功！

Ann HUTCHINSON GUEST

President of the International Council of Kinetography Laban

Welcome to this 30th biennial Conference of the International Council of Kinetography Laban, Labanotation.

In the early 1930s when Laban gave his system to the world, he did not establish a center to guide its further development. Problems of communication, particularly during World War II, resulted in isolated developments

Before he died in 1958, Laban designated four people to be responsible for the notation system he had originated, they were: Albrecht Knust, Sigurd Leeder, Lisa Ullmann and Ann Hutchinson. I was the youngest and so, sadly, am the only one here today.

In the early days of the Dance Notation Bureau in New York, we discovered differences between Knust's, Leeder's and Betz's teaching of the system. We thought we should not begin teaching until these differences were ironed out. But Merce Cunningham and John Cage, who were then on our board of directors, said "No! You will find out your solutions from teaching and using the system."

After Laban died, Lisa Ullmann established ICKL, the first conference being in 1959. The immediate task was to become aware of all the differences and then to focus on solutions. Much progress was made until for the few remaining differences the suggestion was made for each side to present why they believed their usage to be better, their logic persuading the others to adopt that usage. Certain colleagues refused to consider this comparison, so the differences remained.

In recent years a younger generation at ICKL has focused on the practical usages of the notation, looking at teaching methods, notating approaches, using the notation as a research tool, etc. We seem now to be back to the Cage-Cunningham idea: unification will come out of the logic and needs met in practical application.

I would like to close in acknowledging all the valuable contributions from ICKL members over the years and particularly more recently those who have brought ICKL into the 21st century. Our thanks go to all who organize the conferences and who particularly those who prepare the Conference Reports.

May you all have an enjoyable and fruitful conference!

János FÜGEDI
Chair of the International Council of Kinetography Laban

Dear colleagues, friends, and respected participants of the 2017 ICKL Conference, we are gathering for the thirtieth time to promote the system of dance notation pioneered by Rudolf Laban and his colleagues. We are the handful of devoted experts who gathered the first time in 1959, on the occasion of the first ICKL meeting, then biennially, up to this coming event. Although many of the individuals have changed, our inherited spirit has remained constant. We are still actively working on Laban's dream of establishing a library of dance scores, amidst constantly changing circumstances and the ebb and flow of possibilities.

I wonder how many of us have asked the question at least once: "Does it still make sense? Is it worth the invested time and effort to promote the cause of our notation system?" Laban notation is an admittedly complex tool, and the world of dance seems slow in its general acceptance, leaning to modern technology as a tool for preservation. I am just as convinced as all of you are that, yes, it does still make sense. We may debate whether or not notation is a "language," but not that it represents a deep conceptual as well as physical understanding of dance. As notators, we understand that notation reveals intimate and hidden movement content that cannot be delivered by technology alone.

We developers, notators, teachers, and practitioners of the system, have slowly changed the direction of our interest and the focus of our conferences from the extensive theoretical development of the system to the extension of its practical applications. The global library of dance scores has kept expanding along with the fields that use notation, including dance creation and analysis, historical and aesthetic research, education, and technology. This expansion is due in large part to ICKL's work advancing and promoting the Laban system, the subject of our upcoming event.

In the spirit of our Laban pioneers, and acknowledging their efforts and achievements, I wish all conference participants an efficient and successful meeting.

TANG YI

Executive Director of Beijing Normal University Chinese Laban Academic Research Center

On-site organizer

Labanotation in China

The Development of Labanotation in China

Madam Dai Ailian completed her studies in the UK and returned to China in 1940. She used Labanotation to record Tibetan dance in the Ganzi district of Sichuan province during her fieldwork to boarder areas in China. A copy of her original notation is now kept in the Museum of Modern Art in New York. At the beginning of 1980, Madam Dai taught the first Labanotation training course. In the following five years, she completed training of Labanotation for teachers' education class and the intermediate level class, which became the core team of future Chinese Labanotation developments. The China Labanotation Academic Committee was officially founded in May 1985. The Committee invited experts from the Dance Notation Bureau in the U.S.A. to teach in China, which enabled Chinese Labanotation educators to be able to form a complete teaching system with three progressive levels of difficulty, beginning, intermediate, and advanced levels.

The China Labanotation Academic Committee has held several dozens of Labanotation training courses since the 1980s. Thousands of people have benefited from Labanotation study, including elementary students, workers, athletes, professors, researchers, and so forth.

Chinese Scholars' Practice of Labanotation

The China Labanotation Committee started using Labanotation to record and analyze Chinese dance, with a special focus on using Labanotation to study the humanistic nature of Chinese folk dances and ethnic dances.

Members of the China Labanotation Academic Committee such as Zhang Cencen and Feng Bihua used Labanotation to record the Na Xi (an ethnic group mainly residing in South West China) Dongba Dance, and the Roc Dance. The China Labanotation Academic Committee collected members' studies and research, and published the *Labanotation Series* (three volumes). The first Volume *Introduction to Labanotation* is a book written for beginners, it includes ten foreign folk dances and ten Chinese dances. The second volume *Chinese Ethnic and Folk Ensemble Dance* is the book for intermediate level Labanotation students. It consists of fifteen dances from twelve minority ethnic groups such as Tibetan, Bai, Yi, Wa, Susu, and Hani. The third volume, *Chinese Ancient Dance Notations*, is Feng Bihua's Labanotation interpretation of Mr. Peng Song's ancient Chinese dance notation studies.

Madam Dai Ailian recognized the important role of Labanotation in international dance cultural exchange. In 1983, Madam Dai Ailian held the *Dongba, Daba*

唐怡
北京师范大学拉班研究中心执行主任
会议现场负责人

拉班舞谱在中国

拉班舞谱在中国的发展

1940年戴爱莲先生从英国回到中国，在边疆地区采风时用拉班舞谱记录了四川甘孜地区的“藏族舞蹈”，埋下了拉班舞谱在中国发展的第一粒种子。她当时的舞谱记录，在纽约现代艺术博物馆图书馆留下了副本。

1980年初，在中国舞蹈家协会的支持下，戴先生举办了第一期拉班舞谱培训班，并在接下来的5年时间里，完成了拉班中级班、师资班的培训，形成了中国拉班舞谱事业发展的核心团队。

1985年5月正式成立中国拉班舞谱学术委员会，并在此后邀请美国舞谱局专家来华授课，使中国拉班舞谱教学工作完成了初级、中级、高级三个级别的完整教学脉络。

自20世纪80年代起，中国拉班舞谱学术委员会在北京、上海、广州等许多城市举办了几十期拉班舞谱学习班，来自全国各地近千人参加了学习。其中包括从小学生、工人到体育工作者、大学教授、研究人员、系主任等各种专业的不同文化程度的人参加。

中国学者对拉班舞谱的实践

中国拉班舞谱学术委员会除了进行拉班舞谱的推广、教学，也开始研究拉班舞谱对记录、分析中国舞蹈的实践，尤其是拉班舞谱运用于中国民族民间舞人文性的研究。

张苓苓、冯碧华等学会成员纷纷运用拉班舞谱记录纳西东巴舞、大鹏鸟舞等少数民族舞蹈。中国拉班舞谱学会根据成员的记录与研究工作，出版了拉班舞谱丛书，共三本。第一本《拉班舞谱初析》是适合初级班的谱例教材，包括了10个外国民间舞和10个中国舞蹈；第二本《中国少数民族民间集体舞》是作为中级班读谱教材，包括了藏族、白族、彝族、佤族、傈僳族、哈尼族等12个少数民族的15个舞蹈；第三本是《中国古代舞谱》，由冯碧华将彭松先生对古代舞谱研究的成果，运用拉班舞谱进行转译。

戴爱莲先生认识到拉班舞谱对中国民族民间舞蹈的记录是中国舞蹈与外国舞蹈交流的重要一环。1983年她在云南省丽江主办的“东巴，达巴”学术研究座谈会上将本地文献中的舞蹈文字定性为“东巴舞谱”，并让张苓苓用拉班舞谱记录了若干段东巴舞蹈。1986年，中国拉班舞谱学术委员会的张苓苓、谭联英和沈佩历时11个月的时间，将马力学编写《中国民间舞的教材和教法》一书中的276个基本动作，51个经典组合全部记成拉班舞谱，并向专业舞蹈学院推广。

Research Seminar in Lijiang, Yunnan province. She identified the dance descriptions in the local dance recording documentation as “Dongba Notation”. She assigned Zhang Cencen, Tan Lianying, and Shen Pei to record the two hundred and seventy-six basic movements, fifty-one classical dance combinations in Ma Lixue’s *Chinese Folk Dance Teaching Material and Pedagogy* in Labanotation. She then promoted the notated materials to conservatories and professional dance institutes.

The International Exchange of Chinese Labanotation

Since Madam Dai Ailian’s attendance at the 11th Labanotation Biennial Conference in 1979, Chinese Labanotation research established a close communication and exchange relationship with ICKL. In the 1980s and 1990s, Madam Dai Ailian and some members from the China Labanotation Academic Committee attended several ICKL Biennial Conferences. At the 13th Labanotation International Conference, Madam Dai presented her thesis *Chinese Ancient Dance Notation Dongba Sutra* and presented the Labanotation of *The Immortal Ou Pan’s Dance*, *The Immortal Sa Li Wu Deng’s Dance*, and *The Roc Dance*. At the 15th International Labanotation Conference, she introduced China’s achievement in computerized Labanotation. In 2004, the 23rd International Labanotation Biennial Conference was held at Beijing Normal University in China for the first time. This event provided an opportunity for more dance scholars and teachers to get to know more about Labanotation.

Prospect of Labanotation in China

The dance department at Beijing Normal University has designed Labanotation and Laban Movement Analysis into its required course curriculum since 2000. It is taught by Zhang Cencen, Feng Bihua, and Luo Binyu. In 2002, Professor Zheng Huihui from Shanghai Normal University also listed Labanotation in dance undergraduate and graduate curricula.

Beijing Normal University founded the China Laban Research Center in 2014. The center is aimed at promoting Labanotation in China and bringing more Labanotation theories into China. Scholar Luo Bingyu translated the book *Labanotation: The System of Analyzing and Recording Movement* by Dr. Ann Hutchinson Guest, the Center has invited experts from the Dance Notation Bureau from the U.S.A. to teach dance notation teachers in China and has also been using Laban’s Movement education theories to teach public school students. In addition, the center is currently working with the Center for Ethnic and Folk Literature and Art Development under the Chinese Ministry of Culture in movement capture and developing dance notation translation software.

Laban’s legacy is profound and substantial, China Laban Research Center will always be devoted to promoting Labanotation and Laban’s other dance theories, to help more dancers, choreographers, dance teachers, and researchers to benefit from Laban’s movement theories.

中国拉班舞谱的国际交流

自1979年戴爱莲先生参加第11届国际拉班舞谱双年会，中国拉班舞谱的研究开始与ICKL有着密切的联系与交流。20世纪八九十年代，戴爱莲或是自己出席，或是与中国拉班舞谱学术委员会的学员共同出席ICKL双年会。戴先生在第13届拉班舞谱国际双年会上发表了论文《中国古舞谱东巴经》并展示了用拉班舞谱记录的《欧潘大神舞》《萨里乌登神舞》和《大鹏鸟舞》。在第15届国际拉班舞谱双年会上，介绍了中国在拉班舞谱电脑开发方面的初步成果，引起许多其他国家代表们的关注。

2004年，第23届国际拉班舞谱双年会首次在中国北京师范大学艺术与传媒学院召开。这次会议使更多中国舞蹈学者、教师了解拉班舞谱。

拉班舞谱在中国的展望

2000年起，北京师范大学舞蹈系率先将拉班舞谱和动作分析课程作为舞蹈系的必修课，由张苓苓、冯碧华、罗秉钰老师亲自执教。2002年开始，郑慧慧教授在上海师范大学将拉班舞谱课列入舞蹈本科生和研究生的教学计划中。

2014年，北京师范大学成立了中国拉班研究中心。目前在普及拉班记谱法的基础上，中心逐渐将更多拉班舞谱理论体系全面引入中国。罗秉钰翻译了安·哈钦森·格斯特的《拉班记谱法》一书；邀请美国舞谱局的专家培养中国的师资队伍；在中小学传播拉班的动作教育理念；协助文化部民族民间文艺发展中心进行动作捕捉和舞谱转译的软件开发工作。

拉班舞蹈理论博大精深，中国拉班研究中心将致力于推广拉班舞谱及其他拉班舞蹈理论，使更多舞蹈人能够从拉班舞蹈理论中汲取营养，反哺自身舞蹈编创、教学、表演、研究。



Madam Dai Ailian.

BEIJING 2017 ON-SITE STAFF

Convenor:	Xiao Xiangrong
Organizer:	Tang Yi
Admin Executor:	Chen Qianqian
Admin Assistant:	Li Che, Zhang Xuechen
Finance:	Meng Jia
Accountant:	Wu Jingwei
Translation:	Xu Yao, Zhang Yanjie
Writer:	Huang Jiying
Art design:	Chen Jian
Reception:	Yang Ge, Zhao Xiaolan
Propagandist:	Lan Mingming
Exhibit:	Zhou Pengbo
Document:	Zhang Xin
Performance:	Hou Boyu, Zhu Dongmei
Hotel Reservation:	Hu Jiayi
General Affairs:	Wang Yimeng, Zhang Fangze
Academic Support:	Chinese National Academy of Arts, Journal of Beijing Dance Academy

召集人:	肖向荣
统筹:	唐怡
行政执行:	陈蓓蓓
行政助理:	李澈, 张雪琛
财务:	孟佳
出纳:	吴婧韦
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美术设计:	陈简
接待:	杨鸽, 赵晓岚
宣传:	兰明明
布展:	周蓬勃
文书:	张馨
演出执行:	侯博宇, 朱冬梅
总务:	王伊梦, 张芳泽
酒店预订:	胡佳宜
学术支持:	中国艺术研究院, 北京舞蹈学院学报

SCHEDULE

日程



Baranowski's Extension of Classical Ballet's Vocabulary

Billie Lepczyk, Ed.D.
Professor of Dance
Virginia Tech
USA

ICKL EVENT OVERVIEW

The **Technical Sessions** of the ICKL address the *orthography* of the Laban system of notation. “Orthography refers to the standard usage of spelling out of movements by means of symbols of the system. It embraces the meaning of the symbols, their order and placement with one another, and correct design so as to facilitate reading”, cf. ICKL Code of Regulations.

Papers, Workshops, Panels include a question and discussion period (generally 10 minutes are suggested; it can be more for Workshops or Panels).

ICKL Lounges are roundtable sessions on relevant topics for the notation community, inclusive of question and discussion period.

Ignite Talks are short, structured, fast-paced talks in which speakers have 5 minutes to present slides.

FORMAT

Technical Session	30' to 120'
Paper	30'
Ignite Talk	5'
Workshop	60'
Panel, ICKL Lounge	60'
Meeting	60'
Break, Lunch	
Outings & Events	

PLACES

- Conference room, Floor 3, Room 304
- Dance Studio, Floor 2, Room 209
- ◆ Room to be announced
- ◇ Appointment place, to be announced

GENERAL SCHEDULE (subject to be changed)

MONDAY 24	TUESDAY 25	WEDNESDAY 26
9:30-10:00 WELCOME ●	9:30:10:00 PAPER ●	9:30-11:00 TECHNICAL SESSION ■
ICKL Board	DIGGINS	Reading Session and Discussion
10:00-10:30 OPENING PAPER ●	10:00-10:30 PAPER ●	
FÜGEDİ	McEWING	
10:30-11:00 BREAK	10:30-11:00 BREAK	
11:00-11:30 PAPER ●	11:00-11:30 IGNITE TALKS ●	11:00-11:30 BREAK
BASTIEN	CARADEC / SHENNAN / TONG	
11:30-12:00 PAPER ●	11:30-12:00 PAPER ●	11:30-12:00 PAPER ●
RIGGS LEYVA	XI	YOO
12:00-12:30 IGNITE TALKS ●	12:00-12:30 TECHNICAL SESSION ●	12:00-12:30 PAPER ●
XIAO / LU / LOYER	Discussion	HEILAND & RIGGS LEYVA
12:30-2:15 LUNCH	12:30-2:15 LUNCH	12:30-2:15 LUNCH
2:15-3:45 TECHNICAL SESSION ■	2:15-3:15 TECHNICAL SESSION ■	2:15-2:45 PAPER ●
SIMONET Workshop on Floorwork	WEBER	MA
		2:45-3:15 PAPER ●
		PAYNE
	3:15-4:15 TECHNICAL SESSION ■	3:15-3:45 PAPER ●
3:45-4:15 TECHNICAL SESSION ■	Reading Session and Discussion	FERREIRO & RUIZ GONZÁLEZ
Reading Session and Discussion		3:45-4:15 IGNITE TALKS ●
		HUO / JING / WEBER / LI
4:15-4:45 BREAK	4:15-4:45 BREAK	4:15-4:45 BREAK
4:45-5:45 WORKSHOP ■	4:45-5:45 MEETINGS ●	4:45-5:45 ICKL LOUNGE ●
BRODIE, with RUSS	Membership Meeting #1	WATTS Cultural Policy and Notation Practice
5:45-6:45 MEETINGS ◆	5:45-6:45 MEETINGS ◆	
Fellow Meeting #1 (Fellows only)	Board Meeting #2 (Board only)	
		7:30-8:30 EVENT
		Dance Concert See p. 44.

THURSDAY 27

8:00-5:00	OUTING
Appointment 8:00 See p. 51.	

FRIDAY 28

9:30-10:30	WORKSHOP
SHIM with Kim	
10:30-11:00	BREAK
11:00-12:00	PANEL
KOVÁCS, KARIN	
12:00-12:30	IGNITE TALKS
ZHAO / RUSS / BELIAEVA	
12:30-2:15	LUNCH
2:15-4:15	TECHNICAL SESSION
Question Desks & Discussion	
4:15-4:45	BREAK
4:45-5:45	ICKL LOUNGE
Lu Issues in Translation	
5:45-6:45	MEETINGS
Fellow Meeting #2 (Fellows only)	
6:45-7:45	MEETINGS
Board Meeting #2 (Board only)	

SATURDAY 29

9:30-10:00	PAPER
FÜGEDI	
10:00-10:30	IGNITE TALKS
COTTIN / SIMONET / AUBERT / BIORET	
10:30-11:00	BREAK
11:00-11:30	PAPER
CARADEC	
11:30-12:00	PAPER
COUCH & WILLIAMS	
12:00-2:00	LUNCH
2:00-3:00	TECHNICAL SESSION
Conclusions	
3:00-4:00	MEETINGS
Membership Meeting #2 & Closing Session	
5:45-8:30	EVENT
Closing Dinner See p. 52.	

DETAILED SCHEDULE (subject to be changed)

SUNDAY, JULY 23

- ◆ Afternoon Board Meeting #1 and Research Panel #1
- 2:30 to 3:20 PM Registration
- 3:30 to 5:30 PM Opening Talks
- 6:00 to 8:00 PM Opening Reception

MONDAY, JULY 24

- 9:30 to 10:00 AM Welcome Session
- 10:00 to 10:30 Opening Paper
János FÜGEDI (Hungary)
Linguistic Models versus Parallel Event Analysis of Interpreting Dance Movements
- 10:30 to 11:00 Break
- 11:00 to 11:30 Paper
Marion BASTIEN (France)
1959, the Creation of the International Council of Kinetography Laban: Prologue
- 11:30 to 12:00 Paper
Rachael RIGGS LEYVA (USA)
Documenting Kinesthetic Intentions and Learning Process in Trisha Brown's *M.O.*
- 12:00 to 12:30 Ignite Talks
XIAO Mengya [肖梦雅] (China)
Through Ninety Years—Dai Ailian's Dance Art Journey
Mei-Chen LU [卢玫蓁] (USA)
DNB Activities in China
Anaïs LOYER (France)
Kinetography Laban and the Industrial Gesture

	12:30 to 2:15 PM	Lunch
■	2:15 to 3:45 Workshop led by Noëlle SIMONET Floorwork	Technical Session
■	3:45 to 4:15 Reading Session and Discussion	Technical Session
	4:15 to 4:45	Break
■	4:45 to 5:45 Julie BRODIE with Hannah RUSS (USA) <i>Cūkas Driķos</i> : Reading and Viewing Participatory and Presentational Versions of a Latvian Folk Dance	Workshop
◆	5:45 to 6:45	Fellow Meeting #1 <i>Fellows only</i>

TUESDAY, JULY 25

●	9:30 to 10:00 AM Natalie DIGGINS (Australia) The Expressive Experience: Laban's Eight Efforts and Bellydance	Paper
●	10:00 to 10:30 Keith McEWING (New Zealand) White Crane Spreads its Wings and Snow Rabbit Digs the Earth: Kinetograms of Contrasting Styles within Chinese Martial and Meditative Arts of Taiji Quan (Tai Chi Chuan) and Qi Gong	Paper
	10:30 to 11:00	Break
●	11:00 to 11:30 Christine CARADEC (France) Rudolf Laban's <i>Titan</i>. Ninety Years after. Jennifer SHENNAN (New Zealand) "In Furious Demonstration of their Joy". Dance in Polynesia TONG Jiajia [佟佳家] (China) Labanotation's Perspective: Chinese Stone Reliefs' Dance Images in Han Dynasty	Ignite Talks

- 11:30 to 12:00
Xi Ying [习英] (China)
The Key of Labanotation to Record Chinese Dance: A Case Study to Record “The Twisted Movement of Shandong Jiaozhou Yangko”

Paper
- 12:00 to 12:30
Discussion

Technical Session
- 12:30 to 2:15 PM

Lunch
- 2:15 to 3:15
Presentation led by Lynne WEBER (USA)
Exploring Labanotation for Figure Skating

Technical Session
- 3:15 to 4:15
Reading Session and Discussion

Technical Session
- 4:15 to 4:45

Break
- 4:45 to 5:45

General Meeting #1
All Members
- ◆ 5:45 to 6:45

Research Panel Meeting #2
Research Panel Members only

WEDNESDAY, JULY 26

- 9:30 to 11:00 AM
Reading Session and Discussion

Technical Session
- 11:00 to 11:30

Break
- 11:30 to 12:00
Si-Hyun Yoo (USA/Korea)
Exploring an Alternative Approach for Motif Description in the Certification Program for Laban Movement Studies at the Laban/Bartenieff Institute of Movement Studies

Paper
- 12:00 to 12:30
Teresa HEILAND, Rachael RIGGS LEYVA (USA)
Tethered Across Distance: Choreographing with Motif Notation

Paper

	12:30 to 2:15 PM	Lunch
●	2:15 to 2:45 MA Yu [马昱] (China) What is the Basic of Creative Dance Education	Paper
●	2:45 to 3:15 Ursula PAYNE (USA) Teaching Laban Based Contemporary Movement Practices to Ugandan Students at STAWA University	Paper
●	3:15 to 3:45 Alejandra FERREIRO, Raymundo RUIZ GONZÁLEZ (Mexico) The Pathway of Kinetography Laban/Labanotation in Mexico	Paper
●	3:45 to 4:15 HUO Lei [霍蕾] (China) Discussion on Teaching Research and Educational Reform of Labanotation in a Comprehensive University JING ZhiWei [井志伟] (China) Labanotation of Comprehensive University Teaching Lynne WEBER (USA) Using Notation to Enhance Core Curriculum Topics in Elementary Education LI Mo [李默] (China) The Application of Educational Drama to the Laban Dancing Classes of Primary Schools	Ignite Talks
	4:15 to 4:45	Break
●	4:45 to 5:45 Led by Victoria WATTS (USA/UK) Cultural Policy and Notation Practice: How do Institutions and Individuals Operate within Different Policy Frameworks in Order to Make Notation Practice Possible?	ICKL Lounge
◆	5:45 to 6:45	Board Meeting #2 <i>Board Members only</i>
	7:30 to 8:30	Dance Concert at Student Active Center <i>See p. 44</i>

THURSDAY, JULY 27

◇ 7:30 AM Appointment / Day Out
See p. 51

FRIDAY, JULY 28

■ 9:30 to 10:30 AM Workshop
Kyung-Eun SHIM with Soo-Youn KIM (Korea)
Let's Read the Expression of Korean Dance

10:30 to 11:00 Break

● 11:00 to 12:00 Panel
Henrik KOVÁCS (Hungary), Vesna KARIN (Serbia)
The Use of Laban Kinetography in Ethnochoreology

● 12:00 to 12:30 Ignite Talks
ZHAO Yang [赵阳] (China)
Notation courses in Choreomundus
Hannah RUSS (USA)
Senior Exercise: The Re-staging of Nijinsky's *L'Après-Midi d'un Faune*
Natalia BELIAEVA (France)
Steps for a Reconstruction: Observing a Luncinda Child's Workshop

12:30 to 2:15 PM Lunch

■ 2:15 to 4:15 Technical Session
Question Desks & Discussion

4:15 to 4:45 Break

● 4:45 to 5:45 ICKL Lounge
Led by Mei-Chen LU [卢玫蓁] (Taiwan/USA)
Issues in Translation

◆ 5:45 to 6:45 Fellow Meeting #1
Fellows only

◆ 6:45 to 7:45 Board Meeting #3
Board Members only

SATURDAY, JULY 29

- 9:30 to 10:00 AM

János Fügedi (Hungary)

LabanGraph TP: Developments of an Application for Editing Laban Kinetography

Paper
- 10:00 to 10:30

Raphaël COTTIN (France)

3 Ways to Keep Writing. Presentation of 3 Works Integrating Kinetography Laban

Noëlle SIMONET (France)

Another Faun. The restaging of Kurt Jooss' *Afternoon of a Faun*

Béatrice AUBERT (France)

Score Checking, A Real Discipline?

Olivier BIORET (France)

Kinetography, a Tool for the Choreographer's Invention: The Example of *Les Glycines – Encloses*.

Ignite Talks
- 10:30 to 11:00

Break
- 11:00 to 11:30

Christine CARADEC (France)

Notation and Recreation of *Totentanz* I – Mary Wigman (1921)

Paper
- 11:30 to 12:00

Nena COUCH, Valarie WILLIAMS (USA)

Archiving the Scores: Preserving the Preservation

Paper
- 12:00 to 2:00 PM

Lunch
- 2:00 to 2:45

Conclusions

Technical Session
- 2:45 to 4:00

General Meeting #2 & Closing Session
- ◇

5:45

Appointment / Closing Dinner

See p. 52



School of Art and Communication

Restaurant

Student Active Center

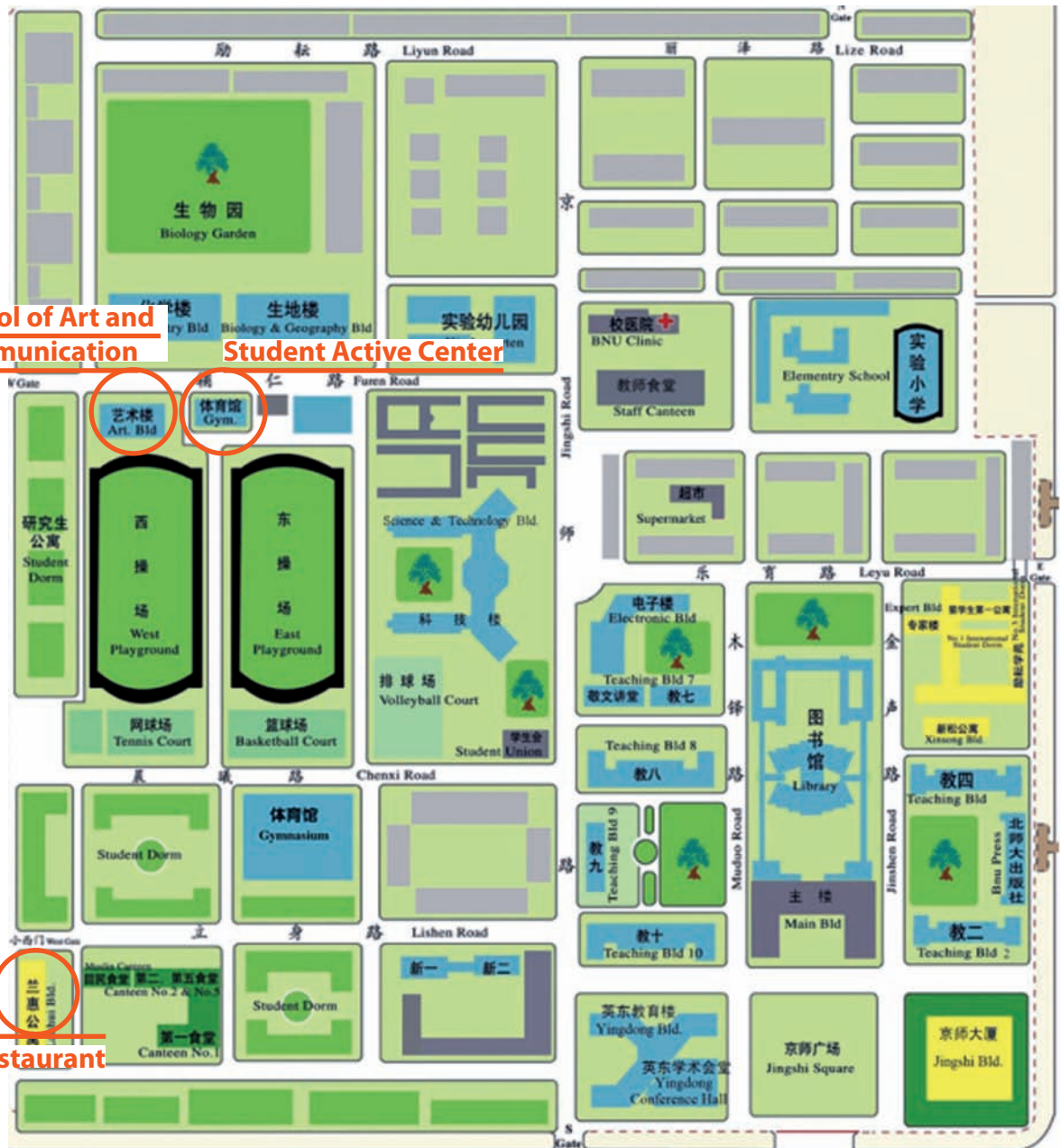
Hotel



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BIOGRAPHIES

简历

Béatrice AUBERT has had a career as a classical, contemporary, and baroque dancer, and she received her Labanotation training from Jacqueline Challet-Haas in the Conservatoire national supérieur de musique et de danse de Paris. With her teaching qualifications in ballet and contemporary dance, she has taught in such places as the academy of Bayonne, and teaches currently in the EIMD in Casablanca, Morocco. She is the author of dance scores of such choreographers as Claude Brumachon, Dominique Bagouet, Béatrice Massin and Francine Lancelot, the collective Beau geste and Lolita. She is a board member of the Association ANNM-Envol des Signes, and has been a Fellow of ICKL since 2015.

Marion BASTIEN studied notation in France and in the United States. She has notated works by Appaix, Bagouet, Bournonville and Decouflé, has taught notation at the Conservatoire national supérieur de musique et de danse de Paris, Université Paris VII and Paris X, and has restaged solos or choral works. In 2004, she joined the Centre national de la danse in Paris, an institution sponsored by the French Ministry of Culture, where she works on dance heritage projects. Member of the European Seminar for Kinetography (1985-1994) and of the International Council for Kinetography Laban (1987 to present). She became an ICKL Fellow in 1995 and has contributed to ICKL as Secretary (1996-2001 and 2013 to present) and Chair (2005-2007).

Natalia BELIAEVA. After years of professional training in classical, character, and Russian dance, and touring the world with dance companies, Natalia Beliaeva came to France in 1999. A teacher in both classical and character dance, Dance Captain and choreographer, she works with the creative team at Disneyland Paris for all their live shows. Today, she continues to develop in the dance industry and in her artistic research. She studied notation at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) and graduated in May 2017. She is particularly interested in the notation of movement and in Motif notation and in a project to communicate that expertise in Russia.

Olivier BIORET trained at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) in contemporary dance. He danced creations by Claire Jenny, Emilio Calcagno, and Hervé Robbe, as well as works from repertoire, spanning from baroque dance (with Béatrice Massin) to the French 1980s (Jean-Claude Gallotta, Daniel Larrieu). As a notator, he trained at the CNSMDP as well, and notated works by Daniel Larrieu and Lucinda Childs. He frequently uses the Laban system and concepts in pedagogical contexts. As a choreographer, he created *Les Glycines – Samarcande* (2008), *Un Autre saint Sébastien* (2011) and *Hortichorégraphie* (2017) with his company FACE - B (Front d'Autonomie Choreographique - B).

Julie BRODIE, Professor of Dance at Kenyon College, earned BFA/MFA degrees at the University of Illinois. She completed Labanotation studies at Ohio State University and is a Certified Movement Analyst. Brodie has published in *The Journal*

of *Dance Education* and co-authored the book *Dance Science and Somatics: Mind-Body Principles for Teaching and Performance*. Brodie was a 2010 Fulbright Scholar in Egypt, teaching at the Cairo Academy of the Arts. In 2016 she was awarded another Fulbright to teach and choreograph at the Jazeps Vitols School of Music and the Latvian Academy of Culture in Riga, Latvia.

Christine CARADEC. After completing a Master's degree in Dance at Sorbonne University, Christine Caradec graduated in Kinetography Laban from the Conservatoire national supérieur de musique et de danse de Paris. She was then appointed teacher of contemporary dance by the City of Paris, while continuing with a wide spectrum of activities in addition to teaching. She currently collaborates with contemporary choreographers and has notated works by Carolyn Carlson, François Malkovsky, Karin Waehner, and Dominique Dupuy. She has reconstructed works, and excerpts of works, by Kurt Jooss, Rudolf Laban (with Elisabeth Schwartz), Albrecht Knust, Doris Humphrey, Helen Tamiris, Rosalia Chladeck, and Karin Waehner. In 2016-2017, in a project led by the Mary Wigman Foundation and the Osnabrück Ballet, she was instrumental in reconstructing Mary Wigman's *Totentanz*. Caradec has been a Fellow of ICKL since 2015.

Raphaël COTTIN studied classical and contemporary dance at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) between 1992 and 1999, and then graduated in Kinetography Laban in 2009 after studying with Noëlle Simonet. He obtained a research grant from the French Ministry of Culture in 2010 for *Reflections on the Shape Realm of Laban Movement Analysis*. He worked for several choreographers and dances and now works for Thomas Lebrun at the Centre chorégraphique national de Tours (France) and tours with him in France and around the world. As a choreographer, with his own company La Poétique des Signes, he uses Kinetography Laban in many aspects of his work. His latest piece, *C'est une légende*, was created in 2017 for the 71st edition of Avignon Festival. Another work, *Parallèles*, a duet with the 1970 and 1980s French star of the Paris Opera Ballet, Jean Guizerix, will be presented in 2018. He became Fellow of ICKL in 2013, was the onsite organizer of the 29th ICKL conference in Tours in 2015, and is since then Chair of the Research Panel.

Nena COUCH is Head of The Ohio State University Libraries' Thompson Library Special Collections. Publications include "Choreography in Cholera: The Extended Life of Dance Notation" (A Tyranny of Documents, PAR 28); The Humanities and the Library (co-edited with Nancy Allen); and others on performing arts documentation and librarianship. She was awarded the Harvard Theatre Collection's Howard D. Rothschild Fellowship for research in Dance (2000), and the Theatre Library Association Distinguished Service in Performing Arts Librarianship Award (2012). Couch currently serves on the Dance Heritage Coalition board and Dance Notation Bureau Professional Advisory Committee.

Natalie DIGGINS is a specialist Drama teacher from Perth, Western Australia. She has been active in the Arab dance community for over a decade and has taught performance skills to dancers at festivals in both Australia and the UK.

Alejandra FERREIRO. Dancer, teacher and researcher of dance and education, graduated from Academia de la Danza Mexicana (ADM), where she studied pedagogy, education, and artistic research. She has a PhD in Social Sciences from the UAM-Xochimilco. She is a LODC Certified LOD teacher. She is member of the National System of Researchers. She was a teacher and director of the ADM. Since 1995, she has been a researcher in the Cenidi Danza José Limón. She has researched dance education. She is the author of: *Danza y currículo. La Academia de la Danza Mexicana y el bailarín integral* (México, INBA/Cenidi Danza José Limón, 2009); *Escenarios rituales. Una aproximación antropológica a la práctica educativa dancística profesional* (INBA/Colegio de Estudios de Posgrado de la Ciudad de México, 2005); and with Josefina Lavalle, *Programa de desarrollo de la creatividad por medio del movimiento y la danza. Paquetes Didácticos* (México, Conaculta/INBA, 2006). She is a teacher in the Master of Desarrollo Educativo, línea de Educación Artística at the UPN, and in the Master of Dance Research at the Cenidi Danza.

János FÜGEDI (1953) received his PhD degree in Education and Sport Sciences in 2003 at the Eötvös Loránd University, Budapest. He is a senior researcher at the Institute for Musicology, Research Centre for Humanities, Hungarian Academy of Sciences. He notates and analyzes East-Central European traditional dances, leads the Internet publication of a dance knowledgebase, and is author/co-author of numerous dance monographs. János is a college professor at the Hungarian Dance Academy, where he teaches courses Laban kinetography for BA and MA students. He has been a fellow of ICKL since 1989; the Vice Chair of the Board of Trustees since 2007; a member of the Research Panel between 1991-1997; and Chair of the RP at the 1997 ICKL Conference. Currently he is the Chair of ICKL's Board of Trustees. He received the Hungarian Dance Association the prize "For Dance Research" in 2013.

Teresa HEILAND, PhD, teaches Laban Movement Analysis, notation, pedagogy, somatics, and writing at Loyola Marymount University, Los Angeles. Editor of *Journal of Movement Arts Literacy*, <http://digitalcommons.lmu.edu/jmal/>, she is certified in Laban Bartenieff Movement Analysis, Language of Dance Certification Specialist, Beginning Labanotation Instructor, and Franklin Method. She has staged Nijinsky's *L'Après-Midi d'un Faune* and *Parsons Etude* from Labanotation and has published in *Geographies of Dance*, *Journal of Imagery Research in Sport and Physical Activity*, *Dance: Current Selected Research*, *Research in Dance Education*, *Journal of Dance Education*. She choreographs for Megill & Company in Los Angeles.

Huo Lei [霍蕾] is an associate professor and MA student supervisor in the Department of Dancing, School of Arts, South China University of Technology. His responsibilities include practical and theoretical courses in basic skills training

for ballet, ballet repertory, representative non-Chinese dance styles, anatomy, art appreciation of Western dance, stage management, and elementary Labanotation. He graduated with a BA from the Faculty of Ballet, Beijing Dance Academy and with an MA from the Department of Dance Studies, Chinese National Academy of Arts. He is a member of China Arts Administration Education Association (CAAEEA), Chinese Arts-Medicine Association, and Guangdong Provincial Dancers' Association.

JING Zhiwei [井志伟] is a dance teacher from Beihang University. She received an MFA from Peking University and studied dance and music at a Normal school and Normal university. She has studied Labanotation with Luo Bingyu since 2012 and under Luo's supervision, developed a course titled *Language of Movement Analysis and Training* that she has been teaching at her university for the past three years.

KIM Soo-Youn is a Korean traditional dancer specializing in the Do-Salpuri dance in the style of Kim Suk Ja. She holds a BA in Korean dance from Kyung-Hee University and is a candidate for an MA in Korean traditional dance at the Korea National University of Arts.

Vesna KARIN. A docent at the Academy of Arts in Novi Sad, University of Novi Sad. She finished basic studies at the Academy of Arts in Novi Sad, Group for Ethnomusicology, in the class of Professor Nice Fracile, PhD. She has published several articles and participated in conferences nationally and abroad. She is a member of ICTM (SG on Ethnochoreology and SG on Music and Dance in Southeastern Europe) and ICKL and is a collaborator in several projects. Her research focuses on Kinetography Laban, structural analysis of dance, music/dance relationships.

Henrik Kovács. Lecturer of the Hungarian Dance Academy. Degrees: Rural development agriculture engineer (theme: How could a folkdance ensemble develop a local community, Szent István University); Folkdance teacher BA (Hungarian Dance Academy); Public education leader (Budapest University of Technology and Economics); Folkdance teacher MA (Hungarian Dance Academy); pedagogy PhD in progress (Eötvös Lóránd University). Amateur dancer from the age of 6. Teacher from the age of 14 as assistant for one of the best amateur folkdance ensemble in Hungary. Later taught in several folkdance groups, courses, and dance camps in the Carpathian basin. Participated in the Leonardo, Euroesthetica program. Author of several dance methodology and Kinetography studies.

Li Mo [李默] is a member of the managing committee at Laban Center (China) and an expert at the Applied Drama/Theatre & Expressive Arts Education and Research Center of Beijing Normal University. She is a long-time stage acting professional. Her area of research is art education for primary and middle schoolers and popular science education related stage acting.

Anaïs LOYER studied notation at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) and graduated in May 2017. She received a Master's degree from Nice University, her thesis explored how a notation score can allow space for the dancer's interpretation and the choreographer's creativity. She teaches notation and Motif notation at Nice University.

Mei-Chen Lu [卢玫蓁] is a Certified Labanotation teacher and stager; Currently Director of Library Services at the Dance Notation Bureau, tutor of Labanotation Correspondence Course, and webmistress of the DNB website and the Theory Bulletin Board. Mei holds an M.F.A. degree in Dance Performance and Labanotation from The Ohio State University, a B.A. from Hunter College, City University of New York, and an A.A. from Tainan University of Technology, Taiwan. She danced with Chen and Dancers in NYC, and performed works by Lin Hwai-Min, Doris Humphrey, Beverly Blossom, Ronald K. Brown, Bebe Miller, and H.T. Chen, in New York, Ohio, and Taiwan.

Ma Yu [马昱], PhD, Dance Department, Art and Communication College, Beijing Normal University. Dr. Ma was invited to New York by the Martha Hill Dance Fund. She is currently on the faculty of the Dance Department, Xi'an Conservatory of Music, Shaanxi province, China.

Keith McEWING. After completing a Bachelor of Music degree at Victoria University of Wellington (New Zealand), Keith McEwing studied various forms of dance, including Baroque dance with Wendy Hilton and Jennifer Shennan. Becoming proficient in the Baroque dance notation system Beauchamp–Feuillet, he then studied with Roderyk Lange at the Centre for Dance Studies (Jersey Is.) in 2008 and at Fundacja Instytut Choreologii (Poznan) in 2009. Keith is a music curator at the National Library of New Zealand, and teaches Taiji Quan as well as Renaissance, Baroque, Ballroom and Latin dance. In 2008-09 he completed a Master of Arts thesis on the Baroque-dance form, the Chaconne.

Ursula PAYNE is a Professor and Chairperson in the Department of Dance at Slippery Rock University of Pennsylvania teaching contemporary and jazz dance techniques, Laban Movement Analysis, Dance Kinesiology and Repertory. She received certification from the Management Development Program at Harvard University in June 2016. Ursula Payne is an independent choreographer and performer receiving fellowships, grants, residencies and commissions from the Pennsylvania Council of the Arts, PA State System of Higher Education, Project Motion Dance Company, Dance Alloy, Mary Williford-Shade, and many universities throughout the US. She was also on faculty at the American Dance Festival from 2002-2012.

Rachael RIGGS LEYVA is a dance director, notator, scholar, and teacher. She earned her MFA in Dance Directing, and PhD in Dance and Literacy Studies at The Ohio State University. She holds Advanced Theory and Intermediate Teaching certifications

through the Dance Notation Bureau. Rachael has notated choreography by Trisha Brown, Susan Hadley, and Bebe Miller, and staged repertory by Anna Sokolow, Yvonne Rainer, Helen Tamiris, Susan Hadley, and Bill T. Jones via Labanotation score. Her research explores novel approaches to documenting and archiving dance. She currently performs and teaches with Hixon Dance Company.

Raymundo RUIZ GONZÁLEZ. He is a Mexican Folk Dance Teacher with an MA in Dance Research (2015) from the Cenidi Danza (Centro Nacional de Investigación, Documentación e Información de la Dana José Limón) and a BA in Folk Dance (2012) from the National School of Folk Dance. He was a member of the Association of Folk Choreographers of Mexico (2005 to 2012). With the Sound Library of the Instituto Nacional de Antropología e Historia (INAH), he collaborated in the issue of discs 55 and 57, where he worked with Jesús Jáuregui, an Anthropologist specializing in the Mariachi. His main research interests are the dance notation systems of traditional dances and the recording of Mexican dances.

Hannah Russ is a rising senior at Kenyon College majoring in Dance and Chinese Area Studies. She began studying Labanotation with Professor Julie Brodie in the Fall semester of her Sophomore year and has maintained an interest ever since. Russ received a Summer Scholar grant from Kenyon to assist Professor Julie Brodie with the notation and research of Latvian folk dances in the summer of 2017. Russ studied abroad in Beijing for a semester and is happy to return to China for her first ICKL conference.

Jennifer SHENNAN is a PhD candidate in Anthropology at Victoria University of Wellington. Her thesis, supervised by Michael Jackson, Professor of Religious Studies of Harvard University, will profile three dance enterprises active in Wellington – the Royal New Zealand Ballet; Mudra, an academy of Bharata Natyam; and the Naenae-Hutt Valley dance group of Tokelau-Nukunonu heritage. Jennifer was for many decades a pupil of the late Prof. Roderyk Lange.

SHIM Kyung-Eun is a lecturer at the department of Arts of dance of the University of Sang Myung and Korea National University of Arts. In 2016, she completed her PhD with “Groupe de recherche Apprentissage et Contexte” (GRAC), an interdisciplinary research group, at École des hautes études en sciences sociales (EHESS) in France. Earlier, she studied Laban notation at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) and graduated (proficiency diploma) in 2008. Her main research interests lie in the fields of dance theory, motion analysis and dance education.

Noëlle SIMONET. Dancer and teacher, Noëlle Simonet has taught Kinetography Laban at the Conservatoire national supérieur de musique et de danse de Paris since 2000 after her own studies there with Jacqueline Challet-Haas in the 1990s. She has been a Somatic Movement Educator in Body Mind Centering® since 2012.

She builds projects utilizing notation with her company Labkine, making bridges between creation, research, and pedagogy. She is a Fellow of ICKL.

TONG Jiajia [佟佳家] is a PhD candidate in Arts theory at Peking University. Her academic paper on Dance Education in the non-professional population was awarded the second prize by the Chinese Ministry of Education at the National Art Education Festival. She was awarded outstanding young scholar at Peking University and received First Prize at the National College Students' Dance Performance.

Victoria WATTS is Chair of the Dance Department at Cornish College of the Arts, one of many departments that no longer offers courses in notation to undergraduates as part of the core or elective curriculum. She geeks out when theorizing about notation as an object and a practice, but also conducts applied research in relation to dance practice with older adults, especially in relation to questions of pedagogy and professional development for teachers.

Lynne WEBER serves as Executive Director of the Dance Notation Bureau in New York City, New York, and is Certified Professional Notator and Teacher of Labanotation; Certified Movement Analyst; BFA in Dance, University of Wisconsin, Milwaukee; MBA from the Wharton School and MSE in Computer Science at University of Pennsylvania, notator of 15 works including Joffrey, Massine, Posin, Wagoner, Sokolow, and full-evening length *Sleeping Beauty*. Danced professionally with Milwaukee Ballet Company and other ballet, modern, opera, and operetta companies. Choreographed for the Public Theater. Managed consulting projects at (now) KPMG and was a Vice President at Goldman Sachs.

Valarie WILLIAMS serves as Associate Dean, College of Arts and Sciences, Director of Ohio State University's Urban Arts Space, and Executive Director of The Arts Initiative overseeing the institution-to-institution partnership between Royal Shakespeare Company and Ohio State, and the Town and Gown Advisory Committee for the Arts. She is Professor of Dance, received her BFA from The Juilliard School, her MFA and PhD from Texas Woman's University, is a Certified Professional Notator and Teacher, and ICKL Fellow. She serves on the Board of Trustees of the Dance Notation Bureau in New York City, New York; International Council of Kinetography Laban/Labanotation; and OperaColumbus.

Xi Ying [习英] is an Assistant Professor, Department of Dance, College of Music, China Fujian Normal University, a Master's tutor, and member of the Chinese Dancers Association. She graduated from the Dance Department of the Fujian Art Vocational College in 1980. From 1980 to 1985 she was a dancer with the Fujian Provincial Theater and in 1989 she graduated from the music department of Fujian Normal University Music College. In 1997 she undertook a study of human

movement science at the School of Physical Education and Sport Science of Fujian Normal University. Her research areas are dance science, training, and history.

XIAO Mengya [肖梦雅] is a graduate student majoring in dance at the Chinese National Academy of Arts. Her research area is the history of dance exchanges between China and foreign countries. She has studied with renowned dance critic and research fellow, Prof. Ou Jianping.

Yoo Si-Hyun, MA, PhD, is a Certified Movement Analyst as well as a certified Labanotation teacher. She studied Korean dance at Ewha Womans University in Seoul, Korea, and Motif Description and Labanotation at The Ohio State University in Columbus, Ohio. She was the recipient of Manuel Barkan Dissertation Fellowship Award in 2000 with her dissertation investigating the concept of dance notation. She has notated a number of traditional Korean dances and taught Labanotation and Motif in Korea. She is a co-founder of the Korea Laban Movement Institute in Seoul, Korea, and currently serves as a faculty member at the Laban/Bartenieff Institute of Movement Studies in New York.

ZHAO Yang [赵阳] is currently engaged in Cohort 2016 (Cohort 5) Choreomundus – International Master in Dance Knowledge, Practice, and Heritage. While completing a BA in Dance at Beijing Normal University, she authored “British Dance Science Education System and Inspirations,” Minzu University of China Press (2015). While enrolled in an MSc in Dance Science and Education at the University of Edinburgh last year, she was actively engaged in learning Scottish dancing. Her passions include dance education, as well as cultural and anthropological theories related to movement.



ATTENDEES

与会者

LIST OF PARTICIPANTS

AUBERT, Béatrice. Fellow, France
BASTIEN, Marion. Fellow, France
BELIAEVA, Natalia. Member, France
BIORET, Olivier. Member, France
BLUM, Odette. Fellow, USA
BRODIE, Julie. Member, USA
BROWN, Tom. Fellow, Hong Kong, China
CARADEC, Christine. Fellow, France
CHAN, Po Chu Pearl. Member, Hong Kong, China
CHEN, Ning [陈宁]. Member, China
COTTIN, Raphaël. Fellow, France
COUCH, Nena. Member, USA
DIGGINS, Natalie. Member, Australia
FAN, Zhou [范舟]. Member, China
FÜGEDI, János. Fellow, Hungary
HEILAND, Teresa. Member, USA
HUO, Lei [霍蕾]. Member, China
HUTCHINSON GUEST, Ann. Fellow, UK /USA
JING, Zhiwei [井志伟]. Member, China
KARIN, Vesna. Member, Serbia
KIM, Soo-Youn. Member, Korea
KOVACS, Henrik. Member, Hungary
LAORRABAQUIO SAAD, Alejandra. Member, Mexico
LI, Miao [李淼]. Member, China
LI, Mo [李默]. Member, China
LIN, Ting [林婷]. Member, China
LIU, Dan [刘丹]. Member, China
LIU, Lan [刘兰]. Member, China
LIU, Shuangshuang [刘双双]. Member, China
LOYER, Anais. Member, France
LU, Juanjuan [陆娟娟]. Member, China
LU, Mei-Chen [卢玫蓁]. Member, Taiwan/USA
MA, Chunliang [马春靓]. Member, China
MA, Yu [马昱]. Member, China
McEWING, Keith. Member, New Zealand
PAYNE, Ursula. Member, USA
RIGGS LEYVA, Rachael. Member, USA
RUIZ GONZÁLEZ, Raymundo. Member, Mexico
RUSS, Hannah. Member, USA
SHENNAN, Jennifer. Member, New Zealand

SHIM, Kyung-Eun. Member, Korea
SIMONET, Noëlle. Fellow, France
TANG, Yi [唐怡]. Member, China
TONG, Jiajia [佟佳家]. Member, China
WANG, Miao [王淼]. Member, China
WATTS, Victoria. Fellow, UK/USA
WEBER, Lynne. Fellow, USA
WILLIAMS, Valarie. Fellow, USA
XI, Ying [习英]. Member, China
XIANG, Bentao [向本涛]. Member, China
XIAO, Li [校立]. Member, China
XIAO, Mengya [肖梦雅]. Member, China
XIONG, Shanshan [熊珊珊]. Member, China
XU, Man [徐嫚]. Member, China
YANG, Yang [杨阳]. Member, China
YAO, Zhuoyun [姚倬云]. Member, China
YOO, Si-Hyun. Member, Korea/USA
YU, Kailiang [余凯亮]. Member, China
ZHANG Shuyi [张淑仪]. Member, China
ZHANG Wei [张伟]. Member, China
ZHAO, Yang [赵阳]. Member, China
ZHENG, Huihui [郑慧慧]. Member, China





EVENTS

活动

DANCE CONCERT, JULY 26, 7:30 PM

STUDENT ACTIVE CENTER

Programme

Wen De Dance

The worship of Confucius started at the second year of his pass-away, i.e. 478 B.C., which was 2500 years ago. It started nearly 1600 year ago that people worshiped Confucius by music and dance, but till the Qing Dynasty (1644-1911A.D.) that such music and dance were standardized.

Mr. Shangren Kong, a descendant of Confucius, is a Chinese opera writer in the Qing Dynasty. In the Wen Miao Ding Sacrifice Dance Notation from the Music Record of the Saint by Shangren, there is a dance notation for Wen Miao Dance, which is Wen De Dance. As the dance notation says, it is the official model of the Qing government 300 year ago, for nationwide dancers learning sacrifice dance to Confucius, with the Confucius Temple included. In this dance notation, dance gestures, movements, tools, words and music are a whole, with music scores attached. Sacrifice dance to Confucius has its origin in the Literal and Martial Dance from the Six Dynasties, which is the music and dance from Shun and Yao, the emperors at the beginning of Chinese history. It is so amazing that the ancient dance survives the past 4000 years and it is still preserved in Confucius Temples all around China. A typical one is in Qufu, Shangdong Province, the hometown of Confucius. The dance is divided into three parts. Now we interpret it by Labanotation. The first part is by Feng Bihua, the second part by Tong Jiajia, and the third part by Sha Rina.

Revival: Jing Zhiwei, Tong Jiajia, Sha Rina
Rehearsal assistant: Zhang Fangze, Wei Zihao
Cast: Wei Zihao, Long Biao, Zhang Guodong, Tan Yipeng, Liu Zihan, Ren Bajin, Lin Yao, Lin Yu, Yue Qing, Zhang Jiarong, Sun Tianai, Wang Xinran, Song Qi, Wang Yishui, Zhang Yiyao, Xu Xinyu

Autumn Term

The destinies of women were not in the hands of the women themselves, but it depend on the men's love for the women. These women could be compared to hand-held fans, as the hand-held fans would be replaced anytime. Ban JieYu "Fan Song" choreographed this dance. The theme for this choreography is the mentality of the concubines. It shows the contrast of before and after they were abandoned by their emperor, but they still hoping for some love from the emperor.

Choreographer: Wang Xi, Yuan Zuomeng
Cast: Zhu Dongmei

节目单

文德之舞

中国祭孔始于孔子去世后第二年（公元前478年），距今近2500年历史，其中用乐舞祭孔也有近1600年。直至清代才将祭孔乐舞正式规范。

清代戏曲作家，孔门后裔孔尚任（公元1648—1718年）著书《圣门乐志》，其中“文庙丁祭谱”一篇记录了“文庙舞容谱式”——《文德之舞》，舞谱中写明：“颁文庙舞容谱式通行省府州县学与阙里并同”。即是距今300多年前清朝政府规范全国各地（包括孔府）祭孔乐舞的教学范本。该舞谱融舞姿图、动作、道具、文字说明及音乐节奏、歌词为一体，并附乐谱。祭孔乐舞之源可追溯到“六代之舞”中的《文武》，甚至舜帝的先王之乐。距今四千年前的古代乐舞还能延续至今，仍保存在以山东曲阜孔庙为代表的各地孔庙及有关寺庙中，真可谓是一个奇迹。

此舞共三成，第一成冯碧华记谱，第二成佟佳家记谱，第三成莎日娜记谱。

复排：井志伟、佟佳家、莎日娜

排练助理：张芳泽、魏子豪

表演者：魏子豪、龙彪、张国栋、谭奕鹏、刘子涵、任耙金、凌瑶、凌瑀、岳晴、张家荣、孙天爱、王歆然、宋琦、王一水、张艺瑶、徐歆雨

秋风词

古时扇在被需要时就“出入怀袖”，不需要时就“弃捐篋笥”。旧时代女子的命运取决于男子的好恶，如扇子般，随时可被抛弃。本作品以班婕妤的《团扇歌》为创作题材，意在表现古代妃嫔失宠前后的心态对比，最后仍对帝王抱有“人生若只如初见”的美好期盼。

编导：王熙、袁作滕

表演者：朱冬梅



Autumn Term / 秋风词

Frolic With Butterflies

Dancing clothes attract butterflies, I sing a song to warbler distant crow. The wind gently brushed the leaves, Spring is everywhere on the Jiangnan of the river. Butterflies flutter in the air, The wings of colored butterflies like the ripple of water. Butterflies hide among flowers, In pairs play in the flowers.

Choreographer: Wang Xi
Rehearsal assistant: Wu Jingwei
Cast: Wang Xinran, Yue Qing, Song Qi, Sun Tianai, Zhang Yiyao

Spring River Moonlight

“Spring River Moonlight”, composed by Liu Yaozhang is originally adapted and renamed from the traditional Chinese stringed-instrument Pipa song “Sunset Flute Drum”. The song shows that a girl walked in the riverside flowers at spring moonlight. She was touched by the scene, fantasizing her future happy life. It is as an ancient Chinese poetry “The river and the sky are the same color, the night sky without stars, only a moon shine.”

Choreographer: Li Chenglian
Revival: Wu Jingwei
Cast: Wang Yishui, Zhang Jiarong, Guo Xiaoyan

Point Lips

The work of a girl in the boudoir waiting for the return of the heart of the scene. In the process of waiting, she sometimes happy with the mirror dressing, sometimes lonely sit quiet melancholy, but the last but only empty joy.

Choreographer: Tong Ruihui
Cast: Yang Ge

Gebi Dunes

The distant bell woke up in the heart of the grasslands, sip the beverage so sweet crisp, who holds a sand dry hearts, to when I can't find any green horizon, grassland gobi and desert sand dune, dancers, transfer the call for the protection of green homes.

Choreographer: Xie Fei
Rehearsal assistant: Zhang Xuechen
Cast: Wei Zihao, Long Biao, Zhang Guodong, Tan Yipeng, Liu Zihan, Ren Bajin, Lin Yao, Lin Yu



Frolic With Butterflies / 俏影灵蝶



Gebi Dunes / 戈壁沙丘

俏影灵蝶

舞衫招戏蝶，歌扇隔啼莺。风梢拂叶，春绿江南岸。粉蝶团飞花转影，彩鸳双泳水生纹。悠悠花上蝶，故故作双飞。

编导：王熙

排练助理：吴婧韦

表演者：王歆然、岳晴、宋琦、孙天爱、张艺瑶

春江花月夜

《春江花月夜》原是柳尧章根据传统琵琶曲《夕阳箫鼓》改编并易名的一首乐曲，作品表现了古代少女在春天的月夜，漫步于江边花丛中，触景生情，幻想着自己将来美满、幸福的爱情生活，正是“江天一色无纤尘，皎皎空中孤月轮”。

编导：栗承廉

复排：吴婧韦

表演者：王一水、张家荣、郭笑颜

点绛唇

作品演绎了一位少女在闺房中等待心上人归来的场面。在等待的过程中，她时而对镜梳妆欢欣雀跃，时而孤独静坐满腹惆怅，可最后却只是空欢喜一场。

编导：佟睿睿

表演者：杨鸽

戈壁沙丘

远处的驼铃惊醒心中的草原，饮一口奶酒如此爽口甘甜，捧一把黄沙干枯了谁的心田，到梦醒时分再也找寻不见绿色的地平线、草原戈壁、戈壁沙丘，舞者传递出保护绿色家园的呼声。

编导：谢飞

排练助理：张雪琛

表演者：魏子豪、龙彪、张国栋、谭奕鹏、刘子涵、任耙金、凌瑶、凌璐



Sword Dance / 刀舞

Sword Dance

Dao dance is a kind of Chinese traditional folk dance, originated from Chaoxian nationality, is developed from sword dance. Dao dance appeared in the ancient Chaoxian during three kingdoms period thousands of years ago. Dao dance, as well as the sword dance, contains the feature of strength, bravery and rhythm.

Choreographer: Bai Xuejing
Cast: Zhang Fangze, Chen Xinyi, Tao Yi, Chen Yuanyuan, Li Pinxia, Zhao Ziyi, Wang Yiyao, Yang Ge, Zhu Dongmei, Wang Yixuan, Liu Si, Zeng Yu

Grandma Bay

This is a traditional dance of Han nationality. The dynamic characteristics of it show the tenacity, exquisiteness and gracefulness of Han women.

Choreographer/Cast: Wu Jingwei

The Glint And Flash Of Sword

Program is introduced: Drawing 'Qingfeng' from its sheath, ride the wind and cleave the waves with all his strength. Just to pay loyalty heart.

Choreographer: Wang Xi, Yuan Zuomeng
Cast: Yang Ge, Zhu Dongmei, Wang Yixuan

Ren Dance

Mr. Zaiyu Zhu (1536-ca. 1610 A.D.), a scholar in temperament in Ming Dynasty, left many books behind, one of them is The Full Collection of Temperament (1584-1606 A.D.). Many ancient dance notations by him, known as Zhu Xiaozai Dance Notation, are in the Collection. Those dance notations accurately record ancient dance movements, and are in both words and pictures, with recordings of footsteps, formation map, music instrument map and musical attached. It is rare to have someone to create such a comprehensive dance notation 400 years ago. Mr. Zhu really deserves our praise and tribute.

Six Dynasties' Small Dance is from The Full Collection of Temperament, and Ren Dance is part of it. Mr. Zhu put a special emphasis on Ren Dance, believing it is the essence of dance, and apprentice dancers should start learning from it. Ren Dance is a ritual dance for noble people in Zhou Dynasty, which is 3000 years ago. Six Dynasties' Dance, a kind of Ren Dance, was for state sacrifice to Heaven.

Now we have Ren Dance, also known as Hand Dance with Big Sleeves, a kind of Six Dynasties' Small Dance, explained in Labanotation, in which A symbolizes the right dancer, B symbolizes the left one.

Revival: Zeng Qiao, Chen Ning, Zhang Xiaomei
Rehearsal assistant: Zhang Fangze, Wei Zihao
Cast: Wei Zihao, Long Biao, Zhang Guodong, Tan Yipeng, Liu Zihan, Ren Bajin, Lin Yao, Lin Yu, Yue Qing, Zhang Jiarong, Sun Tianai, Wang Xinran, Song Qi, Wang Yishui, Zhang Yiyao, Xu Xinyu

** The repertoires of performance on 26 July will be adjusted according to the situation.*

刀舞

刀舞是中国朝鲜族传统民俗舞蹈，是一种由剑舞演化而来的舞蹈。

“刀舞”源自古朝鲜三国时期，距今具有上千年的历史。

刀舞与剑舞一样，雄壮、勇猛、跃动的舞姿贯穿整个舞蹈。

编导：白雪静

表演者：张芳泽、陈心怡、陶艺、陈媛媛、李品遐、赵紫伊、王一尧、杨鸽、朱冬梅、王艺璇、刘思、曾瑜

外婆湾

这是中国传统汉族舞蹈，身体的动态特点尽显汉族女子坚韧柔美的形象。

编导/演员：吴婧韦

水帘破剑

作品简介：提携青锋，长剑出鞘，长风破浪多缠斗，只求抱丹心。

编导：王熙、袁作滕

表演者：杨鸽、朱冬梅、王艺璇

人舞

明代乐律学家朱载堉（公元1536—约1610年）一生著书多部，其中《乐律全书》（公元1584—1606年）收集了他绘制的拟古舞谱多部，统称“朱载堉舞谱”。其舞谱图文并茂，舞姿生动，并附脚印谱、队形图、乐器图及音乐。朱载堉在400多年前就创制出如此完善的舞谱，历史上实属罕见。

《乐律全书》中收录有《六代小舞谱》，《人舞》是其中之一。朱载堉对《人舞》特别重视，认为《人舞》是舞的根本，学舞者首先要学《人舞》。《人舞》是距今3000多年前周代的舞蹈，是周代教育贵族子弟的礼仪性舞蹈，其“六代之舞”也用于国家的祭祀大典。

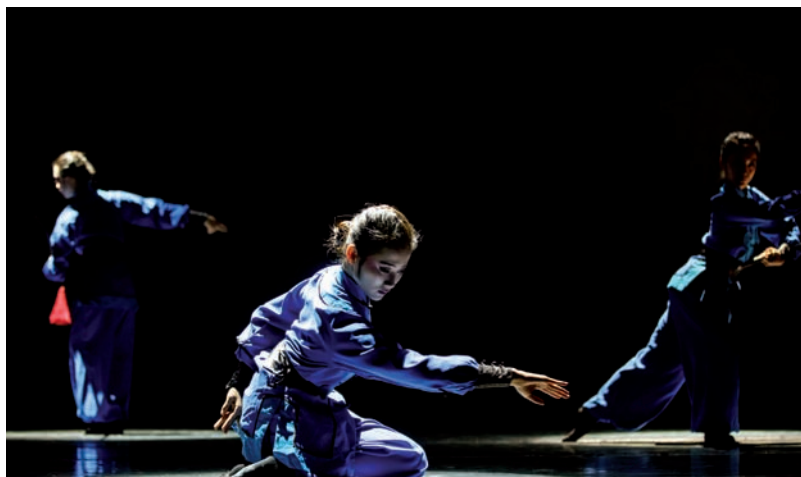
现用拉班舞谱记录“六代小舞”之一——《人舞》（大袖敛手舞）。舞谱中A为舞图中右侧舞者，B为左侧舞者。

复排：曾乔、陈宁、张晓梅

排练助理：张芳泽、魏子豪

表演者：魏子豪、龙彪、张国栋、谭奕鹏、刘子涵、任耙金、凌瑶、凌瑀、岳晴、张家荣、孙天爱、王歆然、宋琦、王一水、张艺瑶、徐歆雨

*最终演出之剧目与顺序请参见北京师范大学现场节目单。



The Glint And Flash Of Sword / 水帘破剑



OUTING, JULY 27

Mutianyu Great Wall

45 Miles north-east of Beijing City, lies the Mutianyu Section of the Great Wall. This section of the wall winds its way for over 2000 meters, it is well preserved and is a good alternative for visitors who would like to avoid crowds along the highly popular Badaling section. Built along steep ridges and deep valleys this is renowned for its unique fortifications and beautiful landscape.

08:00 – 10:00 Transfer to Mutianyu Great Wall.

10:00 – 12:30 Climb the wall (including return cable car).

12:30 – 14:00 Lunch at Schoolhouse (including Folk music performance)

14:00 – 15:20 Transfer to 798 Art District.

15:20 – 16:20 Visit 798.

16:20 – 17:00 Transfer back.

(Tour with Times Bova Travel.)



CLOSING DINNER, JULY 29

Xi Hai Yu Sheng

A Brief Introduction of 'Regal Lagoon Restaurant'.

Situated at the lakefront of the West Lake, the beginning of string of open lakes called Shi Sha Hai in the Capital Beijing, Regal Lagoon Restaurant is well renowned for its Chinese culinary delicacies offered in a uniquely ancient Chinese architecture surroundings both on land and at the charming wavy West Lake.

Sweet sounding Suzhou tunes from the South will certainly enhance your appetite while enjoying your delicious meal.

Regal Lagoon Restaurant is fully prepared to meet your food and beverage needs, both pleasure and business.

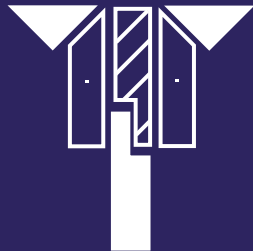
西海鱼生

什刹海是首都北京唯一一片没有围墙的开阔水域。分为前三海（西海、后海、前海），后三海（北海、中海、南海），北京西海鱼生餐饮有限责任公司就坐落在什刹海风景区的西海、郭守敬纪念馆的对岸。

古色古香的中式建筑风格，碧波荡漾的迷人西海，仿古建筑的水中船舫，悦耳悠扬的苏州评弹，让您感觉仿佛置身于江南水乡。



ICKL



ICKL ORGANIZATION

Membership in the Council is open to all practitioners of the system as well as any individual interested in the work of the Council.

Fellowship members are co-opted by the body of the Fellows on the basis of advanced practical and theoretical knowledge of the Laban system and implication within the Council. The primary right of Fellowship is the deciding vote on changes or additions to the Laban system of notation.

The **Research Panel** acts as the coordinating body of the Council in all “Technical Matters”. The work of the Research Panel is coordinated by a Chair elected from among the members of the Research Panel. Members of the Research Panel (3 to 5 people) are elected from the body of the Fellows by the members of the Council at Biennial Meetings. Research Panel members serve for a period of 4 years.

The **Board of Trustees** carry out the administrative business of the Council. The Board consists of 5 officers (Chair, Vice Chair, Secretary, Treasurer and Assistant Treasurer), 2 other members (Members-at-large) and the Chair of the Research Panel. Board members are elected by the members of the Council and serve a term of 4 years.

The **President** and the **Vice President** are Honourary Officers elected by members and recognized as senior members of the Council.

A **Conference Organizer** is appointed by the Board after each biennial meeting. His/her duty is to plan the on site arrangements for the next biennial meeting.

The governing documents of the Council are the **Code of Regulations** and **By-Laws**.

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Layout: Marion Bastien;

Editing of the opening texts and biographies: Tom Brown, Mary Corey, Siân Ferguson, Leslie Rotman, Rhonda Ryman.

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Printed in Beijing, China

第30届国际拉班舞谱双年会

2017/7/23—2017/7/29

主办：拉班舞谱协会
承办：北京师范大学中国拉班研究中心
协办：北京师范大学艺术与传媒学院舞蹈系



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