International Council of

Kinetography Laban Labanotation

Conference 2019 | Ciudad de México

ICKL

PROCEEDINGS

TECHNICAL REPORT

Technical Report

By the 2018-2019 ICKL Research Panel

Raphaël Cottin, Chair and Béatrice Aubert, Co-Chair
Leslie Rotman, Chih-Hsiu Tsui, Victoria Watts
With Ann Hutchinson Guest, Honorary Member

Contents

Report from the Research Panel Chair

by Raphaël Cottin

This introductory presentation took place on Monday 22 July / 2:10 - 2:40 pm (30')
As said in ICKL Code of regulation, the aim of the Research Panel is to act as the coordinating body of the Council in all "Technical Matters", and to be responsible for adequate preparation of technical materials to be presented at any meeting of the members of the Council. It reports regularly to the Board on its work. It seems important to remind the members of some extracts of our by-laws which specify the roles of the Research Panel, insofar as they have been questioned for a few years.
Restating them here will also help to clarify the technical report:

- Send out a call for research papers and guidelines for presentation in the preceding year to the Conference;
- Receive and review research papers submitted by members of the Council and provide advice and editorial assistance to the authors;
- Select the papers to be presented at the Conference and to plan the Technical Agenda, […] organize, schedule and arrange the technical presentations for the Conference in collaboration with the Board;
- Ensure that the prepared technical material is circulated to all members a minimum of four months before the Conference if possible;
- Be responsible for explaining to Conference participants technical matters under discussion;
- Prepare the Technical report for the Conference Proceedings; the Research Panel shall normally meet for 2 - 5 days after the Conference to prepare the Technical Report.

The Research Panel currently consists of:

- Raphaël COTTIN (Chair), France
- Béatrice AUBERT (Co-Chair), France
- Leslie ROTMAN, USA
- Chih-Hsiu TSUI, France/Taiwan
- Victoria WATTS, UK/USA
- Ann HUTCHINSON GUEST, UK, Honorary member

Members were informed of the excused absences of Victoria Watts (for administrative reasons) and Ann Hutchinson Guest (for health reasons).
I highlighted the historically unusual dilemma of this conference due to the lack of technical papers for presentation, highlighting the responsibility of the members to contribute. I reminded members that ICKL is the official body for the maintenance and promotion of Laban notation. It is a tool that we all share and that we

must maintain and develop in order to make better use of it in various contexts. I then asked the members a question (to answer for themselves), "Why are you here? ", before briefly presenting the content of the introductory session:

1. 2017 Technical Report
2. What has been done by the RP since 2017?
3. Some other information
4. Technical Schedule

1. 2017 Technical Report

The proceedings of the Beijing conference were recently sent to members. The Technical Report and the published technical papers contain omissions and errors, due to a file error at the time of printing. An erratum has been published and sent to all members who have already received the Proceedings; the pdf file of Proceedings online at ickl.org has been updated. The ICKL apologizes to Noëlle Simonet and Lynn Weber, authors of the two technical presentations, for this error.

2. What has the Research Panel done since 2017?

2.1. Index of Technical Decisions, an update on the work of the Research Panel.

2.1.1. Context

- Founded in 1959, ICKL's primary purpose initially was to clarify theory and usage of the system as it had developed in very different contexts in the USA, UK and Europe;
- Early conferences saw a wealth of decisions that clarified understanding and application of theory bringing greater coherence between LN and KIN;
- The bulk of this crucial unification work was completed by the mid-1970s, although some matters of conceptual underpinning remain unresolved.

2.1.2. 1993 Index

In 1993 Sharon Rowe, Lucy Venable and Judy Van Zile published a comprehensive overview of ICKL conference presentations:

- Chapter 1: Index of technical decisions 1979-1991
- Chapter 2: Listing of technical papers presented 1963-1991
- Chapter 3: Listing of non-technical papers presented 1979-1991
- The 1993 index is available at http://ickluoif.cluster006.ovh.net/wp-content/uploads/2013/10/ICKL_index.pdf

2.1.3. Update to 1993 Index

Béatrice Aubert and Sandra Aberkalns (at that time both members of the RP) undertook a significant amount of work, with support from the rest of the team, to prepare an addendum to the 1993 Index:

- It covers technical papers from 1993 to 2015;
- During that period, 8 decisions have been made (6 items approved – 2 decided as No Change / No Acceptance);
- No decisions made since 2015

3. Some other information

3.1. Visit of our Archives at Surrey University (early 2018) by Marion Bastien and Raphaël Cottin.
We wish to draw the attention of members to the presence of many old technical papers in our archives. Greater sorting and cataloging should be done to make the consultation of these archives more efficient. This visit allowed us to highlight the need for easier access to the technical papers presented between the creation of ICKL and 1997, the date from which they were included in our Proceedings. Research and digitization work must be undertaken to make these papers accessible, in connection with the 1993 index (p.29 sqq).

3.2. Information concerning the creation of a software specific to kinetography has been distributed.
This project, led in France by computer scientist Sébastien Courvoisier, is presented on online documents in French (http://io-io-io.io/signa/index.html) and in English (http://io-io-io.io/signa/index_en.html).

4. Presentation of the technical schedule

- SESSION 1: Tuesday 23 July / 2:10 - 4:40 (incl. 30' break):
  Master class: **The Validity of Direction Signs**, led by
  Noëlle Simonet with the assistance of Raphaël Cottin
- SESSION 2: Wednesday 24 July / 10:20 - 12:40 (incl. 30' break):
  Questions & Discussions in small groups
- SESSION 3: Friday 26 July / 3:10 - 5:10 (incl. 30' break)
  Dictation & Discussions
- Saturday 27 July / 3:45: **Conclusion**

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.

Conclusion - Saturday 27 July (30')

A summary of the technical sessions of the week was proposed by Raphaël Cottin. The emphasis of our sessions was on the methodology (starting from movement exploration and questioning our practice of the system rather than starting from the tacit acceptance of an a priori rule.) We limited ourselves to a narrow selection of subjects, so as to be able to enter more deeply into the fundamentals and not risk being superficial. It seems essential to continue to argue our understanding of the system in order to maintain its coherence and support the work of harmonization initiated at the creation of the ICKL. Harmonization is a sign of unity which does not mean total uniformity: it takes into account the cultures and questions which arise from different contexts. But we must remain coherent in order to share knowledge. This harmonization may never be fully "achieved", constantly evolving from the same fundamentals.

Our observation of the different dialects of the system (mainly understood as LN and KIN) led to the following comments:

- Differences in graphics make it possible to recognize certain specific uses (the "double pause" in the support column or the "back to normal" sign for example);
- Non-graphical grammatical differences make it more difficult for scores to be read by different dialects. The exchange of KIN and LN scores therefore seems less easy;
- Minimal differences in practice (such as the use of the double pause in the support column or the placement of the front sign on the score) could be investigated again because they could give rise to future harmonization.
- Members are reminded of the article written in 1999 by Jacqueline Challet-Haas on the different uses of the KIN and LN schools, which could also serve as a basis for this project. This technical paper is available in French and in English on the CNEM website: https://www.cnem-laban.org/publications

During the General Meeting which followed the conclusion of the Technical Sessions, a form was presented to the members. It was sent in the days following the conference and included the following questions:

- What did you think about the technical sessions of this 31st conference?
- What would you like for the next conference in terms of technical issues?
- What topics would you like to discuss in a technical session?
- On the conference in general, thank you for giving us your feedback
- I am ready to support ICKL for :
  - Helping the Research Panel in indexing / listing / scanning the Technical Papers before 1997

- Helping the organization in listing the Non-technical Papers
- Other (please precise):

22 people answered this questionnaire during the month of August.

A reminder of the next technical deadline was given to the members:

- Election of Research Panel members from the body of Fellows in fall 2019;
- Call for Technical papers during 2020 for the 2021 conference[1].

Acknowledgements

We thank Noëlle Simonet for her particular involvement during this 31st conference; We also thank the scribes of each session as well as the Fellows who led the discussions.

[1] Due to the covid-19 epidemic in spring 2020, this call has been delayed from summer to fall 2020.

Appendix 1 - Session 1: Tuesday 23 July (120')
Master class: The Validity of Direction Signs,
led by Noëlle Simonet with the assistance of Raphaël Cottin

Noëlle Simonet, Fellow of ICKL since 2005, has been teaching Kinetography Laban at the Conservatoire national supérieur de musique et de danse de Paris – France, since 2000. This advanced training currently takes place over 2 cycles of 2 years, for about 600 hours of notation and other Laban fields. Two diplomas are awarded: 1st Cycle Superior and 2nd Cycle Superior in Kinetography Laban.

Raphaël Cottin, Fellow of ICKL since 2013, is a dancer, choreographer and Laban notator. He regularly works in France and abroad for workshops and master classes in contemporary dance, Kinetography Laban or Laban movement analysis.

A word from Noëlle Simonet, November 2020:

> "This document, produced by Raphaël Cottin, transcribes the workshop entitled "The Validity of Direction Signs" presented at the last ICKL Conference in Mexico. I proposed to the Research Panel to lead this workshop, with the participation of Raphaël Cottin in order to share with the participants the pedagogical approach of my teaching of Kinetography. I wanted this workshop to be for all participants, experts or not in this field.
> My approach is strongly inspired by that of my teacher Jacqueline Challet-Haas, who regularly told us: "Don't forget that Kinetography is at the service of dance!".
> So, I thought of the form of this workshop as a reflection of my conception of teaching this discipline. My pedagogical approach was designed to be adaptable to the needs of the participants. However, I wanted to remain demanding and make the relationship between the coherence of the system and the intelligence of the human body in motion concrete and sensitive.
> To do this, I proposed to expose the principles of the system and the few founding rules that flow from it through an exploration in motion where I guided and invited the attendees to become aware of this coherence, intellectually and in a sensitive way.
> Reading the kinetograms illustrating the themes studied made it possible to deepen and anchor the knowledge.
> Many questions that arose from these times of exploration fueled the discussions.
> In this document, Raphaël Cottin relates this moment of guidance and exchange, mainly based on the notes of several scribes who translated

my very imperfect English. Leslie Rotman, member of the Research Panel but not present at the conference, also participated in the correction of the English text."

Introduction

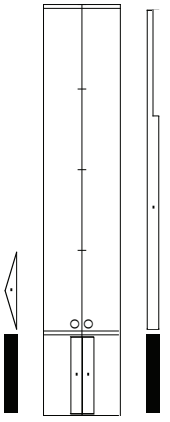
We will try to adopt in this session only one methodology: to rediscover, by physical exploration and by imagining the questions Laban and his collaborators might have asked, the principles he developed from these questions. It is therefore not a question here of knowing a priori the rules of the system. This workshop presents the way in which Noëlle Simonet teaches these concepts at the Paris Conservatory.

We also reminded everyone that the technical sessions always pertain to the field of structural notation.

Here is the Workshop plan proposed during the Session:

In Kinetography, signs are never used alone, off of a staff, as can be the case in Choreutics or Motif, for example. A sign, on a staff, is therefore automatically connected to a part of the body, to a certain step length or degree of flexion, a certain duration (length of time, starting and ending times) and an orientation (a direction facing here or there according to gravity, body, or space references) (see example 1).

EXAMPLE 1



1

Reminder: Laban solved the problem of analyzing and writing movement by basing his system on 8 direction signs, which are the main signs of the system: he conceptualized the movements made by the human body as changes in direction.

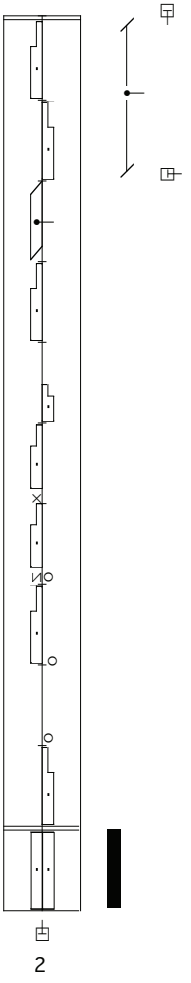
Exploration

"Move and stop: moving throughout the general area, the group moved and stopped together."
Observation of these moments of stopping, movements of the whole body, changes, etc.
Noëlle Simonet then directed the exploration so that we became aware of supports and gestures.

A movement is a change. When we write a movement that travels, we write this as a change of direction.
"How or what do we write when there is no change?
What happens when we hold a support? What happens when we hold a gesture?"

Supports > When we stop the transference of weight through space we are retaining our weight on the ground. We indicate this with a hold weight sign.

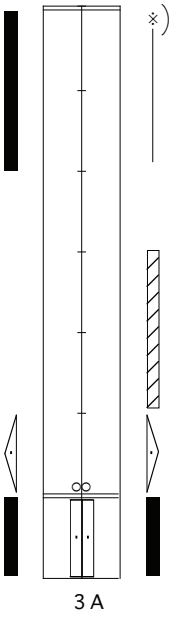
EXAMPLE 2



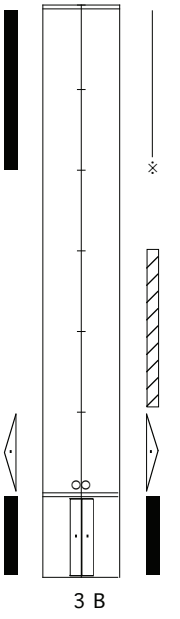
2

Gestures > When we stop or hold a gesture, we leave an empty space in the staff. Without a sign we therefore **maintain** the existing direction.

EXAMPLES 3a and 3b



3 A



3 B

First Conclusion

There is a fundamental difference between "two different worlds": a step, which is a transfer of weight away from the previous point of support, and a gesture, which is a movement of a body part into a new direction. Apart from any specific grammatical rule they are different experiences which require a different analysis. A movement exploration helps us to understand why the rules of the Laban system of notation are specific for supports and gestures.

Validity:
For steps, any complete change of support cancels the previous one (because we then have a new place).
For gestures, any gesture does not necessarily cancel the previous one.

Refer back to examples 2 and 3 to address the changes in step length and flexion.

- Example 2: In the weight transfers, one must repeat the direction sign because a new transfer is made.
- Example 3: In gestures, because of the different analysis, there is no need to repeat the direction symbol. The contraction of the arm does not affect its direction. The relationship of the free end to the fixed end remains the same. An action stroke to indicate duration and linked to the new degree of flexion is enough.

Second Conclusion

- To move the whole body through space the weight is transferred away from where you are and into a new direction. After the transfer is complete, we are again in 'place'. The hold weight sign is needed to keep us on the ground. Unlike a gesture symbol, the support symbol represents motion away from… that is why a starting position for supports is always considered to be "in place" (and that is why, for example, we never have a single direction sign 'forward', in a starting position).
- On the other hand, a gesture is a movement towards a destination that lies within one's personal sphere. When we pause a gesture it remains where it is and no hold sign is needed. It is this destinational aspect of a gesture which allows for it to appear in a starting position.

"Now let's take a look at what is happening in terms of direction validity in this second case (gestures)."

Validity of the Direction Signs in Gestures
Individual and Gravity: the two main systems of reference of our system.

Any direction sign is read with reference to gravity and the individual (direction is judged from the personal front of the performer and not that of the general area).

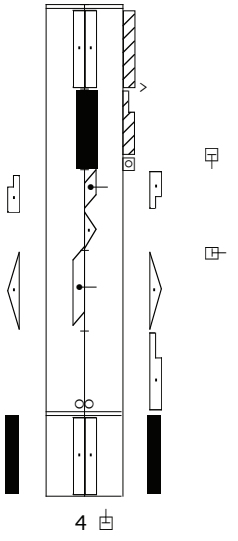
> Exploration "individual"
> "Walk, meet someone, rotate your upper body to speak to that person and give them an arm gesture. Clarify the direction of the gesture."

Conclusion
In relation to the individual, the gestures of the arms follow the orientation of the body; when the body turns a new front is established and a gesture takes its direction from its base/point of attachment.

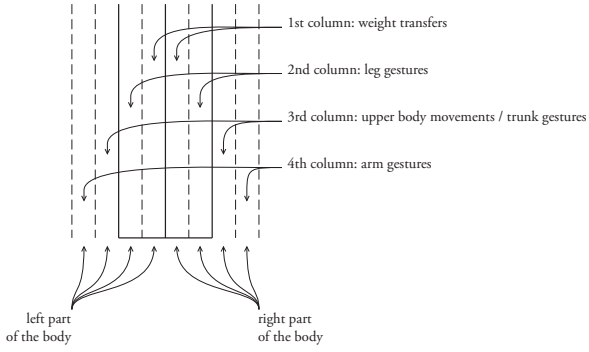
Exploration "gravity"
"Perform several tilts of the torso and return upright."

Conclusion
We bend in relation to the vertical line of gravity. The directions for gestures are therefore analyzed according to their relationship to this vertical line that requires awareness of gravity.

EXAMPLE 4



During the exploration and readings, we reviewed the columns of the staff: There are the understood columns, those which do not need to be labeled, then additional columns, which need to be specified. Placement of each part of the body in its own column helps us to see/analyze each separately. We continued to explore it.



Observation following the previous readings: when we moved the torso, the head followed; when we moved our arms, our hands followed.

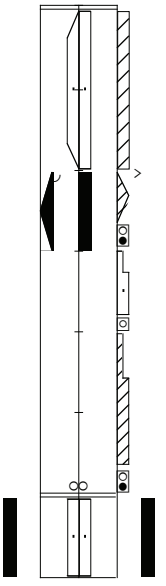
Exploration
Attention was paid during the following explorations to the distinction between the center of the body and the periphery; the whole body and the extremities (always in relation to the arrangement of the staff).

The Torso and its Parts

"Tilt the chest, then the torso, then the chest, then the torso."
Observation: Movements of the whole torso cancel previous movements of the chest. The head is carried along as an extension of the spine unless otherwise specified.

"Tilt the torso, then add an additional tilt of the chest."
Observation: The direction of the torso is maintained; the chest does not cancel the torso. The smaller part does not cancel the larger part.

EXAMPLE 5

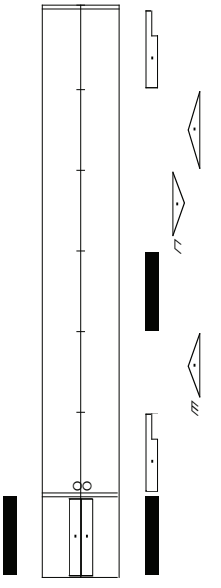


5

The Arm and its Parts

"Move arms / elbow (upper arm) / forearm / etc."
Observation: Movements of the whole arm cancel previous movements of the upper or lower arm, the hands are carried along unless otherwise specified.

EXAMPLES 6 and 7
One can observe the relationship of a hand or foot to its limb, and the head to the spine/torso.



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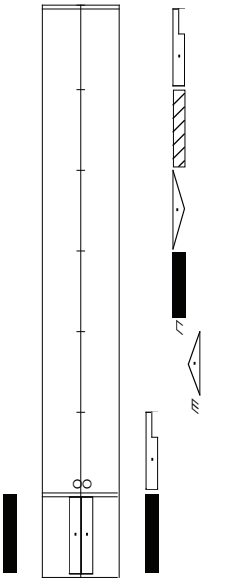


7

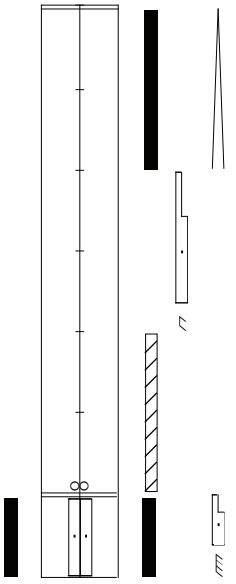
Conclusion

- The head is carried along with the torso or chest;
- Hands and feet are carried along with the limbs to which they are attached.

Notion of "extension"
A movement indication of a limb taken as a whole cancels the directions of its 2 parts (upper and lower / arm and forearm or leg and lower leg).
The same for the torso and its parts.

Specificity of the Extremities
Following our observation of the way in which the head, feet and hands can be carried along with the larger part of which they are an extension, we note that the extremities also often move independently.
This is why, in the use of Kinetography in Europe, an extremity is not canceled by the direction of the larger part (the head by the torso and its parts, the hand by the arm and its two parts, the foot by the leg and its two parts).

EXAMPLE 8



8

For example 8, in KIN the hand remains forward according to space until it is canceled specifically by the go away sign. There is no need for a hold sign.

At the conclusion of this technical session, we noted:

- The fundamental difference between supports and gestures;
- The importance of the autonomy of the columns of the staff in terms of direction: Column consistency helps us to analyze each body part individually.
- The distinctive emphasis of the European use of Kinetography, usually abbreviated "KIN", on always seeking to use the fewest signs possible;
- How Labanotation, usually abbreviated "LN", uses the same directional analysis as KIN but is distinct in that it may require grammatical clarifications, such as the use of a space or body hold when tilting, in order to avoid any confusion.

The following observations will be discussed in the next technical session.
The basic principles stemming from movement experiences are written as follows:

- If the direction is changed, a new direction sign must be entered;
- Pre-signs are required when writing for the torso and its parts regardless of the column in which the symbol is placed;
- If the flexion/extension of a gesture is modified, a new space measurement sign will be written but the direction symbol does not need to be restated.

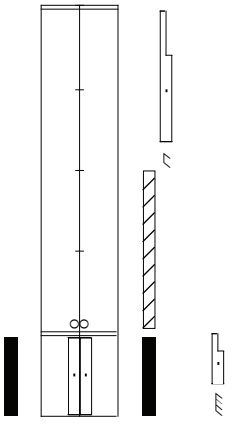
The direction remains valid (the direction has already been achieved)-a concept similar to that of a front sign placed after a turn or circular path;
- If a rotation or turn occurs, directions for the limbs do not need to be restated;
- Reminder: Duration cannot be separated from a direction symbol.

At the end of the session, a small quiz was distributed, as well as a sheet of examples (n° 9 to 12) to be read and discuss during Session 2:

QUIZ

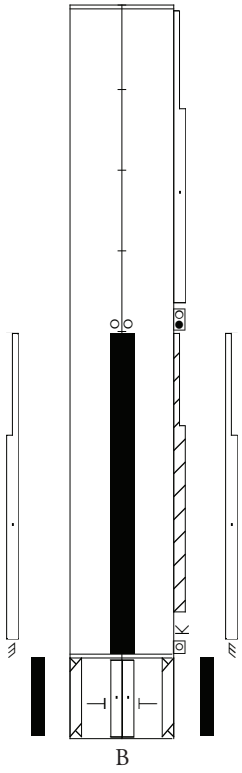
NAME : _____ NOTE : ___ / 10

Question 1 (3 points)
Complete the following sentence: "In a staff, a direction sign is inseparable from a _____, a _____ and a _____ [1], associated with it."


A

Question 2 (2 points)
Example A: What is the direction of the hand at the end of the second time and at the end of the fourth time?[2]

Question 3 (2 points)
Example B: During the last four counts, write a movement of the arms that extend in the prolongation of the trunk.[3]


B

Question 4 (1 point)
When an arm moves in one direction and then a new direction for the elbow is indicated, the direction of the forearm remains valid. True or False?[4]

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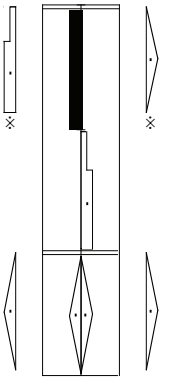
1 "Part of the Body", "Step lenght, Degree of flexion, Amplitude or Space Measurement", "Duration"
2 Forward Middle
3 Forward Middle for both arms, in 4 counts.
4 True

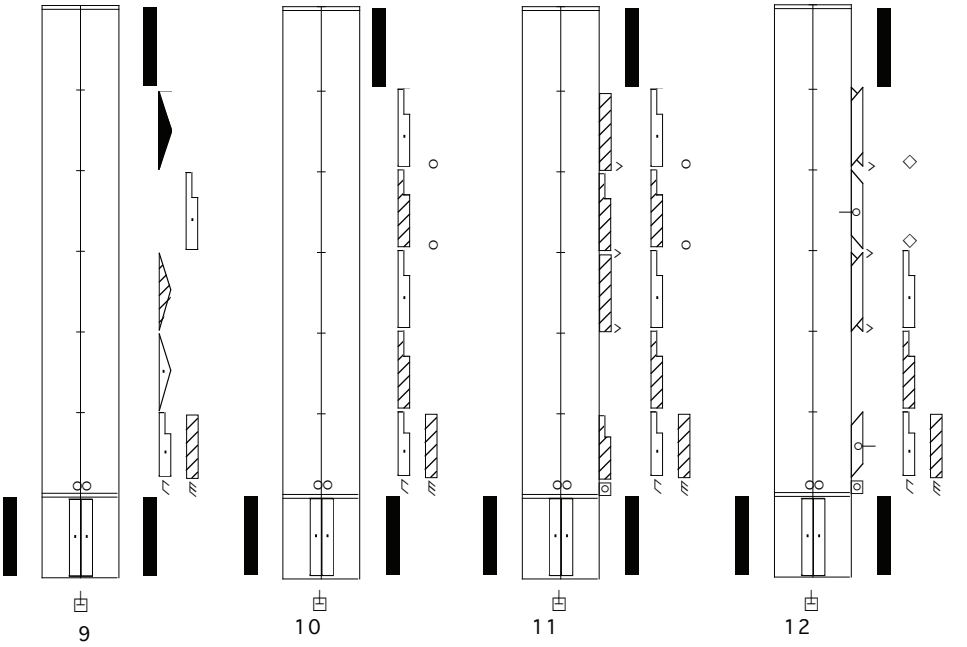
Question 5 (1 point)
When the lower leg moves in one direction and then a new leg direction is indicated, the direction of the lower leg remains valid. True or False?[1]



C

Question 6 (1 point)
Surround the mistake in kinetogram n° 3 (example C)[2].

Additional examples for Session 2:



9 10 11 12

[1] False.

[2] The repetition of the direction sign for the right arm is not needed, because the direction of the arm remains the same. Only the change in the degree of flexion should be indicated.

Appendix 2 - Session 2: Wednesday 24 July (110')
Questions and Discussions in small groups

Raphaël Cottin: "It seems to me important not to multiply the topics of discussion, in order to be able to enter more deeply into a subject. That's why, during this session, the emphasis will be based on the topics we investigated yesterday. Of course, you can also ask questions apart from these issues if you want.
In addition to this session, the members were asked to write, during the Conference, their comments, questions and wishes in terms of technical sessions. A Google form was also sent to all attendees of the conference for that purpose.
The participants of session 2 were organized into 3 groups, each one having two Fellows, one KIN and one LN, to lead the discussions:

- Noëlle Simonet and Lynne Weber;
- Olivier Bioret and Sian Ferguson;
- Raphaël Cottin and Julie Brodie.

Scribes: Teresa Heiland, Vincent Lenfant and Mara Frazier

Schedule of the session:

- 10 min: introduction;
- 45 min : discussions (3 groups);
- 30 min: conclusion of each group with a short summary of what happened;
- 30 min: break;
- 25 min: debate on conclusion.

During this session, some examples of the previous session were read and investigated again. Most of the time, differences appeared in the usage of the body hold and the space hold.

The LN notion of "body oriented", also called "carrying along the arms" (see also Hutchinson's Labanotation, 1954, p. 217, Proceedings 1995, p. 27-28 and Proceedings 1999 p. 39) called into question the use of the Standard and Body Crosses of Axes.
The use of the space hold in LN seems to be redundant, but is written in order to "avoid confusion".
Different reading examples were given to each group but all of the examples highlighted the same differences in practice.
The discussions revealed several concerns: the use of carets, the use of retention signs (body and space), the use of Standard and Body cross of axes.

Comment of the Research Panel: We must note during these technical sessions the presence of many participants of beginner or intermediate level in notation. Certain remarks (like questions on the "difference" between a direction sign and its size/ degree of flexion) did not help to make the exchanges very constructive. We also

drew the participants' attention to the premise of the discussion: a principle was to be argued beyond the acceptance of an a priori rule by analyzing the bodily processes which gave rise to such and such a rule or such and such a practice. Finally, let us note an interesting technical debate related to the subject of this session which concerned the validity of the palm facings, and the facing of the extremities of the limbs in general.

Minutes from Group Discussions

(Most of the time explanations came from Noëlle Simonet or Lynne Weber because there was a lot of cross discussion between groups)
The example numbers refer to those of the previous technical session (SESSION 1).

Example 1:

- We talked briefly about the way we feel and read time and how people sometimes misread this example as ending on count four, while it is written all the way through the count.
- We discussed how jazz music and much folk dance might be read in "unit timing" but is usually played or danced with movement occurring before the count, with the landings and timing occurring before the actual indicated actions.
- Simplicity vs, precision. There is sometimes a choice to be made between readability and precise accuracy. Olivier Bioret stated that the exactness of the notation will provide information for generations to come, whereas a simplified score can only convey information to those who know the culture of that dance style.

A quick reminder was made regarding example 2:

- How do you measure the distance of a transfer (step)?
- Answer: you must first locate the center of gravity (place) before the transfer, then evaluate the distance traveled to determine its size.

Example 3 did not cause any comments.

Example 4:

- We were reminded that the kinesphere moves with the individual. It is not shared space but a personal space which is always present around us.
- Noëlle Simonet explained during the discussion of this example that when she began teaching, she did everything to follow in the continuity of the notators who preceded her and return to the fundamentals: she came back to what she had been taught by her teacher, Jacqueline Challet-Haas, and also looked into the teaching of Albrecht Knust, who was Jacqueline Challet-Haas' teacher in order to understand the foundations of the system, its

logic, and to be able to reveal it and transmit it to the students of the Paris Conservatory.

- In Kinetography, the direction signs are the strongest. They do not have to be canceled by a cancellation sign. It remains valid in relation to the Standard Cross of Axes until the next direction.
- Some participants noted that it helps to understand the different approaches of LN and KIN.
- A participant wondered about the difference between direction and size. The direction is where one arrives, with respect to a center (proximal articulation) while the size or flexion relates to a volume which extends or approaches this articular center, in other words it deals with a distance between the free end and the fixed end (for gestures).
- A question was asked about the use of space holds. In Kinetography they are used when a turn or a rotation results in a change of orientation in order to maintain direction relative to the starting front. In Labanotation they are used as well when there is a change of orientation and also in tilts of the torso (or one of its parts) because the direction of the arms (we did not discuss the legs) is written according to the logic of the Body Cross of Axis.
- However, what happens to the arms when you turn? We took some time to go over this issue: to perform correctly make sure the arms follow a curved/peripheral path as you turn.

Example 5:

- Torso tilt, arms maintain their direction according to space.
- We are discussing that in LN, the arms would travel with the body. We discuss what the logic is behind the arms traveling with the body rather than space.
- Lynne Weber brings up that the understanding now, is that in LN you would now always specify whether or not the arms travel along our kinesphere.
- Noëlle Simonet mentions that Jaqueline Challet-Hass would say that you do not tilt the kinesphere, the kinesphere moves along with you through space, but it will not tilt.
- One comment: Can we generalize that Knust's approach privileges gravity; Ann Hutchinson Guest's approach privileges the body? Weber and Simonet both respond that this is a bit of an over generalization. Simonet cites the primacy of the direction sign. The direction sign is very strong in the system, because it means movement.
- Some people asked Simonet to give a simple example when using Body Cross of Axes or body holds, and space hold in KIN. She demonstrated it with 2 movements: a circling arm movement over your head with a tilting torso tilting side, back, other side (for the Body Cross of Axes or the use of body holds) and another movement when the body turns (as in EXAMPLE 12)

- We all agreed that it was a good idea to go through this slowly and we took time to clarify the retention/cancellation of the direction sign in the wrist.
- Simonet specified that the torso "eats" its parts: the chest, the pelvis and the shoulder girdle. In other words, the torso automatically cancels the directions of the chest, pelvis and shoulder girdle if nothing is added. This rule is valid for both schools.
- It was also clarified that the logic of "the biggest eats the smallest" is valid for the limbs. For example, the whole arm eats the elbow and wrist segment.
- On the other hand, it is necessary to cancel the directions of the hands, feet and head with a go away sign to return them to normal alignment: so that the hand returns to its alignment with the arm, the foot returns to its alignment with the leg, the head returns to its alignment with the torso. Furthermore, a new direction for these body parts cancels the previous one.
- Simonet also reminded us that a good notator uses the fewest signs possible, while still delivering the essential elements to the reader. She bases this argument on an article written by Laban's colleague Fritz Klingenbeck ("Was Auschreiben und Was Nicht?" ["What to write and what not to write?"] Schrifttanz, Number 2, November 1930]. This paper, translated into French by the researcher Axelle Locatelli, reminds us of the difficult distinction to make between the structure of a movement, its interpretation and its stylistic elements. Klingenbeck underlines the importance of a score where all the signs are necessary and sufficient, inviting each notator to eliminate any redundancy to use only what is essential while being as precise as the context requires

Example 6:

- Same understandings for KIN and LN schools.

Example 7:

- We discussed the use of carets. A 2001 ICKL decision unified our use of carets so there should be no difference in usage between KIN and LN. With regard to the directions of the anterior surface of the head (the face), LN and KIN proceed in the same way: they do not use any caret. A divergence was noted for the movements of the elbow and wrist segment. The LN's rewrite the caret each time, even if the directions are entered outside the designated arm column KIN only uses the caret to indicate that the next direction is for the previous body part when that body part is placed in a column that is not assigned to it by default. Thus, if we write several directions for the elbow in the arm column, the KINs will use carets to say that it is a movement concerning the elbow segment, because this column is by default assigned to the arm (same in LN). In this case, a sign that follows without a caret indicates movement of the arm and not of the elbow. On the other hand, if

the gestures of the elbow are written in a column external to that of the arm, then it is a column which is specific to the elbow: it will only be necessary to describe the movements of the elbow in this column! In the latter case, it is not necessary to use a caret because it is a column created especially for this part of the body. This also applies to other parts of the body (creation of a column for the wrist, hand, head, etc.).

- Comment of the Research Panel: These remarks showed us a poor understanding of the use of carets. Perhaps a specific session on these uses would be beneficial at a future conference.

Example 8:

- We talked about the directions for the palms – this appears very different for LN and KIN people. In LN, they are treated as "adjectives". In Simonet's words, "the larger part eats (the arm) the smaller (the palm)".The direction is therefore fleeting and is canceled automatically without adding a body hold to maintain it. In KIN, the logic of the direction sign remains the same: a direction sign is "strong". These are the strongest signs of the system. The direction of the palm will therefore be maintained with respect to the Standard Cross of Axis until it is canceled by a new palm direction or a cancellation sign (go away) which will bring the hand back in line with the arm.

Example 9 (distributed after Session 1, as well as n° 10, 11 and 12): No discussions or questions.

Example 10:

- An example of how we would use the body hold. Weber discussed how we use it in LN: we would use a space hold on the lower arm on count 2 and 3. Simonet answered that it is redundant because the direction remains the same.
- In teaching, Simonet does a lot of exploration to help things make sense to students. Polish participants noted the importance of language in designating signs and rules, especially in learning. They understood better the logic of the use of retention signs in English than in their mother tongue which expresses the idea of stop, break and not of maintenance, retention.
- LN Note: In Teacher Training Workshops beginning in the late 1970's we were required to develop our syllabuses using movement exploration. We started each class by leading students through physical explorations that would demonstrate the logic of the theory, then moved to the writing and reading after. LN theory is still usually taught this way.

Because example 10 was clarified, there was no question on example 11.

Example 12: see comment on example 5. After the workshop, there was no subject of discussion on example 12.

Appendix 3 - Session 3: Friday 26 July (90')
Dictation and Discussions

Raymundo Ruiz González and Olivier Bioret were asked to compose and write a fairly simple piece of choreography in 8 counts in a moderate tempo. The proposal was as follows:

- 4 counts composed by Ruiz González in a traditional Mexican style;
- 4 counts composed by Bioret in a contemporary French style of the 80s-90s.

It was an opportunity to have fun writing something together (as some members had suggested in Tours in 2015) while challenging our technical mastery.

Step by step, different people were asked to write a part of the movement on the white board, allowing exchanges and proposals of different options. The kinetograms below will not all be commented on but they illustrate the questions or proposals that may have appeared. Some of them may contain errors, inconsistencies or redundancies.

Figure 1

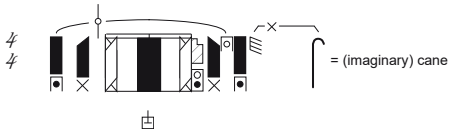


Figure 2

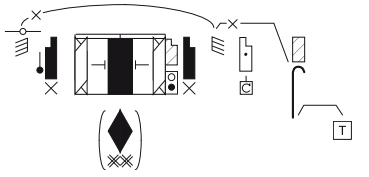


Figure 3

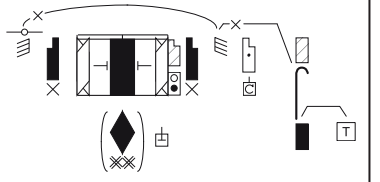


Figure 4

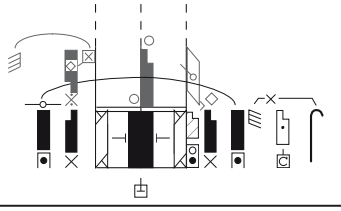


Figure 5

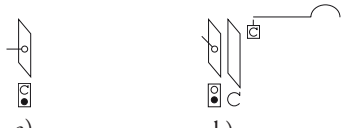
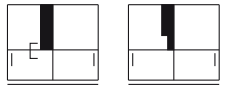


Figure 6

Figures 7 and 7'

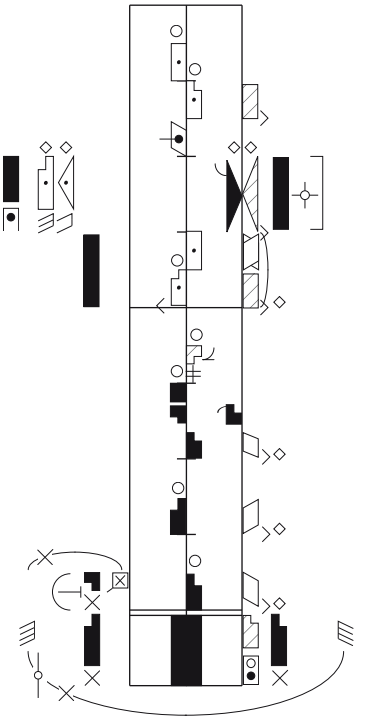


Here are some of the questions or comments raised:

- In the starting position, no need for a pin to specify the alignment of the arms, because the contact of the two pins already specifies it;
- A proposal was made by Beth Megill to write down a LN version of the dictation and a KIN version side by side. Raphaël Cottin opposed this principle of distinguishing a priori two separate uses and proposed writing things in common. Differences, if any, would be noticed in due course. Moreover, whatever the written practice, there is not just one good solution, KIN or LN, and the cross referencing is enriching.
- For head movements, which accompany the rotation of the torso in the first 3 counts, several options were offered, enhanced by the comments of Raymundo Ruiz González (example 5).
- Attention was paid to our practice of analyzing what is happening without seeking to systematically transcribe the instructions of the dancer or choreographer. Noëlle Simonet insisted on this method of writing, reminding us to trust the reader without forgetting his contribution to the process and also avoiding the overload of information;
- The use of carets and staples is questioned (among others, example 7). We refer to the reference texts and to the article « To Caret of Not to Caret, That is the Question », by Sandra Aberkalns and Ilene Fox, ICKL Proceedings 2001, Appendix A, p.31.
- Several participants (Julie Brodie, Raphaël Cottin, Olivier Bioret, Noëlle Simonet, Siân Ferguson, among others) testified at the end of the discussions, and following the session the previous day, that they have now gained a better understanding of their own uses of the system. Greater investigation into the use of body hold and space hold seems desirable (RP comment: see also pages 18-21 of the Proceedings of the 2015 conference in Tours.)

The course of the session and the length of the discussions only allowed us to examine the first 4 counts proposed by Raymundo Ruiz González, without being able to transcribe all 4 counts… The part proposed by Olivier Bioret (using in particular the retention in space - space hold) was the subject of discussions outside the session.

Below, an example of writing has been proposed. It was first proofread by the two authors of the phrase, then by members of the Research Panel from different dialects.



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