PROCEEDINGS

THIRTY-FIRST BIENNIAL CONFERENCE

**HELD AT
ESCUELA NACIONAL DE DANZA CLÁSICA Y CONTEMPORÁNEA
MEXICO CITY, MEXICO**

JULY 22-27, 2019

Proceedings of the Thirty-First Biennial ICKL Conference

ICKL Proceedings

ICKL

Proceedings of the Thirty-First Biennial ICKL Conference
held at
Escuela Nacional de Danza Clásica y Contemporánea,
Mexico City, Mexico,
July 22-27, 2019

To the memory of János Fügedi
(1953–2025)

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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

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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.

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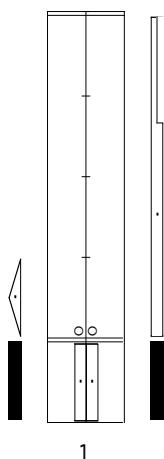
Reminder: Laban solved the problem of analyzing and writing movement by basing his system on 8 direction signs, which are the main signs of the system: he conceptualized the movements made by the human body as changes in direction.

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.

1

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 <u>we are retaining our weight on the ground</u>. <u>We indicate this with a hold weight sign</u>.

EXAMPLE 2
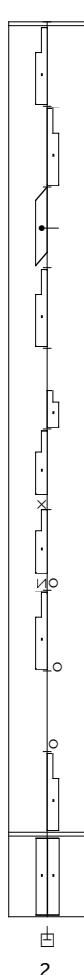
Gestures > When we stop or hold a gesture, we leave an empty space in the staff. Without a sign <u>we therefore **maintain** the existing direction</u>.

1

EXAMPLES 3a and 3b

3 A

3 B

2
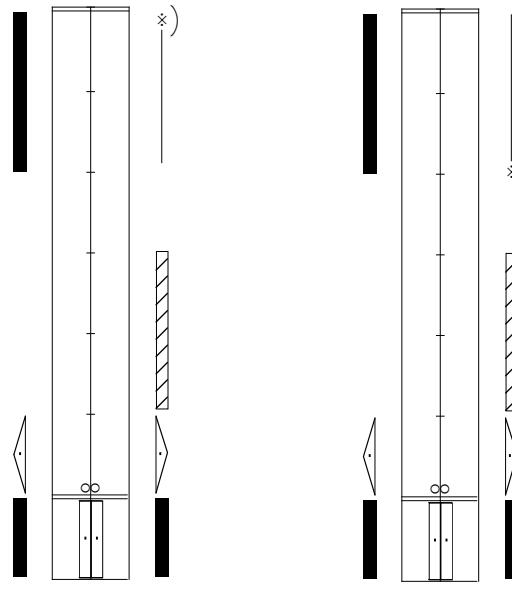
First Conclusion

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.

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

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

- Example 2: In the <u>weight transfers</u>, one must repeat the direction sign because a new transfer is made.
- Example 3: In <u>gestures</u>, 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
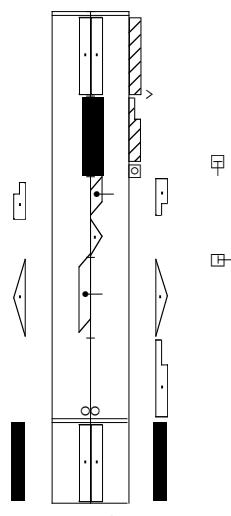
During the exploration and readings, we reviewed the columns of the staff: There are the understood columns, those which do not need to be labeled, then additional columns, which need to be specified. Placement of each part of the body in its own column helps us to see/analyze each separately. We continued to explore it.

1st column: weight transfers

2nd column: leg gestures

3rd column: upper body movements / trunk gestures

4th column: arm gestures

left part of the body

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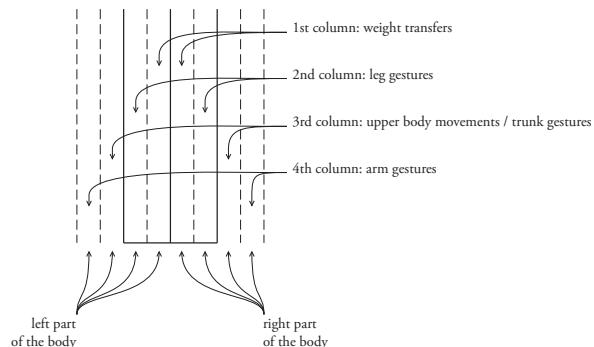
Observation following the previous readings: when we moved the torso, the head followed; when we moved our arms, our hands followed.

> 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
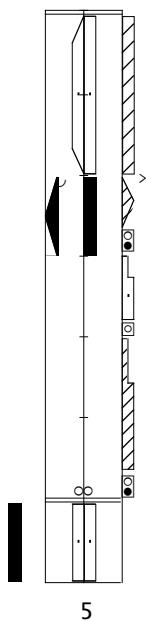
The Arm and its Parts

"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.

6   7
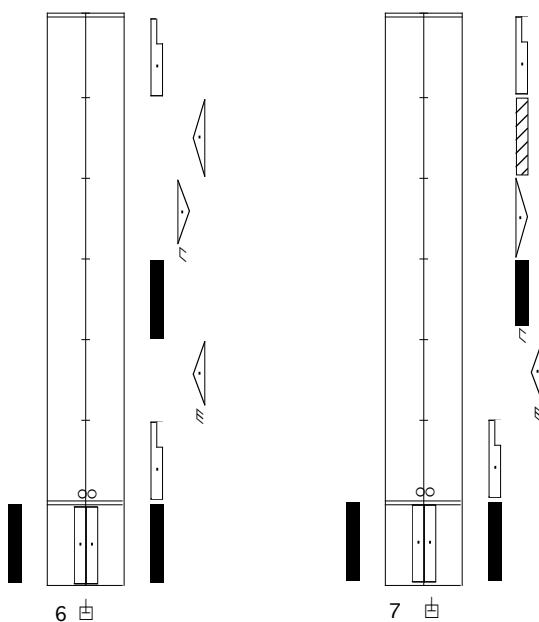
Conclusion

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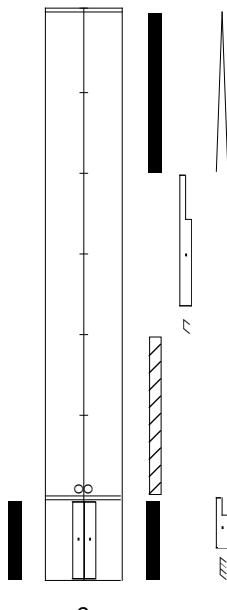
For example 8, in KIN the hand remains forward according to space until it is canceled specifically by the go away sign. There is no need for a hold sign.

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.

8

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."
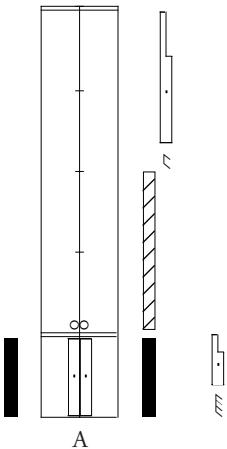
Question 2 (2 points)

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]

A
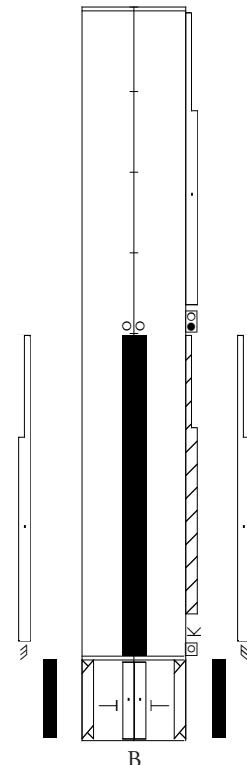
Question 4 (1 point)

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]

B

---

[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

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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]
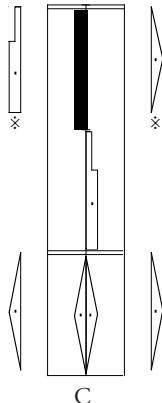
Question 6 (1 point)

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

C

Additional examples for Session 2:

9   9   9

9 10   10   10   11   11   11   12   12   12

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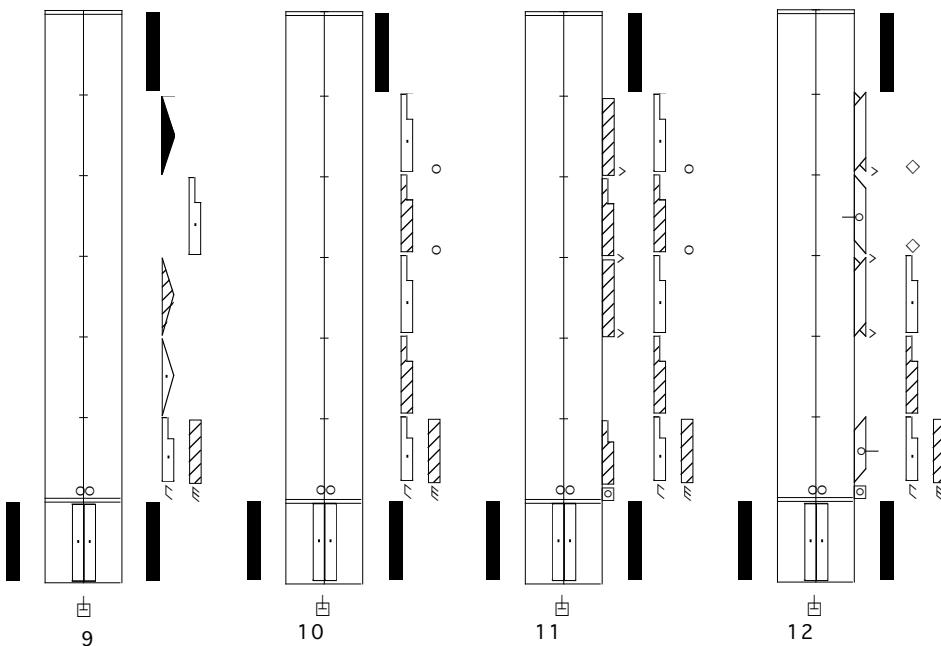
[1] False.
[2] The repetition of the direction sign for the right arm is not needed, because the direction of the arm remains the same. Only the change in the degree of flexion should be indicated.

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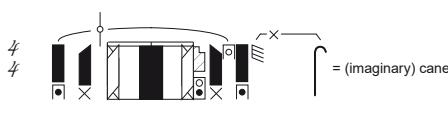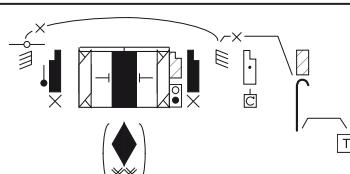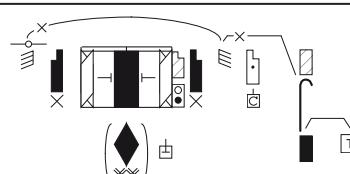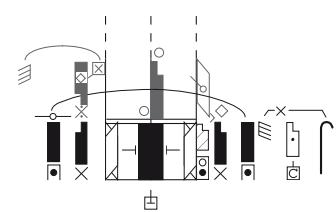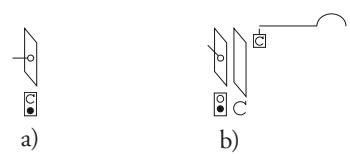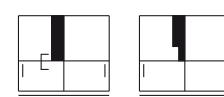
Raymundo Ruiz González and Olivier Bioret were asked to compose and write a fairly simple piece of choreography in 8 counts in a moderate tempo. The proposal was as follows:

- 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

a)   b)

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.
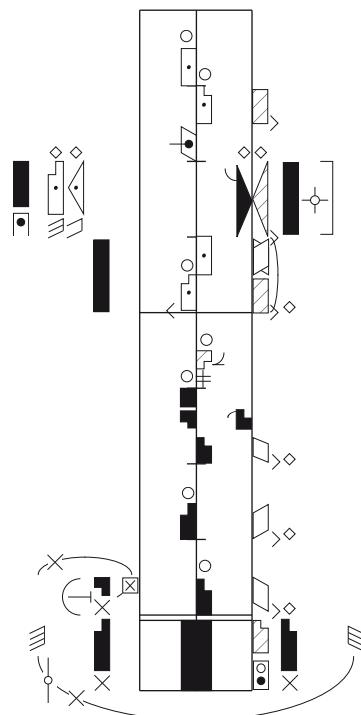
Papers, Panels, Workshops, and Ignite Talks

The Importance of Laban as Seen Through the Voices of Generation Z

VALARIE WILLIAMS AND TSUNG-HSIN (JODA) LEE

Introduction and Context

The Ohio State University in Columbus, Ohio, United States, is host to Generation Z (students born between 1995 and 2010) with freshman and sophomore class characteristics that include an average of ACT scores of 29.3 and SAT scores of 1338, with 64% of students in the top 10% of graduating high school classes and 95% in the top 25% of graduating high school classes. Students majoring in dance do so at one of the United States' top-20 public universities. With the rise in rankings of our incoming classes, we are home to changes in curricula and shifts in foci of theory and practice. Within this larger land-grant university context are 30 students per year who are accepted into the Department of Dance by audition. These bright and highly talented students are entering a university, and a department, that has transformed its design and delivery over the past decade.

Ohio State has changed from a quarter system of 10-week delivery models, to a semester system with 15-week delivery and one week of final exams, and created a state-wide articulation transfer to allow students a common general liberal arts degree across 33 universities. It leads the nation in partnerships for study abroad travel courses and individual study abroad opportunities on 5 continents, and as the largest College of Arts and Sciences in the United States, it seeks innovative ways of delivery and integration of course content and delivery methods and devotes resources to integrated approaches for teaching and research dissemination. As a department we are housed within this changing university, newly established college, within a constantly evolving division of Arts and Humanities. In 2018-2019, the Department of Dance celebrated its 50th Anniversary, continues to be home to the Dance Notation Bureau Extension in charge of education and research, activates the Dance Notation Bureau

Collections in Ohio State's University Libraries' Special Collections, collaborates on strategic hires—recently we participated in the hire of a new Assistant Professor and Curator of Dance for the DNB Collection—, and retains professors focused on Laban's Theories.

The Student Body: Smart, Talented, Driven

Our majors and minors embody multiple genres and techniques in the dance spectrum that challenge the traditional and established coursework and approaches utilized for dance instruction. However, at Ohio State one theory continues to link multiple aspects of dance at the undergraduate level—and that is the course on "Analysis" or Laban's Theories. The undergraduate majors focus their second year on creative activity and theoretical inquiry. "Analysis" which is a 15-week, five hours per week in-class, 3-credit hour course inclusive of Laban's theories of Effort, Space Harmony, Motif Description, and Labanotation, fulfills not only a major requirement, but also one of the general educational components of quantitative and logical analysis.

The course addresses basic principles of movement as they are understood through Effort, Space Harmony, Motif Description, and Labanotation, with work in theory, reading, performance, and writing. Students are exposed to movement concepts and how they are exhibited through symbolic form. They encounter concepts such as general space, body articulations, Effort factors and drives, Motif Description actions, rhythms, relative timing, and musical layouts, relationships, parts of the body, floor patterns, and historical contexts of readings in Labanotation. Students discover that the movement concepts represented in Motif and Labanotation symbols provide a framework for structured improvisation, analysis of performance and choreography, and serve as the foundation for learning repertory from not only Western Theatrical Dance but also global dances. They learn that writing and reading with notation symbols allows them to analyze movement in new ways, think about movement differently, and experience movement through in-class movement studies, performance, reading, and writing (scoring).

Joda and I were interested in the students' understanding of the benefits of the course. We knew that throughout the past few years, student interest in Labanotation and Laban's theories had waned, and we wanted to re-energize the sequence for the future. We had already created an open dialogue with this particular group of students. I had them previously as freshman in movement practice classes focused on ballet technique; I got to know them as individuals and movers. Joda got to know them through interactions they had with him during his graduate associateship in the department. After three terms as an administrator, I was returning full time to faculty life, and would teach aspects of Laban's theories for the first time in six years. This particular course was a 15-week semester version of two 10-week courses we

previously delivered. Thus, while the titles were changed, the course content was the same, and rather than two meetings a week for 20 weeks, we now had 3 meetings a week and one weekend lab time, over 15 weeks, plus a final exam week for review and instruction time.

I had not taught this course on the new semester timeline; Joda had taught the course three times on the semester timeline. Therefore, he and I worked together to take aspects of his semester class, and aspects of my quarter classes, to collaborate on a newly envisioned course—with a focus on what would benefit this evolving and ambitious student body: smart, talented, and driven. We collaborated and talked with our colleagues Associate Professor Hannah Kosstrin, who taught a version of the graduate course on Analysis, and Associate Professor Harmony Bench, who taught a third version of analysis focused on choreography. Together, we had four voices across different generations, with multiple ways of entering into "analysis," thus Joda and I started our class with varying avenues to enter into the idea of analysis: clustering ideas into different groupings (figure 1). We felt that we could only win with all of the choices.
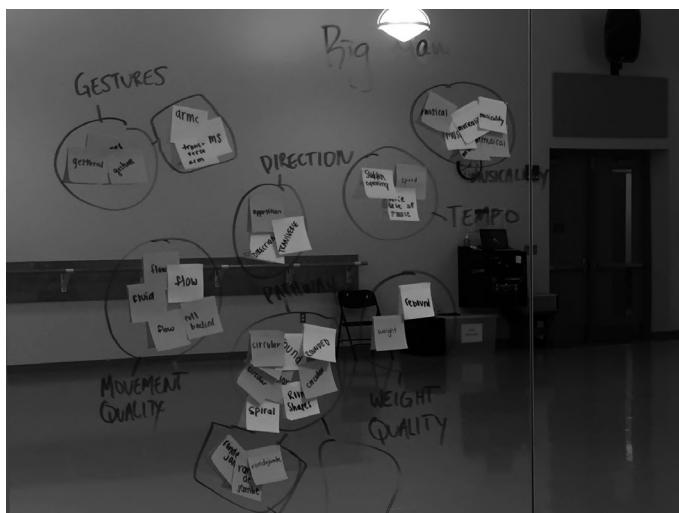
Fig. 1

5 Reasons Laban's Theories are Important for Today's Dancer (In their own words):

Throughout the year of delivering Dance 3301 Analysis, we asked students to answer two questions:

1. What affinities of the Motion Factors and 8 Effort Elements do you as a performer gravitate towards or prefer to perform? Why do you think that is?
2. Why (if at all) is analysis, of any type, useful to us as dancers? How is it most useful to you personally?

Student responses, performed scores, and written studies from classes in 2018-2019 revealed five reasons why Laban's theories are a critical component of any dancer's education. Students noted that while learning Laban's Theories they became better at the following:

- Performing
- Learning
- Communicating
- Choreographing
- Belonging – a place in history

Second year dance major Sophie Clamen analyzed her composition study from the perspectives of Effort and Motif Description. She notated the Motif aspects and Effort factors of her composition study. She utilized this study in her composition class and employed it for her own understanding of how she creates. Another student commented that, "When I am choreographing, I find myself thinking about whether the movement is direct or indirect, strong or light, sudden or sustained…etc. This way of thinking helps me come up with new moves." Another dance major, performing her Effort and Motif Description Study from the composition class, and foregrounding her preferences for learning, utilized aspects from the course to understand her own learning preferences and identified areas in which she could excel. She commented, "When I want to vary the quality, I learned to think of Laban's Effort graph. Movement can be executed with lightness, strength, free flow, bound flow, indirectness, directness, and suddenly or sustained. Learning my affinities for those qualities can help me understand myself as a dancer, and I can choose to challenge myself by dancing in the qualities I tend to not favor." Students learned to communicate in a common language, and one noted that, "First, after studying Laban Movement Analysis, I am more capable of reading movement, which benefits my ability to communicate what I see as a universal language for other dancers." Another dancer stated that, "This class has taught me more ways to approach both the physicality of dance, but also how to teach and describe the movement I am doing."

Students utilized aspects from the class to understand historical readings of dances from scores, and for understanding how to perform new works in which they were performing, "I learned the impact of dance throughout different points of history and cultures and maintaining those past movements through notation…Throughout the semester I even tried to focus on the topics of class within my composition class because it gave me a new outlook on what material I was making and how I could differentiate it from my normal choreography" (figure 2: Amanda, Miranda, Kendall, Raychel reading scores). Relating the information to how they performed works in the 50th Anniversary Concert that

referenced historic companies in the United States, one performer commented, "The effort qualities specifically helped [me] in learning repertory for Daniel's [Roberts, former company member of Merce Cunningham Dance Company] concert piece because the differing qualities were more accessible to me after interpreting and embodying them in analysis." Another dancer noted that while "Taking this class at the same time as exploring the meaning of space, weight, time and flow within a piece of choreography that I performed in has provided me with an immersive learning experience. While I thought I was familiar with these concepts before, I have experienced them for myself in a new way that will continue to remind me of the applications of this class throughout my life and dance career" (figure 3).

Fig. 2

Fig. 3

Our students have confirmed what Joda and I already knew, that by studying and experiencing Effort, Space Harmony, Motif Description, and Labanotation they can better understand their own performance affinities, they can communicate with each other in a common language, they can analyze what they are performing and why, and they can access and become a part of history through their researching, reading, and performing of dances from Labanotation scores (figure 4 special collections research).

Fig. 4

Structuring a Choreological Counseling Workshop with a Dance Company

Miriam Huberman Muñiz

After decades of watching dance from a choreological perspective, I can safely say that there are no "good" or "bad" choreographers. Instead, early on in my career as a choreological counselor, I discovered that the main issue was whether or not there were inconsistencies between what the choreographer intended and what actually occurred in the performance of the dance.

This discovery is based on Valerie Preston-Dunlop's choreological perspective for looking at dances (2006; Preston-Dunlop and Sanchez-Colberg 2012), which, in her turn, she based on the changing concept of "choreology" that Rudolf Laban developed from 1927 onwards (Huberman 1990, 2007, 2013). I studied with Preston-Dunlop in the MA in Dance Studies at the Laban Centre for Movement and Dance (1988-89) and the idea of taking the main choreological concepts and applying them in a systemized manner to the analysis of dances that were being created seemed to be a very enriching addition both to the actual creative process and to its study.

The evolution of the choreological counseling workshop has taken place in the course of these last three decades, starting in 1990, when I returned to Mexico from the UK. I will begin by identifying the professional activities that I have undertaken that have influenced the development of both the form and the content of the workshop:

1. Choreographing for the stage and video has given me a first-hand experiential knowledge of how the creative process works and how its three stages (poiesis, the trace, esthesis) (Nattiez 1990) interact in a spiral manner.
2. Writing on dance – people say I am a dance critic but I do not agree: what I am actually doing is writing essays which analyze a dance from a choreological perspective; this has helped me develop my observation skills and my interviewing technique so that the choreographers can talk about their

intentions and feel comfortable when asked why they did what they did or how they made their stylistic and performative decisions.

3. Tutoring BA dissertations has put to test the viability of the application of the choreological perspective to dance contexts other than the theatrical dance scene, given that the dissertations have been in the realm of Mexican folk dance.(Yhmoff 2017; Franco [in process])

4. Choreological counseling for theater and dance companies –after seeing the first results and receiving feedback from those involved, I decided to pursue as a professional activity what was originally just an informal giving of "notes" to choreographer friends; this process is what made me elaborate the formal and structured workshop which is the topic of this presentation.[1]

The theoretical framework that supports the workshop is built upon the following disciplines, concepts and methods:

1. Choreological studies is the theoretical-practical matrix from which this venture arose. Because it considers that dance is "an embodied performative art" (Preston-Dunlop and Sanchez-Colberg 2002, 3) and examines the form and content simultaneously by looking into the nexus of relationships that are established between the strands of the dance medium, it offers the ideal structure for investigating whether the creative intention of a piece is congruent with the performed and perceived results. (Preston-Dunlop 2006; Preston-Dunlop and Sanchez-Colberg 2002)

2. Pierre Bourdieu's concept of epistemological vigilance fulfills a filtering and monitoring role that helps maintain a state of alert which allows me to distinguish between the choreographer's intentions and context, and my personal ideas and preferences. (Bourdieu 1990)

3. Strictly speaking, while a workshop is not research but part of the creative process, from a methodological perspective, case study research is a useful qualitative method when dealing on an individual basis with complex issues such as the creation of a choreography: in case study research, subjectivity is openly acknowledged and it requires intellectual honesty, managing bias, admitting limitations, and an accurate reporting based on observations and interviews. All of which must be taken into account when doing a choreological counseling workshop. (Stake 1995; McKernon 1999)

4. The pedagogical methods that guide the workshop part of the sessions are action research and teaching for understanding. The alternation of reflection and action which is the basis of action research is precisely what takes place during a session: it is a continuous spiral-like process in which a practical

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[1] So far I have given 15 choreological counseling workshops to Theatre Encorps (1989), Antares (1990), Barro Rojo (1992), Irma Meza Danza Contemporánea (2003 (2)), Compañía de Teatro del METRO (2008, 2010, 2011), Grupo de Danza Contemporánea del METRO (2008, 2013 (3)), Realizando Ideas (2017), Khamsa Dance Project (2018), LCN Escena (2018).

issue that may be improved is identified, action strategies are generated, their appropriateness is assessed and resulting issues emerge. (Kurt Lewin in Elliot 2000; Kurt Lewin in McKernon 1999) Teaching for understanding is about providing a flexible framework that continually adjusts to the needs expressed by the participants, the topics that are taught are the ones that deal directly with the interests of the participants, and explicit goals are defined together by the participants and the counselor; and this is what usually happens in a workshop. (Blythe 1998)

So far, there have been no major changes in the definition of what a choreological counseling workshop and its purpose are. Currently, as defined by the Danza UNAM project, a choreological counseling workshop is "a dialogue between a choreographer and a counselor", its purpose being

> To generate a space for analysis and feedback in which choreographers can present their work before opening night and receive a specialized choreological counseling so that the results produced are congruent with their creative intention. (Danza UNAM 2018)

The main changes have been logistical: where before the workshop had two stages (diagnosis and the workshop), now there are four.

1. Application process:
   - An open call is made for choreographers from all types of dance to apply.
   - The choreographers write a letter of intent in which they specify the piece they want to work on, whether it is a finished piece or a work-in-progress, and what structural or performative issue they wish to address.
   - A company is selected by a committee of three persons.
   - A contract between the choreographer and the counselor is signed.

2. Diagnosis:
   - The choreographer presents the piece.
   - The counselor documents the ways the structural components of the movement (body parts, actions, dynamics and phrasing, spatial forms and the nexus between the strands of the dance medium) are being used in general and in particular with regard to the issue that is to be addressed.
   - The counselor asks questions about the intention of the piece and explains what she observed.
   - The counselor gives a brief explanation on choreological studies and its main analytical categories.
   - Together the counselor and the company prioritize the choreological issues observed and choose which sections of the piece would benefit most.

3. The workshop:
   - The counselor designs a series of practical exercises based on the analytical categories needed.
   - The counselor asks the choreographer to start exploring the newly learnt analytical categories and creating new movement options.
   - The counselor asks the choreographer to integrate the new material into the chosen section.
   - The new material is analyzed and discussed by all.

4. Final presentation:
   - A selection of original and reworked material is performed for an audience, who is welcome to comment on the process and ask questions.

There have also been some changes in the duration of the workshop: before, the workshop could last anywhere from 6 to 20 hours; now it lasts 15 hours per company, divided in 10 sessions of an hour and a half each.

A case study – *Urdimbre*, Khamsa Dance Project

The choreological counseling workshop for Khamsa Dance Project took place in February 2018 and the participants were the director (Aline del Castillo), the two choreographer/dancers (Daniela García and Wendy del Castillo), the three other dancers (Violeta Ruiseñor, Conny Romero, Lorena Cedeño), the musician (César Valentín), and a researcher (Nayla Del Valle). In their letter of intent, the company stated that *Urdimbre* was a "contemporary stage project about artisan textiles in Mexico, in which dance, sound design, original live music and documentary video share the spotlight."

Next, I will present a summary of the ten sessions taken from the journal I kept during the workshop.

Session 1 – After the company performed the piece, I asked what they were expecting to obtain from the workshop and they said they wanted to know whether there was a coherent relationship between their ideas and the movement. I answered that because there were performance and composition issues, there was little coherence. They asked for examples. As a performance example I mentioned lack of clarity in the use of effort. As a composition example I mentioned that several sections had a similar problem: they began with some very interesting and original movement and dynamics sequences but then they started walking and jumping aimlessly and the intentionality and the dynamic intensity was lost. To this they pointed out that they had added walks and jumps so it would not be boring. I suggested that we would look into other ways of maintaining the spectators' attention.

Session 2 – I taught the space-effort warm-up (Huberman 2016) and I introduced effort. When they did the first sequence of the dance, I realized I also had to give an explanation of the structural component of body parts so they could decide how to unify the placement of the body parts. Then we analyzed the effort qualities of the sequence, exaggerating them so they would have a larger range of options and nuances to choose from.

Session 3 – I asked what they thought about the previous session. They answered that it was very useful to think in terms of extreme movement qualities and to experiment with variations in movement qualities; and they realized that they did not have to include every idea they came up with. They did the warm-up and I introduced them to accents and rhythms. I asked them to exaggerate the contrast between the strong/direct/sudden and strong/direct/sustained movements and repeat them until they could feel the difference; we did the same with a rhythmic phrase that was impulse/impulse/impact/impulse/impact.

Session 4 – I asked what they thought about the previous session. They answered that they were discovering more possibilities; that learning about concepts was helping them unify the group. They performed "Desde el silencio", which turned out to be one of the most coherent sections. We worked on "Tierra quemada": they had so many variations that a sense of confusion was generated; I began by asking whether that was their intention and they answered that it was not. I suggested they experiment with reiteration (instead of variation) so that the code of movement could be picked up by the spectators. They performed "Corazón de grana" and "Fluir". Because there were no clear intentions in neither section, I asked how they had been created. They said scripts had been made and that they had tried to follow them literally. I pointed out that scripts were meant to be guides. I compared this lack of clarity to the coherence of "Desde el silencio" and they commented on the differences.

Session 5 - I asked what they thought about the previous session. They answered that they realized that it would be better for them to use sensations as a starting point than the script. We worked on "Tierra quemada": they decided to repeat the first sequence changing fronts and then they came up with simple variations. The result was greater coherence and interesting group formations. I introduced the directions and both the movements and the group formations were reexamined while taking them into account; they tried out different possibilities.

Session 6 – I asked what they thought about the previous session. They answered that they were reconsidering the directions, qualities of movement, variations and reiteration. They did the warm-up, but this time changing fronts. We worked on "Tierra quemada": it was more clear and precise: they were taking risks by repeating a sequence and because their effort content was more precise, the emotional impact of the section became greater. We worked on "Entre manos": given that the actions are based on

actual weaving movements, I pointed out that the diagonal paths they were making did not share the intention of the section. They proposed making abrupt changes of direction, square paths, and paths that come and go on the same track. I said they should be careful with the upwards moving arm and leg gestures because they had a light quality so they decided that one dancer would "embroider" using light/flexible movements for contrast and the rest would remain strong/direct while "weaving".

Session 7 - I asked what they thought about the previous session. They answered they needed to search for a larger rehearsal space because that was limiting their spatial design options; they said they were looking for new ways to solve the interweaving of paths. To help with this, I suggested they do the warm-up so that their paths crossed. We worked on "Entre manos" but no new solutions were found.

Session 8 – Because I felt they had lost the connection to the intention of "Entre manos", before they started moving, I suggested they ask themselves what it was they wanted now with this section. They said that its original purpose had been to capture the actions women made when working with their hands; however, choreographically speaking, they did not want to use their hands but rather to transfer the actions to other parts of the body; they also wanted to show that manual labor had become mechanized. I pointed out that building movement "machines" was not a very original idea and that it would be difficult to understand what the section was about when all that the audience would see is women repeating straight body designs. They said that they realized that the section was not flowing, that some things were out of context, that they had "patched up" the transitions between the organic and the mechanical movements. Guided by my questioning, they began remembering how relaxed, at ease and concentrated the women were –that it looked like they were doing a meditation in movement–, as compared to living in the city: rushing, multitasking, and not being concentrated. I pointed out the richness of their choreographic proposal: they were already creating a meditation in movement and that the originality and the risk of their piece was "to present the actions women made when working with their hands but without using [the dancers'] hands".

Session 9 – We planned the final presentation. I asked for their last comments: they said that issues that had been dormant came out and were resolved. They now realize that from each idea they had, they could make a whole choreography, so they would try to be more selective and synthesize more. They said that they had never had a feedback like this; it helped them recover their energy and purpose. The changes had unified the group. Their bodies had changed. Now everything was believable and it had become more interesting.

Session 10 – The final presentation. I made a brief explanation of what a choreological counseling workshop consists of. The director of Khamsa Dance Project described what the project *Urdimbre* was about. A practical example of each

structural component of the movement was presented and the audience was welcome to comment or ask questions which were answered by the company or myself.

One final note: The section "Desde el silencio" went on to obtain the first prize in the 2018 edition of the Premio Homoescénico al Movimiento Original.

Conclusion

I have found that, because the choreological perspective concentrates on analyzing whether or not there is a coherent relationship between the intention of a choreography and the perceived results, during the workshop I can use this perspective to identify structural or performative problems accurately and then design exercises that will enable the choreographer to choose different possible ways in which the he/she may solve the issue, always in accordance to his/her creative intention and style.

Thus, the purpose of doing a choreological counseling workshop is to attend a choreological issue –compositional and/or performative– by giving the choreographer access to the different analytical tools that will help him/her consider other options and allow him/her to choose the one that comes closer to the materialization of his/her creative intention. In Laban's terms, if I did my job well, the choreographer will have found the logical structure and stylistic references to express his/her intention by means of the strands of the dance medium, the performer will experience and embody it, and the spectator will appreciate it.

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Laban in Mexico: Creating a Didactic Proposal

Paloma Macías Guzmán

Introduction

Throughout my formative process in notation and Laban Movement Analysis (LMA), I noticed a recurrent situation: the reference materials used were written in English or French and many examples and situations that were used as explanatory resources did not correspond with the Mexican context. The few available translations into Spanish were not consistent, and all this made it difficult to fully understand the concepts explained.

Some years later, I confirmed this problem when I began to teach some subjects related to the Laban′s theoretical framework in two professional dance schools, located in Mexico City, belonging to the National Institute of Fine Arts and Literature. The first, the National School of Dance "Nellie y Gloria Campobello" prepares dance teachers and offers the subjects of Motif Writing, Labanotation and Laban Movement Analysis. The second, the National School of Ballet and Contemporary Dance (ENDCC), offers the Bachelor′s Degree in Ballet Teaching. The curriculum includes some theoretical-practical subjects related to the Laban′s theoretical framework: Motif Writing, Dance Movement Analysis and Laban Movement Analysis applied to the Ballet Repertoire.

In both cases the problems were very similar: the access to primary sources is difficult for populations with little or no proficiency in English or French, as often happens with my students. Secondly, there is no approved or consistent terminology in Spanish to support the educational processes.

These problems led me to think about the need to create teaching materials in Spanish for the study of the Laban theoretical framework, considering some cultural references of Mexico and Latin America. The opportunity came recently when I studied a Bachelor′s Degree in Arts teaching, and I presented a final project about this matter. The project,

which is still in process, included the elaboration of three short videos which introduce students to the fundamentals of three themes within LMA: Space, Dynamics and Shape.

The general objective of this project was to create a didactic proposal based on cultural and idiomatic references from Mexico and Latin America to facilitate an approach to teaching LMA to the students at ENDCC. The specific objectives were to produce multimedia material on selected aspects of the LMA system, to support the teaching and learning process of its different elements and to create exercises on the topics addressed in order to strengthen students' application of those concepts. Other objectives were to use a translation of the basic terminology of the Laban Movement Analysis system, and to initiate an approval process for the terminology in Spanish.

Development of the Project

The process comprised four stages: documentary research, field research, processing and validation.

Documentary research:

The objective of this stage was to support the theoretical arguments that inform each video, while also compiling the visual materials required for the multimedia material. The research consulted Laban´s original texts and the work of Valerie Preston-Dunlop, Irmgard Bartenieff, and Vera Maletic. In compiling multimedia material, such as images, music and videos, one of the conditions was to select only material within the public domain or licensed by Creative Commons. This decision was taken as the access to licensed materials is very difficult in Mexico due to economic restrictions. The main resources were YouTube creator, The Library of Congress, some rights-free pages for images and video, and the available materials of the dance presentations of the ENDCC´s scholar ballet stages. This situation presented some problems for compliance with the objective in terms of the use of Mexican and Latin American references, as few rights-free sites have Mexican or Latin American contents. For these reasons, I decided to use some photographs of Mexican places and dances that I created myself.

Fig. 1. Some rights-free materials used to explain the Kinesphere concept.

Fig. 2. Some spaces for dance.

Field research:

The field research was realized during the regular classes of Motif Writing and Laban Movement Analysis, during which I captured on video some movement sequences. These sequences attend to Space, Effort and Shape. All the sequences were included in the videos with the consent of the students.
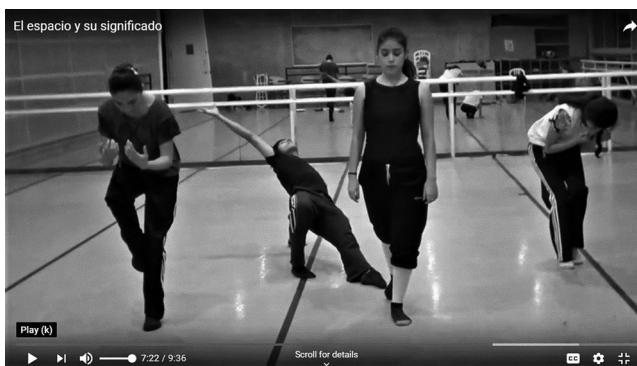
Fig. 3. ENDCC´s students doing an exploration of the Kinesphere.

Processing:

The gathered material was selected based on the criteria of clarity, adaptation to the objectives of the project, and copyright laws. Once these filters were applied, the multimedia material for relevant concepts of Body, Effort, Space and Shape was done. Due to time and economic reasons, the tools used for this stage were free software or licensed software acquired before (mainly Garage Band, I-movie and Power point). The limitations of these programs represented a challenge, but they were also a great opportunity for a creative experience.

Validation:

The resulting materials were tested with art teachers, applying several criteria: clarity, continuity, quality of the editing, understanding of concepts and instructions and amenity. With the students of ballet teaching, the video was used as reference material for analysis of their own choreographies.

Results

The video "Space and its meaning" was the first produced in this project. It includes some general concepts about space within the disciplines of physics and philosophy, before introducing viewers to the notion of Kinesphere, supported by an example of Rudolf Laban's in Choreutics (21). Finally, it analyzes the meaning of the space in performing arts from the perspective of Valerie Preston-Dunlop (61, 70). The video ends with a part of the poem "El futuro es espacio" (Future is space), by Pablo Neruda. The project includes two more videos, one of them called "Dynamics, the colors of movement" which is currently in process, and the third one is planned to introduce concepts of Shape.

This next section presents only the results of the trial of the first video with two different groups. Below is a selection of feedback received during an internal seminar with students of the Bachelor's degree in Arts Teaching (INBAL). Some of the observation were the following:

- *Clearness*: "All the explanations are clear."
- *Continuity*: "The video shows a continuity; each section drives the viewer to the next one."
- *Quality of the production*: "Not good: the sound of the voice is weak, and it is evident that you are reading"
- *Understanding of concepts and instructions*: "I understood many concepts about the space that were not clear to me."
- *Amenity*: "The resources are basic, but the video is interesting. It caught my attention."

The second activity for the trial was an analysis of the work *En Agonía* [In Agony]. This is the first choreographic study done by Nadia Flores, student of ballet teaching in ENDCC for the Subject of Introduction to Choreography. It was done for three dancers and the theme is depression. One of the dancers (Cristobal) represents a depressed man, and the two other dancers (Alix and Elio) are the trigger factors of the depression.

The analysis of the work was based on concepts seen in the video "Space and its meaning", mainly the notions of general space and personal space, with the goal of finding implicit meanings in the use of choreographic space.

Fig. 4. Cristóbal, Alix and
Elio performing *En Agonía*.

Cristóbal´s sequences were predominantly within the reach of personal space, his movements were limited to the center of the kinesphere, in 'near reach' and only some movements were in the periphery. He rarely ventured into general space. That´s why he looked like a depressed person. Meanwhile, Alix and Elio moved mainly in general space, making circular pathways and straight pathways along the diagonals. This gave a sensation of power over Cristobal. Nadia concluded her analysis saying that "the way in which we use space may generate meaning and make sense in a choreography". She also said: "[Making] a choreography requires the conjunction of several factors, but I think that Space is one of the most important, and I perceived this in my exercise."

Conclusions

This project was designed to address the need to create teaching materials in Spanish for the subjects of Motif Writing and Laban Movement Analysis in the ENDCC. Although the project is still in process, the produced material has been well accepted and it has demonstrated that it is useful to introduce the students to the general concept of Space. The preparation of this material has not been an easy process, as the production resources are too basic, and some improvements are still needed. However, they may be a first approach to the Laban´s theoretical framework for Spanish speakers.

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Workshop

Building a Human Size Icosahedron

Jorge Gayon

As a movement artist-researcher-teacher concerned with the active application of Laban's training tools for performers, I consider that one of the paramount ways to understand some of Laban's choreutic principles is to experience and move inside the actual scaffolding of the Icosahedron.

This experience has given me, as well as many of my students, the possibility to build a perception-action based virtual map of our kinesphere with its axis, directions, plans, diameters, diagonals, volumes and their relationships, through the practice of the first choreutic scales: dimensional, diametral of the frontal (Door), sagittal (Wheel) and horizontal (Table) planes, and the A and B scales, inside the Icosahedron. Participants in a simple and practical way build a human size Icosahedron, following the guidelines published by Jean Newlove and John Dalby (2004) in their book *Laban For All* ("How to make your own Icosahedron," p. 252).

I have added some practical details, the calculations needed to fit a medium sized human (average 175 cm / 5'9") and my own experience on building several human sized Icosahedrons since 2005. We will see the list of materials needed, their preparation, and a simple assembling sequence so your beautiful Icosahedron has at the end, different colors identifying the shorter sides of each of the three planes (Door, Wheel and Table). The blueprint shared also includes a precise instruction set for its installation in a dance studio. This document is a simplified instruction leaflet, so you can easily reproduce the experience when back at home. Please read the instructions all the way through and be sure to understand them before proceeding with the activity.

Materials Needed

To build your human size Icosahedron, you will need the following materials:

1. Light wood round section poles of 120 centimeters long[1] and ± 2.5 centimeters diameter, 30 pieces
2. Screw eye of ± 3 centimeters long, 60 pieces
3. Screw hooks of ± 5 centimeters long, 2 pieces
4. Screw hooks of ± 3 centimeters long (small screw hooks), 2 pieces
5. Plug ad-hoc for the screw hooks of 5 centimeters long, 2 pieces
6. Plug ad-hoc for the screw hooks of 3 centimeters long, 2 pieces
7. Cord of ± 5 millimeters diameter, ± 20 meters
8. Cord of ± 2 millimeters diameter, ± 10 meters
9. Small pulleys for the 5 millimeters diameter cord, 2 pieces
10. Water-based paint blue
11. Water-based paint green
12. Water-based paint red
13. Water-based paint yellow (or white)
14. Paintbrush ± 2 centimeters wide or diameter, 1 piece

Procedure

To install your human sized Icosahedron, you will need a room at least 3 meters height, 5 meters wide and 5 meters long. Two people are needed for the procedure.

Preparing the materials

a. Insert on each end of each pole (no. 1) a small screw eye (no. 2), taking care to not tear the wood.
b. Paint two poles on red, two others on green and two more on blue. The left 24 poles will be painted yellow or white. Let them dry.
c. Using the ad-hoc plugs (no. 5), fix on the ceiling two screw hooks (no. 3), on the center of the space, aligned with the shortest axis of the room and 3 meters apart.
d. Cut the 5 millimeters cord (no. 7) in two. Pass an end of each part through each one of the pulleys (no. 9) and hang them on each screw hooks (no. 3) fixed previously on the ceiling.
e. Fix the two small screw hooks (no. 4) on the opposite walls, aligned with the screw hooks on the ceiling (no. 3), at a height of 1.5 meters from the floor, using the ad-hoc plugs (no. 6).

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[1] This length (120 centimeters) will give you an approximately height of 200 centimeters. See the Calculation grid (Table 1) to choose the pole length needed to get your desired Icosahedron height.

The Basic Structure (Diamond)

Once the poles are dry, form six diamonds with four yellow (white) poles and one of other color as shown in figure 1. Fasten them strongly with a piece of 20 centimeters long cord of 2 millimeters of diameter (no. 8).
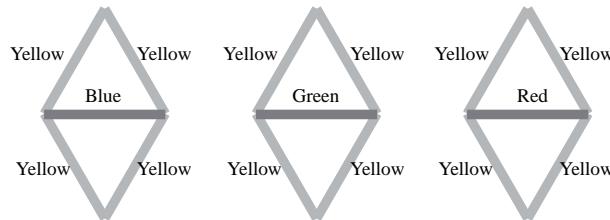
Fig. 1. Three basic units of the Icosahedron.

The Flat Icosahedron

On the floor, unite the basic units of the Icosahedron as shown, fasten strongly to each other with a piece of 20 centimeters long cord of 2 millimeters of diameter (no. 8), see figure 2.
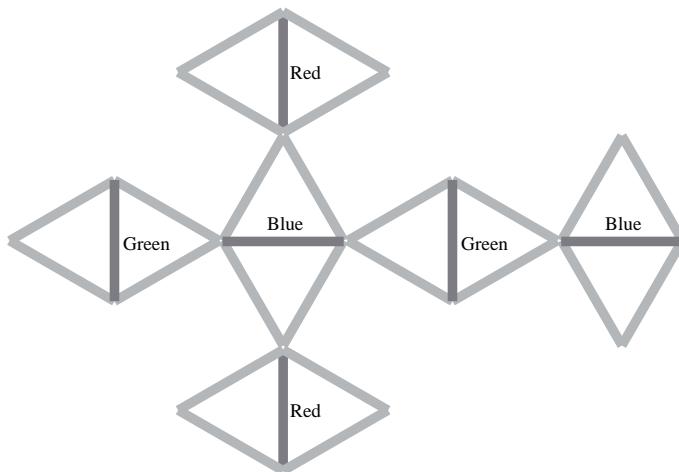
Fig. 2. The flat icosahedron.

Assembling the 3D Icosahedron

Fasten strongly the indicated diamond's corners in the following order, see figure 3.

When finished you will have your 3D human size Icosahedron. The "Door" plane will be represented by the blue poles, the "Wheel" plane by the red poles and the "Table" plane by the green poles.
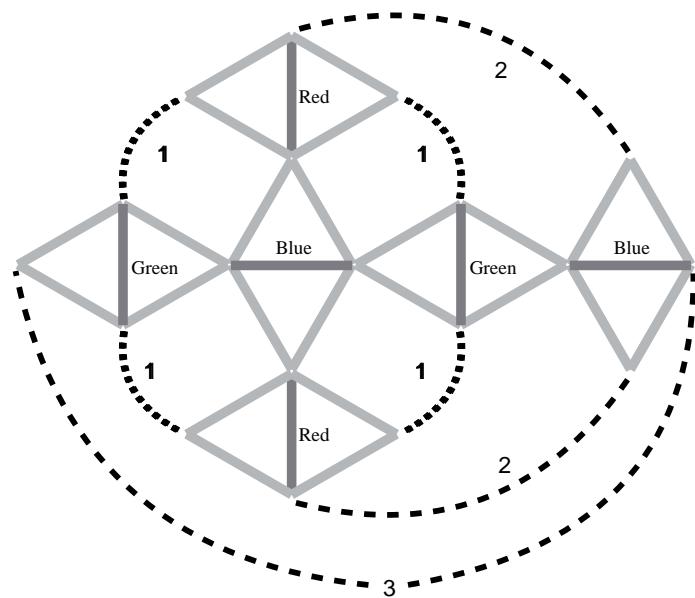
Fig. 3. Fastening order for the diamond's corners.

Installation

Take the center-ward end of each of the cord pieces (no. 7) previously passed through the pulleys (no. 9) hung from the ceiling and fasten them to the screw eyes (no. 1) on each end of the Icosahedron's height side blue pole.

Using the screw hooks (no. 4) on the walls, fasten simultaneously the free ends of each cord (no. 7), lift the Icosahedron enough so its down blue pole slightly sits on the floor. The following image, figure 4, illustrates the final positioning.

Fig. 4. Closing day of the diploma course "Análisis Activo del Movimiento (LAMA) y entrenamiento del esfuerzo, método Laban-Decroux" held at the Escuela Nacional de Danza "Nellie y Gloria Campobello" – INBA. Mexico City, August 17, 2013.

Calculating the Pole Length for your Desired Icosahedron's Height

Option	Pole length	Icosahedron height
1	102	165
2	105	170
3	108	175
4	111	180
5	114	185
6	117	190
7	120	194
8	124	200
9	127	205
10	130	210
11	133	215
12	136	220

Table 1. Calculation grid (measurements on centimeters)

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Gayon, Jorge. 2013. *Construction d'un Icosaèdre à taille humaine* (video-clip), Youtube permalink: https://youtu.be/p-NtM8K2gBQ
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Prenotation: Dance Symbols in Childhood

Henrik Kovács

I present the milestones and partial results of an experimental education process. The aim of the study is to prepare the childhood teaching of Kinetography Laban with the help of the LippoZoo toolkit. The LippoZoo toolkit is primarily designed for the education of young children and is based on symbols of colourful animals that encode the dance. The printed disks of the toolkit aim to playfully present the dance symbols to establish children's folk dance skills, to catalyze their learning processes, and to improve their coordination. All in all, the system prepares children for the later recognition of the abstract signs of Kinetography Laban, thus introducing them to recognizing the characteristics of the signs, i.e. the very basics of the notating system. The first part of the study introduces the theoretical background and the history of the development of the toolkit. The next section deals in detail with the LippoZoo toolkit, showing the main principles and the most used elements of the system. The final section describes the experiment.

Theoretical Background and History of the LippoZoo

Dance notation systems capture complex, multi-component movements with easily recognizable symbols. The symbolic notating of complex movement is possible by applying complex signal systems and rules, and one such example is the system of Labanotation. In spite of the frequency and intensity of contemporary communication practices, young adults struggle to understand the complexity of dance notation systems. One of the reasons for this may be that the symbolic signs associated with dance do not appear in the early stages of dance learning.

At the same time, many theories have emerged about the positive effect of notation knowledge on the quality of dance performance. In his research, János Fügedi (2002, 2003, 2006) highlights the abundance of such theories and, in parallel, the lack

of actual empirical experiments. Until the 2000s, only two studies addressed this issue. Moses (1990) studied the usefulness of Sutton notation for young adult ballet students, while Warburton (2000) experimented with the use of "motif writing"[1] with children aged 8-9. János Fügedi (2006, 2009) proved by extensive examination of Hungarian folk dancers that knowledge of the Kinetography Laban greatly contributes to the understanding of movement and thus to improvement in the quality of movement. In a 2015 study by Tamás Mahovics, he introduced an experiment teaching Kinetography Laban to children, launched in 2006. The study has shown that knowledge of Kinetography Laban in children aged 6 to 7 contributes to faster and more accurate dance learning and also provides students with continuous and effective self-control while experiencing frequent successes using dance scores.

Parallel to the experiments, and some places as a result of the positive results of the studies, we have found examples in several communities of teaching Kinetography Laban to children and examples of folk dance being taught to children with use of the notation system. . Several presenters showed their results at the 2011 conference of the International Council of Kinetography Laban (ICKL) in Budapest. János Balogh introduced the method of teaching children folk dance supported by Kinetography Laban. Júlia Benkéné Speck gave a presentation on the use of the Kinetography Laban signs used in art education. Aspasia Dania, Vasiliki Tyrovola and Maria Koutsouba presented an interactive method for children developing their dance skills using Kinetography Laban. Henrik Kovács presented motivational exercises to aid in the teaching of the Kinetography Laban, which included tasks[2] primarily aimed at children and used successfully in adult education. In his lecture, Péter Lévai presented the essential role of Kinetography Laban in folk dance methodology.

The new methodological ways are necessary to teach the next generations in the art or even the physical subjects as well. One possibility for these methods is to use symbols which are fit for the students. Use of the symbols corresponds to many areas of everyday life.[3] For children, colourful symbols are used for interest. In music education, the Ulwilla[4] method developed by Heinrich Ullrich is used, while the Magyar Movement Score Method[5] is used in the physical education of young children. In Hungarian folk dance practice folk games and related modified

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[1]   In 1983, Hutchinson published his motif writing system. In 2013, Wile offers more detail about the use of motif writing.
[2]   In 2007, Kovács announced the positive results of the Labanolego task. At a poster presentation during the 2017 Beijing Conference of the International Council for Kinetography Laban, he presented works of the "Draw!" task by 10-14 year olds.
[3]   Concise meaning of symbols can be found in, for example, traffic signs, pictograms, hand signs or even writing, sheet music or dance notations. It means the use of the symbols is not a new, unknown way, but a familiar, well-known solution to the transmission of information in a compressed manner.
[4]   Ullrich and Vető 2006.
[5]   Magyar

tasks are widely used.[6] The first of the folk dance-based symbolic languages was Péter Lévai's toolkit[7] published in the curriculum of the Hungarian Dance Academy in the early 2010s, which deals with geometrical shapes to teach the main Hungarian folk dance motifs. Using the Lévai system's motions and modifying it, in 2014 Katalin Balatoni and Henrik Kovács published a system consisting of colourful tulips. The tulips transform Lévai's geometrical forms to sign of tulips. The colour of the tulip means different motions. One year after publishing the tulips - in 2015 - Henrik Kovács developed the LippoZoo.[8] The toolkit is based on the results of an analysis of Hungarian folk dance structuralism[9] and on "motif writing," which encodes the structure of the movement more generally than the Lévai or the Balatoni-Kovács systems.

The LippoZoo Toolkit

The essence of LippoZoo is that it reveals different rhythmic representations of the main types of gestures in a systematic, playful, motivational way. The step, the main types of aerial steps, gesture and touch visualization uses animal characters, while the half, quarter, and eighth rhythms are represented by different colours. The resulting colourful animal figures create an abstract system that is versatile in dance pedagogy and can be used as a basis for reconstructing dance from symbols.

As the first of the two major coding modes mentioned above, consider the animal characters used to symbolically represent the major motion types. I have chosen an animal to encode a particular motion type that helps to recall the essence of the movement with its appearance, characteristic movement or lifestyle. The frog (figure 1a) is a jump from both feet to both feet (figure 1b[10]). The roadrunner (figure 2a), as one of the fastest-running terrestrial birds, encodes the leaps (figure 2b). The bear's (figure 3a) "whacking" is the steps (figure 3b), while the typical silhouette of the stork (figure 4a) reminds us of hops (figure 4b). The bee sitting on the flower (figure 5a) highlights the lightness, the weightlessness, the gesture that touches the ground (figure 5b[11]) instead of the support. Starting from the typical run of the rabbit (figure 6a) – its first jump is from both back feet to the one on the front – codes the spring from both feet to one foot (figure 6b). The octopus (figure 7a) in the water is an excellent reference to the gestures of the arm, leg (figure 7b), or even the torso, including one of the most characteristic movements of the Hungarian folk dance such as the clap,

[6]   Kiss 2003, Sándor, 2005 and 2018, Lázár, 2007, Benedek-Sándor, 2006 and 2010; Czinóber 2008, Wirkerné 2008, Lévai 2010, 2015, Balatoni and Kovács 2014, Balatoni 2016
[7]   The system was published in 2018.
[8]   The LippoZoo educational resource was released in 2016 in 3 different packages (LippoZoo Basic, LippoZoo Colourful, and LippoZoo White). A detailed description of the contents of the packages can be found at http://en.lippogo.hu/educational-materials.
[9]   Martin and Pesovár: 1960, 1964, Szentpál: 1961, Fügedi and Kovács: 2014, Fügedi and Varga: 2014.
[10]   Figures a) show LippoZoo and b) motif writing according to Wile (2013).
[11]   The concept of indefinite hook was introduced into Hungarian literature by Fügedi (Fügedi and Varga 2014: 140) based on the second edition of Hutchinson's (1970: 387) Labanotation.

or hit the leg. The eight arms of the octopus, like the eight-petal flower (such as the bloodpiper and the butterfly flower), are a great help in displaying the 8 + 1 directions. Kangaroo (figure 8a) is a good example of spring from one foot to both feet (figure 8b). The motion of the kangaroo spring from its supporting tail to both feet is well illustrated in a snippet of the Life Story series from the BBC's Natural History Unit[12].
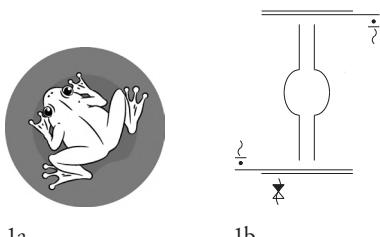
1a   1b

Fig. 1. LippoZoo frog.
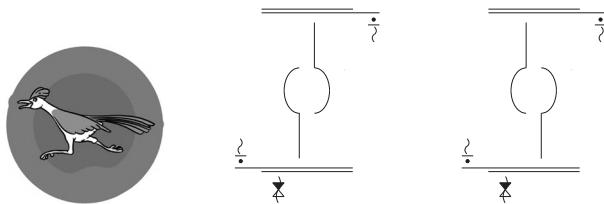
2a   2b$_1$ 2b$_2$

Fig. 2. LippoZoo roadrunner.
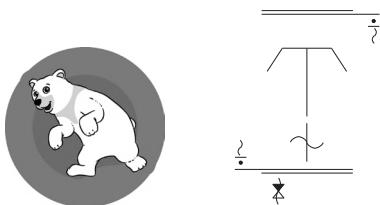
3a   3b

Fig. 3 LippoZoo bear
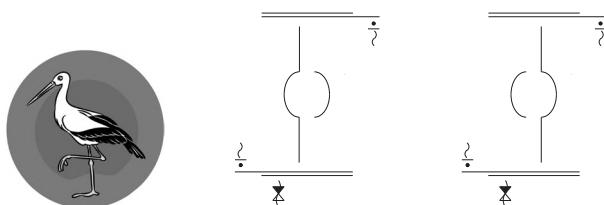
4a   4b$_1$ 4b$_2$

Fig. 4. LippoZoo stork.

[12] Kangaroo Boxing Fight. BBC Earth Youtube channel: 01:09-01:15.
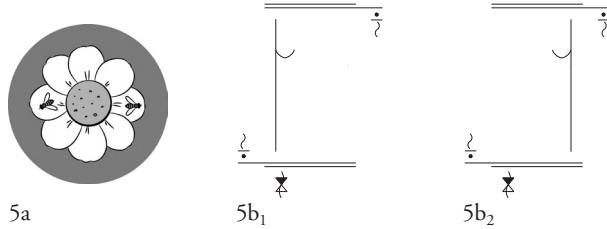
Fig. 5. LippoZoo flower and bee.
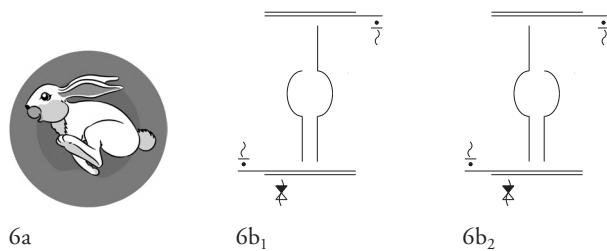
Fig. 6. LippoZoo rabbit.
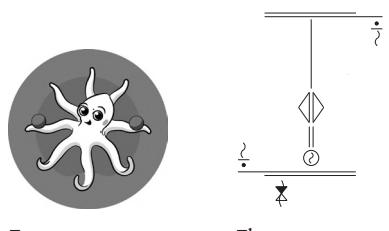
Fig. 7a₁. LippoZoo octopus side directions.
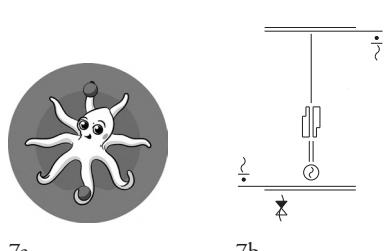
Fig. 7a₂. LippoZoo octopus forward and back directions.
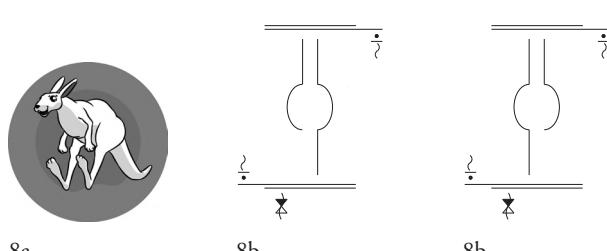
Fig. 8. LippoZoo kangaroo.

Colours are used to encode the motion rhythm. LippoZoo displays the most common rhythm combinations of Hungarian folk dance as follows. The red colour is the half, the yellow is the quarter, the green is the eighth-eighth-quarter, the dark-green is the augmented version of the green that is quarter-quarter-half, while the blue is the eighth-eighth rhythm. In the case of colourless white discs that only emphasize the shape, the rhythm is left to the dancer. The system does not bind the number of marked movements or the body side.

The complete system includes eight disks of different shapes (frog, roadrunner, bear, stork, flower and bee, rabbit, octopus, kangaroo) in six colours (red, yellow, green, dark green, blue, white). In some cases, it was necessary to introduce "spotted" animal disks to display different support variations. The frog shown in figure 9a is a good illustration of the motif shown in the first beats of the "mezőkomáromi csárdás" (figure 9b). However, the possible variation of jumping from both feet to both feet in eighth-eighth-quarter rhythm, due to the increased number of supports within the rhythmic expansion, is still possible in figure 10a which shows a "spotted" green frog, corresponding to the pattern of the 24 motif type of the "hosszúhetényi verbunk" defined by János Fügedi (figure 10b).

Fig. 9a.LippoZoo green frog.
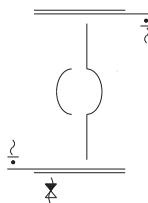
Fig. 9b motif of "mezőkomáromi csárdás"[13]

Fig. 10a. "spotted" green frog.
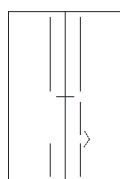
Fig. 10b. 24. motiftype of the "hosszúhetényi verbunk"[14]

In the following, I present the LippoZoos which are the most typical movement types and rhythm combinations of the Hungarian folk dance movement. The LippoZoo Basic comes in four different colours and shapes. As described above, the yellow flower represents a touch of the floor in quarter-quarter rhythm. The dancer decides how many times (figure 11 and figure 12), which leg, or which part of the foot. The

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[13] Fügedi and Vavrinecz 2013: 220, men's dance 1. beat
[14] Fügedi and Varga 2014:152 figure 69

red frog encodes half rhythm jumps. The yellow stork is the symbol of the quarter-quarter hops. By changing the body side and the number of repetitions, you can get further implementations (figure 13 and figure 14). The green bear is the widely-known "three-step" motif, also called *pas de basque* or *tripudium* (figure 15). In the case of white discs, the rhythm is chosen by the dancer. Thus, for the white frog, the dancer can dance, for example, in half, quarter-quarter, eighth-eighth-quarter rhythms (figure 16). The higher level of LippoZoo and its complete set - which is not published yet - provides a wide range of opportunities for dance teaching and movement development.
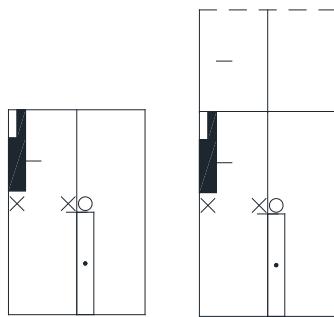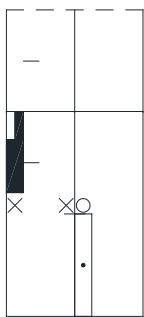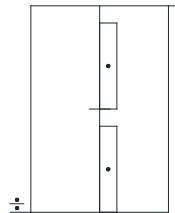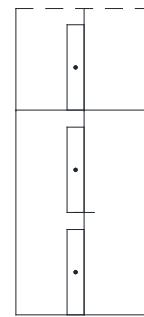
Fig. 11   Fig. 12   Fig. 13   Fig. 14   Fig. 15
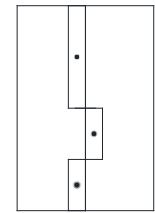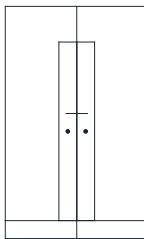
Fig. 16
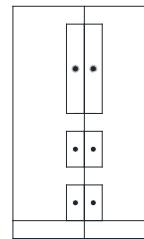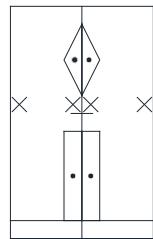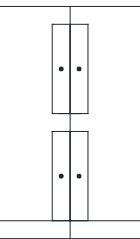
The Experiment

In the following, I briefly introduce the dancers participating in the experiment. Vadgalamb and Vadgerlice Children's Folk Dance Ensembles were formed in 2012 with 12 children. That year my family moved to Szendehely, a settlement of 1500 people, 50 km north from Budapest, where there was no Hungarian folk dance training before. The primary aim of folk dance teaching is to develop skills and abilities, to show relaxation and to enhance the festive function of folk dance. In 2019, nearly 40 children danced in 2 groups. Some of them have been dancing for seven years whereas some have been dancing for just half a year. Groups are also very diverse in terms of age. The 4-7 years old are dancing in the Gerlice group, while the

8-14 years old in the Vadgalamb group. The latter group took part in the learning of Kinetography Laban once per week, rarely two times, occasionally just 5-10 minutes. The following examples represent how to use the LippoZoo. The first video[15] shows 4-6 year old preschoolers. By placing the same discs in a row, our goal is to fix the particular type of motion. In the second video, I recorded the first encounter between my young dancers and the green frog. The children on the third video are dancing on different discs. From the LippoZoo seen on the previous record, highlighting and arranging in a special form the yellow roadrunner and the red frog, the dancers read the support structure and rhythm of a typical Hungarian folk dance motif (fourth video). The female version of the motif is shown in the *ugrós* dance collected on Alap, as illustrated in figure 17. We find a similar, but more sophisticated, male motif (figure 18) of the *ugrós* dance, also recorded on Alap, which can be coded with the yellow roadrunner of LippoZoo and the appropriately "spotted" green rabbit. Of the many uses of the discs, the fifth recording shows the dancers who can show each other the LippoZoo of their choice.
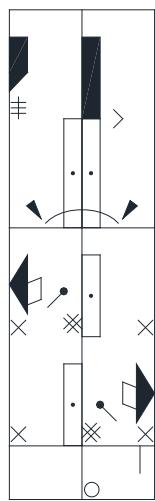
Fig. 17. Female motif of *ugrós* dance from Alap[16] (LippoZoo yellow roadrunner and red frog).
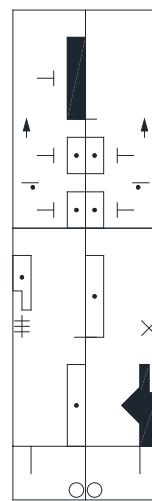
Fig. 18. Male motif of *ugrós* dance from Alap[17] (LippoZoo yellow roadrunner and "spotted" green rabbit)

When teaching the basics of Kinetography Laban, I relied heavily on the movements already known from the past and on the disc encoding them (sixth and seventh videos). Gradually, LippoZoo the scaffolding of LippoZoo was taken away (eighth and ninth videos) and later we only reconstructed dances from the score. At first, we danced the tasks in place (tenth, eleventh, and twelfth videos), then I made the

[15] The recordings are available at http://lippogo.hu/lippogo-video/
[16] Fügedi and Vavrinecz 2013: 239, female's dance 2. strophe 1-2. beat
[17] Fügedi and Vavrinecz 2013: 239, female's dance 2. strophe 1-2. beat

reading more interesting with different directions (thirteenth and fourteenth videos). The systems are not only used to read back the sequence of a dance; an understanding of the structure of the dance is also facilitated by their use. In the fifteenth and the sixteenth recordings, I ask the dancers to show the jumps with the same support structure. As the end of the school year, as the date for our performances approached, there was less and less time to learn more about the "secret language." We started to learn the hold sign and touching the floor.

The Kinetography Laban kinetography was a great help for developing the LippoZoo. In the way they mark movements, the most significant similarity between the two systems is an abstraction, concurrent, but multi-level thinking, where the shape and colour of the signs or the length must be recognized simultaneously (figure 19). To further examine the efficacy of the LippoZoo and Kinetograpy Laban in supporting the learning of folk dances, the kinetography education should be continued and a control group should be set up.
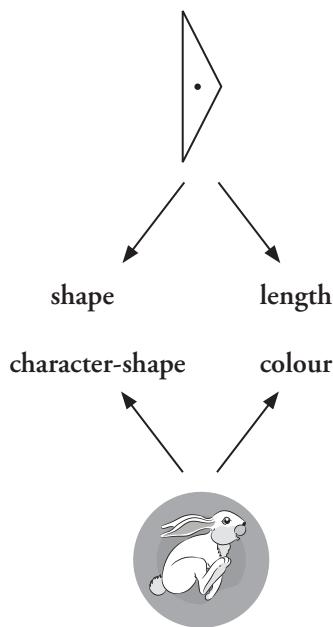
Fig. 19. Similarities.

In my experience, LippoZoo makes a great contribution to the teaching of Kinetography. During the short learning period, the children proved their knowledge not only in the reconstruction but also in their sense of the dance structures. It was also apparent that learners were constantly motivated. They wrote at home with Kinetography Laban and were regularly interested in dancing circular paths and recording arm gestures.

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Updating Vera Maletic's "Survey of Interpretation of Laban's Classification of Effort and its Terminology"

Miriam Huberman Muñiz, Paloma Macías Guzmán and Jorge Gayon

As a response to the rising interest in Mexico in all the analytical tools developed by Rudolf Laban and his collaborators, the authors are beginning a series of translations into Spanish of those texts that they consider are fundamental for the understanding of Laban's legacy and have not yet been translated.[1] They are doing this because, in their decades-long teaching experience, they have detected a growing need for having texts and teaching materials available that are adapted to the cultural specificity of the Mexican performing arts scene in general terms and give special attention to the uniqueness of Mexican traditional, popular and urban dance.

The authors are advocates of taking a choreological approach when analyzing and documenting any dance event because, according to Valerie Preston-Dunlop and Ana Sanchez-Colberg, this perspective offers an inclusive way of understanding the complexities of "dance as an embodied performative art" (3). A choreological analysis provides insight into the ways the strands of the dance medium –the performer, the movement, the space and the sound– are used and interact in a dance piece. More specifically, with regard to the movement strand, its structural components are examined one by one: "the dancer's body and his coordination, the actions of his body, the spatial forms of his movement, the dynamics, rhythm and timing of it, and the relationships between the various parts of his person and between one performer and another" (70); and each structural component may be analyzed and documented using one or several different analytical tools (Kinetography Laban/Labanotation, Motif Writing, Effort, Effort-Shape, Choreutics or ChuMMs) (Huberman 2013).

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[1]   So far, the only Laban-related books that have been translated into Spanish are Rudolf Laban's *Choreographie: Erstes Heft*, *A Life in Dance*, *Modern Educational Dance* and *The Mastery of Movement*. For the complete bibliographical references see https://ickl.org/resources/bibliography-of-labans-books/.

This paper concentrates on the terminology used in Effort for several reasons. When studying the dynamics and phrasing structural component of the movement strand of the dance medium, Effort is the tool of first choice (Laban and Lawrence 1979; Laban 1980, 2003; Dell 1977; North 1978; Bartenieff 1980); only if additional or specialized information is needed, does one turn to Effort-Shape (Dell 1977), Accents and Rhythms (Preston-Dunlop 1998; Maletic 2010), Kestenberg Movement Profile (Kestenberg 2018), Choreometrics (Lomax *et al.* 1974) or Movement Pattern Analysis (Lamb 1965; Lamb and Watson 1987; Ramsden 1973; Moore 2005, 2012). Another reason for focusing on Effort is the large amount of books, articles, on-line blogs and threads[2] that deal specifically with it, and the fact that Effort is included in texts that are more broad-scoped such as Albrecht Knust's *A Dictionary of Kinetography Laban* (1979) and Ann Hutchinson's *Labanotation* (2005); this means that reaching a consensus on the language usage will be beneficial for many people all over the world.

With regard to Mexico, because Effort was introduced in the last quarter of the twentieth century, the authors estimate that there are now several hundred people who have some knowledge of it;[3] therefore, clarifying this terminology will be useful to many Spanish-speaking dancers, teachers and researchers. Finally, given that the authors have a substantial experience using Effort in terms of performing, teaching and counseling,[4] this theoretical-practical familiarity with the subject allows them to formulate solid assessments on the matter at hand.

It is important to point out that, for now, the purpose of updating Vera Maletic's survey is not to discuss the content of the concepts but only to identify the differences and to reach a consensus in the usage of the terminology. What the authors are presenting here is a first proposal on the subject and they are aware that it is not yet neither definitive nor exhaustive.

As the authors got involved in the research, they became aware of two issues. The first issue was the fact that there are differences in the naming of certain, but not all, of the concepts used by Laban and other authors. This would not be an issue if translations were not being contemplated, for then the differences would simply be regarded as idiomatic variants; however, when concepts are going to be translated, the most appropriate terms must be chosen and a kind of consensus between the options must be reached. We must not forget that languages are not universal products containing

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[2]   It is difficult to track all the online information on Effort. So, only the main discussion platform will be mentioned: the Dance Notation Bureau's Effort/Dynamics thread in the Theory Bulletin Board https://dnbtheorybb.blogspot.com/search/label/Effort%2FDynamics

[3]   The official schools in Mexico that include Effort in their curricula are: Escuela Nacional de Danza Clásica y Contemporánea, Escuela Nacional de Danza Folklórica, Academia de la Danza Mexicana, Escuela Nacional de Danza Nellie y Gloria Campobello, Escuela Nacional de Arte Teatral. Jorge Gayon's Effort Training Program, which is part of his Laban-Decroux Project, is the primary independent source of Effort students. In 2018 the first generation of 10 LIMS-trained Certified Movement Analysts graduated in Mexico.

[4]   See the articles the authors have published in the 1995, 1997, 2005, 2007, 2011, 2015 ICKL Conference Proceedings.

clear-cut equivalents between them but are culturally-bound manifestations that therefore reflect each culture's world vision and thinking patterns.

The second issue has to do with the fact that some Spanish-speaking researchers and teachers that have done translations or are using certain terms while teaching without being professional translators; and, conversely, some translators are not familiar with the practical aspects of movement and the Laban legacy. This situation has provoked some confusion and lack of clarity, especially among students. So far, the authors have identified three consequences.

Firstly, in some cases people have begun using terms in Spanish that sound similar to the English terms but do not necessarily mean the same in Spanish (for example, they use *cualidad* for quality instead of *calidad*; they use *gesto* for gesture instead of *ademán*). This means that they are not aware of the need to go beyond a word-for-word translation in order to transmit the exact meaning from one language to another (Oudadesse 2018).

Another consequence is that in those translations, care has not been taken to verify whether the Effort content of the terms in Spanish matches or not the English Effort content; when translating in academic niches that require accuracy, an in-depth knowledge –in this case, a practical knowledge– of the technical terms is needed (Oudadesse 2018). For example, some people use "*dar latigazos*" to translate both flick and slash –two different basic effort actions–, when the action described in Spanish means to crack a whip.

The third consequence relates to the fact that English is a language that is rich in action verbs while Spanish is not. This means that, for example, while there are specific words in English to identify each of the basic effort actions and their ranks and grades, in many cases in Spanish there will be no literal equivalent term and therefore an expansion in the amount of words used will occur ("Text Expansion" 2019). For example, flick (one word) will be translated as "*espantar un insecto*" o "*sacudir una basurita*" (three words each) (Gayón and Huberman 2011: 204).

Finally, it must not be forgotten that any term being used will always be a kind of "translation" –or "label", as Nelson Goodman calls them (2010)– from one medium to another: from the physical, bodily and action medium to the linguistic one, so it must be kept in mind that whatever terms are chosen, they are "arbitrary linguistic approximations" (Gayon and Huberman 2011: 206), that is, images and metaphors that describe more or less accurately the physical phenomenon and that are bound to specific cultural contexts (Goodman 2010).

In the appendix II of *Body-Space-Expression*, Vera Maletic (1987) made a comparative table in which she listed ten categories of concepts (motion factors, attitudes, effort elements,

measurable-objective function/classifiable-sensation components,   incomplete efforts, drives, attention/intention/decision/progression, the effort graph, basic effort actions and transitions/mutations), and compared the words used by Laban (2003)[5], Preston-Dunlop (1980)[6], North (1978)[7], Joan Russell (1969), Warren Lamb (1965) and Pamela Ramsden (1973) for each one. To update the list, the authors have taken out Preston-Dunlop and Russell and have added Cecily Dell (1977), Irmgard Bartenieff (1980) and Angela Loureiro (2013). They elaborated six new comparative tables for six of Maletic's original categories which they consider are the principal ones (motion factors, attitudes, effort elements, states of mind, drives, basic effort actions) and they made an additional table where they present the terminology used by Lamb (1965), Lamb and Elizabeth Watson (1987), Ramsden (1973), Carol-Lynne Moore (2005) and Moore and Kuaru Yamamoto (2012). They added this table because, even though the authors are interested in movement in the performing arts, and Lamb, Ramsden, Moore and Yamamoto focus on behavior in the management field, the latter use certain terms that may be interesting to investigate for performance.

Table 1. Motion factors

a. "Motion factors" is used three times: by Laban (MM)[8], North, Bartenieff and Loureiro. "Effort factors" is used twice: by Dell and Loureiro. "Exertions" is used only by Laban (E). "Effort elements" is used only by Bartenieff.
b. Everybody calls the four motion factors "Weight, Space, Time, Flow". The only difference is the order of the factors in Dell and Loureiro.

Table 2. Attitudes

a. Everybody uses a different term: Laban (E) uses "effort attitudes"; Laban (MM) uses "attitudes"; North uses "attitude towards"; Bartenieff uses "inner attitudes"; Loureiro uses "polarities".
b. "To fight" (fighting, fighting against) is used by everybody. "To resist" (resisting) is used three times: by Laban (MM), North and Bartenieff. "To struggle against" (struggling against) is used twice: by Laban (E) and Bartenieff. "Constricting", "enduring" and "withholding" are used only by Laban (MM). "Condensing" is used only by Bartenieff.
c. "To indulge" (indulged in, indulging, indulgent) is used by everybody. "To yield" is used three times: by Laban (MM), North and Bartenieff. There is a series of words: "accepting", "going with", "spreading out" and "expanding", that are used only by Bartenieff.

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5   Maletic consulted Laban's 1948 edition of *Modern Educational Dance.*
6   Maletic consulted Preston-Dunlop's 1963 and 1980 editions of *Handbook of Modern Educational Dance.*
7   Maletic consulted North's 1972 edition of *Personality Assessment through Movement.*
8   To facilitate the reading of the tables, the authors have decided to add the titles of Laban's books instead of only citing the year of publication. MM refers to *Mastery of Movement* and E refers to *Effort.* For the complete references see below.

Table 1. Motion factors

Laban's Classification According to Maletic	Laban *Effort* (1979)	Laban *Mastery of Movement* (1980)	North *Personality Assessment* (1978)	Dell *A Primer for Movement Description* (1977)	Bartenieff *Body Movement* (2002)	Loureiro *Effort : l'alternance dynamique* (2013)
Motion Factors	Exertions (p. 15)	Motion factors (p. 20)	Motion factors (p. 20)	Effort factors (p. 34)	Effort elements Motion factors (p. 51)	Effort factors (p. 20) Motion factors (p. 22)
Weight, Space, Time, Flow	Weight, Space, Time, Flow (p. 11)	Weight, Space, Time, Flow (p. 20)	Weight, Space, Time, Flow (p. 20)	Flow, Weight, Time, Space (p. 11)	Weight, Space, Time, Flow (p. 51)	Time, Space Weight, Flow (p. 20)

Table 2. Attitudes

Laban's Classification According to Maletic	Laban *Effort* (1979)	Laban *Mastery of Movement* (1980)	North *Personality Assessment* (1978)	Dell *A Primer for Movement Description* (1977)	Bartenieff *Body Movement* (2002)	Loureiro *Effort : l'alternance dynamique* (2013)	Loureiro *Effort: l'alternance dynamique* (2013)
Attitudes	Effort attitudes (p. 63)	Attitudes (p. 20)	"Attitude towards" (p. 231)	NA	Inner attitudes (p. 51)	NA	Polarities (p. 20)
Fighting / Indulging Resisting / Yielding Constricting / Enduring Withholding / Accepting	Struggling against / indulging in (p. 63) Fighting against / indulging in (p. 67)	Fighting / indulging Resisting / yielding Constricting / enduring Withholding / accepting (p. 20)	Indulged in, yielded to / fought against resisted (p. 232) Yielding / fighting (p. 234)	Indulging / fighting (p. 108)	Spreading out, expanding, indulging, going with / condensing, fighting, resisting, struggling against (p. 51)	NA	Fighting / indulgent (p. 20)

Table 3. Effort elements

a. Everybody–except Laban–(E)uses "Effort elements". Dell also uses "Effort qualities".
b. Laban (MM) is the only one who uses "firm / fine touch, gentle".
c. "Flexible" is used by Laban (E, MM) and North. "Indirect" is used by Dell and Bartenieff. Loureiro is the only one who uses both "flexible" and "indirect".
d. "Quick" is used by Laban (E) and Dell.
e. Laban (E) is the only one who uses "fluent". Laban (MM) is the only one who uses "hampered" and "unhampered". North is the only one who uses "restrained" and "abandoned".

Table 4. States of mind

a. It is interesting to note that all the authors use "incomplete efforts" except Laban (E). "Inner attitudes" is used by North, Dell, Bartenieff. "Inner states of mind" is used by North, Bartenieff. Loureiro is the only one that uses "states".
b. "WT near" is used by Laban (MM), North, Dell, Bartenieff and Loureiro. North, Dell and Loureiro add "rhythmic experience", "near rhythm" and "rhythmic state", respectively.

Table 5. Drives

a. The only differences are: North calls the drives "externalized drives"; Bartenieff adds "transformations".
b. Bartenieff is the only one who uses "basic effort action drive". North adds "action-like" drive.
c. North and Bartenieff add "weightless" to the vision drive.
d. North and Bartenieff add "timeless" to the spell drive.
e. North is the only one who uses "emotional stressed drive".

Table 6. Basic effort actions

a. "Basic effort actions" is used by Laban (MM), North, Dell and Bartenieff. Basic actions" is used by Laban (E, MM) and Loureiro. Dell is the only one who uses "full efforts". Laban (E) is the only one who uses "basic combinations of WST exertions".
b. The only difference is the use of "punch" and "thrust". "Punch" is used by Laban (E), Dell, Bartenieff, Loureiro. "Thrust" is used by Laban (MM) and North. Laban (MM) says that "thrust" is the same as "stamp" and that "punch" is a rank of "thrust"/ "stamp".

Table 3. Effort elements

LABAN'S CLASSIFICATION ACCORDING TO MALETIC	LABAN *Effort* (1979)	LABAN *Mastery of Movement* (1980)	NORTH *Personality Assessment* (1978)	DELL *A Primer for Movement Description* (1977)	BARTENIEFF *Body Movement* (2002)	LOUREIRO *Effort : l'alternance dynamique* (2013)
EFFORT ELEMENTS	NA	Effort elements	Effort elements	Effort qualities Effort elements	Effort elements	Effort elements
FIRM / FINE TOUCH	Light / strong (p. 15)	Firm / fine touch (p. 76) Firm / gentle (p. 77)	Light / strong (p. 4)	Light / strong (p. 12)	Light / strong (p. 51)	Strong / light (p. 20)
DIRECT / FLEXIBLE	Flexible / direct (p. 17)	Direct / flexible (p. 76, 77)	Flexible / direct (p. 5)	Indirect / direct (p. 12)	Indirect / direct (p. 51)	Direct / flexible (also named indirect) (p. 20)
SUDDEN / SUSTAINED	Sustained / quick (p. 19)	Sudden / sustained (p. 76, 77)	Sustained / sudden (p. 4-5)	Sustained / quick (p. 12)	Sustained / sudden (p. 51)	Sudden / sustained (p. 20)
BOUND / FREE	Fluent / bound (p. 15)	Unhampered or free flow and hampered or bound flow (p. 18) Bound / free (p. 77)	Free or abandoned / bound or restrained flow (p. 5)	Free / bound (p. 12)	Free / bound (p. 51)	Bound / free (p. 20)

Table 4. States of mind

Laban's Classification According to Maletic	Laban Effort (1979)	Laban Mastery of Movement (1980)	North Personality Assessment (1978)	Dell A Primer for Movement Description (1977)	Bartenieff Body Movement (2002)	Loureiro Effort : l'alternance dynamique (2013)
Incomplete Efforts / Inner Attitudes	NA	Incomplete elemental actions (p. 77) Incomplete efforts (p. 77) Attitudes (p. 78)	Inner states of mind / inner attitudes (p. 20) Incomplete efforts / inner attitudes (p. 246)	Incomplete efforts / inner attitudes (p. 39)	Incomplete (for basic effort actions) Inner attitudes Inner states (preferably) (p. 58)	States (p. 41)
St Awake	NA	ST awake (p. 79)	ST awake (p. 251)	Awake (p. 114)	Awake (p. 58)	Awake state (p. 42)
Fw Dreamlike	NA	FW dreamlike (p. 79)	FW dreamlike (p. 249-50)	Dream (p. 115)	Dreamlike (p. 58)	Dreamlike state (p. 44)
Sf Remote	NA	SF remote (p. 79)	SF remote (p. 2523)	Remote (p. 115)	Remote (p. 58)	Remote state (p. 46)
Wt Near	NA	WT near (p. 79)	WT rhythmic experience (p. 252)	Near, near rhythm (p. 114)	Near (p. 58)	Near state, rhythmic state (p. 48)
Sw Stable	NA	SW stable (p. 79)	SW stability (p. 253)	Stabile (p. 116)	Stable (p. 58)	Stable state (p. 50)
Tf Mobile	NA	TF mobile (p. 79)	TF mobility (p. 254)	Mobile (p. 116)	Mobile (p. 58)	Mobile state (p. 52)

Table 5. Drives

Laban's Classification According to Maletic	Laban *Effort* (1979)	Laban *Mastery of Movement* (1980)	North *Personality Assessment* (1978)	Dell *A Primer for Movement Description* (1977)	Bartenieff *Body Movement* (2002)	Loureiro *Effort : l'alternance dynamique* (2013)
Drives / Movement Drives	NA	Drives / movement drives (p. 77)	Externalized drives (p. 261)	Drives (p. 38)	Transformations or drives (p. 57)	Drives / movement drives (p. 41)
Wts Action + Basic Effort Actions	NA	Action drive (p. 79)	Action-like drive (p. 261-2)	Action drive (p. 38)	Basic effort action drive (p. 58)	Action drive (p. 55)
Sff Vision	NA	Vision-like drive (p. 80)	Weightless, visionary drive (p. 262-3)	Vision drive (p. 38)	Vision drive Weightless (p. 57)	Vision drive (p. 60)
Wsf Spell	NA	Spell drive, spell-like drive (p. 80)	Timeless, spell-like drive (p. 2612)	Spell drive (p. 38)	Spell drive Timeless (p. 57)	Spell drive (p. 62)
Wtf Passion	NA	Passion drive (p. 80)	Emotional stressed drive (p. 261-2)	Passion drive (p. 38)	Passion drive Spaceless (p. 57)	Passion drive (p. 58)

Table 6. Basic effort actions

Laban's Classification According to Maletic	Laban Effort (1979)	Laban Mastery of Movement (1980)	North Personality Assessment (1978)	Dell A Primer for Movement Description (1977)	Bartenieff Body Movement (2002)	Loureiro Effort : l'alternance dynamique (2013)
Basic Effort Actions	Basic combinations of WST exertions (p. 21) Basic actions (p. 22)	Basic actions (p. 69) Basic effort actions (p. 71)	Basic effort actions (p. 255)	Basic effort actions Full efforts (p. 36)	Basic effort actions (p. 58)	Basic actions (p. 56)
Floating	Floating (p. 22)	Floating (p. 16)	Float (p. 255)	Float (p. 37)	Float (p. 58)	Floating (p. 57)
Thrusting	Punching (p. 22)	Thrusting, Thrust, stamp (p. 16) Punch = Thrust, stamp rank (p. 170)	Thrust (p. 255)	Punch (p. 37)	Punch (p. 58)	Punching (p. 57)
Gliding	Gliding (p. 21)	Gliding (p. 16)	Glide (p. 255)	Glide (p. 37)	Glide (p. 58)	Gliding (p. 57)
Slashing	Slashing (p. 21)	Slashing (p. 16)	Slash (p. 255)	Slash (p. 37)	Slash (p. 58)	Slashing (p. 57)
Dabbing	Dabbing (p. 22)	Dabbing (p. 16)	Dab (p. 255)	Dab (p. 37)	Dab (p. 58)	Dabbing (p. 57)
Wringing	Wringing (p. 22)	Wringing (p. 16)	Wring (p. 255)	Wring (p. 37)	Wring (p. 58)	Wringing (p. 57)
Flicking	Flicking (p. 22)	Flicking (p. 16)	Flick (p. 255)	Flick (p. 37)	Flick (p. 58)	Flicking (p. 57)
Pressing	Pressing (p. 22)	Press (p. 69)	Press (p. 255)	Press (p. 37)	Press (p. 58)	Pressing (p. 57)

Table 7. Effort in non-performative situations

a. Lamb (PG, BC)[9] is the only one who calls the motion factors "components".

b. Weight is called "force" by Lamb (PG) and "pressure" by Ramsden, Lamb (BC) and Moore and Yamamoto. Strong/light become "increasing/decreasing pressure" in all cases; Lamb (BC) is the only one who also uses "lightweight effort".

c. Space is called "focus" by Ramsden and Moore and Yamamoto; Lamb (BC) uses "direction". Everybody uses "indirecting/directing"; Lamb (BC) adds "pointing, directing effort" and "indirect, circling effort".

d. Time is called "pace or timing" only by Lamb (BC). Sudden/sustained become "accelerating/decelerating" in all cases.

e. Everybody uses "binding/freeing" except Ramsden who adds "flow" and Lamb (BC) who does not mention flow.

f. It is interesting to note that all the authors use present participles to name the effort elements. Lamb (PG) says it is because "this gives a better indication of the developing process of behavior." (54).

g. Moore is the only one who uses "effort qualities" for attitudes. Ramsden is the only one who uses "polarities and extremes". Lamb (PG, BC) does not mention them.

h. "Fighting/indulging is used by Moore and Moore and Yamamoto. Lamb (PG) uses "contending" instead of fighting. Moore adds "resisting/yielding".

The following are the authors' preliminary proposals for the usage of the Effort terminology in the performing arts:

1. *Motion factors*: To go on using the terms "motion factors" and to call each one "Weight, Space, Time, Flow", for the time being. After comparing the terms used in the first six tables with those of the seventh, the authors think that specific physical and biomechanical research is needed to decide which of all the terms used are more appropriate for a) the Weight motion factor: weight, pressure or muscular tension; b) the Space motion factor: space, focus or direction; c) the Time motion factor: time or pace.

2. *Attitudes*: To use the word "attitude" only because, according to dictionaries in both English and Spanish,[10] an attitude can be both a posture as well as a mental state and this would correspond to what Laban said: "movement and emotion, form and content, body and mind are inseparably united." (1966: viii);

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9   To facilitate the reading of the tables, the authors have decided to add the titles of Lamb's books instead of only citing the year of publication. PG refers to *Posture and Gesture* and BC refers to *Body Code*. For the complete references see below.

10   English: "The position or posture assumed by the body in connection with an action, feeling, mood, etc." (*Webster's New World Dictionary* 1994); Spanish: "Postura del cuerpo humano, especialmente cuando es determinada por los movimientos del ánimo o expresa algo con eficacia" (*Diccionario de la lengua española* 1992).

Table 7. Effort in non-performative situations

Laban's Classification According to Maletic	Lamb *Posture and Gesture* (1965)	Ramsden *Top Team Planning* (1973)	Lamb *Body Code* (1987)	Moore *Movement and Making Decisions* (2005)	Moore, Yamamoto *Beyond Words* (2012)
Motion Factors	Components (p. 61)	NA	Components of movement or effort components (p. 74)	Motion factors (p. 58-9)	Motion factors (p. 143)
W, S, T, F	Flow of Effort (p. 57) Space, Force, Time (p. 61)	Focus, Pressure, Time, Flow (p. 80)	Timing, Direction, Pressure (p. 74) Pace or timing (p. 79)	Flow, Weight, Time, Space (p. 58)	Focus, Pressure, Time, Flow (p. 144)
Attitudes	NA	Polarities or extremes (p. 80)	NA	Effort qualities (p. 59)	Attitudes (p. 144)
Fighting / Indulging Resisting / Yielding	Indulging / contending (p. 63)	NA	NA	Fighting or resisting quality / indulging or yielding quality (p. 59)	Indulging in / fighting against (p. 144)
Effort Elements	Present participle	Present participle	Present participle	Present participle	Present participle
Firm / Fine Touch	Diminishing pressure / increasing pressure (p. 62)	Increasing / decreasing pressure (p. 81)	Increasing pressure / decreasing pressure, Lightweight effort (p. 77)	Increasing / decreasing pressure (p. 59)	Decreasing / increasing pressure (p. 144)
Direct / Flexible	Indirecting / directing (p. 62)	Directing / indirecting (p. 80)	Pointing, directing effort / indirect, circling effort (p. 75)	Directing / indirecting (p. 59)	Indirecting / directing (p. 144)
Sudden / Sustained	Decelerating / accelerating (p. 62)	Accelerating / decelerating (p. 81)	Accelerating / decelerating (p. 80)	Accelerating / decelerating (p. 59)	Decelerating / accelerating (p. 144)
Bound / Free	Freeing / binding (p. 56)	Binding flow / freeing flow (p. 82)	NA	Binding / freeing (p. 59)	Freeing / binding (p. 144)

this would retain the qualitative connotation. The authors also suggest to go on using the terms "fighting, resisting/indulging, yielding" to describe the contrasting attitudes towards the motion factors.

3. *Effort elements:* To go on using "strong/light", "direct/flexible, indirect", "sudden/sustained", and "bound/free", for the time being. The actual terms will be determined more precisely after the specific physical and biomechanical research is done on the Weight, Space and Time motion factors as mentioned above.

4. *States of mind*: To use "states of mind" only because using "inner states of mind" is redundant; "inner attitudes" may be confused with the attitudes towards the motion factors; and "incomplete efforts" is not accurate because, strictly speaking, the basic effort actions are also incomplete efforts.

5. *Drives*: To go on using the term "drives".

6. *Basic effort actions*: To go on using the term "basic effort actions". However, the authors consider that more studies are required on the naming of the eight basic effort actions and their ranks and grades.

7. *Effort in non-performative situations*: From a choreological point of view, the use of present participles may help appreciate the phrasing aspect of movement.

These are the authors' suggestions for what the next steps in the interpretation of the Effort terminology should be:

- The elaboration of a comparative study on the definitions (the content) of the main sources for the Effort terminology.
- The implementation of specific physical and biomechanical studies on the Weight, Space and Time motion factors.
- The elaboration of a comparative table of the terms used in the existing translations into Spanish.
- A formal proposal of a translation of the Effort terminology into Spanish.
- The implementation of pilot studies, seminars and workshops with the Spanish-speaking Laban community to reach a consensus on the formal proposal.

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Describing and Indexing Scores. A Pilot Project

Vincent Lenfant and Marion Bastien

A Support Program for Dance Literacy

The Centre national de la danse (CND)[1], France, is in charge of a support project entitled "Aide à la recherche et au patrimoine en danse" [Dance Research and Heritage Grant], initially created by the French Ministry of Culture in 2006, exclusively for notation projects, and subsequently delegated to the CND in 2010 with a wider scope including research. Amongst the projects granted between 2006 and 2018 were around fifty dance scores—in Benesh, Laban, and more recently Conté notation—documenting stage dances from various styles as well as traditional dances, dances from other dance cultures, and movement technique corpus. All granted scores are housed in the library of the CND in a special collection and are available on request for consultation. Depending on the choreographer's and notator's choice, scores can be made accessible in other ways: deposited in other locations, published in print (*Justamant: Pas en variations*, *Éclats*) or online (excerpts of *Révolution* and full score of *Almasty*).

Unlike the Dance Notation Bureau (DNB), the CND does not handle the circulation of the scores. Though the CND is usually the main funder of the scores it does not hold them as property. Use of the scores should be discussed with each notator and choreographer, whoever is the appropriate right-owner. Concerning rights, in accordance with the specific French law called "author's right,"[2] and in agreement with the choreographer whose work they notated, notators may be the

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[1]   The Centre national de la danse was created in 1998 at the instigation of the French Ministry of Culture. The mission of the CND revolves around three main objectives: assisting and training professional dancers, conserving and disseminating the dance heritage, and supporting the creation of new choreographies.
[2]   Under French law, authorship is granted to a natural person for a "work of the mind" with the benefit of proprietary rights and moral rights.

right-owners of the *scores* they produced, with the benefit of proprietary and moral rights. (The choreographer retains, of course, all proprietary and moral rights to the *choreography*.)

The library currently has an internal catalogue of the collection and plans to catalogue the collection on its online platform for archives (inventaire.cnd.fr). However, in order to give more visibility to those scores and to the works of notators who produced them, the service in charge of the support project – in which Marion Bastien currently works – started to prepare a description of the material, based on current practices of notation-related organizations catalogues such as ICKL, Dance Notation Bureau, and Benesh International.

Describing the Scores

In June 2018, Vincent Lenfant, then a student in the proficiency cycle at the Conservatoire national supérieur de musique et de danse de Paris[3], was offered an internship in the service for four months (half-time) in order to work on descriptions for the cataloguing project. Forty-one scores, created as a result of grants from 2006 to 2014, were examined and described including twenty-four Laban scores. Those twenty-four Laban scores, our field of study for this presentation, range from 31 to 694 pages (including introductions and appendixes), and represent a great diversity of movement styles: baroque, neoclassical, jazz, hip hop, ballet, modern and contemporary. The Laban notators who produced the scores all graduated from the Conservatoire de Paris from the 1990s to the present.

Vincent Lenfant created a model for the descriptions that he organized in two parts (see Appendix A). The first part concerns the dance piece itself: information about the choreographer, the composer, the premiere, the original cast, the duration of the piece, and so forth. And the second part concerns the score itself: information about the notation system, the notator, the year of notation, the excerpts notated and the number of dancers needed to restage them, the duration of these excerpts, the version notated and its cast, the sources used by the notator to notate the piece, and any other relevant information.

We chose to separate the description into two parts, first, to take account of the distinction between choreography and interpretation—the score is not the piece; second, it gives a better range of information about what it is notated, how and when. In this way we can understand the score's framework compared to the piece. In addition, when the score is a kind of anthology, it enables us to understand the content notated. A model of the standard description is available online.

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[3] Vincent Lenfant graduated from the Conservatoire in September 2019 after 4-year studies.

Indexing "Notation Concepts"

Beyond a "standard" description (title, page numbers, duration of the piece, cast, etc.), we aimed for a more innovative description.

Vincent Lenfant went through all the Laban scores, and indexed some of the "notation concepts" evident in the notations. One of the main goals was to allow users of the index to locate of all Kinetography/Labanotation concepts within a set of scores, in our case those created as a result of the French grants referenced earlier in this paper. This index could be a tool for students in Kinetography/Labanotation as well as to graduate Kinetographers/Labanotators.

Some key points that we have identified:

- Students could use the index in order to review the concepts approached in their classes and refer to different scores in which those concepts are applied;
- In preparing a lesson, the notation teacher could use the index to find new examples to give to students;
- In the process of notating a choreography, the index would allow the notator to look at other cases related to a specific issue;
- Moreover, indexing "notation concepts" could be an analytical tool to compare several usages of the same concept by Kinetographers/Labanotators, aiming to improve the coherence of the system;
- Lastly, the structure of the index could be used as a basis to enrich reference texts.

Consequently, the index could become a tool, both educational and theoretical, in several fields of activity: training, teaching, reading, writing and epistemology.

Methodology and Architecture of the Index

The index was not structured before reading the granted scores; its structure emerged progressively through collecting and listing examples of concepts within scores. Step by step, sections appeared, partially based on Knust's *Dictionary*. (The index is mostly structured according to the "KIN usages," but colleagues in LAB could contribute by integrating the "LAB usages.") We decided to collect examples either depending on the *concentration* of a concept within a score or on the *rarity* of a concept (such as "secret turn"). Indexing Laban concepts necessitated clarifying the terminology, which in some cases may be rather undefined.

Six main axes form the basis of the index ("Progression of the Body as a Whole;" "Gestures;" "Relation to Space, Partners and Objects, Time and Strength;" "Systems of Reference;" "*Ad libitum*;" "Scoring"), which is further organized into nineteen sections (see Appendix B), subsections, and sub-subsections.

As an example, Table 1 shows section number IX, "Gestures of trunk or its parts," and its subsections.

Table 1

```
IX. Gestures of trunk or its parts
    A. Combined with space measurement signs
        a. Contraction / extensions (both ends, proximal and distal, are mobile)
        b. Folding or bending (distal end is mobile)
    B. Rotations
        a. Rotation around the axis of the body
        b. Rotation around the vertical axis
        c. Rotations around the sagittal axis (cartwheel) and the lateral axis (somersault)
    C. Rotation around the axis of the body with simultaneous inclination
    D. Upper body movements
    E. Shifts
    F. Moveable parts of the trunk and inner parts (e.g. lungs)
    G. Movements of the shoulders and shoulder area, the hips and hip area
    H. Movements of augmented body sections or reversed body sections
    I. Direction of the planes and edges of the trunk
    J. Combined with a vertical bow
        a. Guidance
        b. Succession
        c. Inclusion (participation of the trunk or its parts to arm or leg gestures)
    K. Passive or resulting movement (dotted action stroke)
    L. Levels of reading, educational uses
        a. Beginner
        b. Intermediate
        c. Advanced
```

Table 2 shows an excerpt of the table that indexes the examples and their locations within the scores. For example, if you are searching for an example of "shift" [translation], you can refer to the scores mentioned. The commentary gives further details such as system varieties—Labanotation (LAB) or Kinetography (KIN)—and, as in example line 2 Table 2 (*Urban Ballet*), it is noted that "shifts" are accompanied by "strength" [force] signs.

Table 2

Indexations des notions d'écriture labaniennes				
Grandes familles	Familles	Sous-familles	Partitions	Localisation/ commentaires
Gestes du tronc ou de ses parties	Translations		DUNHAM, Katherine, *Rites de passages* (1941) - notation de Linièle Chane-Yue-Chiang	Translation du buste (notation KIN) : tableau 2, à partir de p. 31
			ÉGEA, Anthony, *Urban Ballet* (2008) - notation de Pascale Guénon	Translation (notation LAB) accompagnée de signe de FORCE : p. 20-21

The Next Steps

There are still nine Laban scores from 2015 to 2018 to describe and to index, and two more to come with the newest projects granted in 2019. Within the whole collection there are also seventeen Benesh scores, created between 2006 to 2014 that have not been indexed. Nor has any general index for the Benesh scores been created. We wonder how a future Benesh index can be coherent or structure itself in relation to the Laban index.

What will happen next? We are interested in exchanging ideas, tools, and skills with notators, archivists and computer specialists in order to improve the Laban index. We would like to raise awareness among students in Kinetography in the Conservatoire so that each Kinetographer/Labanotator can self-index their scores. We would also like to discuss this index with specialized librarians (Conservatoire, CND, DNB, etc.) to see if they could use it.

What other format can this index take? One of the main goals in the long term could be to create a searchable Laban database. This database would be used to increase the directory of indexed scores. This database could include indexed scores from the CND, the Conservatoire, Folkwang Universität, from the DNB, and so forth. However, this would require a consensus on the structure of the index, a collaboration from all these institutions, and a larger cooperative database.

References Cited

Bajou, Amandine, notator. *Almasty*. Choreographed by Myriam Gourfink, 2015. A LabanWriter-edited manuscript, fonds Aide à la recherche et au patrimoine en danse, Centre national de la danse, Médiathèque, http://mediatheque.cnd.fr/spip.php?page=mediatheque-numerique-ressource&id=PHO00004628.

Chane-Yue-Chiang, Linièle, notator. 2015. *Pas en variations : Henri Justamant, entrée dans une écriture singulière : partitions en cinétographie Laban*, [author's publication].

Corbière, Estelle, notator. 2015. *Révolution*. Choreographed by Olivier Dubois, 2009. An Adobe Illustrator-edited manuscript, fonds Aide à la recherche et au patrimoine en danse, Centre national de la danse, Médiathèque.

Dufau, Isabelle and Laurence Saboye, notator. 2017. *Éclats : l'artisanat poétique d'une œuvre : Françoise Dupuy, 1975*, Ressouvenances.

Guénon, Pascale, notator. 2013. *Urban Ballet*, Acte II, *Boléro*. Choreographed by Anthony Égéa, 2008. A LabanWriter-edited manuscript, fonds Aide à la recherche et au patrimoine en danse, Centre national de la danse, Médiathèque.

Appendix A
Model Description

Title

Title of the choreographic piece or,
if several pieces notated or pedagogical work notated, title of the score.

Information about the choreographic piece
or the pedagogical work

The information contained in the score are related to the creation of the piece notated or to the pedagogical corpus notated. When several versions of the piece exist, commentaries are added either in this part or in the part related to the score. When several pieces are notated, several subsections explain separately each piece.

Choreography / Teaching method: Choreographer's name or teacher's name.

Premiere: Date and place of the premiere. If the place is unknown: [s. l.] (*sine loco*: without known place). If the date is unknown: [s. d.] (*sine datum*: without known date).

Music·s: Composer's name and music's title·s (when indicated in the score). When there are several compositions, commentaries are added to precise the music of the excerpt notated.

Production information: Costume designer's name, lighting designer's name, set designer's name (when it is relevant and when the names are known)

Time: Entire duration of the piece when it was created. If other versions exist with a different entire duration, commentaries are added here or in the second part.

Number of dancers: Example: 12: 2+5 women et 2+3 men.
This example indicates that there are 2 principals plus 5 corps female dancers, and 2 principals plus 3 corps male dancers.
Example: 3
This example indicates that there are 3 dancers (female or male).

Example: 1 or +

This example indicates that there is 1 dancer (female or male) or several dancers (female or male). So, it can be a solo or a group.

Cast in original version: Dancers' names

| Genre: | Dance style: danse jazz, danse moderne, danse contemporaine, danse classique, danse hip-hop, etc., [jazz, modern, contemporary, ballet, hip-hop, etc.] according to a broad categorization (the aim is not to restrict the pieces to a style but to give to the reader an idea, in order to refine research). |
| Description: | A short description of the piece, of the choreographer or of the pedagogical work. With some exceptions, the description is coming from the introductory material of the score. |

Information about the score

This part gives details about the score and about the version of the piece notated.

System:	Name of the notation system, according to its author's name: BENESH, CONTÉ or LABAN
Notation:	Notator's name
Title:	Score's title. In most cases, it is the same as the piece's title. However, when several pieces are notated, the score's title is different than the pieces' title.
Year notated:	Indicates the year the score was finished.
Version:	Version of the piece notated: version staged by … and year of the transmission. If the duration, the number of dancers and / or the number of part, or choreographic components have been modified, commentaries indicate it.
Source·s:	The sources used by the notator to notate the piece: attendance at rehearsals, discussions with the choreographer, videos, transmission to the notator, etc.
Excerpt·s notated:	Indicates which excerpts are notated or if the entire piece is notated. Each excerpt's title can be followed by the related number of dancers and / or duration.
Time notated:	Entire duration notated. If « Cf. création » is indicated, the entire piece is notated and the duration of the notated version is identical to the creation. If the duration of the notated version is not identical, it is then indicated.
Number of dancers:	Number of dancers in the excerpts notated. If « Cf. création » is indicated, the number of dancers is identical to the creation. If the number of dancers is not identical, it is then indicated.
Cast:	Dancers' names in notated version. If « Cf. création » is indicated, there are identical to the creation's cast.

Size and other information:	Example: B4, portrait, recto-verso, noir et blanc. [B4, portrait format, double-sided printing, black and white printing.] Partition manuscrite [handwritten score]
	Example: A4, paysage, recto, couleur. [landscape format, one sided printing, color printing.] Partition numérique réalisée avec LabanWriter par ... (si le notateur n'a pas recopié sa partition sur ordinateur lui-même) – [digital score copied with LabanWriter by … (name of the person who copied the score on computer, if it is not the notator.]
Pagination:	Example: 23 pages au total dont 15 pages d'introduction et 8 pages de partition. [23 pages in the entire score with 15 pages of introduction and 8 pages of score.]
Archival information:	Known places where the score is housed.
	Abbreviations used are:
	CND: Library of Centre national de la dance, Pantin, France
	CNSMDP: Library of Conservatoire national supérieur de musique et de danse, Paris, France
	SACD: Library of Société des auteurs et compositeurs dramatiques, Paris France
	Trinity Laban: Laban Library at Trinity Laban Conservatoire of Music and Dance, London, UK
	DNB: Library of Dance Notation Bureau, New York, USA
Year of the grant:	Year when the notator obtained the grant.
	Between 2006 and 2009, "Aide à la notation d'œuvre chorégraphique" [Dance Notation Grant] was managed by the ministère de la Culture [French Ministry of culture]. « ANOC (MCC) », followed by the year of the grant, indicates the scores that were awarded this support.
	From 2010, grants were transferred to the Centre national de la danse (National Center for dance) in the support scheme "Aide à la recherche et au patrimoine en danse" [Dance Research and Heritage Grant]. « ARPD », followed by the year of the grant, indicates the scores that were awarded this support.

Appendix B
The Nineteen Sections of the Index

Progression of the body as a whole

      I. Transference of weight on feet

      II. Jumps

      III. Turns [around the axis of the body]

      IV. Paths

      V. Group Movements

      VI. Transference of weight and revolution on parts of the body (floorwork)

      VII. Movements of the center of gravity

Gestures

      VIII. Gestures of arms and legs and its parts

      IX. Gestures of trunk or its parts

      X. Gestures of peripheral parts of the body (head, hands, feet, and its parts)

Relation with space, partners and objects, time and strength

      XI. Relation to general space

      XII. Usages of pin signs [spatial precisions]

      XIII. Relationships and movements of objects

      XIV. Relation to time

      XV. Relation to strength (strength measurement signs)

Systems of reference

      XVI. The crosses of axes

      XVII. Retention signs / Hold signs

Ad libitum

      XVIII. Usages of the *ad libitum* (similar sign)

Scoring

      XIX. Scoring

Cultivating Embodied Readers and Expanding the Reach of Dance Literacy Online

Beth Megill

My history with online learning began quite early. As an undergraduate student, I completed both music history and music fundamentals online through MiraCosta College. In 2005 I completed an intensive online pedagogy class through Foothill College, and in 2007 I began developing my own online dance appreciation course through Coast Learning Systems in California. I began offering the first Dancing LOD on the web sessions with Michael Richter this year while I also began working on developing the first online Language of Dance® course for the National Dance Educator's Organization (hereby referred to at NDEO) and their Online Professional Development Institute (hereby referred to as OPDI). Since applying to present at this conference, I have also been active in generating and developing the online portion of the Language of Dance® Certification Course (Module B).

My dance appreciation course already includes motif notation as an integral component of its curriculum. As I present each of the lessons (roughly organized by genre or dance studies topic), I introduce a handful of salient motif concepts to help the students better observe, analyze, and write about the videos in discussion. Even in 2007 the video rendering and online server delivery was a challenge. Now that video capability is much stronger, online dance courses should become easier to develop and execute effectively.

NDEO made the request of the Language of Dance Center USA (LODC) and Ann Hutchinson Guest, who sent out the invitation for someone to step up to the task. I volunteered with support from fellow LOD Specialist Teresa Heiland. In devising the course, I wanted to ensure that it met the needs of the target population, namely, dance educators in the U.S. and the culture of Contemporary dance in America, most specifically at the K–12 level. The K–12 educators are often required to complete professional

development units as part of their employment within the public school system.[1] The course will hopefully appeal to dance educators in all sectors (university, private studios, community organizations) and beyond borders as it is delivered 100% online.

My objective was to design a course that:
1. Builds dance literacy specifically through reading notation.
2. Honors the integrity of holistic dance literacy.
3. Meets the professional development needs of the participants.
4. Cultivates embodied understanding of notation (beyond pen and paper theory).
5. Ignites further interest in the world of dance notation and Laban-based frameworks.
6. Manifests the spirit of play and community as valued by the LOD framework and the LODC.

In order to meet these umbrella goals, I posed essential questions to direct my choice making:
1. *How can I cultivate readership for notation that is engaged, enlivened, and inspired?*
2. *Who are we writing for? Who is reading? And how do we expand our audience?*
3. *Why notation? Why here? Why now? Why with these readers? These artists?*

These overarching questions keep me focused on meeting the participants where they are by addressing their specific needs and captivating them with tools that make their professional lives richer and easier.

I learned from NDEO that the hot-ticket courses offered through OPDI are those related to choreography, and so I decided to focus the course on choreographic development. I entitled it Infinite Choreographic Inspirations Using the Language of Dance® Approach.[2] The age-old question of integrating notation into the dance making is more timely than ever as we herald in a new generation of notation-literate dance artists, historians, and visionaries. With this in mind, I targeted four aspects for the course development:

The Target Audience	The Course Goals
Dance educators in the U.S.	Spirit of individualism and generative process
Choreographic interest	Focus on creative dance-making practice (Score Interpretation)
Variety of sectors (Private, K–12, University, etc.)	Versatility of content, complexity, genre, aesthetics, and application
Culture of entertainment and active engagement	Spirit of play, fresh, new, exciting, and nurturing

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[1] Students receive a certification of completion and can earn 3 units from the University of North Carolina Greensborough.
[2] The title of the course was revised in Fall of 2019 to Motif Notation Literacy Through the Language of Dance® Approach: Your Move, Your Choreography.

How to meet the American dance educator audience where they are:

Individualism/General Process	Score interpretation every week
Focus on Reading and Interpreting	Select score using theory common to current U.S. contemporary dance trends as popularized on reality dance shows and competitive dance convention circuits
Versatility	Reflective activities geared toward individual need and meaning making
Engaging and Active	Simple learning structures for maximum impact

I knew that the *what* was only a portion of the challenge. I also wanted to shape the "feel" of dance literacy as it is delivered online so there is still a strong somatic, socio-emotional experience in the work and not just an intellectual or conceptual game. Thinking through my ideal result, I decided that upon successful completion of the course, I wanted the participants to:
   a) feel inspired to make dances (or teach their students to make dances) from a score;
   b) feel alive, enriched, and connected to themselves and a community of literate dance artists;
   c) feel empowered and confident as dancemakers and score readers;
   d) desire to know more about notation, further pursuing their notation training.

The six-step work cycle I developed for the online platform aims to do just that:
   1. Read *Your Move*, Second Ed. by Ann Hutchinson Guest and Tina Curran (**Theory**)
   2. Audio Guided Exploration (**Sensory Embodiment**)
   3. Score Interpretation (**Creative Application**)
   4. Discussion Forum (**Online Community Sharing**)
   5. Reflective Activity (**Meaning Making**)
   6. Additional Reading/Content Regarding Dance Literacy, Literacy Processes of LOD (**Context**)

Theory is immediately supported by the opportunity to embody the concepts and have the notation visually reinforced through a guided movement exploration set to a simple animated video of the concepts. Then the participants utilize their embodied knowledge to interpret a score. After that, they then share it with the class by posting it online and sharing the link. The class discussion and additional reflective activities give the participants an opportunity to make their learning meaningful by contextualizing it for themselves and their needs. Finally, additional dance literacy resources are shared to support the individuals to better understand the depth and richness of their experience.

How did I select these concepts?

When I think about the *who* and *why* behind dance notation in the United States, I have to first become clear on the values and goals of dance educators and students in the American system. I decided to look to what is currently most popular in American dance culture, namely, what is known as Contemporary. It is a genre of dance that is commonly seen in the dance competition circuits, large-scale commercialized dance conventions, and popular TV shows such as *So You Think You Can Dance*. Because students aspire to dance like this, I wanted to embrace the movement choices in order to create a bridge between popular dance culture and the realm of dance notation. Upon review of some high-profile Contemporary choreographers, including Jojo Gomez, Sonya Tehya, and Travis Wall, I decided on the following movement concepts from *Your Move*:

- Movement Alphabet (Introduction)
- Action, Stillness, Shape, Accents (Ch. 1)
- Traveling (Ch. 2)
- Direction (Ch. 5)
- Body Part (Support) (Ch. 9)
- Body Central/Peripheral Parts (Ch. 13, 10)
- Dynamics (Ch. 22)

Once they have read the theory, the participants follow along with the Audio Guided Movement Exploration. They are invited to embody each concept as is appropriate within their aesthetic values to meet their needs.

The focus on score interpretation was twofold. First, following second language learning best practices, I knew that it is much easier to read than to write. So, as an introductory course, it made sense to focus on the flexibility of the motif notation system as a taster of notation as a whole. This also reserved time for regular creative application and fluency in reading because no time was needed to cultivate the participant's ability to draft notation scores. The scores for interpretation are taken either directly from the *Your Move* text or have been specifically composed and notated as cumulative scores that cover just the material in the course.

Sharing in the discussion offers multiple benefits to the participants, including but not limited to the following:

1. They receive positive and supportive feedback for their learning, which is personally validating and communally bonding.
2. They learn from each other and practice coaching each other as notation-based thinkers and movers.
3. They will have practice sharing their notation-based projects with the broader dance community, so the use and purpose (the who and why) of theory has a farther reach and may encourage others to join in future courses and offerings.
4. They learn to observe and write through the lens of notation-based dance literacy, which builds fluency and comfort for future use in a variety of dance contexts.

At this point, we don't know which platform will work best for this sharing. I imagine we will start with YouTube so that the videos can be either shared publicly or be kept as unlisted by the creator while still being viewable by the rest of the class. Ideally, the class would share these publicly to help support our community as a whole, but I feel the privacy of the learning process is also precious and needs to be honored as needed.

Meaning Making is a favorite term of the LODC community. It refers to the why behind notation and ultimately takes us back to the overarching questions discussed earlier.

1. *How can I cultivate readership for notation that is engaged, enlivened, and inspired?*
   - Ultimately the participant needs to determine for themselves what about notation is engaging for them, what enlivens them with the work, and what inspires them to take risks, make new choices, and break old, tiresome habits.
2. *Who are we writing for? Who is reading? And how do we expand our audience?*
   - Here we have three basic choices. We write for self, others, or the world. But first we need to know what we can say with motif as a basis of understanding. We must clarify the benefits of being a notation reader. Not everyone in dance notation needs to be a writer/notator. If we cultivate a readership that finds the interpretation process invigorating and helpful, then we cultivate a market for our scores.
3. *Why notation? Why here? Why now? Why with these readers? These artists?*
   - The course is built on the premise that dance educators (who are required to create piece after piece after piece of choreography) or their students (who, as young artists, are still developing their own creative voices) can struggle with making dances or the way they make dances. Motif becomes the tool of innovation and creativity.

With these big questions and knowing the importance of meaning making, I devised reflective activities that give the participants opportunities to answer these overarching questions for themselves. They then make their own meaning and find their own reasons for integrating dance scores into their lives.

- Themes for Reflective Activities
- Learning experience as a whole
- Creative application
- Personal dance-making process
- Artistic development

To close, I would like to outline a few conclusions and next steps I have choreo-graphed for myself in this work. I plan to continue course implementation with a primary focus on:

1.	Embodiment at the forefront in an online environment.
2.	Aesthetic pursuits and creative development of dance artists.
3.	A continuous questioning of the how and why we interact with dance scores.
4.	Personal value of the work.
5.	Sharing and communication as a root purpose behind dance literacy.
6.	The experience of the individual within the work.

I hope these ideas will resonate with our dance notation community and beyond so that notation in America can re-root inside the diversity of American dance practices. Infinite Choreographic Inspiration through the Language of Dance® Approach is currently scheduled to be offered starting January 2020 (through NDEO's OPDI), and the Language of Dance ® Master Practitioner Certification Course – Module B will follow a similar work cycle and pedagogical framework (with different theory content) beginning August 2019 through June 2020 (through the LODC)[3].

Reference

Hutchinson Guest, Ann, and Tina Curran. 2008. *Your Move*: *The Language of Dance® approach to the study of movement and dance.* 2nd ed. Oxford, UK: Routledge: Taylor and Francis Group.

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[3]   As of the submission date for these proceedings, the LOD Master practitioner Certification Course is nearing the halfway point and is scheduled to conclude June of 2020 as planned.

Kellom Tomlinson, a Discovered Workbook, and a Modern "Translation" of Beauchamp–Feuillet Dance Notation

Keith McEwing

English dance master Kellom Tomlinson (figure 1) is probably most well-known as author of *The Art of Dancing: Explained by Reading and Figures,* first published in 1735.[1] This volume is of particular interest to the dance historian for its detailed description of the classic dance *Menuet à deux.* Rudolf Laban, himself, showed particular interest in the minuet as a dance form, and significant kinetograms have been created of the minuet and other Baroque dances by well-known Kinetography Laban notators Gisela Reber and Inge Danker.

Tomlinson's publication included beautifully etched illustrations of Baroque dance, two of which are shown in figure 2. These etchings were also sold both separately and as a set to be " . . . proper furniture for a Room or Closet, being of themselves an intire and independent Work, for if put in Frames with Glasses, they will not only shew the various Positions or Postures at one View, but be very agreable and instructive Furniture." (Frontispiece to illustrations) (spelling and upper case usage as published). Not only of interest to the dance historian, these illustrations display many key elements of what can be identified as English Baroque style.
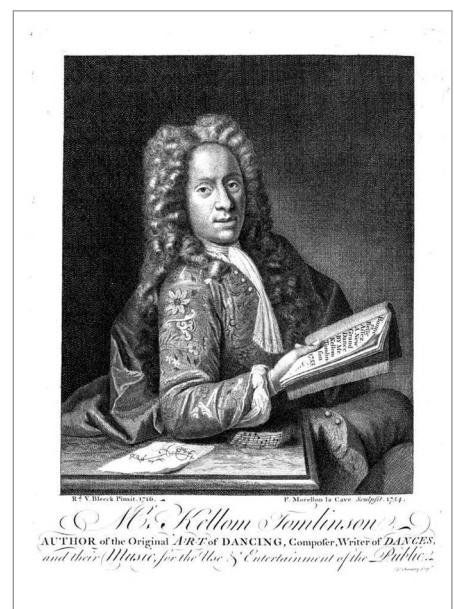
Fig. 1. Kellom Tomlinson from *The Art of Dancing.* 1735.

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[1] A digitised facsimile of *The Art of Dancing* is available at *An American Ballroom Companion: Dance Instruction Manuals*, ca. 1490 to 1920. Library of Congress, www.loc.gov/item/20010870/

The notation system Tomlinson wrote of, known today as Beauchamp–Feuillet notation, originated around 1680 in France. Upon commission of the king Louis XIV, French dance master Pierre Beauchamp devised a means of notating the dance style popular at court at that time. This was then published in 1700 by Raoul-Auger Feuillet, with description on interpreting the notation in 1700, in *Chorégraphie: ou l'art de décrire la danse*.

Such was the influence of the French Court in Europe, particularly England, translations into English of this publication quickly followed. One notable translation was *Orchesography: or the Art of Dancing* by John Weaver. Weaver, in 1706, also translated another of Feuillet's texts, *Traité de la cadence* that had been published two years earlier as the introduction to *Recüeil de dances* in 1704. Weaver's title for this was *A Small Treatise of Time and Cadence in Dancing* (figure 3a).

We first learn of Kellom Tomlinson as an apprentice to London dance master, Thomas Caverley. In 1708, while serving his apprenticeship, Tomlinson started a workbook. In it Tomlinson copied the title page, significant paragraphs and examples from Weaver's *Treatise* (figure 3b).

Figure 4 shows the precise detail that is recorded in relation to timing for the execution of each component of steps from the Baroque dance vocabulary, in duple and triple time. That Tomlinson should be copying this work so carefully (figure 4b) bears great significance to my paper. I will return to this point.

This workbook was amongst a collection of other dance related material that was discovered in New Zealand in 1988 but that is a topic worthy of a paper in itself.[2] The real treasure of the workbook, however, is the six hitherto unknown notations of dances created by Tomlinson between 1716 and 1721. One of them being the Saraband, a male solo dance that I have performed on several occasions, and which I will return to for discussion in this paper.

When I was studying Kinetography Laban notation with Professor Roderyk Lange he encouraged me to transcribe or "translate" Baroque notations into Kinetography Laban. Since then I have been contemplating the value doing of this work. With so many dances being choreographed and never notated at all, was I putting my skills to best use to create kinetograms for dances that were already notated, albeit in a different system? Even though it is an archaic system and specific only to one style of dance, it can still be used for and accurate recreation of the dances. This is possible with the help of the many treatises describing the dance style and how to interpret the notations that were written at the time, and the scholarly work carried out recently by Wendy Hilton, Francine Lancelot and others.

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[2]   Details of the Lowe collection and its provenance, of which this workbook is part, were documented in *Stout Centre Review*, vol. 3, no. 1; November 1992.

Fig. 2a   Fig. 2b

Two of the thirty illustrations from *The Art of Dancing* showing dancers with notation appearing under their feet and music along the top of the page, in reference to published Baroque dance notations.

Fig. 3a   Fig. 3b
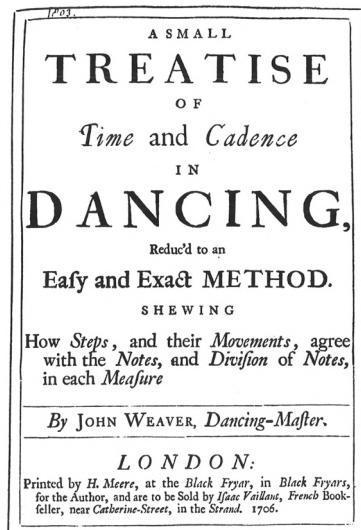
Title page of Weaver's publication (figure 3a) and Tomlinson's very decorative interpretation of it (figure 3b).

Fig. 4a   Fig. 4b
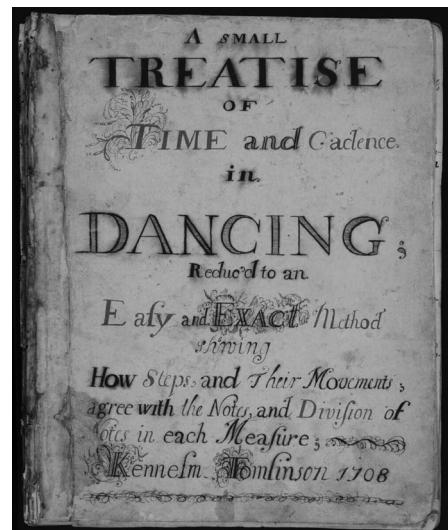
One page from Weaver's publication (figure 4a) and Tomlinson's very precise copy of it (figure 4b).
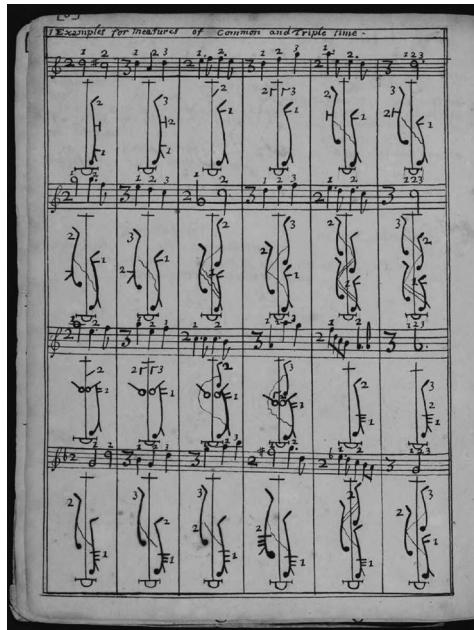
But certainly, I could also see Professor Lange's point that these dances being notated in Kinetography Laban would reach a wider audience for performance and interpretation, and for research. The resulting kinetograms would also allow for a more detailed description of movement of the style, being less reliant on knowledge of the technique and of the treatises written.

More so, they would allow for easier comparisons with other works—both of the Baroque style and of a different style and period. The step unit *Pas de bourrée*, for instance, is the step of the Baroque dance type the *Bourrée*. Not only does this step unit have many variations in the Baroque dance vocabulary, however, it remains part of the step vocabulary for ballet and jazz dance styles today.

I will now discuss two particular instances of how converting dances of Tomlinson's workbook from Beauchamp–Feuillet notation into Kinetography Laban can offer greater insight and understanding. And in doing this I will help reveal both the workbook's value, and some of the character of Tomlinson himself.

Following on from Tomlinson's copying of Weaver's publication, the workbook includes a notation written by Tomlinson of *Slow Minuitt* [sic] created by his teacher Mr Caverley (figure 5a).
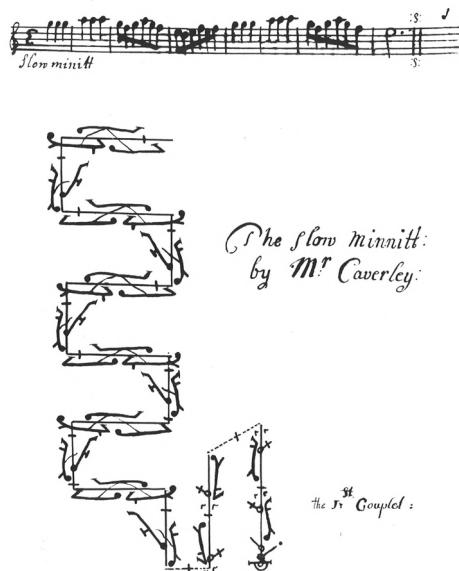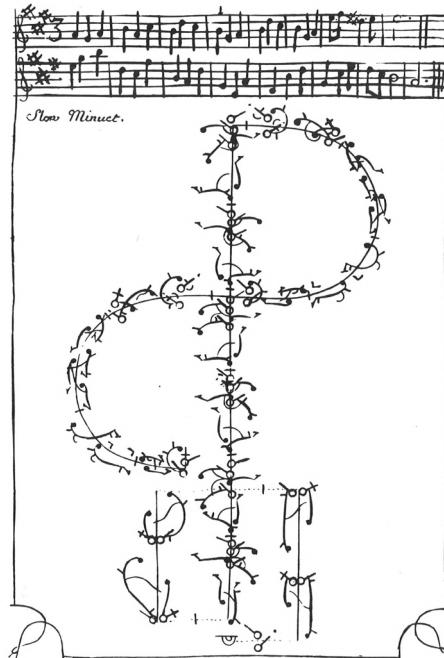
Fig. 5a   Fig. 5b

The first pages of two notations of *Slow Minuet* by Thomas Caverley: by Tomlinson (figure 5a), and by Pemberton (figure 5b).

By chance there is a dance of the same name (variations in spelling aside) transcribed by another English dance master, Edmund Pemberton (figure 5b), which was printed and sold to those eager to elevate themselves in society.[3]

At first glance these dances look quite different. Certainly, the music is different but the dance itself, on closer scrutiny, is not as different as if first appears. To start with, Tomlinson has notated a shorter excerpt of the dance on his first page so only the first eight bars of Pemberton's notation (which matches 16 bars of Tomlinson's notation) should be considered. The reversed 'S' figure correlates to Tomlinson's second page.

That Pemberton's notation was published could be one influencing factor in the differences of how they have been notated. Pemberton has recorded the dance in four pages plus a title page, which was, then as much as now, a critical factor for the publisher. By comparison, Tomlinson has a title page and then takes eight pages in his workbook for the equivalent amount of dance. (He also continues the dance for a further 32 music bars over two more pages).

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[3]   As with music and literature, the printing revolution made dance notations of dance styles that had previously been exclusive to the upper class more readily available to those less able to afford regular tuition with a dance master.

Tomlinson's notation should also be seen as an apprentice's exercise in learning and writing the notation in contrast to Pemberton's visually attractive page. One might therefore expect significant differences in the two notations. A comparative example could be someone making notes on a book for personal reference compared to a book review written for publication.

But back to the similarities of the two dances, and to discuss this, first let me explain a little of Beauchamp–Feuillet notation. Step symbols (which I shall come back to) are drawn along a floor-path or "tract". "Figure 6 shows the tracts by themselves for both notations: Tomlinson (figure 6a) and Pemberton (figure 6b).

This tract loosely indicates the general direction of travel for the dance. It also doubles as indicating a progression of time. That is to say, steps that are danced on the spot are shown to continue along this tract but not because they are travelling but because time is passing. In this way it is similar to reading along a music stave or a Laban system score. Note the use of a dotted line is merely intended to move the tract to a fresh space on the page. It involves neither travel nor time passing.

Pemberton's tract has the direction of forward and back at the beginning of the dance, as does Tomlinson's, although placed differently on the page. Note also,
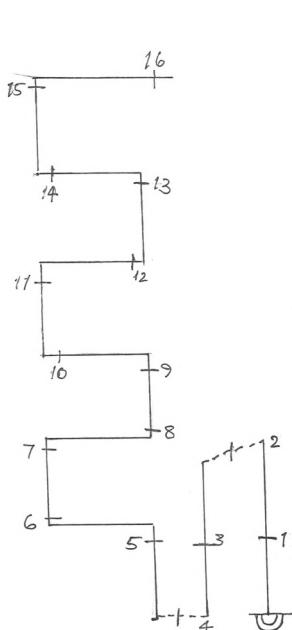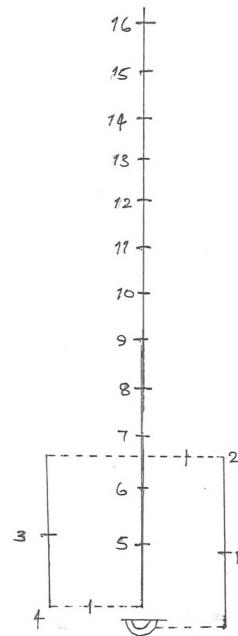
Fig. 6a   Fig. 6b

Tracts of the notations by Tomlinson (figure 6a) and Pemberton (figure 6b). (Note: for clearer comparison I have shown the tracts using three-count bars for both notations, even though Pemberton chose to notate the dance using six-count bars.)

that I said this tract indicates general direction of travel. That is to say, although Tomlinson's notation includes movement to the left and right, general direction is forward as indicated by Pemberton. How this forward direction is very similar, if not exactly the same, will be more obvious in the comparative kinetograms.

Figure 7 shows the kinetograms "translating" both notations side by side. I have only notated the footwork as this is usually all that is described in a Beauchamp–Feuillet notation. While the schema included a means for notating arms, these are usually left to the dancer to add following the conventions for the use of the arms as outlined in the treatises.

I should also mention that the difference of Tomlinson's three-count bars and Pemberton using six-count bars is not significant. The *pas de menuet* step unit takes six counts—or more specifically counts of two plus four—which is danced to the minuet music's regular two-bar phrase (of three plus three). Because of this intentional juxtaposition of the step unit to the phrase, six-count bars in the dance notation of minuets is the method more commonly used. This is how Tomlinson notated minuets later in life, but three-count bars in the dance notation to match the music bar is equally acceptable.

In comparing the two notations, note that the transfers of weight are the same in the first twelve counts of both dances. The primary difference is that Tomlinson indicates the *demi-coupé* being completed on one count and then held for a count, and Pemberton takes two counts.

After the opening 12 counts, in the next recurring step units of *pas de bourrée* or *fleuret* to the side, while drawn differently, describe the same movement in both notations. That movement being together and behind, to the side, and together behind. Figure 8 shows the first occurrence of these, which is to the left. Figure 8a is from Tomlinson's notation, and Pemberton's shown in figure 8c. The kinetogram (figure 8b) for both of these is exactly the same.

Tomlinson's method is the more commonly occurring way of notating this step. Note, however, that despite what one might assume from how this is drawn, the legs do not cross further than closing into 5th position. To "overcross" would have then been regarded as vulgar and improper, at least in a courtly context. Pemberton's method, on the other hand, uses less space on the page and possibly an influencing factor for choosing to notate the step this way.

Next in his workbook Tomlinson transcribed five dances composed[4] by Louis Pecour from the 1704 *Recüeil de dances*. Possibly these were dances for Tomlinson to practice, or exercises in writing the notation, or both.

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[4] i.e. choreographed, as would be expressed today. The usage of the word "Choreography", however, originated in the early eighteenth century and specifically meant for the notation of dances at that time (as in Feuillet 1700).
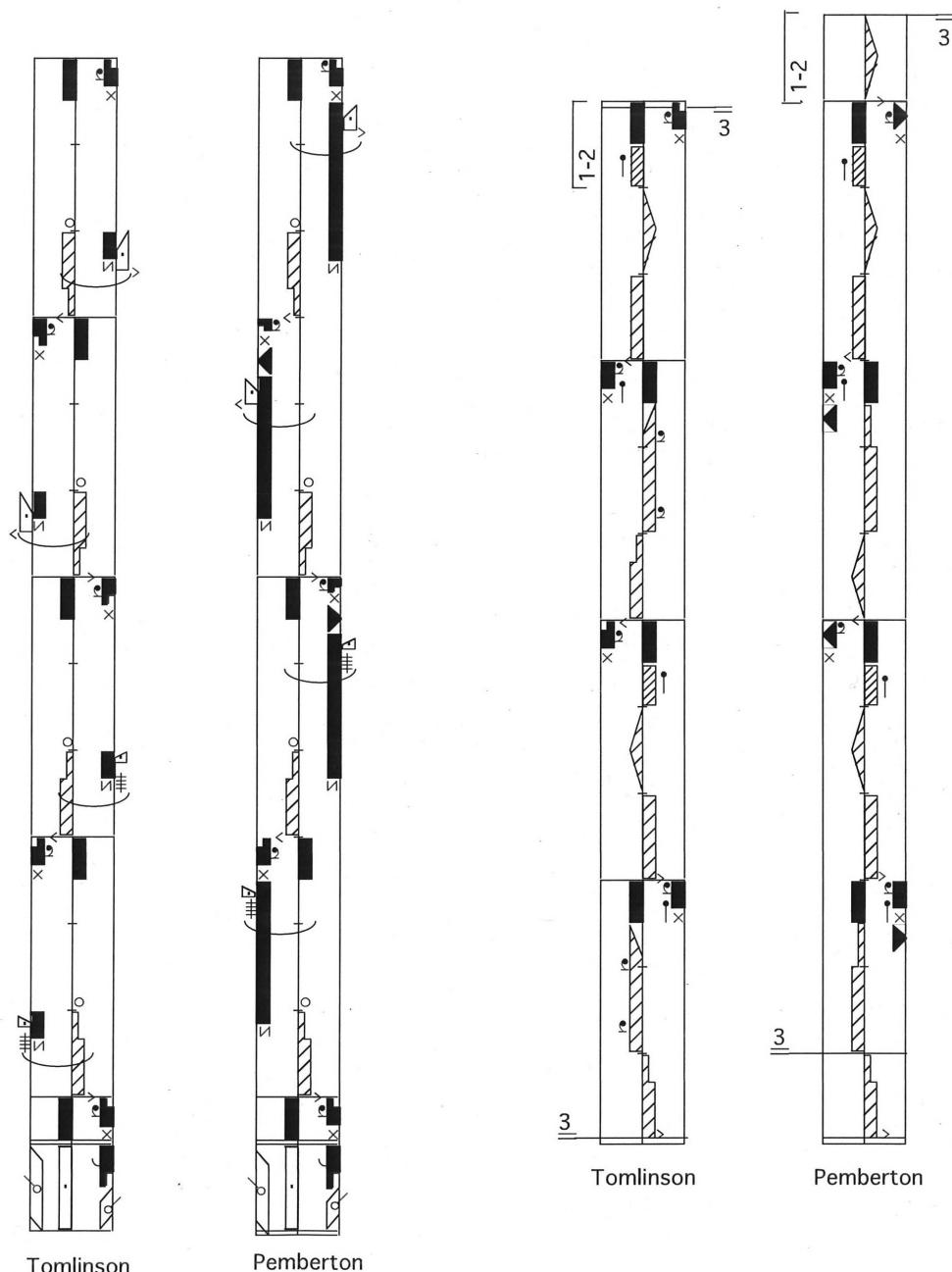
Fig. 7. Kinetograms "translating" the Beauchamp–Feuillet notations by Tomlinson and Pemberton of *Slow Minuet* by Caverley, placed side by side for comparison.

Notations of *Pas de bourrée de côté* as by Tomlinson (figure 8a), Pemberton (figure 8c) and in Kinetography Laban (figure 8b).
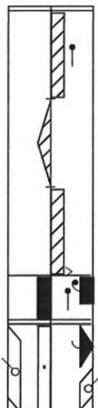
Fig. 8a   Fig. 8b   Fig. 8c

These are followed by the six dances composed by Tomlinson himself. Prior to publication of this workbook in facsimile[5], there was no notation of these dances in existence anywhere else. The dance of particular interest to my research is the *Saraband* for a male solo (figure 9). Possibly having had Mexican origins, the sarabande was a popular dance of the Baroque period. This particular sarabande was composed—music and dance—by Tomlinson in 1716.

It is particularly the first two bars that I want to focus on. The angularity in the notation of these two steps that start the dance is very atypical of the conventions for notating this step type. So what movement was Tomlinson trying to describe? But first a quick explanation of the elements of Beauchamp–Feuillet notation you need to know and how they can be applied to fully appreciate what is happening in these two bars.

In figure 10 we have a short sequence comprising stepping, bending and rising. Starting at the half-round symbol at the bottom of the tract[6] there is a step forward on the right foot in the first bar, and a step back on the left in the second bar—both taking the full three counts each to complete.[7] Note for a stepping sign that the movement always starts at the black dot (count 1) and finishes at the foot stroke (count 3) as indicated. Literally, this symbol is describing the travel of the leg that is to have the weight transferred onto it. As mentioned before, the tract in this example is only a representation of time. With the step backwards in the second bar, the dancer is returning to his starting place. The sequence does not travel forward like the tract might otherwise suggest.

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[5]   The workbook has now also been digitised by the National Library of New Zealand and freely accessible online: natlib.govt.nz/records/22764665.

[6]   This symbol is used to indicate the beginning of the tract on each page. A single half-round sign—as here and in the *Saraband*—indicates the dance/exercise is for a man. A double half-round—as for the *Slow Minuet* in figure 5—indicates a dance for a woman.

[7]   Whether the dance is in duple or triple time would normally be indicated by the music along the top of the page. Because we are looking at a sarabande—a slow, triple time dance—I have chosen triple time for this example.
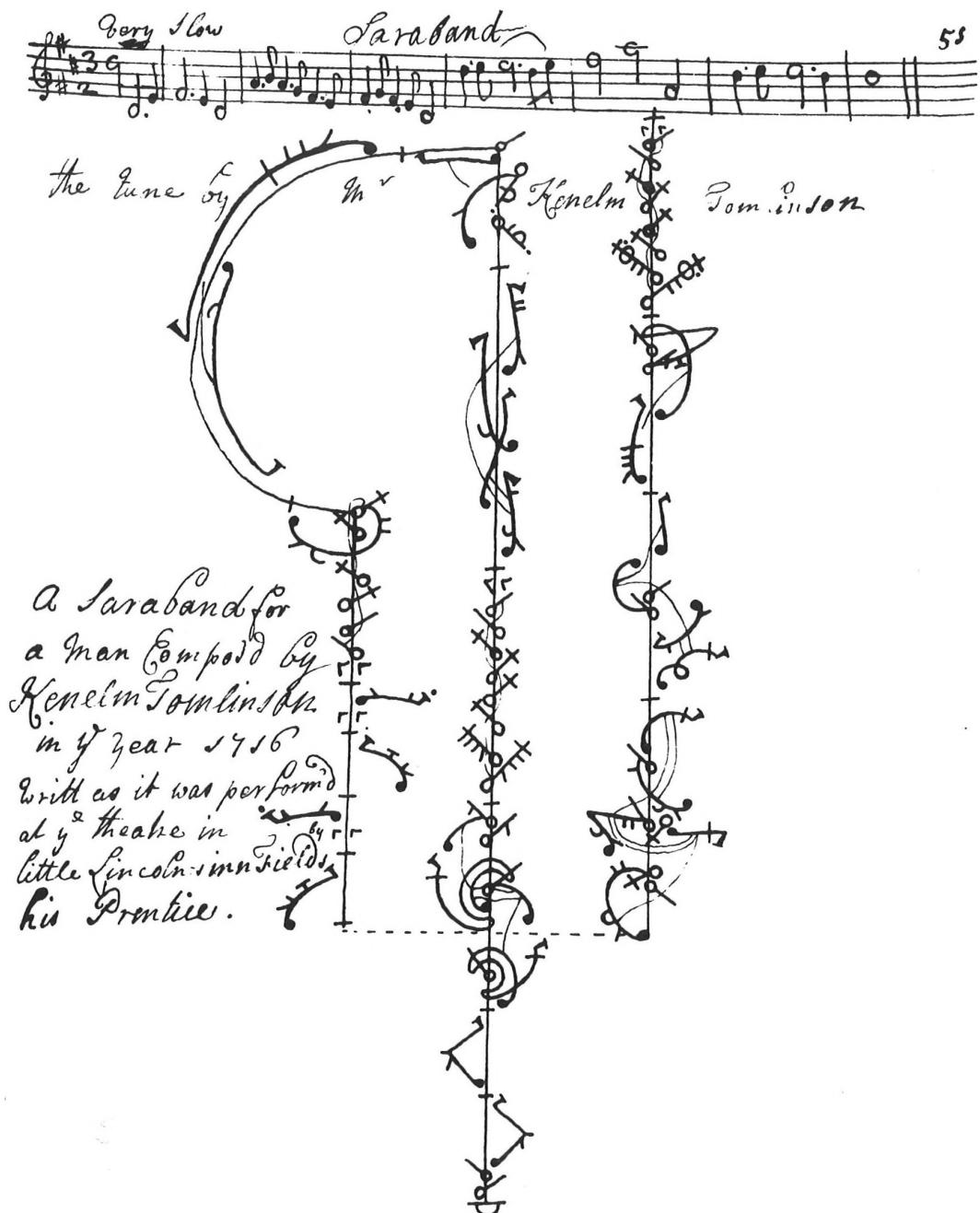
Fig. 9. The first of two pages of the Beauchamp-Feuillet notation for *Saraband* from the workbook by Kellom Tomlinson. Both music and dance have been composed by Tomlinson.
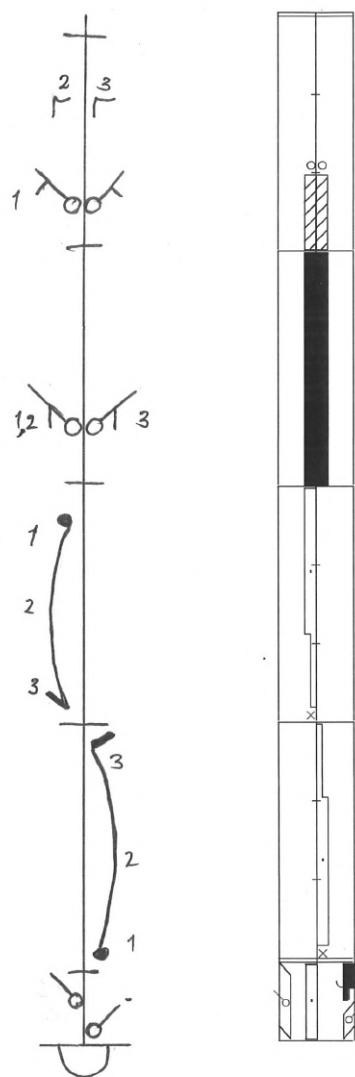
Fig. 10. A short stepping exercise, with bending and rising, in Beauchamp–Feuillet notation and in Kinetography Laban.

Next, in bar 3, we have a bend sign—a dash drawn at 45 degrees to each foot symbol. Here it is placed on both of the foot signs indicating a *plié* in first position. The bend sign can be equally placed along the step sign, however, as I will illustrate next. This bend takes three counts. And lastly we have a rise on both feet, shown by the perpendicular dash on each foot symbol. Again it is attached here to the foot signs but also more commonly seen on the stepping sign. Note that this rise takes one count and is held for two remaining counts, as indicated by the rest signs, borrowed from music notation.

I should also mention the rotation shown in the starting position of the kinetogram and the contracted step length is my attempt to indicate Baroque style and technique. This would normally be better accommodated in a key to a longer notation.

Now in figure 11 there is the bend sign (45 degrees) and rise sign (perpendicular) placed on the step sign in different places. Where they are positioned on the step sign is significant to when the bend and rise is executed.

As mentioned, the step sign represents the travel of the leg as it moves to receive the weight on to it. So a bend and/or rise symbol placed at the beginning of the step sign
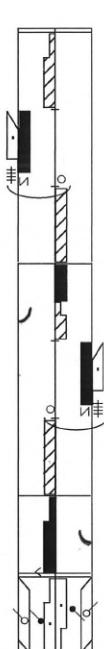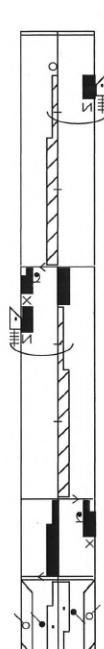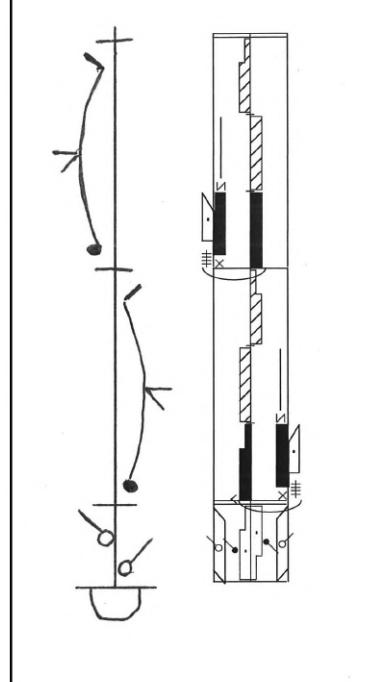
| Fig. 11a | Fig. 11b | Fig. 11c |

Three examples of the use of the bend and rise signs and the *demi-coupé*.

happens before the leg begins to move (figure 11a), or in the middle it happens as the leg is moving (figure 11b). Equally, the bend and rise sign can be separated (as in figure 11c) showing the bend happening before the leg commences travel; and the rise, placed at the end, happening once the leg/foot is in place and ready to have weight transferred on to it. This last example is known as *demi-coupé*, which is a fundamental basis of Baroque dance technique.

As mentioned earlier, this considered attention to placement of the bend and rise signs—as illustrated here, along with the corresponding counts—is well documented in the examples of Weaver, and consequently copied by Tomlinson with great precision in the beginning of this workbook. So considering this placement of symbols is important when looking at how Tomlinson is adapting the notation conventions to express something new.

In these opening steps of the *Saraband* we can be certain that the bend and rise happens as the leg is travelling. As to the angularity of the step symbol? Most commonly this symbol is shown as straight or close to straight, indicating the travelling leg passes through first position. If it were curved, as is sometimes seen, it would describe a *rond de jambe* movement. My conclusion, therefore, is this angular symbol is intended to mean a more pronounced leg gesture—extending the leg to the side before stepping forward onto that leg. Furthermore, the rise on the supporting leg is intended to coincide with the travelling leg reaching the apex of the gesture. My interpretation of this step and the following bars into Kinetography Laban are shown in figure 12 alongside the corresponding Beauchamp–Feuillet notation for this passage.[8]
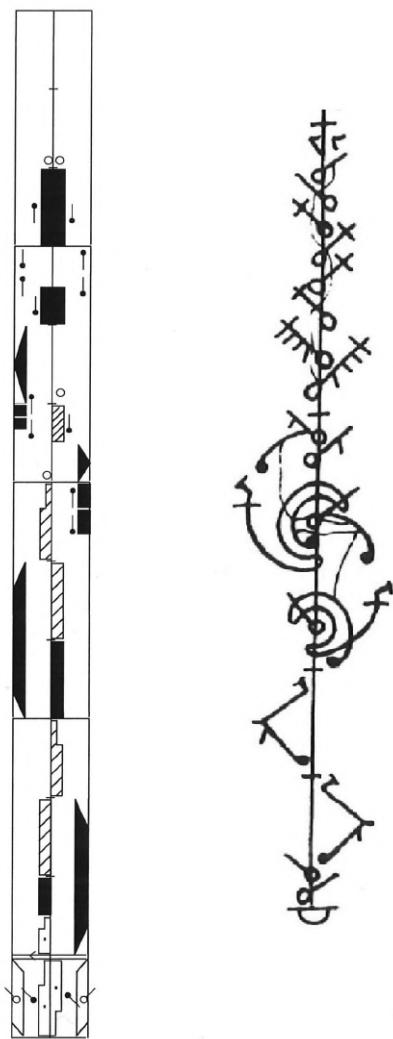
Fig. 12. Tomlinson's *Saraband* in Kinetography Laban and its original Beauchamp–Feuillet notation.

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[8]   Although opinions differ on this, my training in Baroque dance is that leg gestures conventionally should not extend much beyond 45 degrees, which is as I have notated it in the kinetogram. If this is an example of innovation as I am claiming, however, perhaps this leg gesture is intended as an exception to that rule?

This notation, therefore, presents us a demonstration of Tomlinson's innovative thinking. In this example we see Tomlinson looking to extend both the art of dancing and the means of recording it.

So, to conclude, I have to say that Professor Lange was right! While it is still important to record dances as they are created, and Kinetography Laban or Labanotation is ideal for this regardless of the dance type or style, kinetograms also play a critical role in analysis and research into dances. After having read this paper I hope you will agree with me that it is this role of analysis and research that is most apparent when "translating" Beauchamp–Feuillet notations into Kinetography Laban.

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Ignite Talk

Enhancing Dance Education and Community Engagement
Through the Staging of Vaslav Nijinsky's
L'Après-midi d'un faune from Score

Hannah Russ and Julie Brodie

This Ignite talk presented some of the challenges, as well as the successes, inherent in developing large scale, complex, collaborative projects. In the Spring of 2018, the Kenyon College department of Dance, Drama, and Film staged Vaslav Nijinsky's *L'Après-midi d'un faune* from score. The project integrated three comprehensive senior thesis exercises and highlighted the significance of student-faculty collaborative research. Both Ann Hutchinson Guest and Claudia Jeschke coached the staging and were in residence at Kenyon for one week. Kenyon students performed Nijinsky's historic 1912 piece at the Ohio Dance Festival in Columbus, OH, the American College Dance Association conference in Athens, OH, and as a part of the Kenyon College Dance Ensemble Spring Concert.

Tackling a Large-scale Project

Projects of this scale provide many opportunities for growth and success. Students benefited from being able to perform the work multiple times and in different settings, and there were also meaningful research opportunities embedded in this project. At Kenyon, the emphasis on providing high-impact learning experiences supports faculty-student research collaborations. As a senior dance major, Russ worked with Professor Brodie to stage the piece from score, while Maya Luckett performed the role of the Faune, and Severine Kaufman gave a pre-performance lecture, which provided historical context for viewing and understanding the work.

Working on a project of this caliber also sparked an increased interest in Labanotation at Kenyon. Fifteen students enrolled in the Elementary Labanotation class during the spring semester, and throughout the staging process students in the cast were willing and eager to engage with the score in rehearsals and class. Kenyon students benefited from the expertise and mentorship of both Ann Hutchinson Guest and Claudia Jeschke in and out of classes and rehearsals.

With a project of this size comes challenges as well. First, there was the challenge of guiding the performers in embodying the characters notated in the score and finding the right intention in the movement. The score needed to be turned into a comprehensive work that explored the subtleties in the narrative between the Faune and the Lead Nymph. For example, finding the back of the head lift that suggested the Faune was sensing the arrival of the Lead Nymph. Instead of just reading the notation, there was a crucial process of questioning the meaning or intention of the movement notated. As a result, the score was used to develop the dancers' expressivity and clarity of body language, reinforcing that Labanotation is so much more than symbols on a page.

This staging of *L'Après-midi d'un faune* also required extensive planning, designing, and creating in order to ensure that the Rock, Backdrop and Costumes appeared authentic and appropriate for the presentation of this piece. The magnitude of this project required the cooperation and commitment of design colleagues. Manpower, in addition to financial limitations, had to be negotiated.

Another challenge arose with regard to sharing this work with the larger community. Initially the plan was to provide movement workshops and lectures about *L'Après-midi d'un faune* in local public schools, culminating with an off-campus performance of the piece. Unfortunately, the Superintendent of Education looked at alternative versions of the dance online and determined that the piece was inappropriate for students, limiting the scope of people that this project reached.

Feedback received at the American College Dance Association conference presented yet another challenge. The adjudicators were unaware that the piece was staged from a score based on Nijinsky's own notation, and one of the adjudicators happened to have performed the role of Nijinsky in the highly dramatized film about him. It is likely that this biased his viewing of the piece, as he criticized the Kenyon College performance for lacking sexual aggression and drama, which he believed the piece should embody.

Ultimately, this feedback was heard in terms of working to energize the dancers' performances and in considering how casting the Faune, as a female, brought the piece into modern contexts. Those involved in the project agreed that a more gender neutral Faune was just as effective. This ability of the work to reflect contemporary concerns, along with the cancelled outreach and provocative ACDA feedback, speak to the timeless nature of this masterpiece. It is still capable of sparking controversy and intrigue to this day.

Despite any challenges, projects of this caliber inspire students and enrich their dance education, while also engaging the greater community with both the historical and innovative sides of dance.

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Fig. 1. In rehearsal with, left to right, Ann Hutchinson Guest, Julie Brodie, Hannah Russ and Claudia Jeschke. Photo by Kora Radella.

Fig. 2. Dancer Maya Luckett, Kenyon College Dance Ensemble, Spring Dance Concert 2018. Photo by Nikki Anderson.

A Look at the Collaborative Staging of George Balanchine's *Tschaikovsky Pas de Deux*

Valarie Williams and Ambre Emory-Maier

The stager embarks upon a journey in which she must discern what is appropriate information and accurate movement text of the choreographer to maintain the artistic integrity of the dance and the wishes of the choreographer. The stager has the responsibility to preserve and protect the integrity and the copyright of the choreographer's creative work, and to disseminate the dance through licensed performance.

During 2017-2018 we undertook a project that addressed the decision-making process of staging a work from Labanotation score in collaboration with one of the most noted trusts in the world –©The George Balanchine Trust. The project was designed to accomplish the following: to reconstruct George Balanchine's *Tschaikovsky Pas De Deux* (1960) notated by George Montague in 1982, to justify and demonstrate the value of using Labanotation to restage repertoire for ballet companies, to educate ballet dancers in meaning-making, and to produce a version of the dance licensed by the Trust for performance and dissemination. Beginning with a traditional directing from score process we examined ways we transfer our embodied dance heritage and engage students and the community with significant artists' works from the field. We approached the transference of our embodied dance heritage and engagement of professional ballet company apprentices with Balanchine's work *Tschaikovsky Pas de Deux* in many different avenues: Labanotation score, multiple decades of film and video sources, and in the embodied coaching of Balanchine Trust Repétiteur, Paul Boos, who represented a decentered but direct lineage of Balanchine himself.

Our team consisted of the following: Ambre Emory-Maier, who worked with Balanchine; Patricia Mc Bride, ballerina and Kennedy Award Honoree, who staged the work from the Labanotation score by Montague which was notated during Victoria Simon's 1982 staging on BalletMet in Columbus, Ohio; Valarie Williams, who checked the staging and served as a reference for what the score "said;" Andres

Estevez, Associate Director of BalletMet 2, who had learned the work from Balanchine dancer and McBride's frequent partner, Edward Villella; and Boos. While staging the work from Labanotation score, we reviewed many film and video versions of the *pas de deux* and noted differences among those versions. We recognized that Montague referenced the most famous film version of the *pas de deux* of McBride and Mikhail Baryshnikov dancing.

We presented the differences we discovered in the multiple sources: the Labanotation score, the referenced film version of McBride and Baryshnikov, and the embodied knowledge of Repétiteur Boos in juxtaposition with the decision-process for determining a current final version for the apprentice dancers in 2018-2019 approved by ©The George Balanchine Trust. In addition, participants read and embodied measures from the Adagio section in Labanotation score and understood aspects of the decision and discovery process we experienced. Participants observed video footage of the 2018 version approved by ©The George Balanchine Trust.

Acknowledgements

Reference

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A 1952 Labanotation Score Enlivens Historical Modern Dance

Jonette Lancos and Ambre Emory-Maier

This presentation delineates the usage of a 1952 Labanotation score of Nona Schurman's *Songs from the Hebrides*, one of the first modern dance scores copyrighted by the Library of Congress. It details the complexity of finding the proper style and staging the movements and spatial patterns on dancers from a notated score by Barbara Hoenig, first published as a thesis by New York University in 1951. The music by Marjory Kennedy-Fraser, arranged by Hugh Roberton, and its relationship to the notated score will be included.

We are indebted to so many for making our project tangible: The State University of New York College at Geneseo for generous funding; Edwaard Liang, Artistic Director at BalletMet; Nena Couch, Head of Area Studies and Thompson Library Special Collections at The Ohio State University Libraries; Mei-Chen Lu of the Dance Notation Bureau in New York; and our spouses for their unwavering support. With a notation score, we were able to stage Nona Schurman's beautifully crafted dance to celebrate 50 years of Dance Ensemble at State University of New York College at Geneseo in April 2018. After setting the work on our college students, who were totally dedicated to our project, we realized just how well-crafted Nona Schurman's *Songs from the Hebrides* actually is.

Our appreciation to colleagues of the Music and Theatre departments at State University of New York College at Geneseo, who were uncompromising in their artistry in costume design, lighting design, technical direction and mentoring a talented music student on the piano accompaniment which brought the music score to fruition during rehearsals and performances. Our special thanks to alumnae Angela Amadore Caplan, who organized Miss Schurman's archives giving us full access to notes on *Songs from the Hebrides*, and Jacqueline Brown McCausland. Both

studied with Miss Schurman, offering us valuable knowledge about her movement style, and their ardent enthusiasm for this historic project.

During four successful performances of *Songs from the Hebrides* many administrators, alumni, colleagues, friends, students and parents offered congratulations including Music Professor Emeritus James Willey, who previously witnessed several of Nona's dances. He sent me a sharply perceptive email after seeing the performance on April 20, 2108 stating: "Dear Jonette, Many thanks for the heads up on tonight's grand program. I was particularly taken with Nona's piece**.** The three pieces I've seen by her are all characterized by a wonderful spareness with ecstasy. I thought it was beautifully danced. There were many highlights. Which is to say I enjoyed myself. You've brought all this a very long way. Lots of work. Thank you."

Nona Schurman (1909-2016), spirited teacher, choreographer, and notable contributor to modern American dance, was passionate about dance notation, serving on the Dance Notation Bureau from the 1950s to mid 1960s. During her teaching career at the New Dance Group Studio, 92nd Street Y, and at her own Studio, Miss Schurman propelled many of her students into careers in dance notation. A foremost Humphrey-Weidman company dancer and teacher in their techniques and movement styles, Schurman's book, *Modern Dance Fundamentals*, illustrates her teaching methodology using Labanotation. Miss Schurman's pedagogy when she taught at the State University of New York College at Geneseo (1973-1979) will be part of this presentation, along with the definition of the Humphrey-Weidman movement styles and techniques I learned while studying with Nona when staging her 1957 New Dance Group Studio technique demonstration, *From Studio to Stage,* under her tutelage.

To introduce the main idea of *Songs from the Hebrides*, Miss Schurman begins her work with the dancers speaking about the coming of summer after a long harsh winter for women who live on the Outer Hebrides Islands located in the Northern Sea off the west coast of Scotland. Miss Schurman was born and raised in Nova Scotia, Canada's maritime providence on the Atlantic Ocean. Nova Scotia, or New Scotland, mimics the beauty and weather patterns of the Hebrides Islands. The music chosen for *Songs from the Hebrides* are *An Eriskay Love Lilt* and *Summer Has Come*, which accompanies six sections of the first part *Gladness*. Here, dancer F introduces the coming of summer, which also introduces the cast of women and their dance entrances: F says: When Summer—Heather—And the Sun Shine—Western Sea—B says: When There's—A says: Gladness. Then the music and main dance begin.

Our artistic decisions and challenges in translating this first restaging of Hoenig's 1951 notation score onto college dancers will be outlined. Ambre and I have known each other for decades: we had an undergraduate student-professor relationship, then I was Ambre's mentor during her MA and MFA graduate studies, and later as colleagues. We have collaborated on many projects, including Ambre's residence as

guest artist at State University of New York College at Geneseo restaging preclassic dances from notation score for our Dance Ensemble; restaging Michael Uthoff's original *Ode to José* in 1995-1996 for our Dance Ensemble; and in 1996, to celebrate the 125th Anniversary of the College, I choreographed a solo for Ambre to perform in the celebration. With the success of *Songs from the Hebrides* we plan on collaborating on future Labanotation projects.

Clarity of the Notation Score

There were no notation keys, the floor plans were missing, facing pins and floor plans did not match many times, the score omitted key mechanics for the Humphrey-Weidman movement style, the written torso tilts and palm facings were inconsistent with the Humphrey-Weidman movement style.

How the Music Interfaced with the Movements in the Notation Score

The music that accompanied the Labanotation score from New York City Dance Notation Bureau was the *Eriskay Love Lilt*. As this music was studied and played by Tyrone Boyle of BalletMet, it was clear that this music did not interface with the score of *Gladness* because there was more dancing than music. So, I went to the archive of the Dance and Theatre Collection at The Ohio State University to find a more readable copy of the score. There I found a much clearer copy of the Labanotation score and another piece of music titled *Summer Has Come* along with *Eriskay Love Lilt*. In my file of materials from Nona there was a third piece of music in a hymn structure, which was not useable for this score. The key missing link to *Summer Has Come* was in Nona's archives noting the Six Verses, the repeats of the verses, and the dynamic music markings of each verse.

Analyzing the Structure of Nona's *Songs from the Hebrides* Choreography

The work is a primer of the Humphrey-Weidman choreographic style based on theme and variation, which we both learned through Humphrey's book *The Art of Making Dances* and the many reconstructed works by Charles Weidman at State University of New York College at Geneseo. Using the notation score we noted how Nona's use of expansive space patterns was key to the choreography. When directing the work on a proscenium stage, I recognized the spatial crafting. Because Nona danced in the original work, she was the impetus for the entire *Gladness* section and she danced the final choreographic statement.

Adaption, Intention and Projection of Dance's Speaking Parts in *Songs from the Hebrides*

The dance begins with one dancer speaking while moving in a large spatial pattern. We auditioned the cast for one dancer who could speak clearly with energy and

projection. We were fortunate that the dancer we cast in this role had studied acting techniques and was able to develop the atmosphere when speaking: When Summer—Heather—And the Sun Shine—Western Sea. In my research I found evidence that Nona's college studies at McGill Conservatory of Music included Drama, Play Direction and Writing. As dance dramaturg and rehearsal director, the intention of the speaking parts were solidified and developed.

Dancer's Preparation Learning Humphrey-Weidman Techniques

Hours were necessary to translate the movements from the Labanotation score to the dancer's bodies. 14 days of training and weeks of intensive rehearsals were necessary for Ambre to stage the notation score on the dancers and it took two semesters for the dancers to successfully attain performance preparedness. Our rehearsals were every Monday and Wednesday from 5:30 to 7:30. We began each rehearsal with a vocal warm up that I learned from Nona, and a Humphrey-Weidman technique warm-up. We were fortunate to have a student playing the score at every rehearsal. Our students are versed in other dance styles but they had no knowledge of Humphrey-Weidman movement style or technique. I coached them using the proper vocabulary stressing breath and metric rhythm, using the under curve in walks and runs, walking with a forced arch, torso side bends, suspension in flat turns, forward whip turns, Nona's low turns, stylistic Humphrey-Weidman arms, hip hop skips, and side leaps.

Conclusion

We acquired new useful knowledge through this project but foremost in our learning was to restage Nona's dances from notation while she was living. Because the score was never checked, numerous questions we had with regard to the direct, detailed embodiment in transferring the notation onto the dancers, would have been answered by Nona, as we enlivened her historic work. Would she have changed the choreography during the reconstruction process? She did discuss with Ambre adding a third section to *Hebrides Suite* (Nona's abbreviated title), perhaps bringing the work to an affirmative ending. We believe *Hebrides Suite* was originally performed in a studio setting, perhaps at the New Dance Group Studio, because of the linear floor plans and timing of the F and C speaking parts in the Introduction. There were limited artifacts that we could use for our reconstruction process: there were no programs, we did not know who the composer of the music was and the proper movement style was not reflected in the score. We had no information on these key elements. Therefore, we made artistic decisions as heirs to this lineage to bring *Songs from the Hebrides* to successful performances on a proscenium stage.

To invigorate this legacy, we feel it is important to restage *Songs from the Hebrides* on other college or pre-professional ensembles. We look forward to restaging Nona's work including the *Waiting* section. This music needs four singers capable of singing in Gaelic.

Finding singers and a musical director to oversee this section will be challenging. We believe that professional singers originally performed the Gaelic song in the *Waiting* section. Nona's artistic work choreographing and directing opera productions provided her with colleagues. Staging the entire *Songs from the Hebrides* will fulfill Nona's vision.

Nona's teaching methodology at the State University of New York College at Geneseo from 1973-1979 used her newly published book, *Modern Dance Fundamentals.* She taught students to read in Labanotation the Humphrey-Weidman technique she was teaching them. Nona made certain that huge charts of the Labanotation symbols were hanging on the walls of the Welles Dance Studio reminding students of their dance literacy.

We vividly recall our first rehearsal in the Brodie Dance Studio, where Nona would coach dancers, including us. A special atmosphere was created as it was an auspicious occasion because it was on Nona's birthday, November 6th, when she would have been 108 years of age. We shared dark chocolate, Nona's favorite. We paused, sharing this special day with a new generation of dancers who would belong to "the long line" of Humphrey-Weidman-Schurman dancers. We asked Nona to approve our endeavor in bringing to life her *Songs from the Hebrides.*

Nona Schurman in a stylistic Humphrey-Weidman jump in her *Running Laughter*, ca. 1942. Photograph by Gerda Peterich, courtesy of Nona Schurman.

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Notating Daniel Larrieu's Pieces

Olivier Bioret

Born in 1957, Daniel Larrieu is a French choreographer, part of a generation known as "nouvelle danse française" [New French Dance] which has popularised contemporary dance in France in the 1980s. This generation of artists was very concerned about the authorship of the choreographer and the singularity of his style. Daniel Larrieu has developed an individual style who's been qualified sometimes as comic, sometimes reserved and poetic, and sometimes witty.

I had opportunities to dig in this style a few times, as I notated or am currently notating, some of his pieces. I have notated his first piece, *Chiquenaudes* (1982) as my last student project, then parts of *Jungle sur la planète Vénus* (1987), the solo *Emmy* (1995), and *Romance en stuc* (1985); those scores are based on restagings of the pieces I attended (and in the case of *Chiquenaudes*, I was one of the new performers).

This paper regroups some of the main observations I made, where the specificities of Larrieu's style, carried along his works, brings forward questions regarding the notation solutions when notating. As Kinetography is not about notating the intentions of the dancer, nor is it about pretending a neutral objectivity, the solutions I use in this score had to give some balance between those two excesses. Let's focus on three axis: the conception of the group, touching and other relations (and their consequences in terms of timing), and the nimbleness of space conception.

Group Composition

In Larrieu's works, the group is always more than a collection of individuals. The group has a strength that allows performers to join or leave the group and suggests its existence beyond his actual participants. This conception actually meets the Laban system's conception of the group, especially in Knust's developments.

Fig. 1

C–1　　　　C　　　　　　C+1

Ce D Cc Cb
Ci　 Cd
　　 Ch
　　 Cj
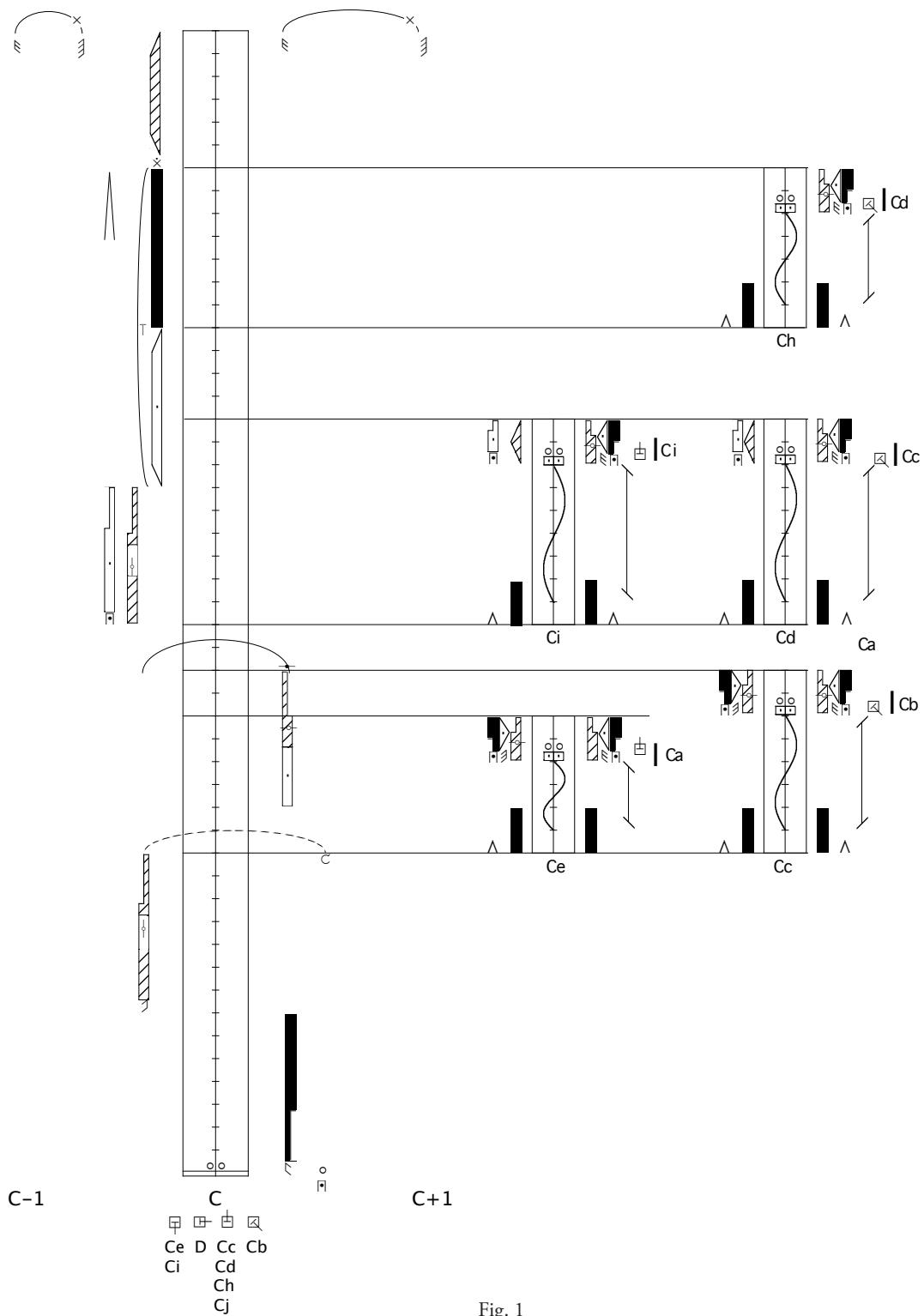
First example, *Romance en stuc* (figure 1). In this part of the piece, the dancers of the chorus are dancing in unison, in a chain-like line but one dancer after the other leaves the line and walks to another spot where he joins a new chain and the unison. The choice was quite obvious here, to use a single staff here for all the dancers in unison (whatever chain they are part of) and isolate the dancers only when they are walking out of the chains.
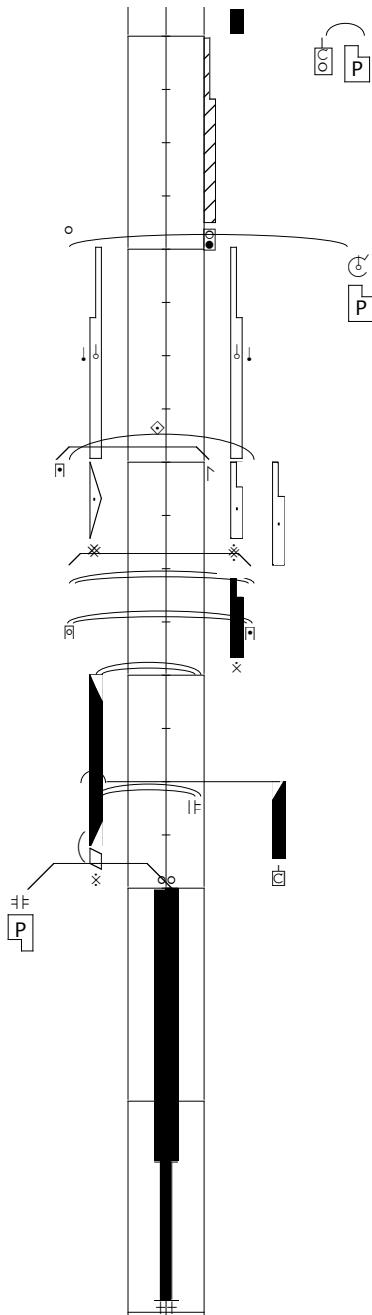
Second example, *Jungle sur la planète Vénus* (figure 2). Even simpler than the first example as there is no walking in and out of the group. The relation bow ends at body signs upon a P (for "partner") in a white direction sign, specifying which partner to touch.

Fig. 2

Third example, *Chiquenaudes* (figure 3). Here, the "group" is a virtual body, made of parts of two dancers, each one only partly visible. What is seen of one dancer is hidden of the other and vice-versa. I chose to use colors, indicating what body part is seen of whom.
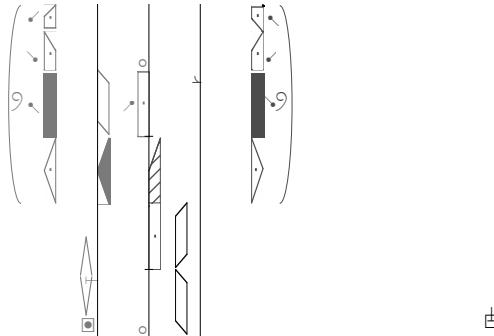
Fig. 3. The signs in black/dark grey (right side of the staff) are in red in the original score, while the signs in light grey (left side of the staff) are in green.

In each case, the body represented by the staff is a virtual body, the body of the group, one could say, and not the body of an individual.

The Relations' Consequences in Timing.

Larrieu's dances are filled with contacts. Even in solo material, parts of the body (especially hands of course), touch, hold, push or slide against others. The scores show a lot of horizontal bows. Very often, the choreography focuses on these contacts, and they're given visibility by occurring on the beat and by a little pause just after them. Writing these movements insists on the necessary anticipation of the contact-ending movement. In the usual case where this movement is complex, every body part can start moving at a different time. But ending at the same time gives a typical Calder's mobile-like shape of the score (figure 4).

Fig. 4

INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN
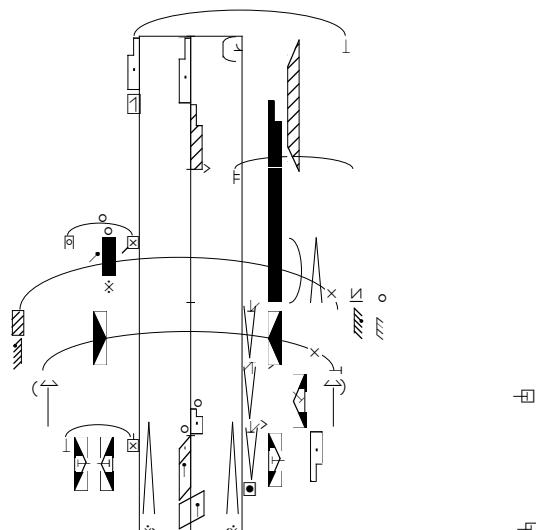
These observations shape the eyes of the notator, and even when there are no contacts, the dance continues to emphasize sometimes on brief pauses just at the beginning of the beat, and sometimes the dances show a different - traditional timing. The style and poetics of Larrieu's choreography are strongly structured by this alternating. Thus, the score should be sensitive of those changes, allowing the reader to touch the subtle aesthetics of these dances (figure 5).
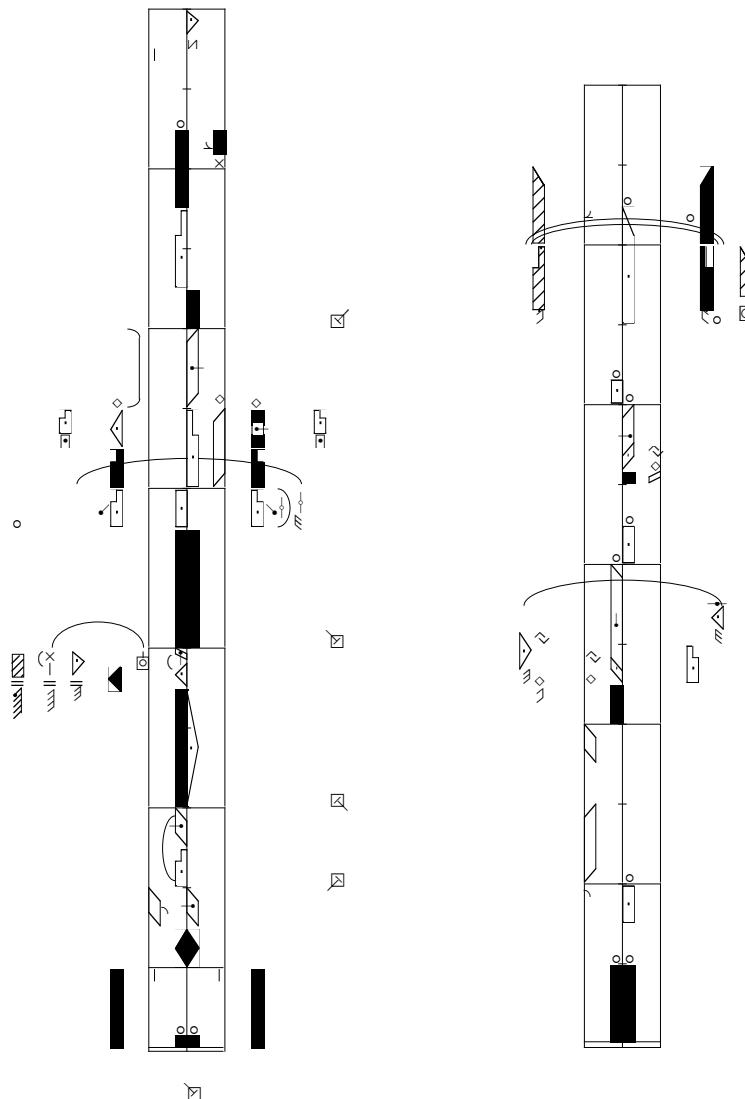
Fig. 5

A Plastic, Multi-centered, Dance

Another feature in Larrieu's dance is how the body plays with space. The arms especially are changing their organisations frequently.

In figure 6, from *Emmy*, we see a usual shift: the arms are in a round shape, and an instant later in a square shape. The translation of this, while both situations involve a bending (of the elbow), the first will be analysed as a whole limb with an amplitude sign, while the second is analysed as a segmented arm, with a specific direction for the forearm. Here is another alternating idea that is constant in these dances, and reflects the nimbleness of the movement. Therefore it is important to keep this difference in the score, even if the place the elbows have in space (which are very precise in Larrieu's dances, and cannot be overlooked) are not carried by the amplitude in the arm signs. I chose to add rotation signs in the upper arm in this case, so the switch "full arm + amplitude/segments" can still always appear in the score.
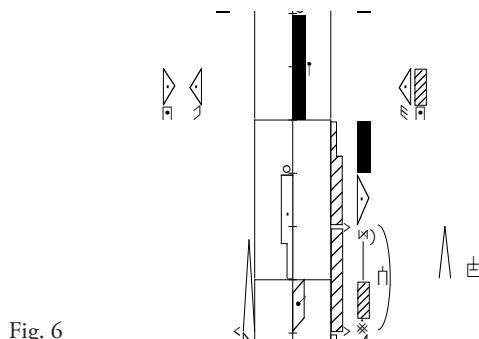
Fig. 6

This spatial agility proves in another way. Larrieu's movements are not global, but local; something moves, and something doesn't. And the focus is not only on what moves but on what doesn't, or better, on the changing relationship between both: these unmoving body parts are held sometimes by the surrounding space, sometimes by the body itself, sometimes by the partner. It shows in the score by the use of space holds, place holds and body holds, sometimes even simultaneously, as it can be seen in figure 7 from *Romance en stuc*.
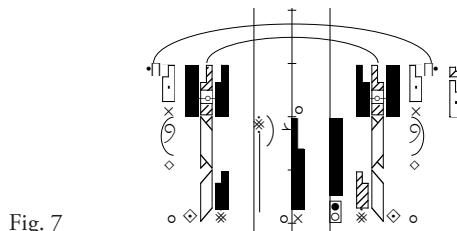
Fig. 7

A similar approach can be found in a larger context. In Larrieu's works, the spatial references can shift not only in a body part, but among different dancers or different moments of the piece. The latter case can be found in *Chiquenaudes* (figure 8), where a sequence of movements is exposed then transformed. One of these transformations consists of overthrowing the movement 90°, the dancers lying on their backs, with minimal adaptations. To help the reader understand this conception, it has to be made recognisable easily. The decision was made to describe this part of the dance in body cross entirely.

Sol

Fig. 8

A, B, C
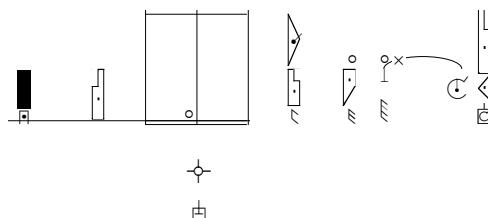
This kind of "Select/copy/paste" composition appears in the distinction upper body and lower body. In figure 9, from *Romance en stuc,* a girl's trio is reshaped in a girl's solo by copying only the movements of trunk arms and head. But again, the difference of intention between the trio and the solo prevented a simple "select/copy/paste" notation, and required a new writing.
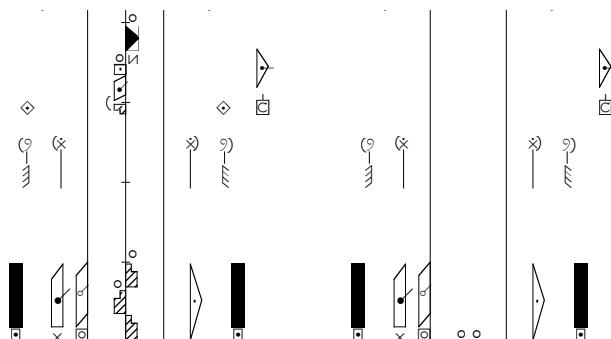
Fig.9.   Trio   Solo

Conclusion

We already know that notating is a major opportunity and an efficient tool to dig into a choreographer's universe. When this universe is structured, it has a distinct vocabulary and syntax. An important work the notator has to do is to create a dialogue between this universe and that of Kinetography. This kind of work is tailored to reach a mutual fit. The reciprocity is important. Favoring the choreographer's style and intention can result in bending the system's rules and creating big issues for the reader to understand the score, and favoring Kinetography's analysis will result in a superficial approach to the dance. But when the fit is approached, it makes more than just a balance between two discourses on movement, the understanding of one deepens the understanding of the other, like two light sources on one object. This process not only helps the writing of the score, but produces clues in it that the reader will collect and integrate, contributing to an authentic and original interpretation, in a way neither video sources nor the choreographer speech can do.

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To Write Improvisation:
Dance Constructions – Simone Forti

Anaïs Loyer

I observed a one-week workshop given by Simone Forti, during the CAMPING festival organized by the Centre national de la danse (CND), in Pantin, France. During this, she transmitted these *Dance Constructions*. Trainees were professional and amateur dancers as well as students of architecture school invited to the festival. The choreographer had opened her studio to students in notation of the movement of Conservatoire national supérieur de musique et de danse de Paris, of which I was one, to come and practise writing. This experience made me interested in the issues of writing improvisation. Wishing to experiment with this practice, I decided to create these scores.

The choreographer transmitted six of the twelve pieces that make up the *Dance Constructions*. These were "SlantBoard," "Huddle," "Hangers," "Platforms," "Accompaniment for La Monte's 2 sounds and La Monte's 2 sounds," and "Rollers."

Simone Forti is an eclectic artist mainly known as a dancer and choreographer. She is also a writer, poet, and painter. She trained with, among others, Anna Halprin, Martha Graham and Merce Cunningham. Simone Forti has a particular affinity for improvisation, and always seeks to stimulate experimentation around movement. At the end of the 1950s, she worked as an assistant in a nursery school and became fascinated by the gestures of young children, which were both simple and repetitive. At the same time, she took part in a choreographic composition workshop with Robert Dunn. It is from all these crossed inspirations that she created the *Dance Constructions* in 1961.

The choreographer says of *Dance Constructions*: "These are dances, but they can also be seen as sculptures made of nobody. Chance forms individualities that make up a whole."(Forti 2015)

Each performance is constructed from daily gestures with precise composition rules. This collection of small choreographic pieces was performed for the first time in 1961 at the Museum of Modern Art (MoMA) in New York. Today they have been danced by performers from around the world for many occasions. Each version is a new piece. This question about the unique model is interesting for a movement writer. How to keep open the field of possibilities through the scores? How to find a balance between accurate writing requests Simone Forti and freedom of decision of the performer?

Field Observation: Transmission of *Dance Constructions*

During my observation, I distinguished three levels of implicit instruction:
- Level 1: The general rules of improvisation, those which structure the piece in a global way. They are fixed.
- Level 2: we find the rules specific to the time of transmission. In this part, the choreographer adapts certain dimensions of her improvisations to the context of transmission.
- Level 3: Simone Forti guides the interpreter in how he moves. She helps the individual to find his place. These comments are completely personal.

The choreographer tells trainees that "the rules of the game," that's the name she gives to improvisation instructions, are very simple and must be answered spontaneously with daily habits. As if the simplest, the most everyday way for each of us to do the action, was the right one.

When we study the process more precisely, we realize that the choreographer knows exactly where she wants to go and will be able to get the dancers there by themselves. She introduces a level 2 instructions, then, over the course of the work, her speech encourages the dancer to become very precise at certain times, on certain poses or certain taking of objects, for example. This allows him to reach level 3, the adjustment phase. The goal is not to restrain the interpreter, on the contrary to help him to take his place in the group, to make him exist as an autonomous subject. It is also on these instructions that the choreographer finds the balance between the performers' proposals so that the improvisation works, and so that it takes on meaning for the performers and the public. When the magic happens, the choreographer praises the person or the group concerned with an "it is fairer" or "that is what I want to see, keep it." These moments are not made to freeze improvisation but to make the dancer reflect on this action, what he did in order to understand what works, what interacts well with the collective or not.

It is in this phase of the work that Simone Forti's signature becomes clearer. On the one hand, it will ensure that the improvisation works as we were talking about above, but also that it does not deviate from the idea of starting out by dint of

practice. Beyond the actions, Simone Forti told me that the interest resided in the collective. Let each individual find their place in the group, accept the responsibility for being active in making decisions. The choreographer plays a key role in helping everyone to feel confident in order to make proposals and that no one takes the lead or, vice versa, is erased from the group. During training, every morning Simone Forti puts the group in a circle to work. In this way, everyone is on the same level and can see each other. She also observes a lot and goes outside the circle to correct positions, give directives and analyze the way everyone moves. This time allows her to get to know the individuals, and understand the working mechanisms of each individual within the collective. This then helps the dancer in the improvisation to know when he is sincere in the way he moves or if he is more focused on the aesthetics of his movement or the spectacular responses he thinks are expected.

The rules of phase 2 have arrived over the years, during the various transmissions of Simone Forti. Improvisation has been transmitted for almost 50 years in very heterogeneous contexts. Over time it has evolved. Simone Forti told me that changes have come over time, with practice. When she works with interpreters she knows well or who have well imbued these bodily habits, she gives much less precision. But so that the *Dance Constructions* remain Forti's, she gives more indications to the performers so that they do not forget to remain in everyday gestures.

In his experience, the less information he has, the more the dancer will perform with these bodily habits. In a choreographic piece, the performer will tend to go directly towards these stage habits, very often imprinted with a dance practice, and not the daily manner.

This is the case for the posture of individuals in the piece called "Huddle." Forti's instructions became much more precise to guide the performers who might want to take positions that are too "danced." In 1974, the choreographer asked the performers of the scrum to have "knees slightly bent." Today with amateurs she is more precise, stating: "You have to lower your center of gravity and keep it between your legs. You have to have one leg in front of the other." We observe that the position has been clarified. Simone Forti informs us that on this piece specifically composed of a structure made of bodies on which a dancer must climb, if the bodies that make up the structure are not in stable positions individually and with the group, it is the whole piece which can be endangered.

Still in the "Huddle" improvisation where the dancers form a melee, one of them leaves the structure to climb over it, and once at the top, descends on the other side and comes to reintroduce itself in the melee, so that another interpreter does the same. Other instructions have arrived over time, through experimentation, to add rhythm and secure the practitioner, as we explained previously.

For the past few years, the interpreter who climbs must, once at the top of the fray, make a U-turn, staying on his stomach in order to descend by the feet. Before this instruction, practitioners tended to go to the ground head forward, not to take the liberty to make a U-turn, whereas in "everyday life you would never go down a slope head first." (Forti 2015)

The Place of the Choreographer and the Sources

The rules of levels 2 and 3 are constantly being adjusted. It depends on the context of transmission, the performers and the wishes of the choreographer. The fact that the instructions are not fixed is not in itself problematic, the choreographer is master of his work. Beyond the instructions, it is also the way in which these performances are transmitted that gives them the signature of Simone Forti. She establishes a climate of confidence and freedom of ideas to the performers with a pedagogy of "everything is interesting, there is no error." She will finely guide the dancers, without imposing anything directly. She adapts, harmonizes with its audience in order to create performances that are unique with real investment from the performers, while remaining in the lineage of the work of *Dance Constructions*. For writing scores this can become complex to manage. What is important? What instruction is general or personal? What do I want to note? How will I make the choices?

In order to respond to this essential problem for writing scores for the *Dance Constructions*, it was necessary to multiply the sources of information. First there was this observation time during the entire transmission, which allowed me to interact with the practitioners. Their looks were interesting, and they had an internal vision of the work. The books of Simone Forti, mainly *Handbook in Motion* which she published in 1974, provide guidance. In this poetic text, she puts on paper the instructions of the *Dance Constructions* with words and sketches. Discussions with the choreographer also made it possible to go to the heart of the choreographic project and understand the issues.

Writing Process

As soon as the desire to write these scores emerged, it was clear that I wanted to transcribe the improvisation instructions and not the final form that the performances took when presenting the work at the end of the workshop. The use of Motif Writing therefore seemed obvious to me (see figure 1). It was an opportunity for me to learn and learn about this system. This transcript had clear objectives. The first: to keep the original idea of *Dance Constructions,* which were the notion of "play" and the use of everyday gesture. The second: be consistent with Simone Forti's pedagogy. It is mainly on these points that it was important to be able to exchange with the choreographer, in order to understand the choreographic project behind these pieces. Once these bases assimilated, I sorted the information to eliminate what seems to me

Dances constructions - Simone FORTI
"Huddle"

Workshop Juin 2015, CN D
Notation : Anaïs LOYER

☒ : Le groupe

Ⓧ : Quiconque dans le groupe

⟨ : Personne à sa gauche

⟩ : Personne à sa droite
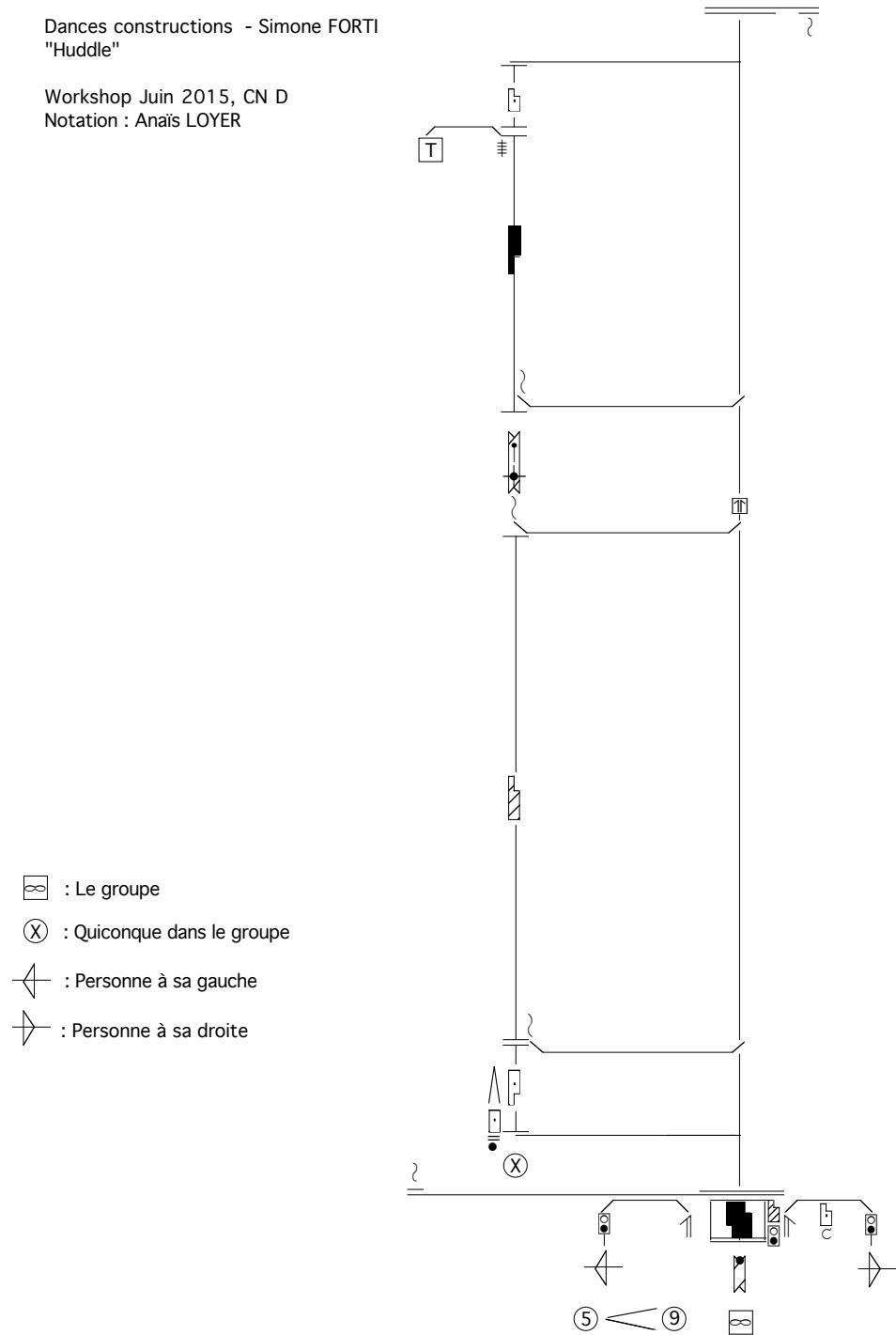
Fig. 1

to be superfluous for the writing of the scores. The more the score provides, the less freedom the reader will have to improvise. He will feel too constrained. I wanted to simplify the writing as much as possible while keeping precise instructions.

My choices were to transcribe levels 1 and 2 instructions as a whole in order to offer complete scores, to give readers the information necessary to understand these scores. To offer more material, I chose to combine the text of the descriptions of the improvisations written by the choreographer in 1974 with the scores. The individual indications, level 3, were not transcribed. I considered these too personal and too related to the way in which the trainee moved.

One of the common points between all these improvisations is the use of structures that can be made of wood, rope or formed thanks to the bodies of the dancers nested with each other.

The scores are accompanied by a document used for the construction of the structures produced for the workshop in June 2015. For constructions made of bodies, the position is given at the start of the score, as a starting position. Simone Forti during the transmissions gave the same value to each structure whatever its construction material. It seemed interesting to keep this idea, the treatment of the elements whether they are in wood, rope or body was the same in the score. The structures have a dedicated stave for them to highlight the interactions that the interpreters have with it and give them a real place. They are not a simple object, they are the very basis of performance.

The Special Case of "SlantBoard"

The "SlantBoard" performance was tedious to write. Some instructions were not of the movement and were not translatable into Motif Writing "to have sneakers on your feet," others being prohibitions "do not leave the structure." The use of words was most appropriate for both writing and simplicity of reading.

This transcription mode was also used for open instructions. It is difficult to transcribe an element without temporality (neither of duration, nor chronological). For example, "taking breaks when you wish."

The signs of Effort also came to complete my score. Simone Forti paid a lot of attention to the quality of the movement during this performance. Unlike Kinetography/Labanotation in which signs indirectly imply these qualities of Effort, Motif Writing in our use here, this is a light in sign to keep a great freedom of response for performers. Certain quality of movement is therefore not implicit in the score. The addition of a sign of Effort allows you to give elements solely related to the quality of the gesture without entering into its form.

For the writing of these partitions, I therefore experimented with the use of different types of data, to remain readable and to give only the basic information. Always for this purpose, not to restrain the interpreter.

Testimony of a Moving Work

These scores are a testimony, a trace that marks the evolution of *Dance Constructions* by Simone Forti. Linking with the texts written by the choreographer, like that of 1974, we see the evolution of these performances. The score records here the instructions as presented by Simone Forti in 2015. We do not notate the performance that was made by the performers during this workshop, but where the choreographer is at this time in her process of composing *Dance Constructions* which has evolved since 1961, that is to say more than 50 years later. I am wondering today about the writings of the choreographer. I imagined putting them in front of the score so that the reader sees the evolution and can enhance his reading of the signs with that of the words. Let the reader see the traces that time has left on this work always in motion. And maybe through this combination of words and symbols, the reader can more easily touch the process of building these performances.

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Breaking Down Touch: Movement Analysis of Contact Improvisation

Beatriz Herrera Corado

Introduction

What is touch? How relevant is touch in a choreographic composition? In the Labanotation system, a contact bow means that a relationship of touch is happening between two body parts. In many couple dances, touch is a convention that allows a leading dancer to guide a follower. From the ballroom context, for example, Karoblis (340) describes the dance generated from the interaction between dancers by stating: "When the couple dances, the dance is born in the "play" of two bodies." How is this "play" related to touch and shifts of weight? How can the Labanotation structural system provide a clear transcription of the interactions between the two bodies? In order to address touch as a phenomenon, the following paper examines the case of contact improvisation, a dance which is executed in a participatory modality as defined by Nahachewsky (1).

From my fieldwork experience in 2017, I developed an ethnographic research about the previous backgrounds of dancers in two contact improvisation festivals at two European cities. Besides the ethnographic record of field notes, descriptions and interviews my aim consisted in displaying the diversity of the dancers as they improvised. To address the movements of contact improvisation, I found myself immersed in the Labanotation structural system. So, even if I am not trained as a notator, the conceptual clarity of body parts and relationships defined by Ann Hutchinson Guest, supported the movement analysis of contact improvisation. This paper addresses specifically a descriptive analysis of contact improvisation jams using Labanotation as a source of conceptual categories which allowed me to understand the minimal conditions that define the dance.

Contact Improvisation

Contact improvisation is a dance form initiated by American dancer Steve Paxton in 1972 (Nelson and Stark Smith). At the time, Paxton was experimenting with composing dance from a *natural* drive of movement in relationship with others. According to historians, he was also inspired by a discourse of anti-authoritarianism that challenged the relationship between dancers and choreographers (Banes: 59). In other words, contact improvisation emerged as a way of addressing freedom by moving from spontaneous responses that emerged through the awareness of one's sense of weight and the interaction with another person.

The official publication of the contact improvisation community defines the dance in this way: "The improvised dance form is based on the communication between two moving bodies that are in physical contact and their combined relationship to the physical laws that govern their motion—gravity, momentum, inertia." (Steve Paxton *in* Nelson and Stark Smith). Ethnographic and historical research about contact improvisation conducted by Novack (115-124) also provides a description of the dance as it was initiated and executed in the United States of America outlining its basic features. For the purpose of this research, I focused on two features: "generating movement through the changing points of contact between bodies" and "letting the dance happen." The first one describes the importance of touch as a basic condition of the dance form, and the second addresses the spontaneity that guides the choreographic composition of contact. Nevertheless, I differ from Novack who argues that contact improvisation embodies "American" culture, and embraced an ethnographic approach that contact improv addresses a diversity of places and practitioners. A section of the research design included a methodology for movement analysis.

Research Design

I focused on contact improvisation as it is practiced nowadays. By drawing the current state of affairs of the organizers of events and personal statements of dancers, I summarized the following features:

A discourse of inclusion that leads an open transmission format: As dancer Susan Martin elaborates in the book *Dancing Age(ing)* contact improvisation is a low-maintenance space that enables "learning with and from other contact dancers of all levels" (96). By contrasting this claim with my own experience of dancing, I realized that the discourse of inclusion and the open transmission implied that any person could join the practice in different moments of their life, regardless of the previous movement background that they had practiced.

A transnational setting for the practice: In Europe, I heard from experiences of other dancers how they had practiced contact in the United States, Asia and Latin

America. During my fieldwork, I confirmed the transnational awareness because of the specific terminology and homogeneity of the dance form that allows practitioners to identify it and perform it in different places. I was inspired by reading Helena Wulff's transnational ethnography *Ballet Across Borders.*

From these features, I designed a research plan with the aim of grasping how practitioners dance contact improvisation and how they consider their previous movement background in a transnational setting. Theoretically, I approached the previous practice from the perspective of phenomenology of dance, which focuses on how bodily habits remain immanent in a body (Karoblis). In other words, as much as contact improvisation is a spontaneous dance that allows freedom, I wondered how practitioners with a diverse knowledge of movement could manage to construct an improvised and unpremeditated dance.

I designed the research as a multi-sited ethnography and selected the locations of my fieldwork in two European cities that hosted events of contact improvisation: Barcelona, Spain and Freiburg, Germany. During the events I participated as a dancer, prioritizing the interaction with others as a way to get to know people and building trust among them. I also filmed jams and selected dancers from the films to interview them, using a biographic-inspired open questionnaire. The fieldwork material was later classified according to the specific cases of the dancers. Figure 1 describes a summary of the research design and highlights how the movement analysis relates to other processes and the research question overall.
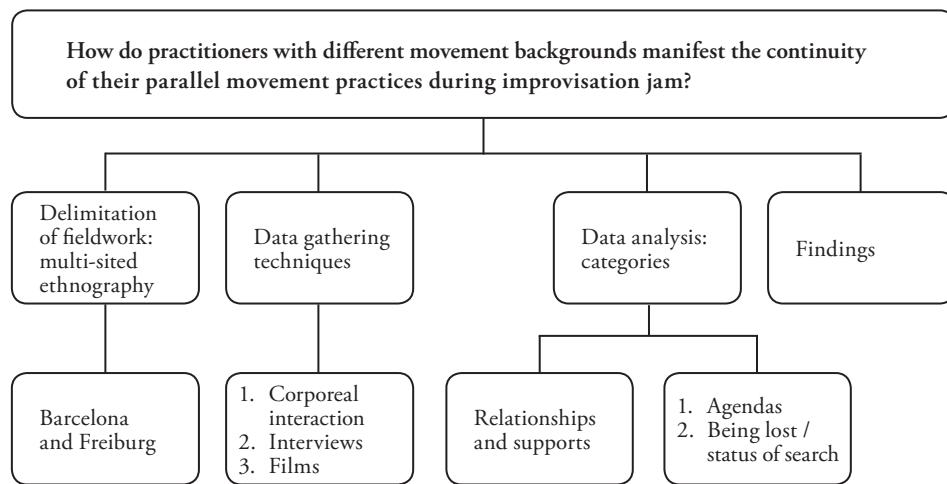

Fig. 1

The following section addresses the procedure of movement analysis in order to understand how each dancer executes the dance in specific moments of a contact improvisation jam.

Movement Analysis Design

1. Epistemological context of the analysis

Contact improvisation is a dance taught to flow spontaneously without pre-meditation; dancers train to react to different kinds of stimuli, especially touch and weight. Reactions, from the first-person perspective, operate in a pre-reflective manner, according to phenomenologists. "You can see/feel when the dancer thinks his movements or when the dancer just moves and lets his body intuitively (re)act on the moment" (Hermans *in* Legrand: 501). Therefore, any attempt to analyze contact improvisation necessarily means one must examine the flow of movement that is connected and continuous. The films gathered for my fieldwork come from the actual moment of people enjoying contact improvisation in its original context while I attempted to analyze it.

I focused on how to grasp what is happening in the context. It was not my attempt to write prescriptive scores or to use motif notation, as my goal was to record the actual movements. So, the closest possibility of tracking how dancers move is through structural notation. Nevertheless, the complexity of contact improvisation with its changes of supports exceeded my capacities as a beginning notator. Also, I discovered that I needed a record that could register repetitions and count how many times something had happened, in other words, a record that could summarize information rather than expanding the information in the form of a score.

Such were the considerations that led me to decide to develop a database to register the contact improvisation movement. The database demanded one more decision: to use categories in order to enter information. I defined "relationships" as the intrinsic category of contact improvisation. In other words: "contact improvisation is a dance that happens in duets and groups, dancers understand that they are improvising together because relationships are happening" (Herrera: 40). From this point of view, the explicit and tangible description of the idea of relationships described by Hutchinson Guest inspired me to use the Labanotation vocabulary in my database. I also decided to use the following categories: supports, gestures, and body parts that shape the relationships.

2. Selection of samples

In the database, I tracked one minute of four different realizations by different dancers. A realization is a single execution of a dance (Bakka and Karoblis: 73). In this case, each realization is a duet. As contact improvisation is danced without music or without acknowledging to follow music, I decided to write what happened in the videos second by second. In this way, my observations from each second of the 4 samples were entered in the database according to each category.

3. Categories and criteria of inclusion

A category is a way of delimiting the information that is observed in the films and then translated into the database. Table 1 shows the four categories I used for the analysis which describes each second of the 4 realizations.

Table 1. Categories observed for each second

4 realizations	
Time: 60 seconds	Body parts as support from the ground Interacting body parts Kinds of relationships (7) Gestures

The first category: "Body parts as support from the ground" includes all the body parts that take weight from the floor in each second. Considering that contact improvisation allows us to use any body part as support, and to share weight in degrees with others, I highlighted the following condition: if there is a body part in contact with the floor, the shared weight is not complete. I also noted that when no body part is on the floor, a lift is happening.

The second category, "Interacting body parts" includes the body parts that shape the relationships. Depending on the kind of relationship, these body parts can take partial or total support.

Both categories operate with the following body parts enlisted by Hutchinson Guest (196, 218) as shown in Table 2.

Table 2. List of body parts

Head	
Hip	Left/Right/Front/Back
Knee	Left/Right
Thigh	Left/Right
Ankle	Left/Right
Foot	Left/Right
Toes	Left/Right
Shoulder	Left/Right/Front/Back
Elbow	Left/Right
Wrist	Left/Right
Hand	Left/Right
Torso	Left/Right/Front/Back
Pelvis	Left/Right/Front/Back
Leg	Left/Right
Arm	Left/Right

From my observations in the videos, I added to the list: toes and head. I considered the thighs as independent from the knees and allowed myself to use leg and arm as a complete unity. As for the dimension column, I specified body parts such as the front or back of the torso, due to the fact that contact improvisation dancers value the experience of others by observing the use of the back of the torso. In both categories I decided to consider clusters of body parts, because it often happened during the realizations.

The third category "relationships" is fulfilled with the following selection of relationships, as defined by Hutchinson Guest and Curran (246-265). The only deviation in my analysis consists in the definition of support as a relationship: I found in my own experience and film material that sometimes dancers had a relationship of support while still having one limb on the floor. It is important to mention that for contact improvisation dancers, to develop a spontaneous relationship of full support (without a limb on the floor) is considered a skill that denotes expertise in the dance form. Therefore, I did consider it relevant to outline whether the relationship of support was partial or full. Figure 2 shows my selection of relationships.
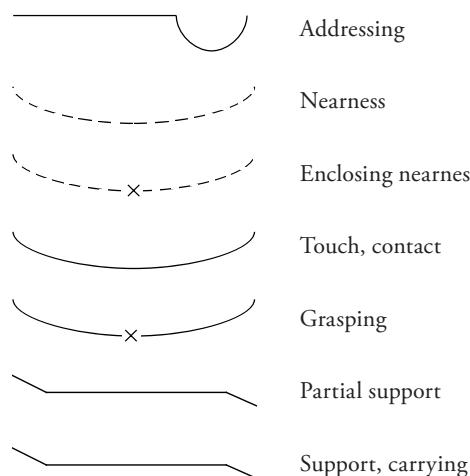
Fig. 2

As for the fourth category, gestures, I also used the definition delineated by Hutchinson Guest (19) "the term gesture is used for the movement of a limb that does not carry weight." Gestures were relevant for the analysis in the sense that they provide information about what was happening with the other body parts that were not engaged in support (either from the floor, or as a relationship). So, in order to have the fullest picture I could develop of how a dancer was using his/her body, I decided to use this category. I could also track if a limb was contracted or extended and register the particularities of a dancer's personal style and background.

As a summary, I argue in favor of the use of the database as it consists in a descriptive record of discrete movements based in categories. The categories were a useful tool to understand the differences of how every dancer was executing the dance in dialogue with a partner. I will disclose some of my findings regarding relationships in the next section.

5. *The qualities of touch: Summary of findings*

Table 3 shows an excerpt of the database record. The time tracks the seconds of the film material. Dancer E and F are lifting each other from the ground. E's background comes from BMX (bicycle motocross), extreme sports and contemporary dance. The frequency of the lifts was evidently superior to the other three duets. This example suits the abovementioned claim of the difference between a relationship of support and partial support. Also, the example highlights the role of the back of the torso corresponding to the relationship of full support, and the right side of the body to partial support.

Table 4 provides an overview of the category of relationships. The first column refers to each of the duets. The rows provide information of the highlights of each duet. "Number of relationships" includes the addition of relationships that happened in each duet, some of them occurred as clusters, for example: grasping and partial support happening at the same time1. This simultaneity increased the possibilities of relationships that could happen in the dance. Nevertheless, the third column shows that contact or partial support were the relationships most often used by the dancers in the sample.

A relevant finding seen in Table 4 is how dancers did not utilize touch, which I indicated by the use of relationship bows such as "addressing," "nearness" or "enclosing nearness." The fourth column of Table 3 shows how many times a relationship that did not implicate touch was used. Duet 1, in which one of the dancers had a background in ballet and contemporary dance, had 13 moments in which she was not touching her partner. These absences of touch, however, were in between sequences of touch, so I have considered them a pause rather than a succession of movements without contact. Duet 3 also shows some absences of touch, but not as many as Duet 1. Finally, the last column exposes how a relationship of full support might or might not happen in a duet. In the case of Duet 4 none of the dancers lifted the other.

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[1] As much as some contact improvisation teachers claim that grasping should not happen during contact, I found many dancers grasping hands or other body parts during the duets. Also, this means that simultaneous relationships are accepted in the dance.

Table 3. Excerpt of the database record.

Time	E's point of support from the ground	F's point of support from the ground	E's interacting body parts	F's interacting body parts	Kind of relationship	E's gestures	F's gestures
7:15	0	right foot	arms, right knee	shoulders, back torso	support	left leg place low	arms forward middle
7:16	0	feet	arms, right hip	shoulders, back torso	support	left leg place low	arms forward low
7:17	feet	left foot	right arm, back hip	right shoulder, back hip	partial support	left arm place low	arms place low
7:18	right arm, back torso	0	back torso	back torso	support	right arm backward middle, left arm place low	arms forward middle, legs backward low
7:19	feet	feet	left torso, left hip	back torso	partial support	right arm side middle, left arm place low	arms forward low, knees bent

Table 4. Summary of relationships

Duet	Number of relationships	Mode	Not contact	Full support
1	10	Contact	13	2
2	6	Partial support	0	2
3	8	Partial support	5	10
4	6	Contact	0	0

Results from other categories:

- "Supports from the floor": disclosed the body parts upon which dancers felt comfortable and safe to stand. For example, dancer A who had a background in ballet stood balancing on one leg, while dancer C with a background in yoga and circus, placed his hand on the floor to balance the rest of his body.
- "Interacting body parts": supported the idea that in contact improvisation any body part can build a relationship, nevertheless, some body parts are used with more frequency than others. The best example is the high frequency use of the back of the torso in 3 of the 4 duets. Also, this category revealed relationships that are unique to contact improvisation such as a foot touching another's cheek, or a foot touching another's armpit.
- "Gestures": provided an enumeration of specific positions of other body parts. It was helpful to identify contracted limbs versus extended limbs, positions that remained still for several seconds, or most relevant, to identify dancers imitating each other, for example, mirroring each other while grasping the hands, which is a reaction to a visual appearance, different from reacting from shared weight.

Conclusions

As a tool, Labanotation provides conceptual clarity to distinguish between different kinds of relationships and specifies shifts of support and outlines body parts. Despite the use of seconds instead of musical beats which would capture smaller units of movement, the analysis helped me to identify the particularities of the dance form and grasp the patterns that dancers use while allowing themselves to react spontaneously. The relationship with music and rhythm remains to be a topic of divergence among practitioners themselves and might lead to new research in which notation can be a useful tool.

As a final comment to the results of the analysis, I take from the field of ethnochoreology (Bakka and Karoblis: 172), the notion that dance has two dimensions: the realization and the concept, as two surfaces of the same coin. I have referred to the realizations of contact improvisation as a way of delimiting samples of the actual dance from its original context to anchor the analysis. On the other side, the concept

refers to "potential of skills, understanding and knowledge that enables an individual or a dance community to dance that particular dance and to recognize and relate to each particular realization of it" (173). I suggest that the interpretation of the findings is better understood in the way it contributes to understanding the dance form, which means the mere concept of contact improvisation.

Throughout the research, from the fieldwork experience to the analysis, I found how contact improvisation dancers might touch, or not touch, each other, might carry the full weight or not, and the specific body parts that allow a dancer to support the full weight. Therefore, it is a dance form that allows a wide range of decisions and a low regulation of rules. Nevertheless, the core of the practice lies within the relationships: contact improvisation happens whenever a relationship is happening, regardless of touch. Relationships shape the core of the concept of contact improvisation with touch forming the clear intentions of the movement.

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A Jazz Score Written in Three Ways: A Workshop Using Scaffolded Scores for Learning and Meta-analysis

Teresa L. Heiland

In this workshop, I shared three scores of the same section of a dance, but I used different types of notation to represent different ways of approaching understanding of the movement. The progression of the three scores goes from simple to complex, beginning with a simplified motif notation score, then an intermediate to advanced level motif notation score with additional Laban Movement Analysis (LMA) concepts, followed by a detailed Labanotation score with LMA concepts. We explored only pages 12 and 13 of a 33-page score. *Calgon* is a jazz dance for two dancers performed to two pieces of music. We explored eight measures of the first selection, *Memories of You*, composed by Eubie Blake (1930), and performed by the Benny Goodman Quartet. The research we conducted on the score making processes was approved by an Institutional Review Board at Loyola Marymount University.

The skeleton score was created by Gillian Ebersole, an undergraduate student who I asked to consider using only the most basic elements needed to convey the main idea of the dance. We called this the "skeleton" score. Her goal was to think about the simplest way to describe in notation what the readers would need to know to recreate a sketch of the dance. See figures 1a and 1b for the skeleton score by Ebersole.

The intermediate-advanced motif notation score was created by two undergraduate dancers, Marlene Jensen and Stephanie Morikawa, who were invited to create a score that was detailed enough to reveal the styling and energy qualities of the actions. These two dancers chose to include Laban Movement Analysis concepts to relay the feeling qualities of the dance to the reader. They included a summary-key to clarify overall general styling of the dance needed to provide readers and performers with information about hidden turns and rhythms found in the

movement styling. They were most interested in ways that the nuances of the jazz movements could be understood, recreated, and them explored in jazz dance performance. See the scores by Jensen and Morikawa in figures 2a and 2b.

I created the third score of the dance, using detailed Labanotation supplemented with Laban Movement Analysis concepts showing how the two dancers perform differently from each other to convey their individual technique and styling. See the scores by Heiland in figures 3a and 3b.

This workshop was designed to get participants working together in small groups to read the scores and to share in the literacy process of reading and translating information in notation from the page to dancing by using discussion, exploration, and peer coaching. The learning outcomes were for participants to gain

1. social-emotional confidence with working with each other with new types of scores (many were unfamiliar with motif notation or Laban Movement Analysis and had rely on others to coach them),
2. explore their own meta-analysis of how three scaffolded approaches to writing scores can provide readers of notation with different forms of, or approaches to, analysis of movement,
3. appreciation for how even young writers of notation scores can frame their thinking about what to include to convey different styles of movement for different dancer's purposes.

These students only had one semester of study of LMA and Language of Dance (LOD) and were able to confidently notate an 8-minute duet for different viewpoints and particular purposes. Together in this research project, we learned that each score, while related to the same dance, is a way of thinking in itself to reveal the depth of layers of human thinking about movement. The inherent value in notation writing practice is that each score writer and reader has a unique purpose and role in movement analysis and interpretation.

These scaffolded scores came about from my own desire to advance my practice of seeing, moving, and notating. I began writing the detailed Labanotation score of a quick, syncopated jazz dance that has hidden turns and divided fronts paired with quick changes of direction, lifts, and complex supports in floorwork. This dance is a jazz duet that I co-choreographed, performed, and staged on others, and which I wanted to analyze using notation to gain deeper understanding. While this project was intended originally for me to understand my own choreography better, I learned far larger lessons. By sharing my first draft of my Labanotation score with a colleague in France, who subsequently attempted to explore it with her student-dancers, she shared with me that my detailed Labanotation score was not so accessible to the reader. The level of detail, which I was so proud of, made the reading slow

and cumbersome, unlike the lightness and playfulness of the dance. To provide a scaffolded learning structure for readers, with the help of three young notation students, we created two additional scores:

1. a second pared down Labanotation score using various keys/summaries that would amalgamize the general style of the dance, thus reducing the level of detail in the overall score, and
2. a motif notation score revealing the basic actions of the dance so that the dancer can enter into the basic framework of the dance in the space prior to working with the style of movement.

Whether the scores are intended to provide scaffolding in the learning cycle, or if they are intended to provide analysis of detail of style, or in contrast, only the basic ideas so that a jazz dancer can then embellish in their personal way, the scores themselves invite inquiry and relationship-making with them. The three scores together provide opportunities for movement explorations, teaching and learning opportunities, and a comparison of our analysis and interpretation processes. In this workshop, we explored the same excerpt of all three scores and the ways we analyze, embody, and discuss our understanding of movement when explored through different degrees of simplicity and complexity using notation.

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Fig. 1a. Skeleton score of *Calgon*, by Gillian Ebersole (2019), p. 12.

Calgon (1996) by Teresa Heiland and Christina Marty, motif notation by Gillian Ebersole

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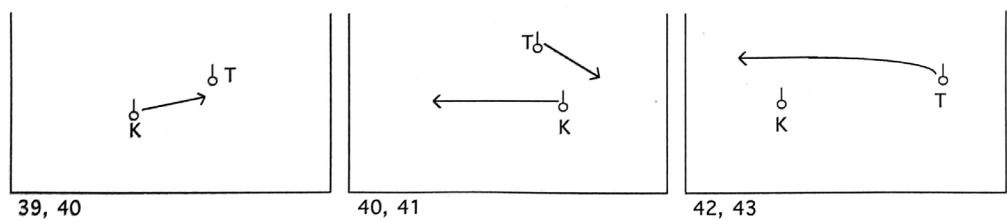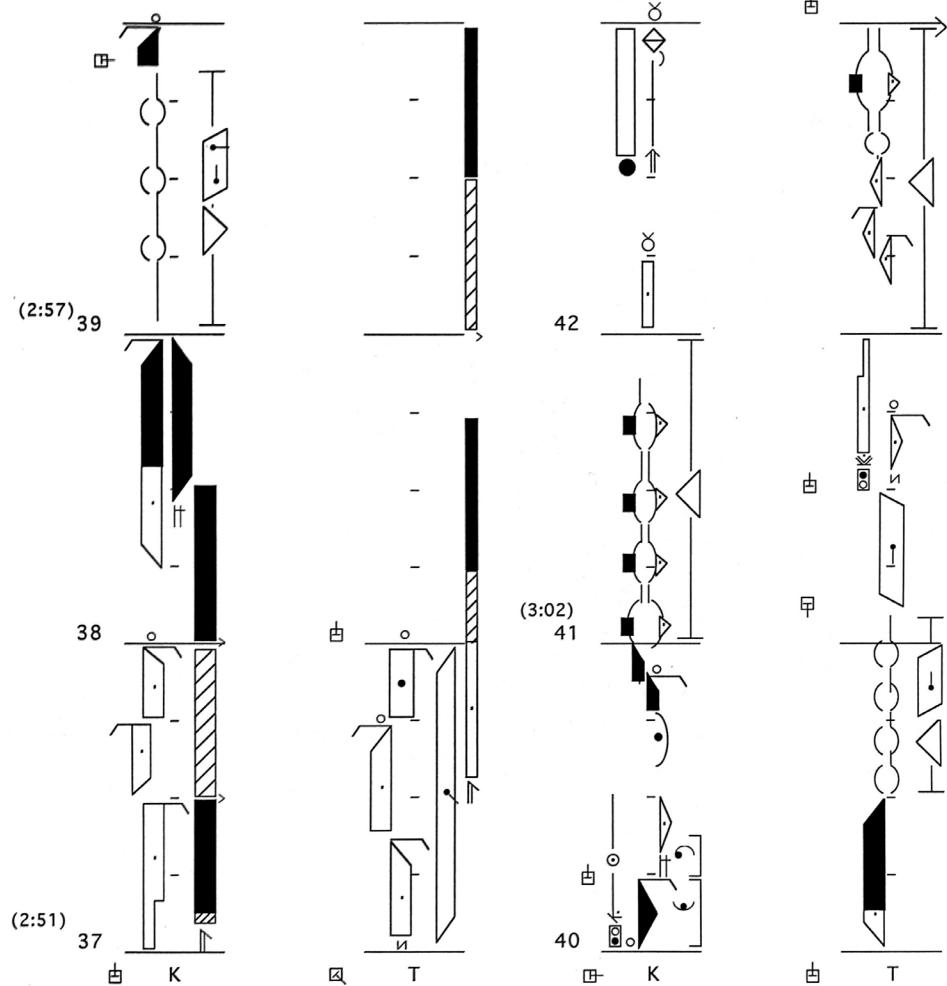
Fig. 1b. Skeleton score of *Calgon*, by Gillian Ebersole (2019), p. 13.
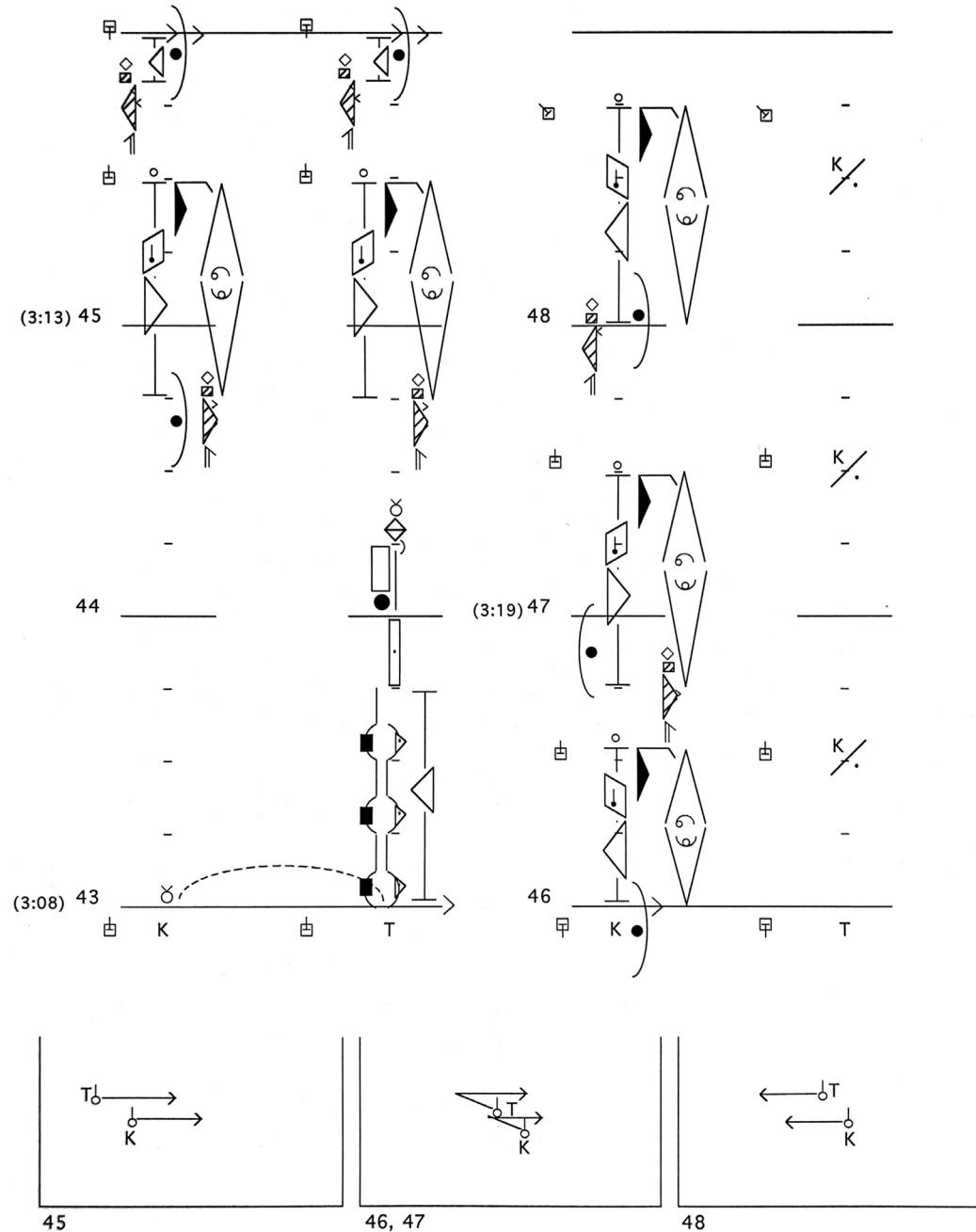
Fig. 2a. Intermediate-Advanced motif notation score with LMA of *Calgon*, by Marlene Jensen and Stephanie Morikawa (2019), p. 12.

Calgon (1996) by Teresa Heiland and Christina Marty, motif notation by Marlene Jensen and Stephanie Morikawa
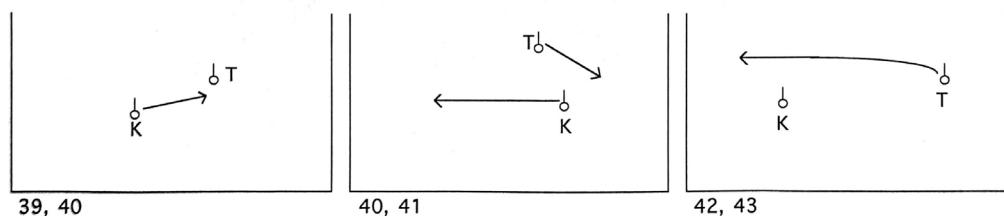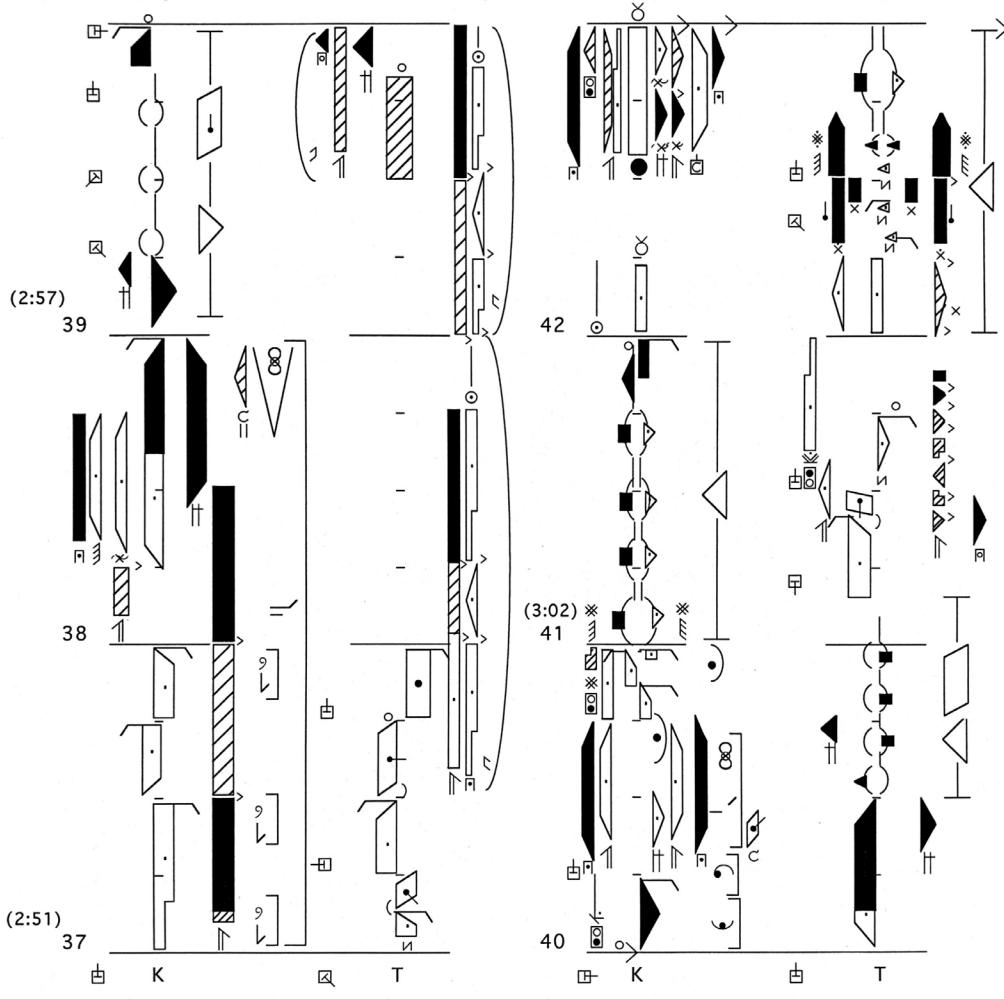
Fig. 2b. Intermediate-Advanced motif notation score with LMA, by Marlene Jensen and Stephanie Morikawa (2019), p. 13.

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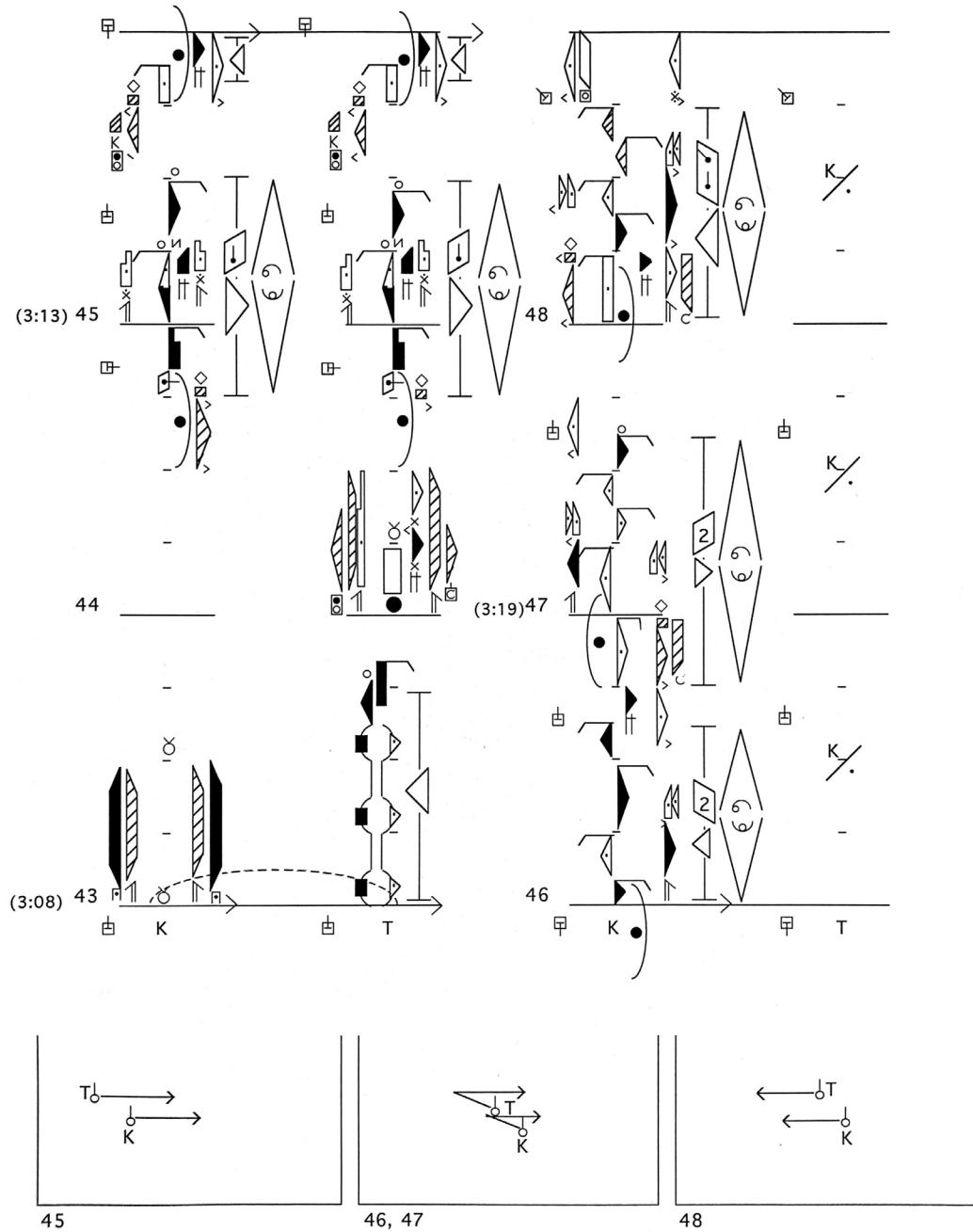
Fig. 3a. Labanotation score with LMA of *Calgon*, by Teresa Heiland (2019), p. 12.

Calgon (1996) by Teresa Heiland and Christina Marty, Labanotation by Teresa Heiland
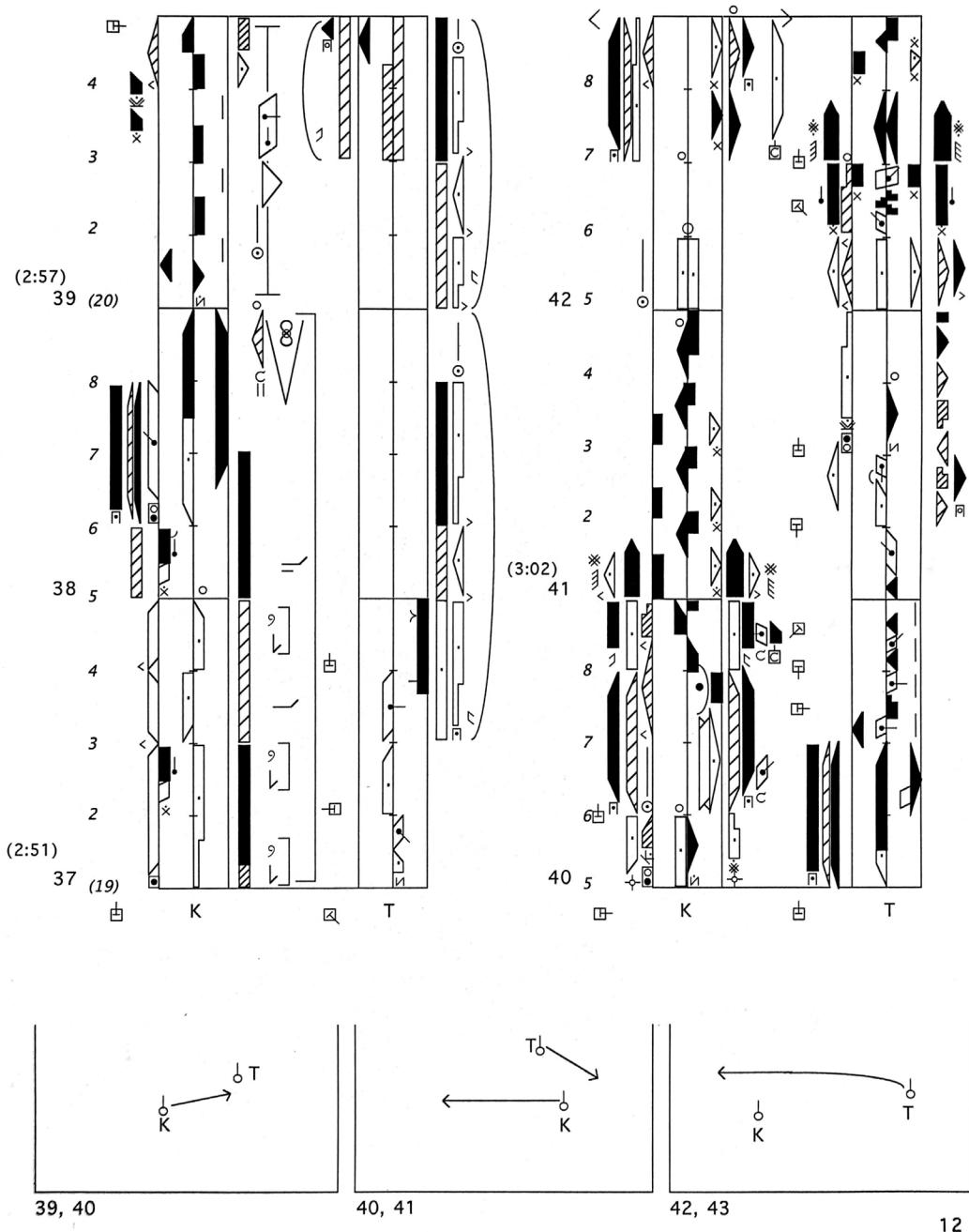
Fig. 3b. Labanotation score with LMA of *Calgon*, by Teresa Heiland (2019), p. 13.

13
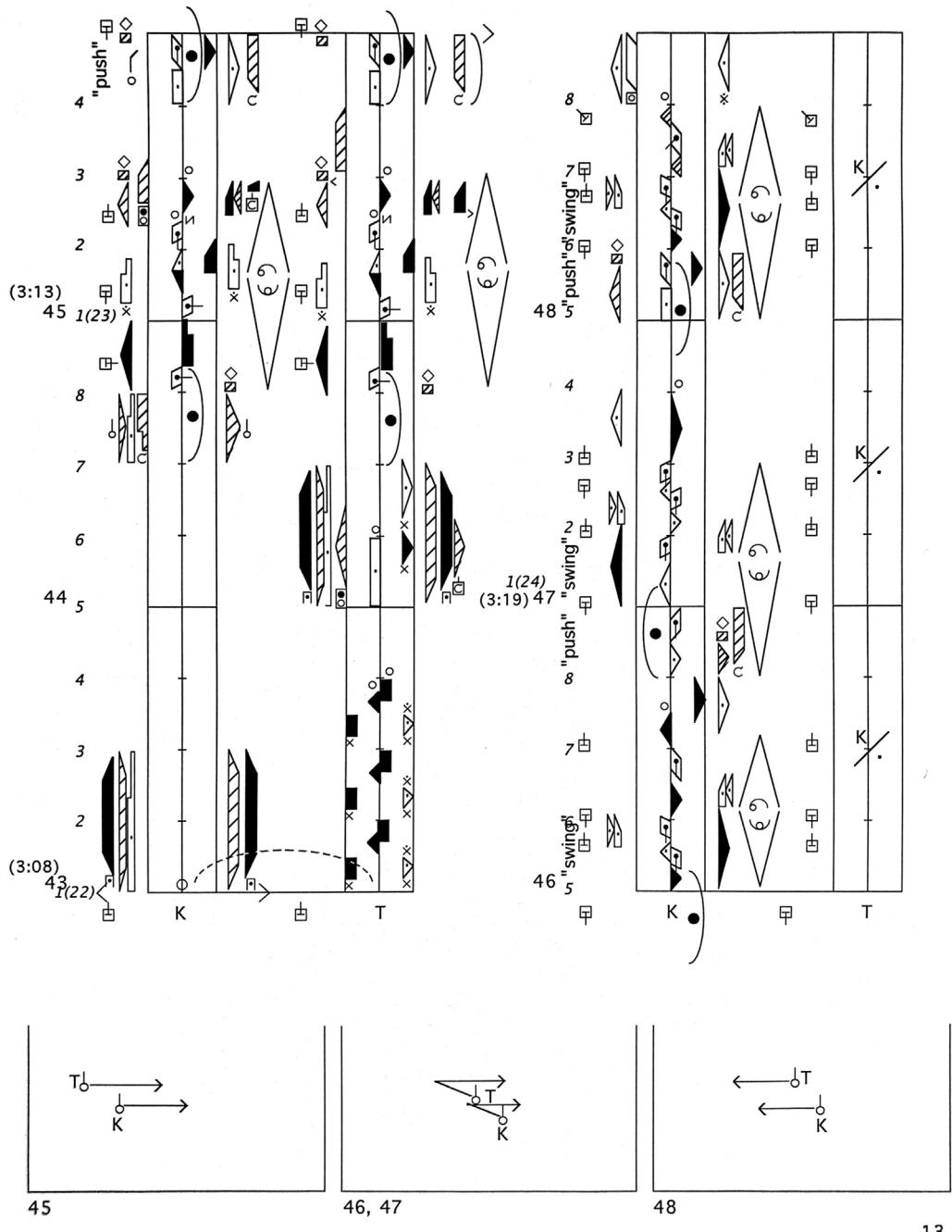
Kinetography Laban as a Tool for Creation: Personal Approach

Małgorzata Skoczelas

The objective of my review is to introduce the way of harnessing the Laban-Knust notation into the creative process. Moreover, to show the potential of theatrical archives in merging the research and creative perspectives.

In 2016, the Theatre Institute in Warsaw opened its archives to cater to the needs of the appointed group of theoretical experts and practitioners: playwrights, directors, actors, theatre pedagogues bound by the interest in the work by Jan Dorman. It sparked the concept, "Dorman. An Open Archive," which resulted in an encounter of the lavish transcription of the conceptual and creative work by Jan Dorman and the very phenomenon of a theatre archive itself. Being a theatre pedagogue, I was invited to become a part of the project.

Meanwhile, I became a member of the Warsaw Laboratory of Kinetography run by Hanna Raszewska-Kursa. I commenced a project based on kinetography Laban-Knust. Being an interpreter myself, I am truly into interpreting "the world" from one language to another (not solely i.e. French to Polish but also from verbal to body language). I am an observer too, hence the transformation of research into creative process.

Who was Jan Dorman? Born in 1912, died in 1986. In the special publication commemorating the sixtieth anniversary of Jan Dorman theatre we can read about him, as follows: The founder and long-term director of the Theatre of the Children of the Basin in Będzin was the most colourful figure in town, but he was also an artist of the theatre according to the meaning granted to that conceit by Edward Gordon Craig. I.e., he was an author of scenarios, the music and sets, director and author of the staging. Finally, he was also a creative pedagogue. Generously endowed with musical, artistic and literary talents, Dorman was also fortunate to encounter magnificent artists, thanks to whom he developed these gifts. (Odziomek: 108)

Sound, rhythm, melody of children's counting games and folk chants fascinated Dorman. Intuitively, he felt that this could be a domain exploited also in the theatre, not merely as a quotation but also as a fundamental matter, or at least the structural frame of each work. (Odziomek: 92)

Dorman's work also drew attention to the specific role of music, whose leading form was the variable metre and assorted melodies of the lines delivered by actors. The themes and motifs not only rendered indelible the selected section of reality but described the same social group presenting people lost, solitary, often tragic, seeking for happiness and trying to rediscover their path in life. Hence in Dorman's most acclaimed spectacles we watch the reappearance of characters: Pierrot, Columbine, Harlequin, in other words, the protagonists of *commedia dell'arte*, alongside contemporary dramatis personae. (Odziomek: 101)

In 2016, Iwona Dowsilas, a daughter of Jan Dorman, handed over the legacy of her father—the Dorman archives—to the Theatre Institute in Warsaw. Countless volumes of his manuscripts, screenplays, notes and heirloom artefacts were found in the archives of theatrical documentation. Naturally, the organization, digitalization, copying, review, rewriting and labelling of the unique collection needed to align with the parallel research and creative process. The aim was to restore the concept of Dorman and bring it back to the theatre practitioners and theoretical experts. In order to "unwrap" and unravel the mysteries of the archive, a special group was appointed to assist in the project "Dorman. An Open Archive" followed by a number of meetings and sessions. We met and interviewed the employees of the Dorman theatre, his actors and co-creators. We attended meetings, workshops and trainings to make the work in archives efficient. Spent hours rummaging between screenplays, letters, personal artifacts, notes and other memoirs of Dorman, equipped in protective masks and gloves, not to tarnish the delicate nature of the treasure.

The workshop component required pair work. During one of the weekend meetings, I was paired with Sebastian Świąder, who is a musician. Our task was to prepare a screenplay based on Dorman's script of the *Walpurgis Night* (his final performance) to be further elaborated on by others during the workshop. We started digging through a gigantic storage box with documents and papers concerning the performance, when, out of the blue, we came across some files that were nothing close to our theme. The file label said LA FONTAINE. Driven by curiosity, we broke the seal to have found… some STUFF (see figure 1).

It did not resemble a standard script. The STUFF seemed to have been a piece of a rather pictographic, or cuneiform writing. At first glance it looked like a kinetographic score to me, while Sebastian compared it to a musical notation. No one else had a clue of how to decipher whatever the STUFF referred to, how to read whatever it describes. Perhaps that was the reason why no one had ever dealt with the rider
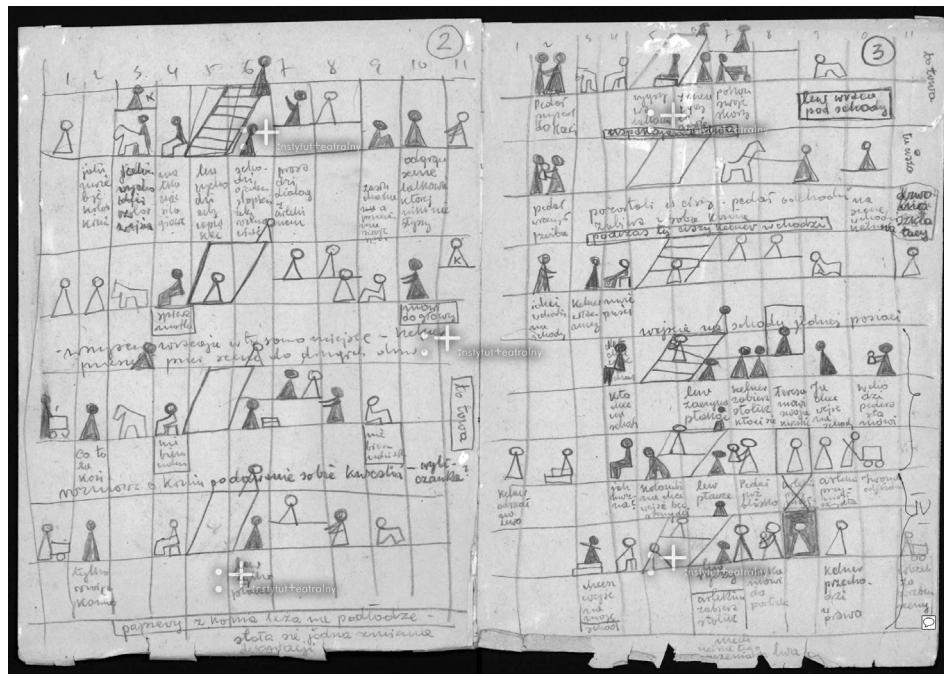
Fig. 1. two pages of the rider for *La Fontaine*, by Jan Dorman.

like the one we held before, yet the file ended up at a random, apparently wrong, box. We both agreed to tackle the issue afterwards, once the workshop is over. I was truly fascinated by the notation and could hardly wait to be able to get back to "my precioussssss."

Once I did, generously sharing my time off, I started to decipher the rider booklet. At first I managed to "decode" it as a stage rider of human body positions/movement of the particular characters at the *La Fontaine*. According to the script, the characters would show up on the stage, or vanish, move left from the right wing, climb the stairs. We were wondering how to orientate the page and read the document – horizontally or vertically?

How many characters would it cast? Time flew, and I realized that I gradually understood more and more. Step by step, and the rider became more legible and clear. My gut feeling was to kick-off some individual research on the piece I had found. I set my objective to come up with a performance. The Institute granted me permission to work on my own. What I knew at this stage, was the need to implement kinetography in my research. I needed to "transfer"/"transcribe" the body movements of the characters into a kineto-graphic score. I set off on a personal research quest. Spent hours at the Institute's Archives, along with those, who were familiar with handwritten notes by Dorman. The script gradually unraveled its layers. The process made me feel like an actual treasure hunter.

I decided to turn it into a piece of performative art on my own, though I realized there would be some cast of performers required–at least 11 of them (11 was the number reflecting Jan Dorman's *La Fontaine* cast). The group was selected and we kicked-off in April 2017 with rehearsals and essential get-togethers to make it happen.

Initially, we would focus on individual quests based on walking. We would walk for miles. Across numbers of venues, surfaces, void spaces or in the middle of the city' rush hours. We kept on watching ourselves and the others, the aforementioned performers and the street people. I made up my mind to make the performance based on rhythm and walking. My benchmark and reference point was the rider of *La Fontaine*.

I decided to come up with an individual route/path for every single character. Walking back and forth. Front and back. Forward. Backward.

I also re-designed the rider into a system of dots incorporated into a grid (figure 2). My way of thinking was to transcribe the checkered grid from the rider and add a dot where there was a person drawn. I took into consideration the first three pages from a dozen comprising the rider; wherever an empty spot appeared in a rider, shall be left empty. One dot means a step, two tiny dots – two quick steps, no dot – brings a pause.
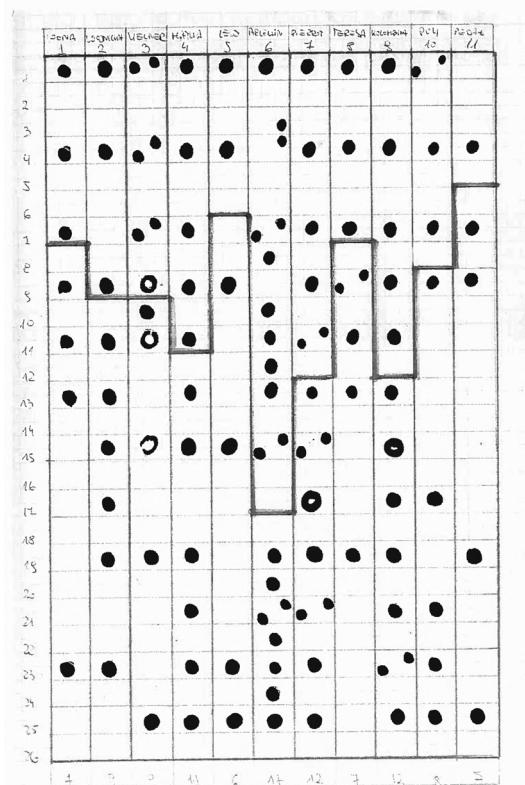
Fig. 2. System invented by M. Skoczelas for the performance.

I used a metronome to strike time accordingly. The metronome was set to a pace of 60. Hence it was our reference and guide. One beat = one move (a step, two steps or a pause). The performers stood in line and each would follow the pattern (where their dots were drawn and when) and moved accordingly, in due pace and space. Forth. Back (figure 3). The rehearsals and practice of synchronized walking were long-lasting and tedious. In September, five people dropped off. Luckily, I found a replacement. And the new members, despite not having participated in the process from the scratch – were able to catch up and fill the shoes of those who gave up.

Fig. 3. Theatre Institute, performance, photo Alicja Szulc.

New rehearsals commenced, in a new group comprising solely of women, most of whom never before had taken part in such a challenge. We lacked common body language.

Yet the most gruesome and problematic issue was to synchronize our steps. The dot-filled grid I designed was insufficient to make it happen. Therefore I made a kinetogram for the body movements of 11 characters (figure 4). Unfortunately, none of the female performers could decode it, having not been familiar with kinetography at all. To prove it useful, I asked the members of the Warsaw Laboratory of Kinetography to read it during one of our meetings. What I had been granted was exactly what I meant to achieve. Steady strikes of the metronome reflected in the steps made at the very moment. It revealed the picture I had in my mind back then when I got hold of the rider for the very first time.

I was thrilled to discover that kinetography turned out to be such a useful tool while working at the theatrical archive.

The rehearsals held afterwards enabled reasonable progress, while the determination of the performers facilitated the final result I hoped for. Our performance was shown at the Theatre Institute on November 25th, 2017. What is worth mentioning, however, is the fact that the preparation lasted from April to November, with weekly meetings of 2-3 hours, (yet more intense in November, at the hosting venue stage).
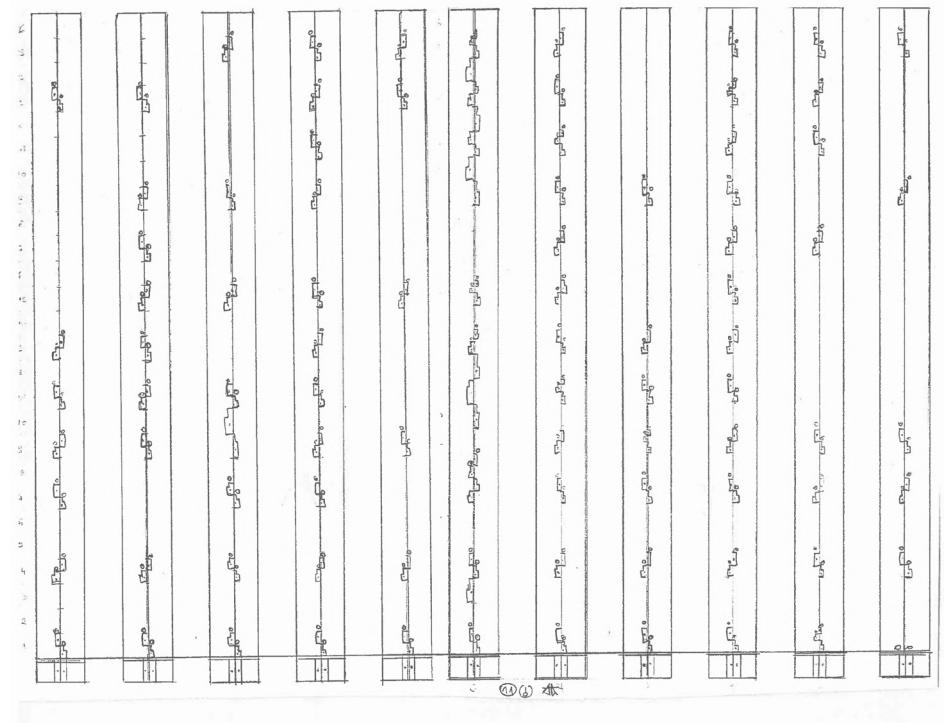
Fig. 4

The Performance comprised a part of a three-day event dedicated to the Dorman's Archives. Practice. Inspirations. The Performance was divided into three parts.

1. The first included reaching for the audience and a joint walk to the rhythm. The aim was to get to feel the rhythm, the spirit of community, and to sense the intertwining roles of the spectator/ performer, the stage/ the audience. Moreover, to introduce what is going to happen on stage (figure 5).

2. The second was ruled by the metronome strikes and the movements based on the dot grid I designed. Performers would hold the pieces of paper with the grid, each of them following their individual pattern, illustrated with a kinetogram at the screen behind (figure 6).

3. And finally – individualization of characters and cast roles: solos, duets, trios, group settings (figure 7). What was truly precious and inspiring for me was the follow-up meeting, attended by the Dorman's actors. In their comments they reiterated having found the spirit of Dorman in the performance. Moreover, the actors stated that it was very intuitive of me to follow and adapt his methodology, and the performance was very transparent to them.

In December 2019, the Theatre Institute hosted the conference "Jan Dorman's Theatre. Search. Inspiration. Reflection." During the conference, I led a performative seminar along with two other members of the performance held in 2017.

"The Archive as a performative device: time line vs. life line." The participants got introduced to the cardinal notions of kinetography and had the opportunity to experience a tangible connection with a grid and dots which was enlarged and drawn on the floor. Hopefully, this would not mark the end of my journey of discovering Dorman, the archives and kinetography.

Fig. 5

Fig. 6

Fig. 7
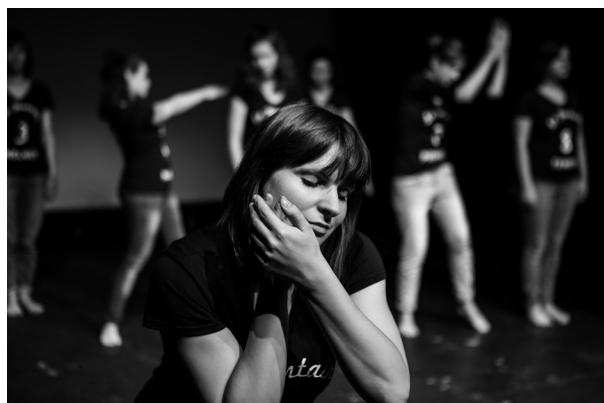
Fig. 5-7. Theatre Institute, performance, photos Alicja Szulc.

Reference cited

Odziomek, Marta, editor. 2013. *Jan Dorman i Jego Teatr. Jan Dorman and His Theatr*e. Będzin: Wydawca-Teatr Dzieci Zagłębia im. Jana Dormana.

Danči! Reading Notation of Latvian Folk Dances

JULIE A. BRODIE AND WILLOW GREEN

Background

This workshop session presented continuing research on Latvian folk dances and the process of recording them in Labanotation. The project began when Julie Brodie was a 2016 Fulbright scholar in Rīga, Latvia, and Brodie and Hannah Russ shared their initial discoveries at the 2017 ICKL conference in Beijing, China. Looking at the evolution of one particular dance, *Cūkas driķos*, revealed the historical and cultural complexities of Latvian folk dance and the challenge of determining what to notate (Brodie and Russ 204-226). Brodie and Russ collaborated with Latvian dance artists and scholars, Valda Vidzemniece and Diāna Gavare, establishing a research methodology that involves comparing contemporary participatory and presentational variations of dances with archival and primary source materials. This research has been ongoing, with Willow Green joining the project as a 2019 Summer Scholar interested in dance's cultural legacy. Brodie, Green, and Vidzemniece have proceeded to apply a similar research and notation process to two other popular Latvian folk dances, *Tūdaliņ tagadiņ* and *Mugurdancis*, piecing together different variations of each dance and their relationship to time and place. Ideally, the Labanotation scores developed through this research process will become another primary source for understanding and documenting Latvian folk dances.

Danči versus Tautas Dejas

Distinctions between participatory and presentational dance are reflected in Latvian terminology. Participatory dance is called *danči* [dancing] as opposed to the more stylized and presentational *tautas dejas* [folk dance]. During Latvia's occupation by the Soviet Union, traditional folk arts and their artifacts were discouraged, altered or even destroyed. However, the amateur arts movement at the time was seen as a

means of spreading Soviet ideology, so large-scale festivals with stylized dances were permitted. Since gaining independence, there has been a continuing emphasis on, and prestige associated with, *tautas dejas* (Klotiņš 111).

Today, there is growing interest in learning and participating in the *danči* experience, particularly with the younger generation of Latvians. The dances seen in folk dance clubs, at social events and during informal gatherings at folk festivals exhibit characteristics of participatory dances: the dancing is age and gender inclusive, it is not technical, and it blurs the audience-participant boundary (Nahachewsky 1). However, while recognized as important to Latvian cultural identity, knowledge about specific dances is not consistent. There are many discrepancies in how each dance is recreated, taught and performed from one event to another.

Archival Materials

Notation of any given Latvian folk dance requires first determining WHAT to notate—the history of a dance must be traced and the dance understood in its different contexts in order to determine any essential characteristics. In the search for historic versions of dances, notes and other archival materials in the National Library of Latvia were utilized. The Archives of Latvian Folklore were formerly located in The Latvian Academy of Sciences, but have since moved to the new National Library (figure 1). Here, the *Dainu skapis* [Cabinet of Folk Songs] collected by Krišjānis Barons is prominently displayed. This famous Latvian artifact contains 217,996 individual cards with the lyrics to folk songs, illustrating the significance of folklore traditions in Latvian culture ("Cabinet of Folk Songs").

Fig. 1. National Library of Latvia. Photography provided by Julie Brodie.

As early as the 1940s there was interest in systematically collecting and publishing folklore materials in Latvia. There was a yearly folkloric or "scientific" expedition from 1948 (2nd expedition) to around 1975 (*garamantas.lv*: no. 1835, 2012), with more sporadic expeditions occurring since (figure 2). Each of these scientific expeditions honed in on a specific set of around one to three locations, with music and dance scholars interviewing local inhabitants of rural areas about the folk arts and their memories of these traditions.
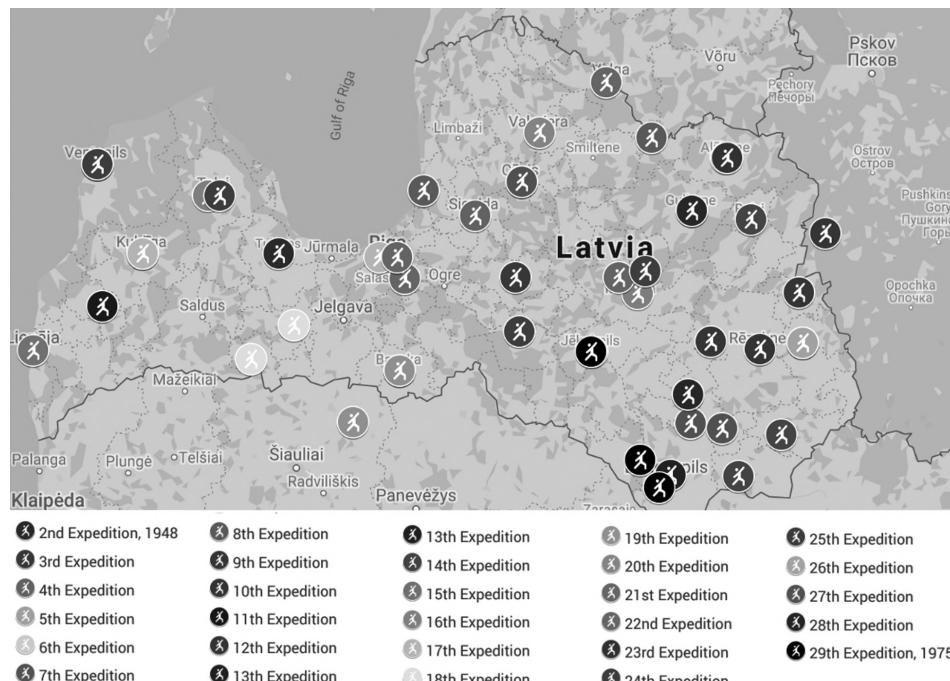
Fig. 2. Map of the expeditions by location and number.

The library archives contain old cardboard boxes with handwritten and typewritten notes about the folk arts from early expeditions, helping track the variations in any given dance to different years and regions (figure 3a). Some of these cards utilize the Latvian verbal-graphic notation system[1] to help describe positions, holds, and pathways, and many versions of each folk dance and the accompanying lyrics are described and recorded (figure 3b). Consistent variations were eventually determined, which helped establish what to notate. Much of this material remains undigitized, but some has been transferred to online archives.

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[1]   In Latvia, a verbal-graphic notation system is used as a means of folk dance preservation and communication. Graphic signs are used along with pictures and word descriptions to depict facings, positions, and formations, as well as different holds and clasps (Spalva 19). While highly effective for communication within the Latvian folk dance community, it precludes access to those not fluent in Latvian and/or less familiar with Latvian folk dance traditions and terminology.
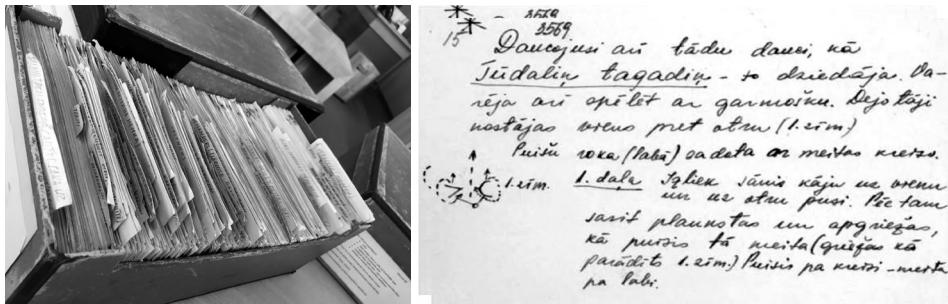
Fig. 3a. Box from library archives. Fig. 3b. Card utilizing the Latvian verbal graphic notation system. Photographies provided by Julie Brodie

The Latvian State Archive of Audiovisual Documents is a repository for film, video, photo documents, and audio recordings. The mission of the Archive is to accumulate and preserve audiovisual material important to the cultural and historical heritage of Latvia. The Archive has created a multimedia website: *Redzi, dzirdi Latviju!* [See, Hear Latvia!] that enables users to remotely access Archival material dating from the 1850s to present (*redzidzirdilatviju.lv*).

Archived films created by both audiovisual professionals and amateurs include newsreels and various documentaries, as well as feature films, animations, science films, advertisement films and films of other genres. Currently the website has published video files from newsreels and film recordings created between 1910 and 1959 (*redzidzirdilatviju.lv*). Many of these films appear to be political news briefs or travel videos created for propaganda purposes. The dance footage is excerpted and spliced, but the films provide additional details about some of the dances and add another layer of context for how, when, and why these dances were being performed and filmed. In some instances, the films helped clarify vague verbal descriptions of dances in the written notes; in others they provided additional support for the determination of prevalent variations.

A second digital archive of Latvian Folklore contains descriptions and pictures of folk dances, including extensive notes taken by the renowned Latvian folk dance scholar, Harijs Sūna. *Garamantas.lv: Digital Archives of Latvian Folklore* is linked to the Latvian Institute of Literature, Folklore and Art at the University of Latvia. Founded in 1924, the Latvian Institute of Literature, Folklore and Art is the "oldest and largest center for collecting, storing, publishing and researching folklore in Latvia" (Par garamantas.lv).

The *Sūna Garamantas* collection contains information from folk dance question-naires he and his students administered and music compiled by Voldemar Kazach, a Garsen County music teacher. Sūna and his students completed 444 questionnaires,

but only 370 are available, as the rest were lost. Altogether 2,895 folklore items were cataloged--not only dances, dance games and games, but also "choreographic drawings, customs, beliefs, holiday and everyday life descriptions, toponyms and personal names, children's songs, folk songs and puns, melodies, as well as recounting of H. Sūna's theories and ideas" (*garamantas.lv*: no.1969). The materials were recorded between 1965 and 1994, but they also provide information on the first half of the 20th century, as some of the respondents were born in the late 19th century (*garamantas.lv*: no.1969).

All of these resources and the information gleaned from them were used to revisit and clarify research previously done on the dance *Cūka driķos*. Similar methodology was then applied to the process of researching and notating two other dances that are popular today and are considered to be emblematic of Latvian folk dance. Other primary texts were referenced as well as the archives, and contemporary *danči* versions were compared to historic descriptions to see what, if anything, has remained consistent through time. Participatory variations were also considered, and current Latvian folk dance experts were interviewed and referenced in deciding upon variations of dances to document.

Tūdaliņ Tagadiņ

Information about the dance *Tūdaliņ tagadiņ* [loosely translates to "right here, right now"] was found in multiple expedition notes, including the 12th expedition in Ludza, Abrene and Kārsava, the 16th in Madona and Talsi, and the 19th in Lithuania and Bauska (*garamantas.lv* no.1940, 1960, 1975). Further historical context for *Tūdaliņ tagadiņ* is revealed through other found records and descriptions that were translated by Valda Vidzemniece.

Early versions of the dance are recognized based on the musical accompaniment. Writing on Latvian folk dances dates back to the second part of the 16th century, mostly in works by German travelers. In 1841, J. G. Kohl published observations of a dance done with *Tūdaliņ tagadiņ* lyrics, but the dance was merely described as swaying or shaking (quoted in Silina 14-15). Latvian ethnomusicologist Andrejs Jūrjāns was the first to publish the melody *Tūdaliņ tagadiņ* in the 19th century. This text describes *Tūdaliņ tagadiņ* as a dance game (Jurjāns 27-28).

In 1934, Latvian folk dance scholars Johanna Rinka and Jānis Ošs published the first description of *Tūdaliņ tagadiņ* as it is known today, calling it a "real Latvian dance (11)."[2] They included the title *Jandāliņš* [Hullaballoo], but the lyrics and core

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[2]   The authors affirm that dances like *Sudmaliņas*, *Jandāliņš, Ačkups, Zvejnieciņš, Trīspāru deja*, *Jandāls*, and *Krustdeja* are real Latvian dances. The term "real" is unclear. This could be interpreted such that Rinka and Ošs thought these dances originated from Latvia, or that they possess characteristics commonly seen in Latvian folk dances.

movements are the same. Actually, these two titles (*Tūdaliņ tagadiņ* and *Jandāliņš*) are applied to the same dance, although it would be more correct to say – to many regional variations of the dance or dance game. In 1936, an Estonian folklorist noted that *Jandāls* and *Jandāliņš* spread around the Baltic region with the help of travelling comedians and that it was danced in fairs and pubs (quoted in Sūna 1991: 28). This would help explain the many variations and the frequency with which the dance was recorded in the expeditions.

Sūna's Classification System

Harijs Sūna documents many variations of *Tūdaliņ tagadiņ* or *Jandāliņš* in his book *Latviešu sadzīves horeogrāfija* [Latvian Games and Game Dances], noting that it is one of the Latvian dances/game dances with the most versions (518-538). According to Sūna's analysis and systemization, the older documented version of the dance *Tūdaliņ tagadiņ* belongs to Layer A, Type 2 (A II) because all dancers do the same steps in couples, and there is no set number of partners. Variations within this belong to different subtypes based on the formation utilized, although *Tūdaliņ tagadiņ* is usually performed as a circle dance.[3]

Most of the more than two hundred documented versions of *Tūdaliņ, tagadiņ* belong to Layer A, Type 2, but there are compositions which Sūna recognizes as Layer A, Type 1 (A I), and even Layer B, Type 1 (B I). Layer B, Type 1 is the game version with one *odd* person (Sūna 1991: 239), which corresponds with the version of *Tūdaliņ, tagadiņ* described by A. Jurjāns in 1912. Layer A, Type 1 and Layer B, Type 1 versions of *Tūdaliņ, tagadiņ* were not seen in any contemporary settings and were less frequently described in the archives, so they were not notated for this project.

Sūna also suggests that the more ancient version of the dance was quick and contained jumping. His opinion is based on analysis of the lyrics, which include the word *lēkt* [to jump], and descriptions of versions of *Tūdaliņ, tagadiņ* in which dancers jump from one foot to another in the first part (Sūna 1965: 631-634). This was significant, as film footage also showed a small jump with the leg swinging across the body (Kraucs). In the 1930s, it became very popular in social settings to perform the first part of the dance with slow steps crossing feet. This is the version of *Tūdaliņ, tagadiņ* published by Rinka and Ošs (11), and it is the most common manner of performing the dance to this day. Labanotation of frequently referenced variations of *Tūdaliņ, tagadiņ* is presented in figure 4

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[3]   A is the oldest ethnochoreological layer—everyone can participate, the number of groups is not specified, and dancers mostly all do the same steps (exceptions in 4th and 5th subtypes). Layer B includes mainly dancing games where one or more people are "odd" and do different steps. Layer C applies to dances with a specific number of dancers, from one to twenty-four. Type indicates the number of dancers in a group. Subtypes apply to the formation of dancers: freely located, forming a circle, a chain with one person leading, lines, etc. (Sūna 1991, 220-223).

Fig. 4. Notation of *Tūdaliņ tagadiņ*.

Tūdaliņ, Tagadiņ / Jandāliņš

Lyrics and Translation

Notation by Julie Brodie
Research by Julie Brodie, Willow Green
and Valda Vidzemniece 2019

1. Tū - da - liņ, ta - ga - diņ, Pas - tar - nie - ki dan - cos:
2. Es ar būt' lī - dzi lēc's, Man tā kur - pe pu - šu.
3. Nu ir man, nu ir man, Kur - pe sa - lā - pī - ta.

1. Cits ar vī - zēm, cits ar kur - pēm, Cits ar ba - sām kā - jām.
2. Ņem to sik - snu, sien to kur - pi, Lec tiem ci - tiem lī - dzi!
3. Nu es va - ru, nu es va - ru Lēkt tiem ci - tiem lī - dzi.

1.Tūdaliņ, tagadiņ, Pastarnieki[1] dancos:2x Cits ar vīzēm, cits ar kurpēm, Cits ar basām kājām. 2x	1.Right here, right now *Pastar(l)nieki* will be dancing. Somebody in bast shoes,[2] Somebody in shoes, Somebody barefoot.
2. Es ar būt' līdzi lēc's, Man tā kurpe pušu. 2x Ņem to siksnu, sien to kurpi, Lec tiem citiem līdzi. 2x	2. I would be dancing along, but my shoe is broken. Take the strap, tie the shoe, dance along with others.
3. Nu ir man, nu ir man, Kurpe salāpīta. 2x Nu es varu, nu es varu Lēkt[3] ar citiem līdzi	3. Now I have, now I have my shoe fixed. Now I can, now I can dance along with others.

The song is about a dancer wearing pastalas, a thin leather dancing shoe worn by poor people. The shoelace breaks, and the person is told to use a string to tie it on his foot so they can dance.

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[1] *Pastarnieki* is derived from the word *pastarītis* – the youngest child in a family. K. Barons suggested that *pastarnieki* is the correct word for this folk song. The more often used word is *pastalnieki* [people who wore *pastalas*], usually poor country people. *Pastalas* is simple footwear made of one piece of leather.

[2] Bast shoes [*vīzes*] are woven shoes made from the bark of a tree.

[3] There are many synonyms in Latvian folk songs for the word *to dance – dejot, dancot, diet, lēkt, rotāt, žīgāt*, etc. This folk song uses two words for dance – *dancot and lēkt*. Lēkt/lēkāt is now used more with the meaning *to jump*.

Glossary

Tūdaliṇ tagadiṇ is a two-part circle dance. It can be performed by any number of couples.

There is no set sequence in which the various Circling Steps are performed. Thus, a template for the dance structure is provided (pg 6-7), and the dancers or group leader may choose which Circling Step to perform on each repeat.

In both the Template and in the Circling Variations, double lines are used to alert the reader to the start of circling and the variable transitions. Brackets are also used to clarify these transitions and the relationship of partners to each other as they begin circling.

Options for Circling are detailed on pgs 8-11 of the score.

Part 1: The Basic Step. Variations are provided at the end of the Glossary.

The version in the template on page 6 is a composite based on archival notes and contemporary, participatory versions seen today.

Part 2: Circling Steps. Variations are provided with each notated version.

Transitions: The transition into Circling (m 8) changes depending on the Circling Step to be performed. The transitions are detailed with the Circling variation selected.

The transition from Circling back to the Basic Step also can vary.

The notation should be adapted and performed however it feels natural to the dancer.

P = Partner

● = Focal point is the center of the circle
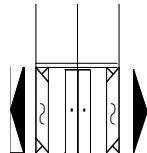
Middle level for supports: The legs are not specifically bent, but the knees are pliant and bend as needed for resilience.

 Natural rotation of the legs is present throughout.

 Variations in arms and legs can be performed in different combinations.

M=Man (↓)

Glossary: Basic Step Variations
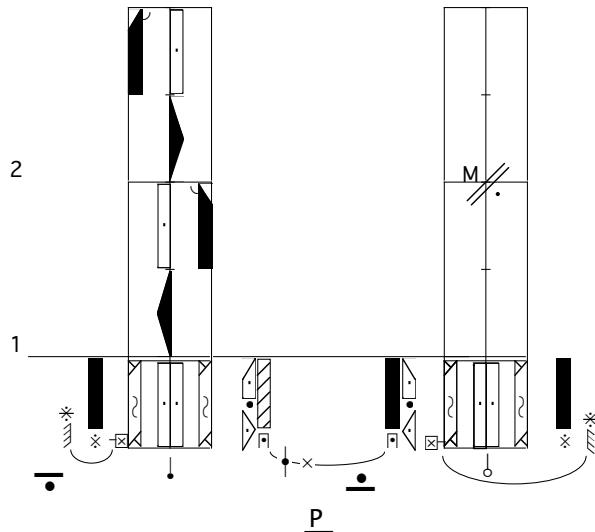
More formal variation on the Basic Step
Gavare 2017

Page 3

Glossary: Basic Step Variations Continued
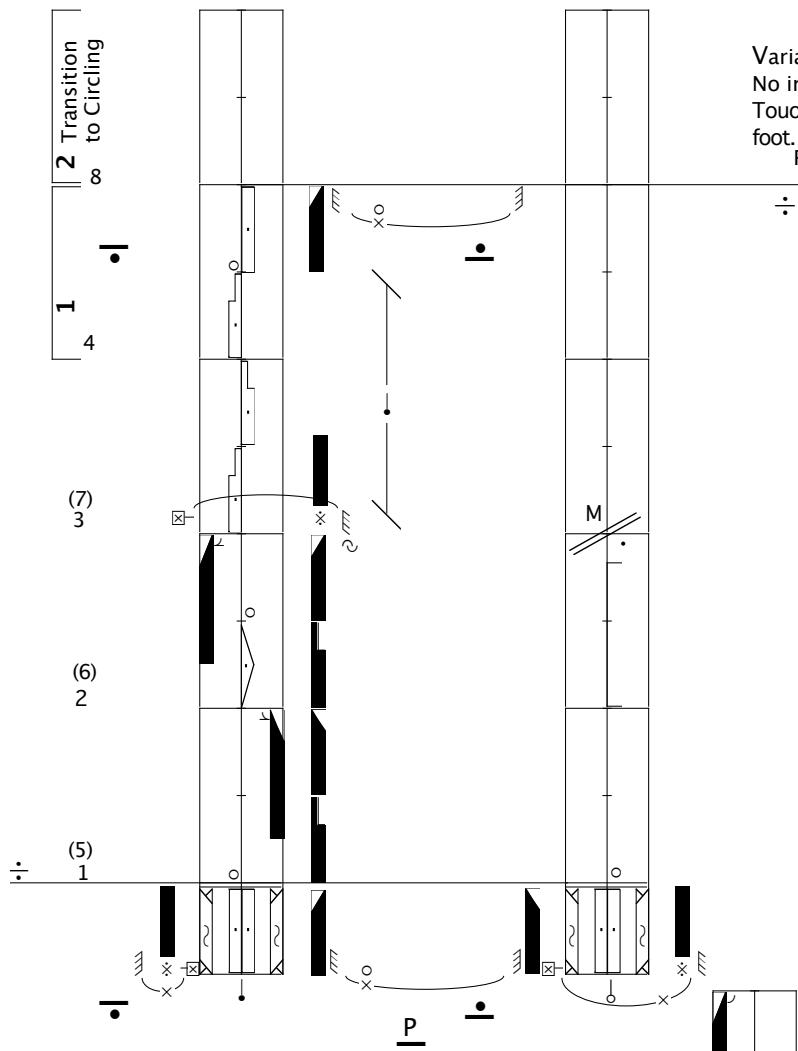
Variation on the Basic Step.
No initial side step, no clap.
Touch more relaxed to the ball of the foot.
Rinka and Oss 1934

Variation on the Basic Step arms.
Arms do not swing across the body.
Suna 1969.61
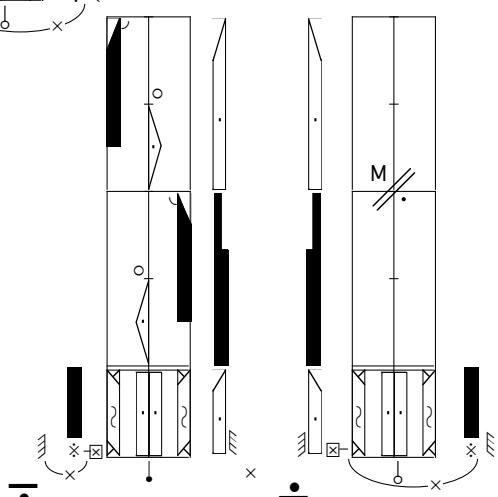
Page 4

Glossary: Basic Step Variations Continued
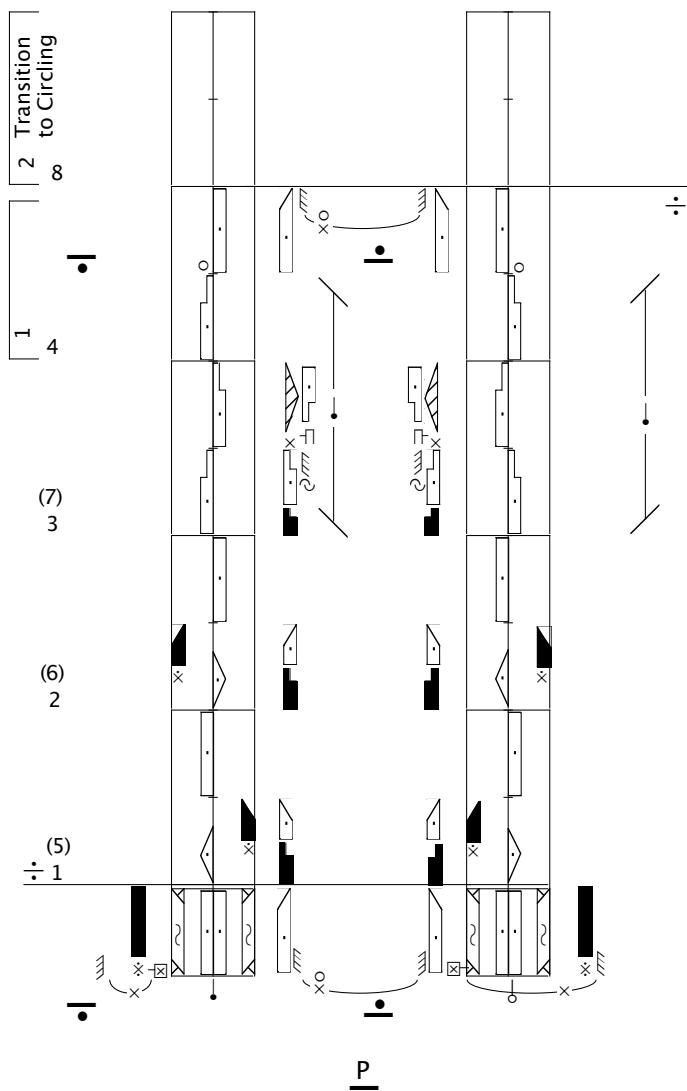
An older, faster variation on the Basic Step with a step hop instead of a step touch. No clap. Joined arms release and go side with walks in circle. Suna 1961 and video of 1937 movie journal #463 from See, Hear Latvia!

Page 5

182
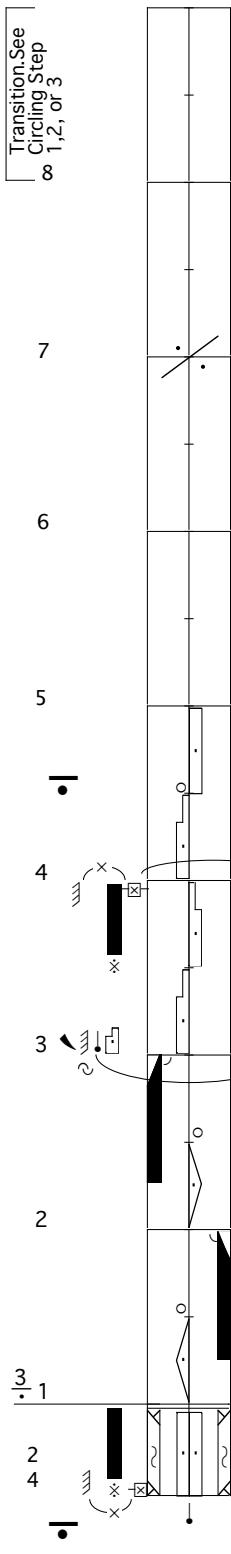
**Tudalin Tagadin
Part 1: Basic Step**

7

6

5

4

3

m3–4 & m7–8

2

m1–2 & m5–6

3
1

2
4

P
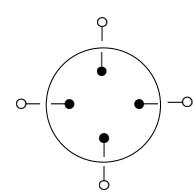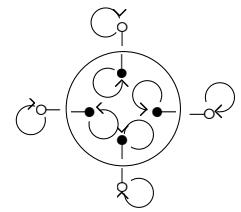
Page 6

Part 2: Circling Steps (See pages 8–11)

Insert Circling Step #1, #2, or #3 in any sequence on each repeat

12

11

10

9

Transition to
Basic Step

P

16

15

14

13

·
3

Circling Step: #1

12

11

10

9

8

Transition to Circling

P

m12 ct 2

m 9–12 ct1

P
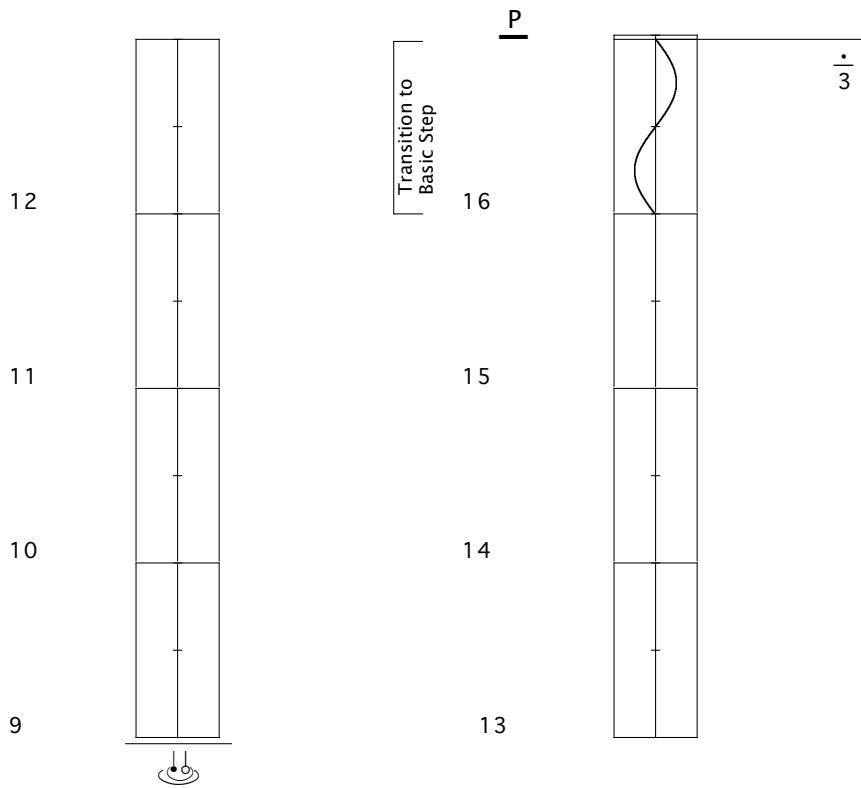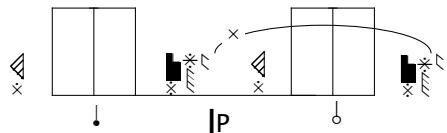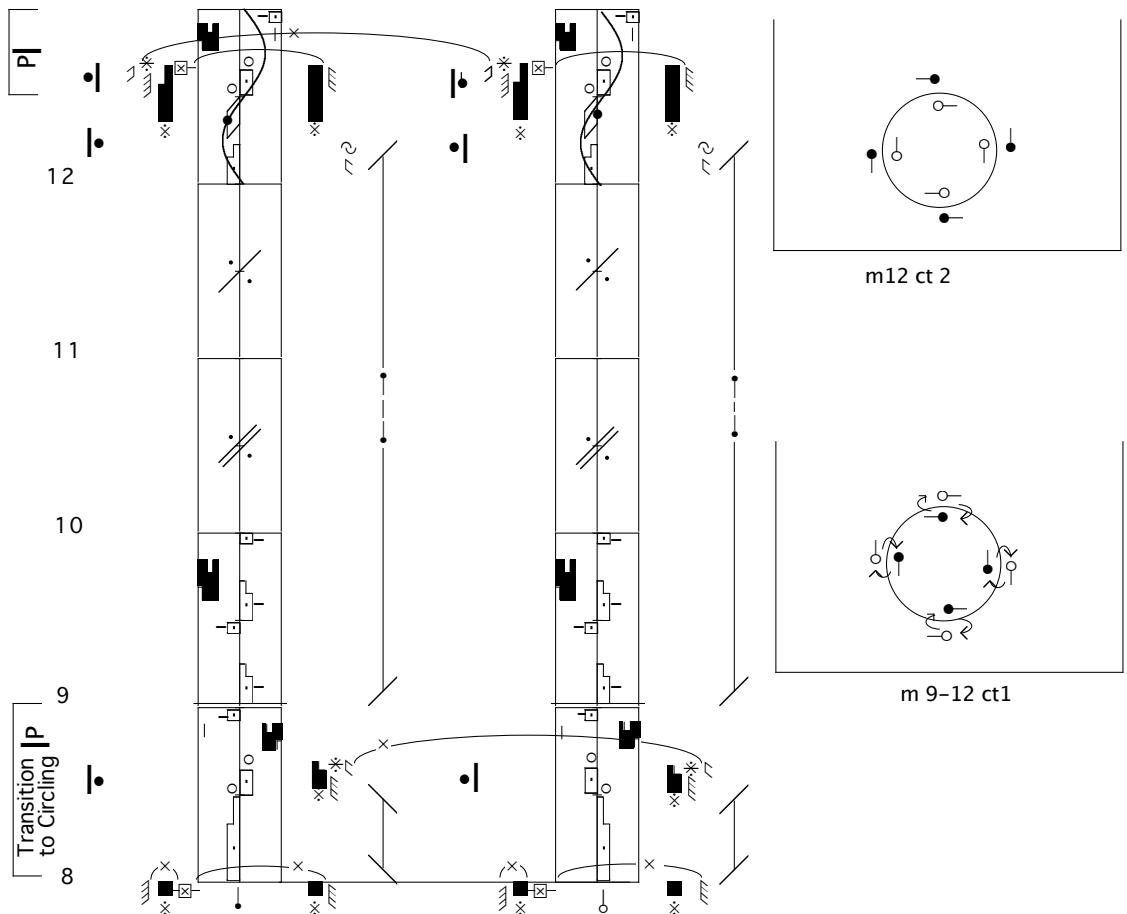
Alternate arms for Circling #1
Suna 1960.2 and 1937 movie
journal #463
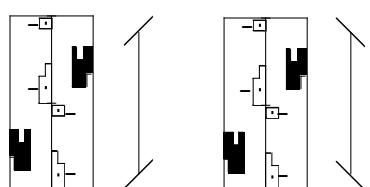
m9–12

m13–16

Alternate steps m9–12 (Reverse direction of
circling in m13–16.) Skips instead of polka.
Gavare and 1937 movie journal #463

Page 8

m16 ct 2

m 13–16 ct1

186

Circling Step: #2

Alternate Arms
Rinka/Oss 1934

m 9-16

Circling Step: #3

m 9-16

Page 11
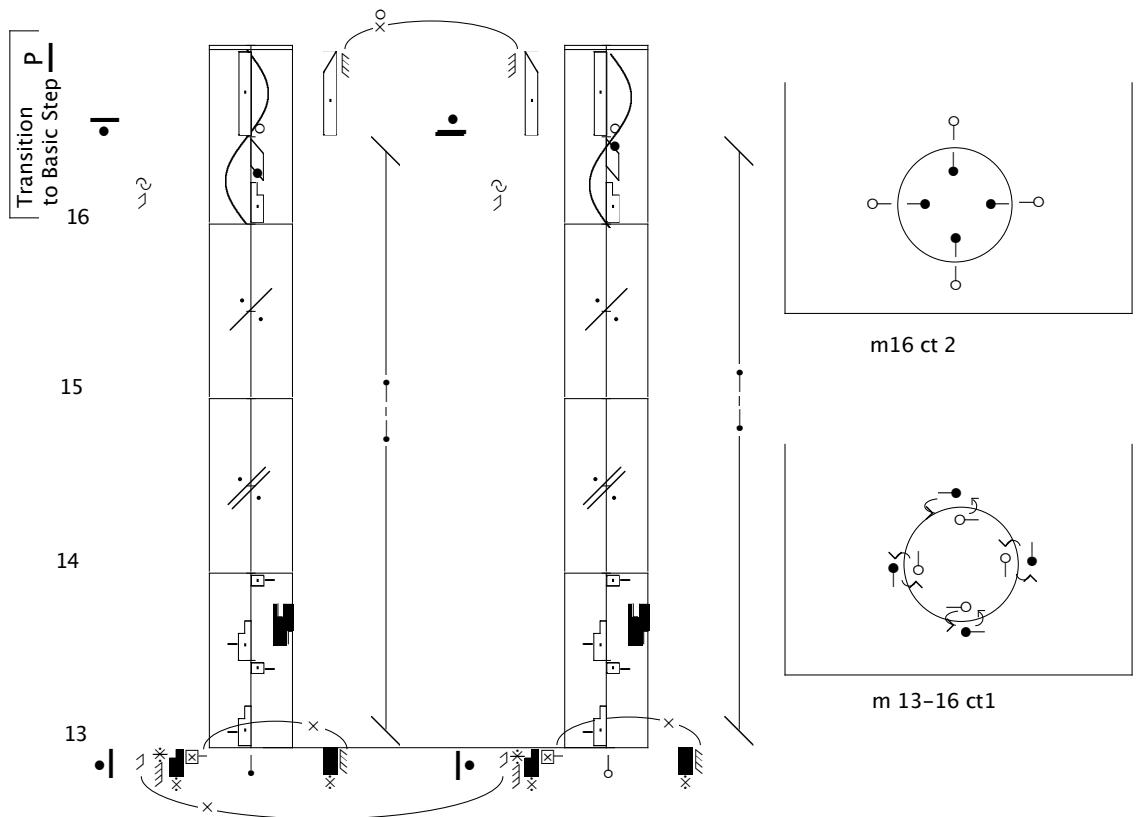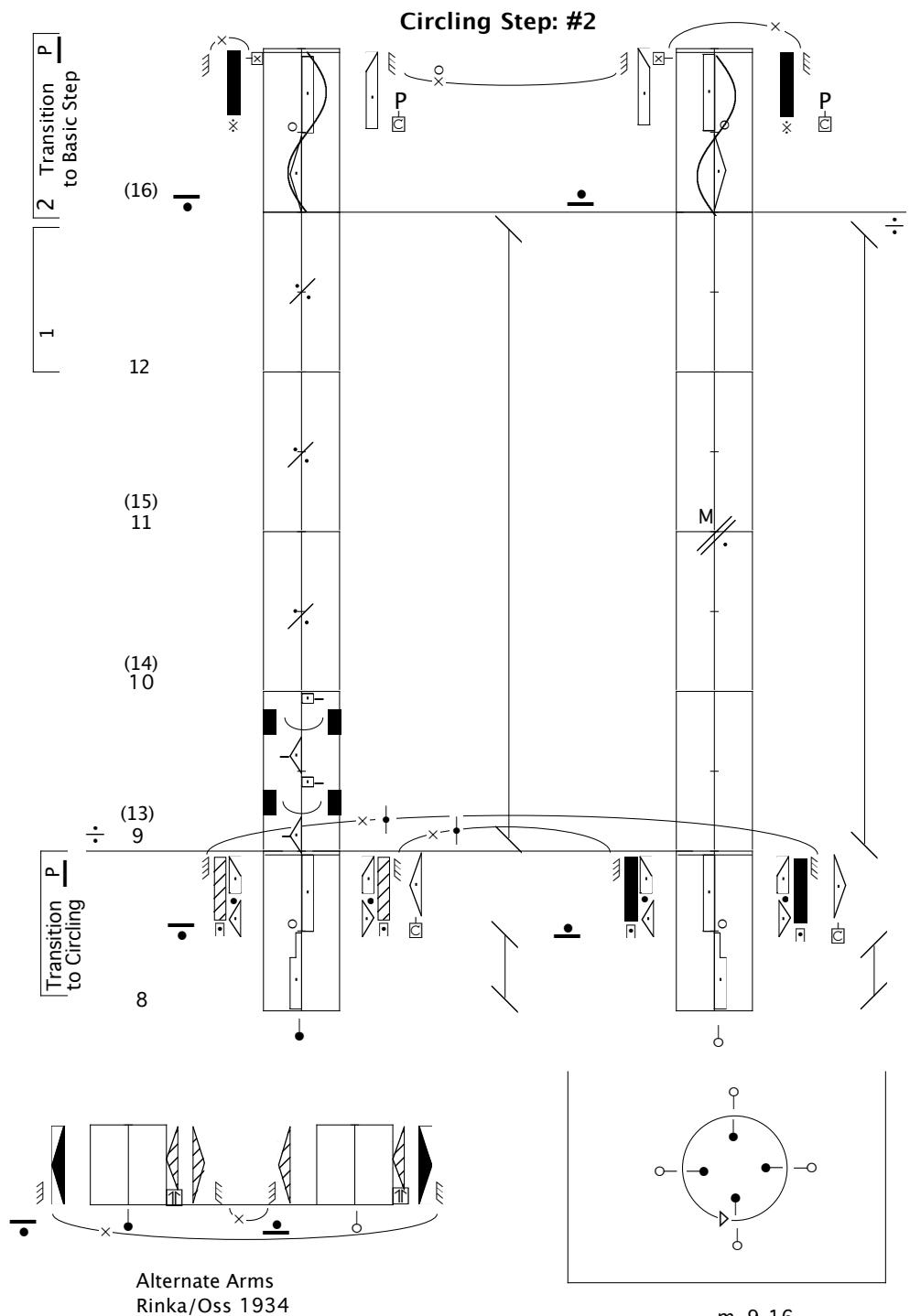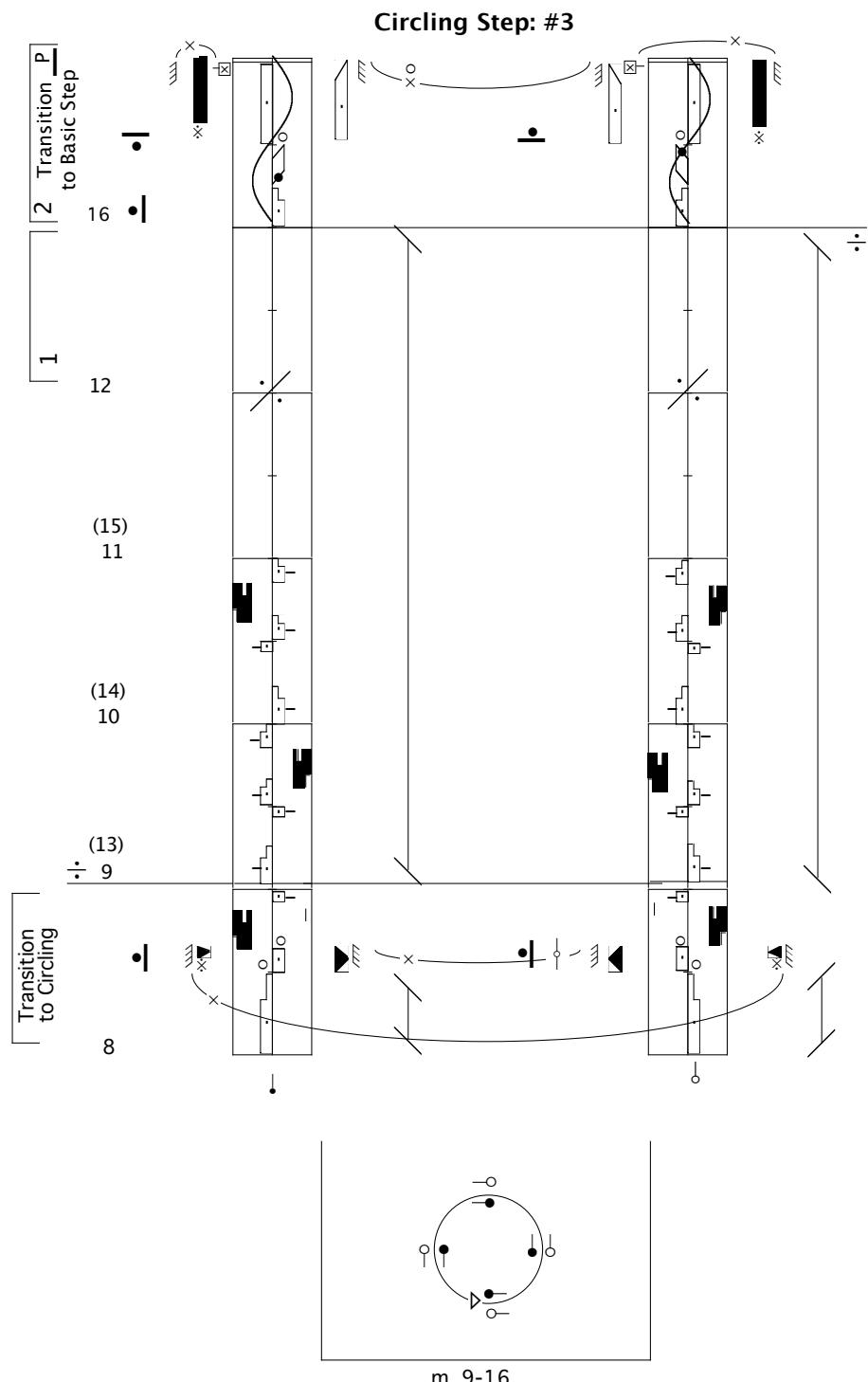
Mugurdancis

Historic information on *Mugurdancis* [Back Dance] is primarily derived from the work of Rinka and Ošs, as there are comparatively fewer recorded variations in archival materials (Rinka and Ošs 13). Traditionally, *Mugurdancis* is performed to instrumental music; it has the typical Latvian two-part dance and music structure. Lyrics borrowed from folk songs were added by musician and composer Georg Dovgjallo around the 1960s or 1970s (*Maskačkas spēlmaņi* 11). Dovgjallo is well-known for his arrangements of folk dance music, and he worked as an accompanist with dance companies (Vidzemniece, personal communication, June 29, 2019).

According to Sūna's systematization, *Mugurdancis* also belongs to Layer A, Type II (all doing the same movement, pair dancing) and the 2nd subtype (dancers form a circle) [A II, 2]. Sūna writes that there are several Latvian folk dances with turning, resulting in *mugurdanči* [back dancing]. He specifically mentions the dance *Ungarītis*, published by A. Jurjāns in 1921, which contains similar steps with beats of the feet (Sūna 1991, 185-186). According to Vidzemniece, *Mugurdancis* is often associated with the Alsunga municipality (personal communication, June 29, 2019).

The search for different contemporary versions of *Mugurdancis* seemed particularly important given the fewer documented historic variations. Music CDs with the accompanying brochures became an important resource, as this information sometimes corroborated observations of the dance in social settings. For example, the notated variation with the hand on the hip was both observed and validated by a CD brochure (pictured below, figure 5). In general, the performance of *Mugurdancis* remained fairly consistent across contemporary settings, as well as in historic records (see figure 6 for Labanotation of *Mugurdancis*).
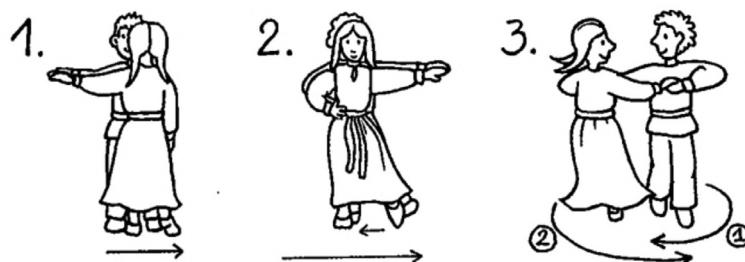
Fig. 5. *Mugurdancis* as pictured in *Maskačkas spēlmaņi: ļipa kust.*

Conclusion

This workshop presented an evolving methodology being utilized in the notation of Latvian folk dances. *Tūdaliņ tagadiņ* and *Mugurdancis* are popular Latvian folk dances with long, documented histories. Through the process of recording these dances in Labanotation, standard variations come to the surface, revealing the essential elements of each dance. With both *Tūdaliņ tagadiņ* and *Mugurdancis*, the historic frequency of variations was compared with contemporary *tautas dejas* versions of the dances presented at festivals, and *danči* versions seen at celebrations and clubs. Musicians seem to be instrumental in passing on the legacy of these dances, as they frequently demonstrate and explain the movement for their audiences. Their approach to any given dance or dance game is then further solidified through the publication of "directions" that accompany the music recordings. The practice of referencing music CDs and the accompanying materials was validated by Latvian folk dance artists/scholars, some of whom follow a similar procedure in their own choreographic research (Vidzemniece, personal communication, February 3, 2019). Preserving and sharing these dances and their common variations in the universal language of Labanotation enabled conference attendees from around the globe to access and enjoy the *danči* experience.

Fig. 6. Notation of *Mugurdancis*.

Mugurdancis [Back Dance]
Glossary

Notation by Julie Brodie
Research by Julie Brodie,
Willow Green, and Valda Vidzemniece

Mugurdancis is a two–part circle dance for any number of couples.

Common variations are noted in the score. The transition into the walks is variable, as is the lead foot for the walks.

P=Partner

● =Center of the circle

The notation should be adapted and performed however it feels natural to the dancer.

Middle level for the supports: The legs are not specifically bent, but the knees are pliant and bend as needed for resilience.

Natural rotation of the legs is present throughout.

The traditional music for Mugurdancis is instrumental and in 2/4 meter.

Mugurdancis [Back Dance]

Notation by Julie Brodie
7/2019
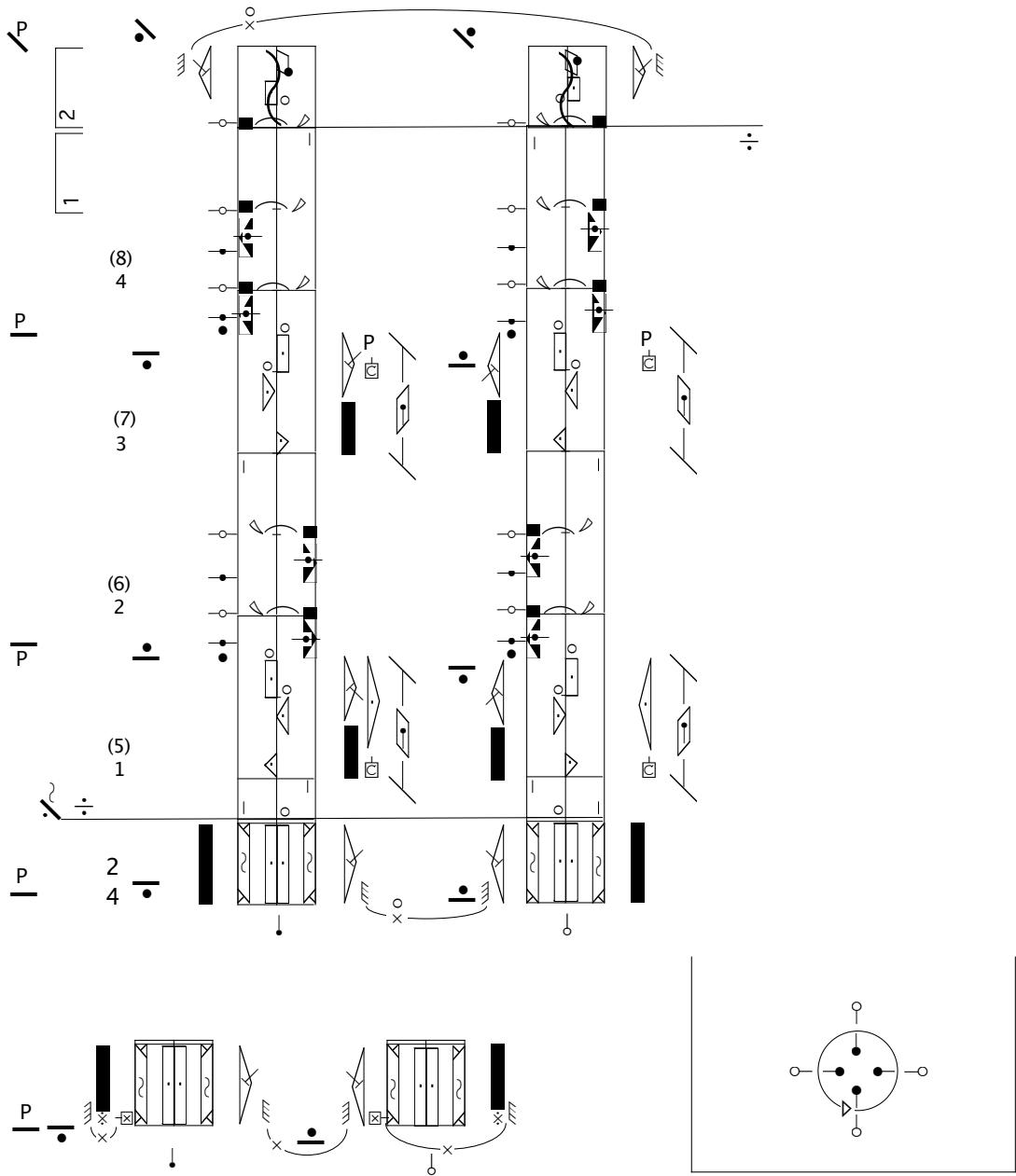
Variation in Arms
Lipa Kust description
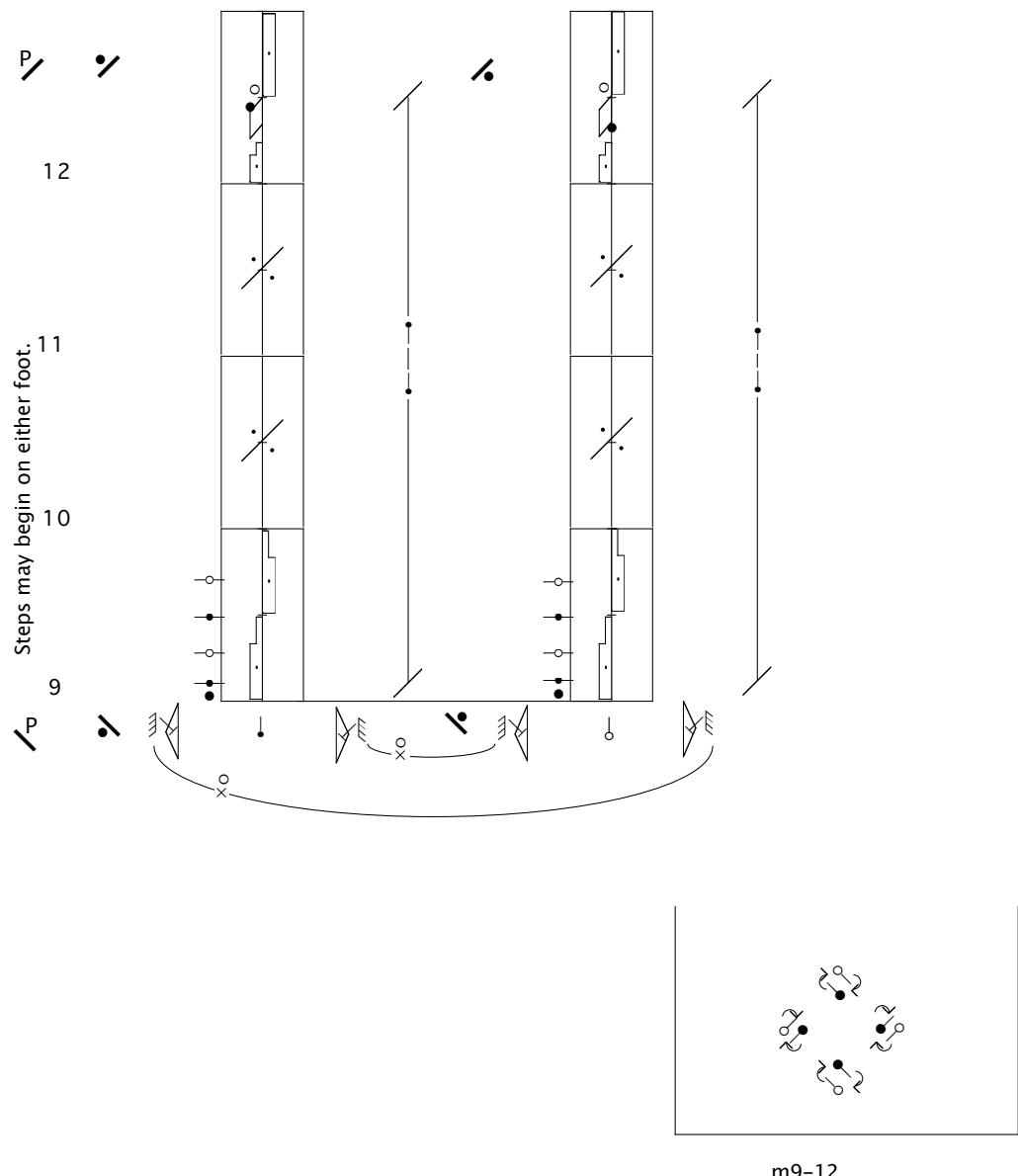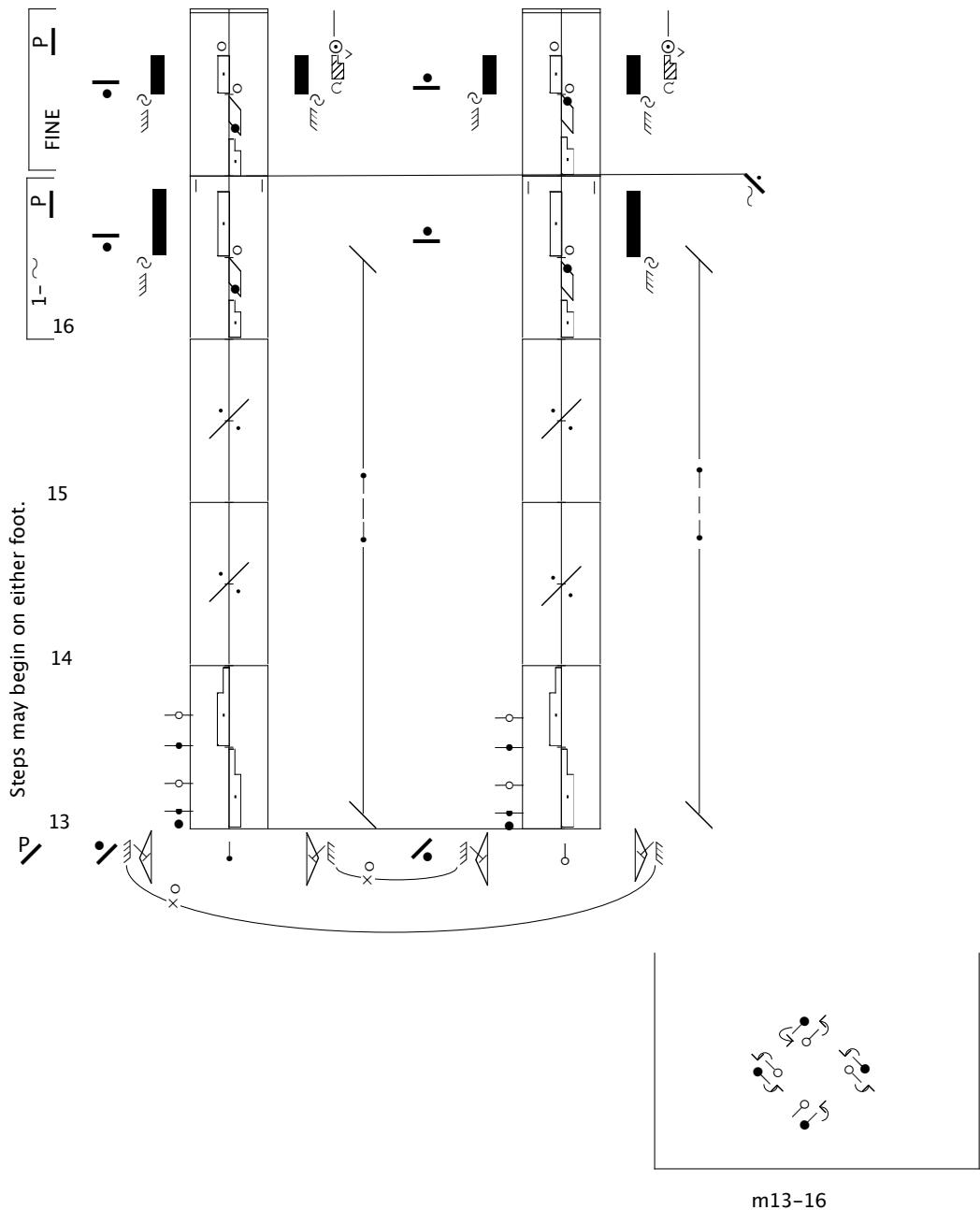
m1–8

Page 2

Steps may begin on either foot.

m9–12

Page 3

m13–16

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Reflections on the Poetic Functions of Labanotation

Marcus V. M. de Almeida

This work strives to point out some thoughts about the poetic properties of Labanotation that recognize, but at the time are beyond, the function of recording dance. It investigates this system for writing down movement in a score as a possibility for contributing to choreographic creation. Some authors, such as Hutchinson Guest (1998), indicate that one of the major functions of the score is to record dance, in which case the ideal way to capture the intentions of the choreographer is for the choreographer to write the score. Obviously, therefore, the reason for writing a score is extremely relevant. However, it is necessary to note that with the current ability to capture images via various filming processes, the need to create dance scores as a record can be debated. In Laban's time, cinema already existed, problematizing the necessity of conserving dances by creating a written score. Thus, we present the thesis that, despite being a legitimate concern, the recording of dance repertoire was not the only reason for the development of Labanotation, but rather it was meant to lead to the structuring of the form of choreographic compositions and also providing a structure for movement analysis.

In order to present this perspective, it is vital to visit the history of music and to understand that the beginning of musical scores produced a certain pathway for the development of this art. During its development, Western music produced a very complex musical structure and aesthetic. One of the most fundamental characteristics in its aesthetic is polyphony, the ability to simultaneously aggregate the sounds of a set of instruments which is written in a vertical way in a score and which has specific rules for how to connect these sound aggregates.

An extreme possibility of this structure can be found in the beginnings of the score. In the *Rite of Spring* of Igor Stravinsky (figure 1), for example, we can find 26 pentagrams, which indicate different instruments that had to be played at the

same time. Therefore, the robust polyphony of this work could not be thought about, created, or performed without the score.

Fig. 1. Page from *The Rite of Spring*, by Igor Stravinsky. Dover Music Scores, 1989.

To intensify the argument for the thesis presented here, another score serves as an example. In this case a contrapuntal musical structure, in the form of voices, is constructed by Johann Sebastian Bach. In this score (figure 2), the theme and its re-occurrence in other tones were marked, revealing sophistication in the composition.

There is another technical invention that was only possible thanks to the written score. Even with the revolutionary creations produced in modern and contemporary music, the score made new aesthetics possible. This can be seen, for example, in minimalist music and the phase technique (figure 3), in which we have the overlapping of the same musical cell separated by time intervals (the same musical phrase is played on two musical instruments in steady, but not identical, *tempi*).

Fig. 2. Excerpt from *Invention I*, BWV 772, by Johann Sebastian Bach.

Fig. 3. Excerpt from *Minimalismo Percussão* by Marcus Vinicius
Machado de Almeida. Not published, 2015.

From these examples it can be seen that the way music was written created another order, logic, and sphere of reasoning, and hence the possibility for new technical-aesthetic structures. The technical monumentality, the voluminous orchestration, and various structures of composition of Western music have their starting points with the beginning of the writing of sounds. It can be said, therefore, that the score in music not only provides the ability to record the music, but it provides a unique technical development that led to new aesthetic possibilities and to new ways of composing. Perhaps this was Laban′s intention: a system for writing dance that would create new ways for creating dance and a new way to create monumentality for this art.

In order to further explain the thesis presented here, which affirms that writing creates another sphere of thought and new possibilities for creating, other forms of knowledge must be investigated. In philosophy, logic can help with this task. There is a concept in logic created by Mortari (2001) known as conceptiongraphy which states that, when beginning with different ways of writing, new forms of thinking are possible. A very simple example can elucidate this idea. A mathematical operation can be written this way: twenty-seven thousand, three hundred and forty-two, plus thirteen thousand, seven hundred and sixty-nine. Performing the intended operation based on this way of writing it, *in extenso*, is almost impossible because of the graphi-cal form in which it is presented. However, if the same operation is presented as follows, it is possible to perform it much more easily.

$$27.342$$
$$+ 13.769$$

By writing this procedure in a new way, reasoning can be best accomplished, indicat-ing that with each form of writing, a new way of thinking presents itself.

Other questions about notations can be discussed with examples drawn from the philosopher Ludwig Wittgenstein and the musician Cornelius Cardew. The latter is considered a revolutionary composer of the twentieth century because of his work *Treatise*. The great contribution of this work was that in it Cardew produced a new way of writing, for he believed that only in this way could a new musical aesthetic sensibility be invented.

Wittgenstein's work was of great importance in the construction of Cardewnian thought. Ludwig Wittgenstein was an Austrian twentieth-century philosopher who contributed several innovations in such fields as logic, philosophy of language, and epistemology. His first book, published in 1921, was *Tractatus Logico-Philosophicus*. *Tractatus* influenced Cardew in his criticism of the modes of notation and the

language of Western traditional music. This influence appears in the very title of Cardew's work, *Treatise*, which is the English form for the Latin word *tractatus*.

Wittgenstein's work refers to an attempt to put an end to philosophy through logical thinking and to criticize the limits and impossibilities of language. For Wittgenstein (1999), similar problems that disturbed the Greeks continued to plague recent thinkers. This is because language remained the same, always leading us to similar questions, even though they seem different. Philosophical problems and limits arise from language, since it can present concepts that seem different but that are always very similar. Wittgenstein believed that grammatical similarities conceal deep logical differences that cannot be perceived when the same vices of the same language remain.

In order that new concepts can be truly produced, a new language is needed. Each really original concept should produce a language of its own, just as every truly original song and/or dance should create new forms of writing them down. What Wittgenstein means is that when one tries to think about new problems in philosophy, the philosopher is mistaken because he does so through language which, in a way, is a construction prior to philosophical thought and to the new problems that he intends to argue.

Therefore, language—as a background for thought—already leads to a certain way of thinking, to certain kinds of possibilities of thought, and does not allow innovative conceptions that are different from those that have already been instituted. In the same way, one believes that since Western musical writing was made for a certain sound universe, it is not possible to create new meanings in music without going beyond the established writing. Thus, Wittgenstein wants to arrive at a formal logical language in which the vices and grammar misconceptions of an existing language can be overcome. He wants to get out of the pre-formed terrain of language, which can only lead to a less revolutionary way of thinking.

So it is from Wittgenstein's work that the musician Cardew in *Treatise* creates a new musical notation. Here one does not only have the possibility of creating a new form of writing, but of creating another sound nature that cannot be thought of through the structure and musical score that already exists. If language guides a type of thinking, the writing of Western music would also lead to a particular way of producing musical works.

Thus, when drawing up a completely different graphical logic, one truly creates other logics and other nonexistent sound worlds. If Schoenberg's dodecaphonism, the European vanguard and the integral serialism, tried to hide old sound structures, it complicated to the extreme the use of writing while the Western musical forms still remained. Despite the apparent transformations, the same writing and consequently

the same sound world remained. It is understood, then, that the notation determines the actual type of music and not the other way round. A new notation was needed to force new ways of creating music (figure 4).
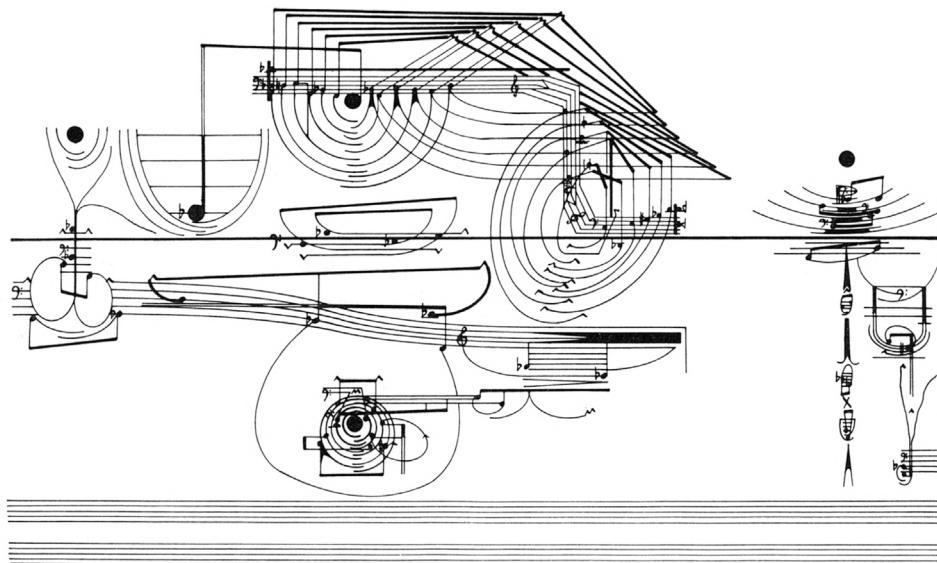
Fig. 4. Page from *Treatise* by Cornelius Cardew. Edition Peters, 1972.

Taking Wittgenstein's and Cardew's ideas as starting points, it is possible to glimpse what Laban also proposed, which was to create a writing for dance. He wanted to create a new way of reflection, another logic for choreographic creation, and a new form for the analysis of movements. Here, an assertion is made: the analysis of movement and Laban's concepts were only structured from the logic that arose from the construction of Labanotation. This is so because Labanotation has the possibility to create another order for thinking about movement.

In this way, Laban affirms (*apud* Maletic, 1987) that the score presents the inherent laws of gesture, thus being a basis for a new order of understanding dance. So we argue: Can we use dance-like composition techniques for dance, for two- or three-voice inventions, for the dodecaphonic series, or for the melodic overlap of the *phase*? Perhaps this was Laban's intention when he created his notation for dance.

Finally, we believe that all forms of notation delimit an object of knowledge. In this new possibility for knowing this object, limitations and framings are produced since there is always, in any writing, a modeling of the object to fit the laws of the score itself. On the other hand, writings are potent because they produce a new view of the same object, a new analysis, a new possibility for creation. This is the paradox of any writing: openings and limitations, but always another means of relating and transforming the graphed object.

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Laban in Music: Using Labanotation in Daniel Zea's Sound Choreographies: The Body Generating Sound

Mauricio Carrasco

This paper analyses and describes the collaborative process of using Labanotation as an alternative method to notate musical works. Its focus is four works written by the Swiss/Colombian composer Daniel Zea and performed by the Geneva based Ensemble Vortex in which the sound is generated by the body's motion and captured by a microphone or an Xbox Kinect (a device that is used in these works to provide a full-body three-dimensional motion capture). This paper also traces a number of kinds of examples of how Labanotation and music composition have been related in the past.

Being essentially arts that work closely together, the relation between dance and music composition has evolved from the latter being simply an accompaniment to dance to it becoming a more integral part of the final artistic result. One twentieth century composer who specifically reflected on this subject was John Cage. In his 1939 "Four Statements on the Dance," Cage wrote: "The form of the music-dance composition should be a necessary working together of all the materials used. The music will then be more than an accompaniment. It will be an integral part of the dance" (Cage 1961: 88). An example of this, which has been recorded in Labanotation, is *Totem Ancestor*, a 1942 Merce Cunningham choreography for which Cage wrote the music.

A more recent example of this "necessary working together" process, also recorded in Labanotation, is the 2008 piece *Noite,* for dancer, flute, clarinet, percussion, guitar, violin, cello and electronics, written (both music and choreography) by Brazilian composer Guilherme Bertissolo (figure 1). In *Noite*, to allow the dance and music scores to be seen simultaneously the music score runs together, in synchronicity, with a horizontally written Labanotation score.

However, what interests me as a researcher and as an artist, and where I see more potential, is not only using a Labanotation score as an accompaniment to
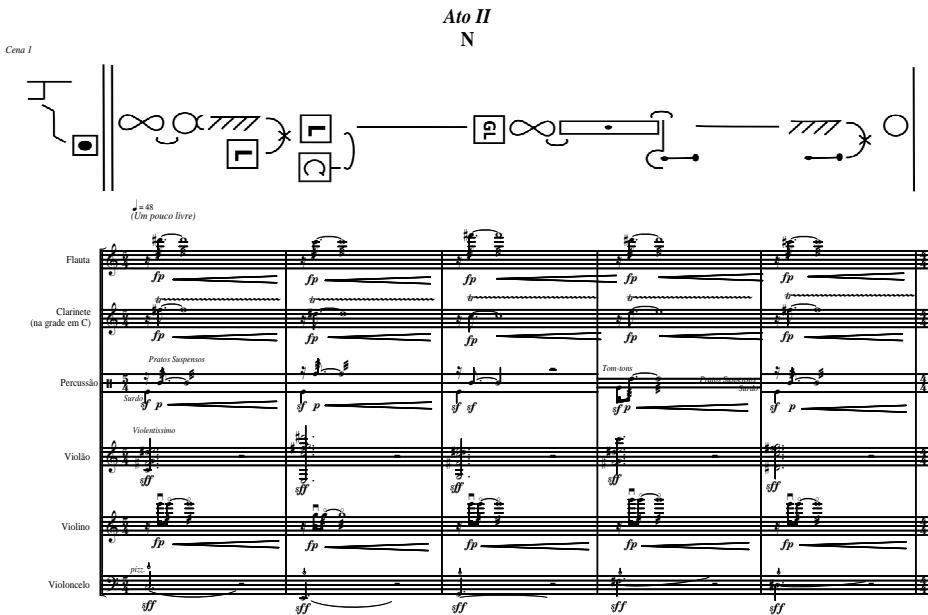
Fig. 1. Guilherme Bertissolo, *Noite*, p. 16.

a music score, but using a Labanotation score to provide a basis for exploring the musician's movements, movements that will constitute and build the sound universe of the work itself.

An attempt to do this was *Summon*, a 2014 piece for snare drum by American composer Colin Holter (figure 2). The score for this never-performed work for solo percussion tended to describe how the physical distance between the instrument and the performer could produce feedback by positioning a contact microphone on the head of the drum. Holter's in his own words, "not very elegant use of Labanotation," was written for percussionist Kyle Maxwell-Doherty, whose research points out that "in the body of gestural-based percussion literature, there exists no homogenous and codified notation to document human movement as a musical phenomenon. I believe that Labanotation can successfully fill this role" (4). I agree with that statement, and would extend it not only to the percussion literature but to mostly all gestural-based contemporary music repertoire.
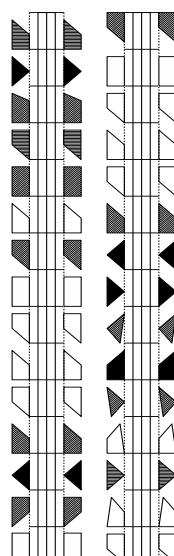
Fig. 2. Colin Holter, *Summon*, p.1.

It is in this aforementioned interest of documenting human movement as a musical phenomenon that Daniel Zea composed the first of the works of his trilogy *Fragile*, named *Kinecticut*. In this 2012 sound choreography for four performers and four computers, the composer positions an Xbox Kinect on the top of each of the laptops to transfer the body movements to the computer via the music and multimedia programming software MAX/MSP. In figure 3 we can see how Zea conceived the triggers in the space based on Laban's kinesphere concept. Each Kinect needs to be positioned in a precise way, depending on the performer's height. She/he should be positioned to be able to reach the lateral, frontal and back spatial trigger points that will determine the piece's sound parameters. A MAX/MSP program called "patch" synthesises the movement into sound. The musical instrument becomes the body itself, and the sound is produced by the spatial distance between the Kinect and the body. The composer creates an invisible space where the body controls all the different parameters of the work. By establishing certain trigger points in the space, points that when the performer "touches" or moves through them, initiate, or trigger, certain activities (represented by the "boxes" shown in figure 3), the performer can turn the score's pages and change the sound characteristics of each of the parts of the work.
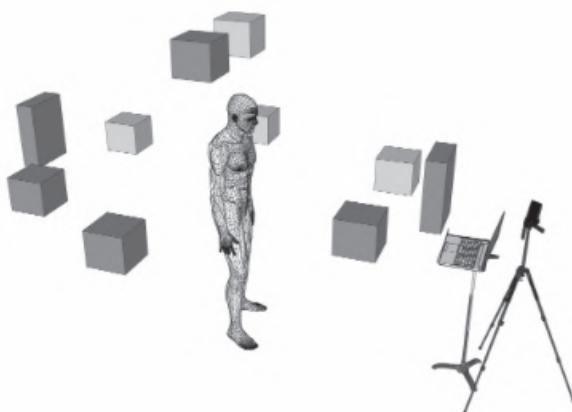
Fig. 3. Daniel Zea, *Kinecticut*, p. 2.

Figure 4 shows an excerpt from the score for this piece. Sections F and G correspond to around a minute of the work. As we can see, Labanotation is interconnected with musical and external elements. For instance, the presence of a laptop in the score (in Section G) indicates that the head must be close and low in relation to the computer's screen. The spatial triggers are indicated in the notation for both sections (the TF or "trigger frontale" corresponds to the frontal trigger), as are the repetitions and sonic instructions (e.g., "change instrument" in parentheses near the top of the section F excerpt here means to change the sound parameters).

In 2015 Zea composed his second work that explores the interaction between the body and the Xbox Kinect (connected to the computer that runs a patch MAX/MSP)
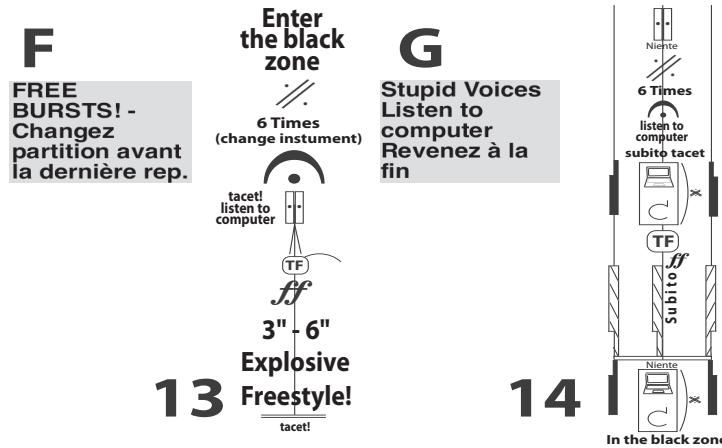
Fig. 4. Daniel Zea, *Kinecticut*, p. 7.

as a sound generator and that is notated in Labanotation: *The Fuck Face Facebook Orchestra* or *FFFO*. Together with the laptops and Kinects, here Zea includes the projection of what the computer's webcams capture in real time. Figure 5 is an example of what a performer sees on her/his computer's screen while playing *FFFO*. The black rectangle corresponds to the performer's own webcam where she/he sees her/his image when the computer's camera is activated and that is shown in real time to the audience (being a work for four performers, the projection is divided in four equal rectangles). The several circles below the screen on the score correspond to the different trigger points in space that need to be activated. Those trigger points are notated as blue dots (which function as Labanotation pre-signs) on the score on the right of the screen, and how to reach them is described in the regular Labanotation symbols that follow the blue dots.
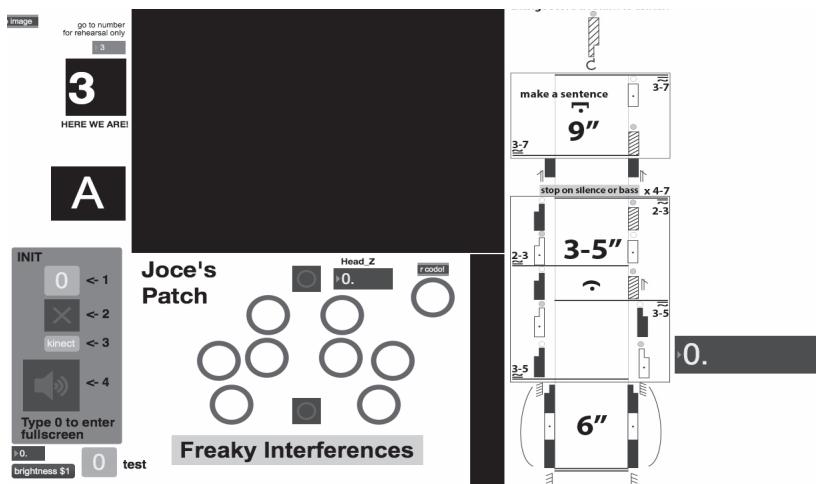
Fig. 5. Daniel Zea, *FFFO*, screen shot from the computer's MAX/MSP score.

The last work in this series, 2016 *Desplazados,* doesn't use Kinects but rather survival blankets. The musicians' bodies are wrapped in the blankets, and the sound produced by the friction between the body and the blanket is captured by a microphone and processed by the patch MAX/MSP. In terms of notation, this is the score that more extensively, and in greater detail, makes use of Labanotation (figure 6). A general indication for each page of the score is given at the bottom of the page (in figure 7 example: "*torse giro va et viens* [rotating the torso back and forth] + knee"). The duration of the phrase, in this case 18 seconds, appears on the left side, outside of the score's staff. The vertical notation to the right on the staff indicates that the knees alternately bend and extend a small amount at a rather fast tempo (semiquavers), and the vertical notation to the left on the staff indicates the rotation of the torso.
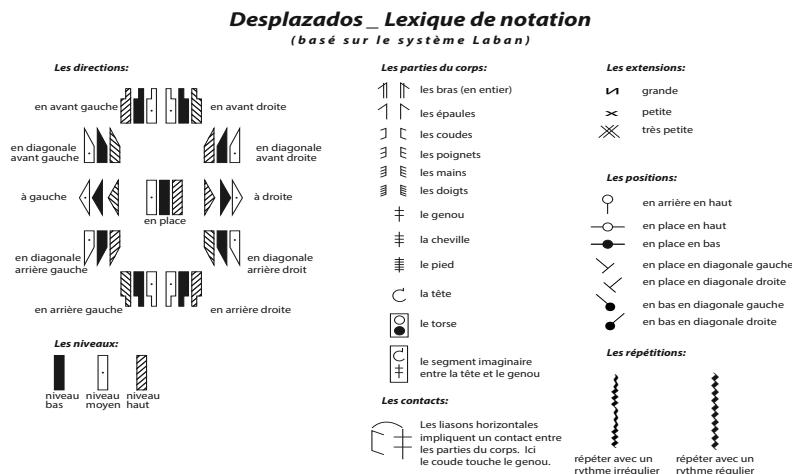
Fig. 6. Daniel Zea, *Desplazados*, p. 4.
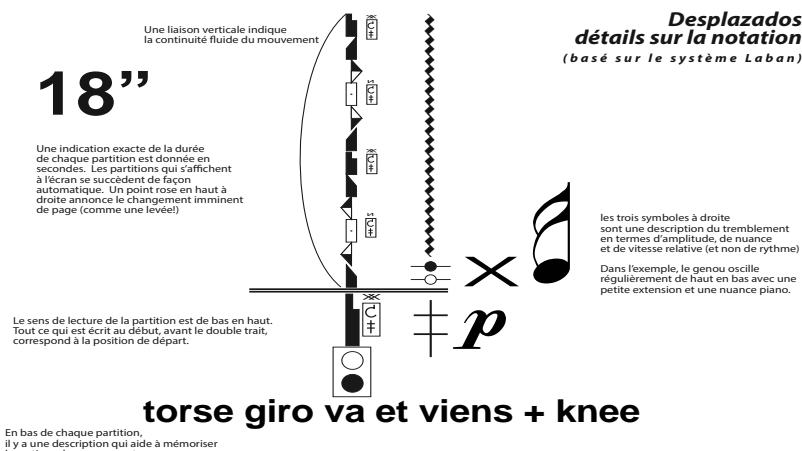
Fig. 7. Daniel Zea, *Desplazados*, p. 5.

If *Kinecticut* and *FFFO* use Labanotation to describe the whole body's movement, *Desplazados* narrows down the performers' actions by having them seated and continuously shaking.

A last exploration of these sorts of hybrid performances, *The Love Letters?* focuses on the performers' faces. "The face is a living presence; it is expression… The face speaks," wrote Emmanuel Levinas (66). This later work for two performers, two webcams, two computers running face tracking algorithms, video, and electronics was developed and premiered at Karlsruhe Centre for Art and Media ZKM in November 2018.

Facial gestures and movements are tracked in real time, then recognised and converted into control signals (figures 8-10). The blink of an eye, a gaze or a grimace can generate music and text. The performers' faces (figure 8) and the texts they generate from their actions and movements are shown to the audience on a big screen. They—the public—become the voyeur, the witness of this somehow distorted, broadcast intimacy.
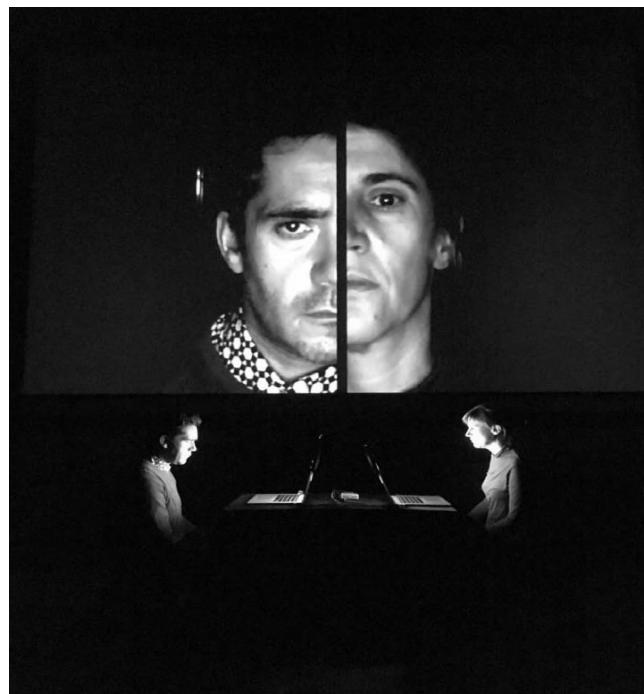
Fig. 8. Anne Gillot and Mauricio Carrasco in *The Love Letters?* Photo Daniel Zea.

Regarding the score (figures 9-10), Labanotation can provide a thorough description of each of the parts of the face and their distance in relation to the webcam. These are the fundamental aspects from which Zea built his work. The dots shown in the score excerpt in figure 10 represent trigger points: the green ones mean

sound modulation while the blue ones provoke the appearance of texts: the patch MAX/MSP is programmed to activate the texts on the screen when the performer opens her/his mouth in this part of the work, in other moments of the piece activation occurs by the performer's eyes blinking or by other facial gestures. That's how the composer delivers his love letters: a data bank of thousands of words that randomly appear on the screen once a determined facial gesture triggers the appearance of texts.
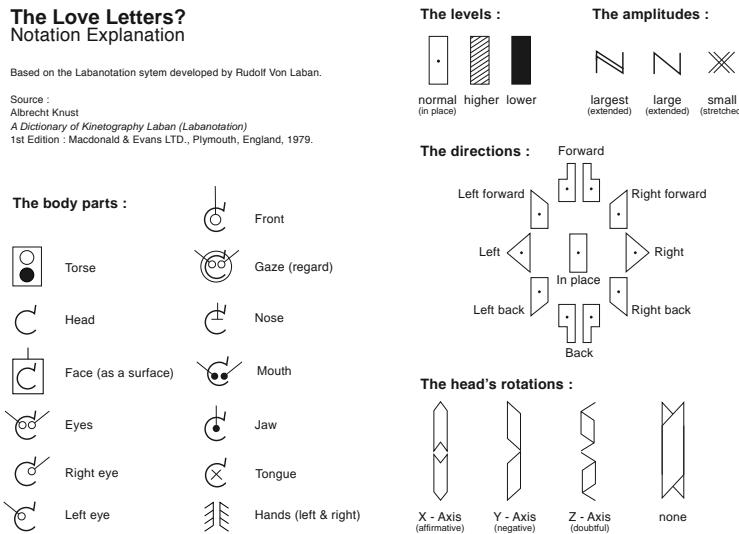
Fig. 9. Daniel Zea, *The Love Letters?*, p. 7.
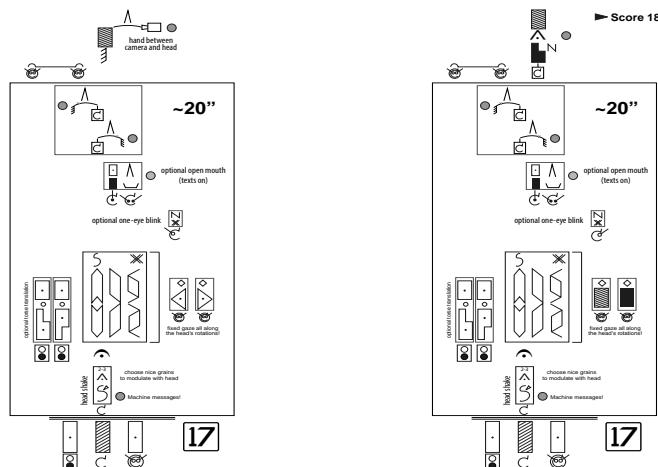
Fig. 10. Daniel Zea, *The Love Letters?*, p. 28.

Conclusion

> Movements act immediately through touch or mediately through gesture. [. . .] Thus only sight and hearing are left as the passive organs of language among men dispersed. Although the language of gesture and that of the voice are equally natural, the first is easier and less dependent on conventions: for more objects strike our eyes than our ears, and shapes exhibit greater variety than do sounds; they are also more expressive and say more in less time. (Rousseau: 258)

This Jean-Jacques Rousseau statement finds a great resonance in Daniel Zea's works. Having played extensive parts of the recent repertoire as a soloist and as a chamber musician specialised in new music, at a certain point my colleagues of the Ensemble Vortex and myself found that the purely instrumental language and its notation has been somehow exhausted. We soon started experimenting with technology, live electronics, and interactive video as well as motion-following and biosensing technologies. A certain flirt with music theatre, partly justified because of the inner theatricality present on those extended approaches to instrumental techniques, led us to leave our instruments aside and search for expression in our own bodies. This is when Labanotation intervened, for both the composer and ourselves; we, the musicians, became accomplices in this adventure.

The unique aspect of those compositions resides in the fact that their sound universe is built by the performers' gestures: we are firstly musicians, listening organically to what our bodies are sonically producing. The movement is a consequence of this search, the motivation for motion is to create sound or to trigger a certain event in the work, such as the appearance of text on the screen. We, this collaborative team, have acquired a new language (concepts) and its notation, Labanotation. With hopes of portraying motion in contemporary music, especially in works that involve the use of technology, we expect that more and more new music specialists will start considering the study and use of Labanotation for their new works and performances.

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Using Kinetography Laban for Analyzing Fetch's Collaborative Motion in the Course of the Interaction

Naoko Abe, Amanda Card, Lian Loke,
Dagmar Reinhardt, David Rye, Mari Velonaki

Introduction

This paper examines the application of Kinetography Laban to the analysis and design of the movement dimension of human-robot interaction through our on-going project on robot collaborative motion. We used Kinetography Laban to assist in designing the robot motion, especially the robot's paths for the human-robot collaboration experiment. Existing approaches to human-robot collaboration typically focus on how to build robots that can work safely and fluently with humans on collaborative tasks. Less is known about how people interpret the boundary between movement-based collaboration and non-collaboration when interacting with robots. By applying a microsociological theory to analysing the process of interaction as it unfolds, we propose and identify points of breakdown in the collaborative task of a human and a robot carrying an object to a destination. In designing the experiment, Kinetography Laban is used to enable a precise description of the intended normative and disruptive motion paths of the robot. The contribution of the paper is the theoretical understanding of collaboration from sociology, and a method for designing and evaluating collaborative motion between humans and robots that combines microsociology and Kinetography Laban. The proposed method accounts for the contingent meaning construction performed by people in recognising behavioural motion cues of robots as part of an ongoing interaction process, and enables the boundary between collaborative and non-collaborative robot motion to be defined.

Human-Robot Collaboration Studies

Research on so-called "collaborative robots," "social robots" or "assistive robots" that are designed to communicate and interact with humans is growing in both the industrial and service robotics domains. These robots which are indented to

accompany or assist humans in certain ways will increasingly be adopted in various situations in our daily lives, both at work and in the home. Such robots would be expected to be designed to interact fluently and safely close to a person's body.

Our research addresses the notion of human collaboration with a robot in situations where a robot and a person aim to achieve a common goal. Engineering investigations of human-robot collaboration include the following research areas: designing motion control techniques based on the use of sensors to track human motion and avoid collision, so allowing safe interaction adjacent to people (Ragaglia *et al.* 2014; Flacco *et al.* 2012); strategically scheduling robot actions with regard to unpredictable human behaviour during collaborative assembly operations (Casalino *et al.* 2018); modelling whole-body motion control or dynamic object manipulation of the robot during cooperative tasks which require physical human-robot interaction, such as carrying an object (Agravante *et al.* 2019; Donner *et al.* 2017); designing legible robot motion (Dragan, *et al.* 2013; Dragan *et al.* 2015) which enables a human quickly, accurately and confidently to infer the robot's "intentions," therefore enhancing coordination with the robot.

Our approach to addressing the question of collaboration relies on microsociology, which is a sociological theory that deals with face-to-face interaction in everyday situations and social contexts to understand human actions, behaviours and thinking. Our project aims to investigate how a person constructs or shapes the meaning of "collaboration" and "non-collaboration" with regard to the robot's motion during the interaction. In other words, the project questions the process of the interpretation of collaborative motion performed by the robot. The main question the project addresses is to what extent do people interacting with a robot to complete a shared task perceive its actions as collaborative or non-collaborative. This question contains the following sub-questions:

- What are the dominant factors or cues from the robot's behaviour that affect the human experience of human-robot interaction?
- How do these factors influence human interpretation of collaborative or non-collaborative motion?

Human-Robot Interaction from a Microsociological Perspective

Our approach based on sociology is novel in the HRI literature, where frameworks based on psychology and cognitive science dominate. According to Suchman (1987), in psychological studies the salient points are essentially cognitive —located inside the head of the actor— and concern the formation and effect of beliefs, desires, intentions and the like. For social studies, the crucial processes are essentially interactional and circumstantial —located in the relationships among actors, and between actors and their embedding situations. The microsociological approach highlights the interaction

process and analyses how this interactional process affects the construction of meaning: that is, the process of interpretation.

Microsociology is a branch of sociology specializing in social interaction and its organisation and structure in everyday situations. In microsociology the interaction between agents is a primary source of information from which to understand their behaviour, perception and decisions.

Interactionism

A variety of theories concerning human interaction have been posited in microsociology. For instance, Blumer (1969) developed the theory of symbolic interactionism, which deals with the role of interpretation during interaction. According to Blumer:

> human beings interpret or "define" each other's action instead of merely reacting to each other's action. Their "response" is not made directly by actions of one another but instead is based on the meaning which they attach to such actions (Blumer 1969).

Blumer's theory analyses the process of interaction, considering how people react to their interactant by analysing context and re-sorting symbols and representations in the course of the interaction.

According to Garfinkel (1974), ethnomethodology is a micro-sociological perspective that concerns the way that people shape common meaning during their interactions, as well as the methods that people use for understanding and producing social rules. Goffman (1959) develops a variety of concepts to understand social interaction. He analyses and explains everyday face-to-face interaction by using a "dramaturgical" concept. In the dramaturgical approach, people interact by giving and controlling certain impressions of themselves to their interactants, and conversely receiving information for identifying and understanding the identity of their interactants. In Goffman's model (1974; 1982), social interaction is undertaken under an implicit consensual definition of the situation, which lends coherence to the interaction and guides people's behaviours.

Certainty and Uncertainty in Interaction

In recent microsociological research, Chartier *et al.* (2017) investigates how people perceive a gesture as violent during their interaction with others in a friendly context such as a pillow fight. Chartier's research focuses on the interpretation of the interaction and the meaning construction of a violent gesture rather than the violent gesture itself. Her research demonstrates that there is no gesture that is intrinsically violent; instead, when one person makes a certain gesture which is not expected by his/

her interactant, this situation creates an uncertainty between them that breaks an expected or structured interaction and the gesture will then be interpreted as violent by his/her interactant.

In Chartier's model, certainty during interactions develops when there are no surprising actions and the context is clearly understandable through social exchange: that is, when the responses of both interactants match the given situation. In other words, the interactant's reactions are coherent and relevant to the situation and the other's anticipation. It could happen, however, that a communication or an exchange is not undertaken fluently, so a person cannot understand the reaction of their interactant because the reaction does not meet her/his expectations. This sequence of events creates uncertainty. This finding (Chartier *et al.* 2017) highlights the role of certainty and uncertainty in situations that affect human interpretation of gesture.

Applying a Microsociological Perspective to Assumptions of the Research

Our project applies interactionism and Chartier's concept of certainty to study human-robot collaboration. The project attempts to understand the meaning construction of "collaborative" or "non-collaborative" robot motion by analysing the process of interaction between robots and people. It focuses on how the interaction unfolds, how it could be coordinated or structured, and how people interpret robot motion while accomplishing a task with a robot. On one hand, the framework of interactionism enables us to analyse a meaning construction of the collaborative robot motion through the interaction. On the other hand, Chartier's concept of certainty provides us with insight that an unexpected or a disruptive event could lead to the negative interpretation of the situation. From these microsociological frameworks, we examine how a person's interpretation of a robot's motion would depend on the process of the interaction. Our approach addresses the process of interpretation of collaborative motion rather than questioning what the collaborative motion is as recognised by people. From a microsociological standpoint, a person's perception of robot motion is a social construction.

Our assumption is that interaction affects meaning construction: that is, the interpretation of robot motion by the human interactant. In other words, assessment of "collaborative" or "non-collaborative" robot motion can be undertaken by examining how interactions between a robot and people unfold. The perceived boundary between "collaborative" and "non-collaborative" robot motion would therefore be defined by an unexpected event which breaks the structured interaction established between a robot and a person. If the interaction unfolds in an expected way, the robot motion would be interpreted as collaborative, while if the interaction with the robot is disrupted, a person would consider the robot motion as non-collaborative.

Experiment Design

A human-robot interaction experiment was designed to test our assumption. The challenge of the experiment is to design and execute an expected interaction and then to create in a controlled way "unexpected" events that disturb the human-robot interaction. In this experiment, we use a Fetch mobile manipulator mounted on a Freight mobile robot, both from Fetch Robotics. The manipulator is a single arm with seven degrees of freedom which can support a 6 kg payload, including the gripper. Its base height is controllable from 1.0 to 1.4 m. The motion platform is holonomic (differentially steered) with a maximum speed of 2 m/s.

During the experiment, the robot-person dyad is requested to carry a light and flexible object (a "pool noodle" 150 cm long x 6 cm in diameter) from a start location to one of three goal locations in the 16 m x 7.5 m experimental room. Each of them holds an extremity of the noodle (figure 1) and they carry it to a goal point together without dropping it. The robot "knows" which goal location they should bring the object to but the person does not have this information and must infer it solely from the robot's motion.

Fig. 1. Robot-person dyad transports a "pool noodle."

Designing Normative and Disruptive Paths Using Kinetography Laban

Kinetography Laban is frequently applied to studies in Human-Computer Interaction and Design Research. Loke *et al.* (2005) regards the visual representation of movement drawn by Kinetography Laban as a useful tool to support the design of movement-based interaction. Kinetography Laban and Laban Movement Analysis are also used as a framework for classifying the expressiveness of movements as

shown most recently in the works of Cui *et al.* (2019), Ono *et al.* (2019) and Dewan *et al.* (2018). It has been applied to Robotics in the work of Salaris *et al.* (2017) for analysing and segmenting robot complex motion.

In our research, Kinetography Laban has several benefits that assist in the design of the robot motion. Firstly, the notation provides us with a motion design framework. The terminology and the definition of each body part and movement in Kinetography Laban clarify actions, whatever their complexity. Moreover, in the case of multidisciplinary projects, the notation contributes to communication with researchers from different disciplines because it allows us to describe precisely the movement to be achieved by the robot.

Normative and Disruptive Paths by Laban Notation

According to our assumptions, we need to design both expected and unexpected robot motion, which would affect to some extent the interaction during the task. We designed a normative path (figure 2) and four disruptive paths: half-circle, quarter-circle, zigzag, and wave (figure 3), between the start location and the goal locations.

The normative path, formed by a straight line and traversed at a constant speed, should not disturb the interaction, so that it must be sensible or "natural" from a human perspective, both in terms of the path taken and the robot's speed along the path. It aims to establish an expected situation for collaboration with a robot before the disruptive paths are introduced. The experience of the normative path is therefore a precondition for testing disruptive paths with all participants, and is necessary to first establish the robot's "competence" to the participants.
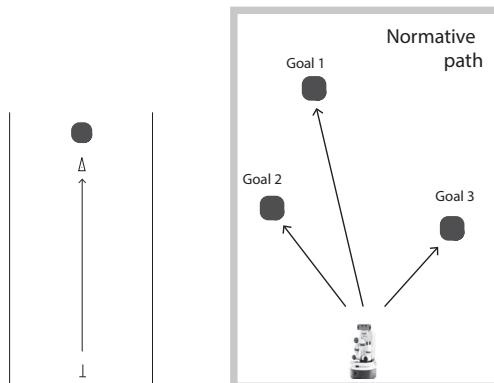
Fig. 2. Normative Path Plan.
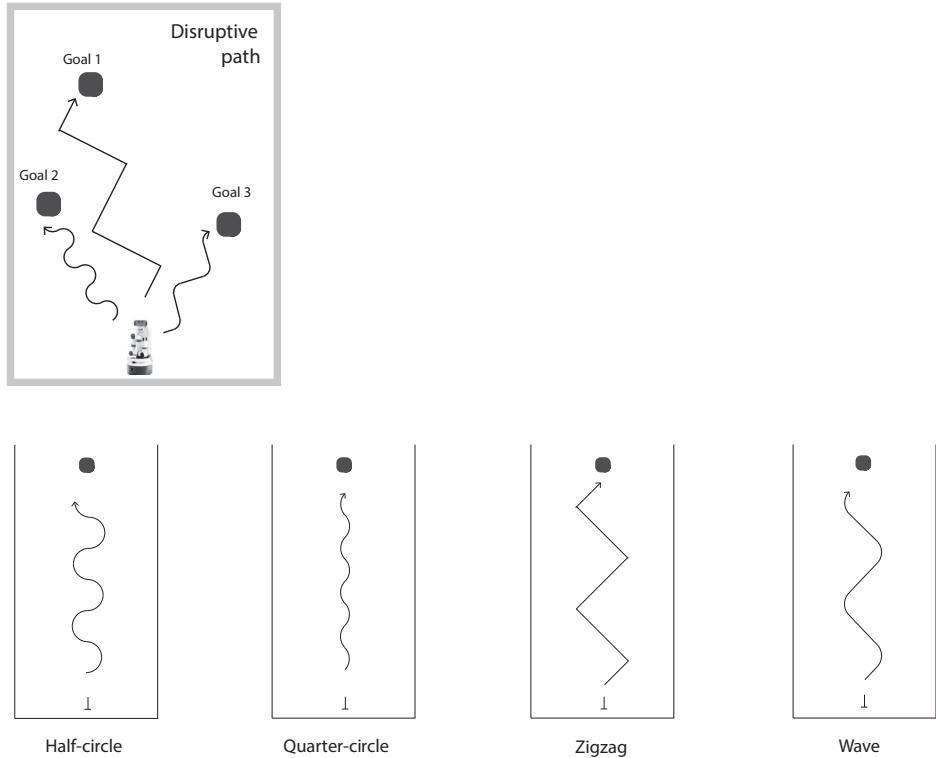
Fig. 3. Disruptive Path Plan.
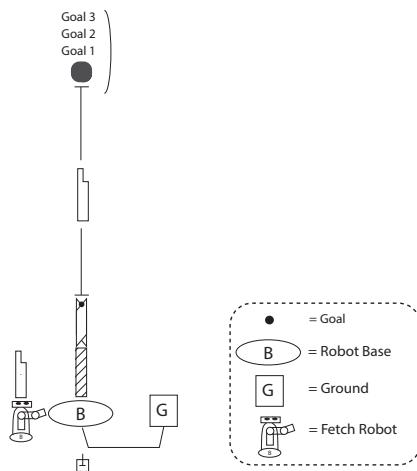
Fig. 4. Notation of normative path.

Figure 4 shows the notation of the robot normative path. The robot's initial state: "the robot base is still on the floor" and the orientation of the robot body's (Fetch mobile manipulator) are described by Laban notation. Then the Laban score states that, whatever its orientation, the robot must change its orientation toward the goal in order to move forwards, using the "rotation sign in relation to the focus point," which requires that "the robot must turn to be faced toward a focus point (a goal)."

In Kinetography Laban, the three basic path shapes (Knust 1997) are:
1. straight path shapes a straight line when one keeps the same front and the same step direction;
2. angular path is obtained by:
   a. keeping the same front and changing the direction of the steps;
   b. keeping the same direction of the steps and changing the front;
3. curved path is formed by arcs of a circle.

Combining this classification, four different geometric forms are designed as disruptive paths. We assume that these four paths are sufficient for provoking disruptive interactions with a robot in all the participants of the experiment (figure 5).

Fig. 5. Notation of disruptive path.
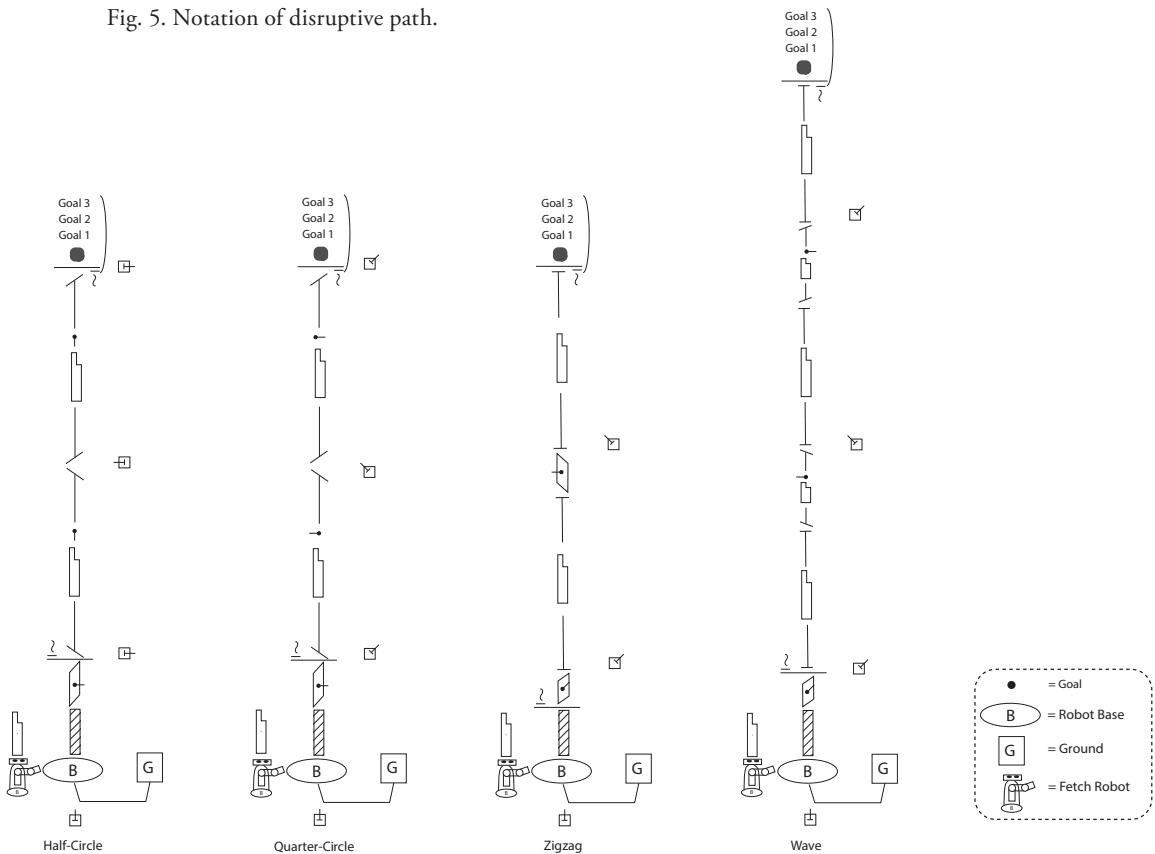
Conclusion

The paper presents a theoretical approach based on microsociology to define the boundary between collaborative and non-collaborative robot motion during human-robot interaction. The challenge in the design of the experiment consists in constructing situations where established human-robot interaction will be disturbed by the robot motion. For this purpose, using Kinetography Laban as a design-assisting tool, we conceived normative and disruptive paths to affect the human-robot interaction. The understanding from this sociological approach will provide new insights and a rich source of knowledge that can be used by roboticists and designers to shape robot behaviour better during interactions.

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Warsaw Laboratory of Kinetography: History, goals, activities, plans

Hanna Raszewska-Kursa

This article, derived from the longer paper presented in July 2019, contains presentation of the 2010/2011 season up to the 2018/2019 season.

History and Organisational Structure

The Warsaw Laboratory of Kinetography that I lead started its activity as an informal group in 2010 and at the end of 2015 it became a research program of the "Thought in the Body" Foundation that I founded with my life partner, Michał Kursa. The Foundation is a non-profit organisation that provides the Laboratory the possibility of functioning in a more formal structure than an informal group and lets it look more squarely in the eyes of potential partners, audiences or people who are looking for information about Kinetography.

Neither the organisation nor its board earn money for leading the Foundation. All money that the Foundation receives is intended for activities: renting venues for the Laboratory meetings[1], purchasing necessities (promotional materials or objects that the Laboratory uses in performative lectures), supporting the Laboratory members in their Kinetography activities (e.g. the Foundation supported few members in paying the fee to attend the 31st Biennial Conference of ICKL). Sources of incomes are private donations and fees for lectures—but I have to highlight that all revenue goes to the lecture costs (which are almost entirely comprised of fees for performers); no money is left in the Foundation bank account. See figure 1.

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[1] The Laboratory venues that the Foundation can rent for symbolic money. If such space is not available, the Laboratory works at the private apartment.

Year	Income	Outcome
2015	starting fund 1 100,00 zł (258,82 €)	0
2016	5 300,00 zł (1 247,05 €)	5 000,00 zł (1 176,47 €)
2017	8 650,00 zł (2 035,29 €)	4 973,43 zł (1 170,21 €)
2018	0	0
2019 (Jan.-Jul.)	5 000,00 zł (1 176,47 €)	6 909,76 zł (1 625,82 €)
Bank account balance in July 2019 is 3 166,81 zł (745,13 €; including 258,82 € of starting fund that cannot be spent).		

Fig. 1. Income and outcome of the "Thought in the Body" Foundation. All expenses are related to the Warsaw Laboratory of Kinetography.

The Laboratory as a group functions under the umbrella of the Foundation. I am the leader of the Laboratory which means that I arrange the program in terms of content and organisation. In the plan of the material that I choose for a season there is always place for proposals that address the needs of the Laboratory's members.

Goals

The Laboratory members share a deep interest in all forms of dance and, more widely, in movement itself. At first the group was strongly focused on issues in dance, however that expanded to include topics of movement more generally.
Since the very beginning the Laboratory has had two main goals:
   1) to be a self-educating group that practices and develops members' skills in Kinetography;
   2) to popularize knowledge about Kinetography.
Subsequently, two further goals developed:
   3) to practise analysing human movement using choreological, musicological, psychological and other tools from various disciplines of art and of natural and humanities sciences, also to explore individual movement;
   4) to popularize knowledge about choreology (broadly defined dance science, including movement analysis).

In order to explore more than just Kinetography in the 2015/2016 season, the Foundation led an additional programme: Laboratory of the Body. Both programmes (Laboratory of the Body and Warsaw Laboratory of Kinetography) co-existed for one season. The Laboratory of the Body's membership comprised some of the Warsaw Laboratory of Kinetography members and also some additional people invited from outside to create in the Laboratory of the Body a group with various bodily experiences: dance, sport, everyday movement. Meetings were held twice a month. The group was exploring and analysing human movement in relation to various criteria and possibilities, using Laban tools. See figures 2 and 3. The main topics of the meetings were: movement factors (weight, time, space, flow) and qualities (light/

strong, strained/released; sudden/sustain, slow/quick; curved/straight, flexible/direct; free/bound, legato/staccato); integrating space in the body and orientating the body in the space, carrying the kinesphere, breathing as movement, isolations of body parts, leading the partner (and being led by a partner) by direct touching or by verbal instructions. The Laboratory of the Body's activity let the Laboratory of Kinetography focus again on strict Kinetography issues. Some of results and conclusions of the Laboratory of the Body are now useful in the Warsaw Laboratory of Kinetography, especially those that were language-related and those that allowed for a greater depth of understanding of Kinetography not only as a notation system but also as system for analysing movement.

Fig. 2. One of the Laboratory of the Body's meeting. Photo from the Warsaw Laboratory of Kinetography archive.

Fig. 3. One of the Warsaw Laboratory of Kinetography's meeting. Photo by Michał Kursa.

During the 2018/2019 season a new goal was formulated for The Warsaw Laboratory of Kinetography:

5)   to teach Kinetography at a beginner level in workshops or in a regular course. The realization of this goal is presented in the *Plans* part of the article.

Activities

The Laboratory meets regulary (twice a month)[2] to practice Kinetography and this is the core of its existence. Each meeting lasts two hours. During the meetings the group reads and writes Kinetography scores: this serves as both practice and as a way developing of knowledge and skills. The topics for each season change. For example in the 2017/2018 season the Laboratory was working on body-object relations in Kinetography scores (my choice) and Martha Graham's technique in Kinetography scores (Anna Opłocka's idea); in the 2018/2019 season the group predominantly rehearsed scores with circular paths, turns and changes of direction using, for the most part, scores of Polish folk dances in which there are a lot of circular paths. Through reading and writing the Laboratory members (and of course the Laboratory leader) increase their knowledge by discussing and verifying concepts and analysing new issues. The main reference sources used are Albrecht Knust's *Dictionary of Kinetography Laban (Labanotation)* (1997) and Roderyk Lange's *Podręcznik kinetografii według metody Labana-Knusta* (1995).

Part of the Laboratory's activity is also members' self-development in the field of wider choreological activities by encouraging each other to take part in choreology and choreology-related conferences. Members support each other in preparing papers by discussing colleagues' papers and giving feedback (figure 4). From my point of view, in the context of the deficiencies in dance research structures in Poland supporting each other is absolutely necessary to feel grounded and to keep independent researchers on track.

Since 2012 the Laboratory has presented performative lectures under the umbrella heading "Captured Movement." These address the possibilities of Kinetography in a format that combines elements of a lecture, a demonstration and an experiment. The lecture may be presented at any occasion: a dance festival, a dance conference, and others. After each lecture the group offers the audience an opportunity to participate and ask questions. So far there have been presentations at the Warsaw Dance Night (2012; organizer: the Body/Mind Foundation), Warsaw Dance Days; the 2nd International Contemporary Dance Festival (2013; organizers: the Open Space Associacion and the Mazovian Center for Culture and Art); and Kalejdoskop Festival (2014; organizer: Podlasie Association of Dance). Twice the lecture was presented in the Dance Art Center in Warsaw's programme (2016 and 2017). See figure 5.

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[2]   In the past the Laboratory activity wasn't such regular. Twice a month system works since 2015/2016 season.

Fig. 4. Working together. Photo from the Warsaw Laboratory of Kinetography archive.

Each lecture takes on a different form so as not to distort the authenticity of the live readings of the Kinetography scores. The structure of the lecture is constant (five parts: introduction, memory, about Kinetography, lottery, introduction again) but each time some sections include different content. It is also possible to remove some sections or to change their order. For now, the most effective scenario is as detailed below.

- *Introduction*. The group reads one Kinetography score all together to the sound of a metronome. The audience see the movement and the score that is projected on the screen.
- *Memory*. One person gives a short presentation on a notable person within Kinetography, e.g. Roman Arndt (1963-2013), Grażyna W. Dąbrowska (1921-2016), Roderyk Lange (1930-2017).
- *About Kinetography*. Another person presents the basic rules of Kinetography and shows through the movement of another person how it works.
- *Lottery*. This is the most important part: the live experiment. The audience draws a number and that number represents a specific Kinetography score. The group then stands in a way that doesn't allow anyone to watch another. For two or three minutes the members read the score individually, then perform the score together according to the metronome. If necessary, the person who leads the lottery may ask the group to repeat the performance. The goal is to show that researchers actually read the movement written in the score. During one performance lottery may be repeated with different numbers (hence different scores) four or five times—it depends of the audience. In each lecture different scores are presented.
- *Introduction again*. The group then all read together the same score that was used at the beginning. The audience can now better see the relationship between the score and the movement.

In 2017 the Laboratory presented two (different) research-performances showing the ability to study motion with the aid of choreological tools. Both were presented in art galleries with strong information that it is not an art form but scientific activity. The first presentation was a response to an invitation from Museum of Art in Łódź and was presented at the exhibition "Moving Bodies. Choreographies of Modernity." See figure 6. The second one was organised from the Laboratory initiative at the Zachęta National Gallery of Art at the Jarosław Kozakiewicz exhibition "The Spinning Head."

Fig. 5. The Warsaw Laboratory of Kinetography's performative lecture presented in Dance Arte Centre in Warsaw (2017). Photo by Michał Kursa.

Fig. 6. The Warsaw Laboratory of Kinetography's research-performance presented in Museum of Art in Łódź (2017). Photo by Michał Kursa.

Over the years the Laboratory's methods, way of functioning, structure and team evolved. Some members are temporarily outside of the group due to personal or professional obligations but they know that at any moment they can come back to the group and continue the practice. The active Laboratory members in 2018/2019 season were: Aleksandra Kleinrok (PhD, a researcher on Polish dance and music traditions),

Zuzanna Kupidura (dancer, dance researcher), Anna Opłocka (dance and Pilates instructor, performer, dance researcher), Hanna Raszewska-Kursa (PhD candidate, dance critic and dance theorist), Małgorzata Skoczelas (performer and lecturer in the field of arts education).[3] Thanks to such diversity of occupations every person brings into the group his/her background and way of seeing movement and of understanding the possibilities of Kinetography. This has enabled the group's members to stay fresh and open, to maintain their curiosity and avoid routine. This is very important because all members have their own jobs, work or studies, and the Laboratory doesn't involve money so can only be a side activity. In the day-to-day rush it's not easy to find time to self-develop Kinetography practice so as far as the Laboratory has to fit in to packed schedules it has to be an attractive point of the month, not just a duty.

All the Laboratory' members work or study (or both) and are very busy multitasking. The resultant lack of time and energy makes it more difficult to become as strong a centre or hub as could be possible. One of the problems that the group faces is that of attracting new members. The opportunity to join the Laboratory may be interesting for people who have basic Kinetography skills and want to develop further but beacause of the precarious nature of employment in relation to dance theory and contemporary dance in Poland it doesn't work this way. People who could be interested in joining the group just can not afford it because of the necessity of earning enough to live by participating in projects in various cities in Poland and abroad. The nomadic character of the dance world is no good for regularity and that is needed to deepen Kinetography practice.

Plans

Of course, the basic plan is to continue this activity in the field of self-education and improving Laboratory members skills in Kinetography.

As was mentioned above, a new activity was considered for 2018/2019 season: regular Kinetography training in Warsaw open to anyone who was interested. The Laboratory sees a big need to make possible this opportunity. In 2018 two Laboratory members, Zuzanna Kupidura and Anna Opłocka, led a one-lesson workshop that attracted a lot of interest (about thirty participants).[4] This proved that there might be interest in a regular course in Warsaw. Nonetheless, organising that kind of activity requires resources that are hard to gather for the Foundation (time, venue, money). The offer of a one year course, submitted to one of the city's culture centres, has not been approved and has not been included in the centre's educational program. However

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[3] Since 2015 honorary member is Michał Kursa, vice chairman in the "Thought in the Body" Foundation, the Laboratory tour manager, logistic and organisational support.
[4] Workshop was programmed in educational part of the conference "Dance in Warsaw. Society, education, culture" organized by Dance Art Center in Warsaw (conference curators: Maja K. Molska—educational part; Aleksandra Kleinrok, Hanna Raszewska-Kursa—scientific part; Agata Życzkowska—artistic part).

in 2019 Anna Opłocka received a scholarship from the Ministry of Culture and National Heritage for her great idea of "Kinetographic meetings." Under the program Opłocka (with the support of other Laboratory members) leads a bi-monthly course in Warsaw[5] and outgoing one- or two-day workshops in other cities. The Foundation and the Laboratory is a partner in Opłocka's project and I hope this might not only popularize Kinetography but also extend the group membership. If there is interest in joining the Laboratory, it will be possible from January 2020. There will be applied a two stream schedule to create one area for advanced current members and a second one for beginners. Also for 2020 the Laboratory will make another effort to apply with an offer of Kinetography to one of Warsaw culture centres.

To paint the wider context it's necessary to say a few words about the possibility of learning Kinetography in Poland. The pioneer of Kinetography in Poland was Stanisław Głowacki (1875-1946), whose publication of Kinetography score in the 1930s (Głowacki 1933) was probably the very first Kinetography score published in Poland. This scholar was one of Albrecht Knust's co-workers and one of the researchers who, under the direction of Cezaria Baudouin de Courtenay Jędrzejowiczowa, created dance exhibits presented at the World Exhibition in Paris 1937 (Głowacki created Kinetography scores of Polish dances). Głowacki didn't establish any school or course. He was using Kinetography mostly as a scientific tool but he also gave occasional lessons in Kinetography to interested dancers and choreographers (e.g. in Janina Mieczyńska's dance school). The second generation of Polish kinetographers was established by Roderyk Lange (1930-2017). Lange graduated from the Folkwang Hochschule in Essen under the direction of Knust.[6] In the 1950s and 1960s Lange lead Kinetography training in Toruń and in Warsaw which shaped the third generation[7] represented by such scholars as Grażyna W. Dąbrowska, Maria Drabecka, Adam Glapa, Alfons Kowalski, Janina Marcinkowa, Irena Ostrowska, Jacek Tomasik. In the late 60s Lange had to emigrate from Poland due to political reasons. His students were using Kinetography as a scientific tool but they didn't have possibility to learn others. In the 1980s and 90s Lange came back to lead trainings in Poland where, in 1993, he created The Institute of Choreology Foundation in Poznań. Between 1993 to 2017 it was possible to learn Kinetography at the Institute, where Roderyk Lange, then in cooperation with Urszula Loba-Wilgocka, was teaching. This second chapter of Lange's activity in Poland educated the fourth generation that includes among others Tomasz Nowak and the Warsaw Laboratory of Kinetography members[8].

For now teaching at the Institute is suspended but at the conference of the Polish Forum of Choreology in 2019 the idea of a restart it the near future was shared.

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[5]   Mostly in Dance Art Center in Warsaw—the project led by Fundacja Artystyczna PERFORM and Fundacja Rozwoju Teatru 'NOWA FALA' as representatives of dance NGOs community in Warsaw.
[6]   It's important to mention that Lange assisted Knust in the work on the kinetographic dictionary.
[7]   Word "generation" is used not in terms of life dates but in terms of teacher-student relation.
[8]   All the Laboratory' members were learning from Lange or Loba-Wilgocka or both teachers.

Notation isn't taught in state dance schools or in private studios. On an academic level there is one possibility which is at the Frederic Chopin Music University where, since 2011, students in the Dance specialization have been able to choose a short Kinetography course led by Tomasz Nowak as one of their subjects.

Summary

The Warsaw Laboratory of Kinetography, self-educationing and self-developing group, has no regular funds, no space of its own, no regular administration. The Laboratory functions under the umbrella of the Foundation but the Foundation is really just two people and their apartment. Even if the group deeply wants to share their knowledge it doesn't have the right circumstances and enough resources to do that. But I am convinced that there is brighter future. In 2018, with the great help of Marion Bastien, I visited the notation community in Paris. I was attending the notators meeting at the Centre national de la danse; I participated in a weekend course of notation at the Conservatoire led by Noëlle Simonet; and I watched students' presentations about Kinetography. That experience was very important in the development of my thinking about the Laboratory, our way of functioning and our possibilities. It also led me to reflect about the differences in levels of administrative interest of the state in protecting and developing dance art and dance science between France and Poland. The network of dance centers, the dance theory education on an academic level, the Kinetography considered as a valid tool—for all these we have to wait a little longer or we have to work for these.

My participation in my first ICKL conference with my Polish colleagues, Anna Opłocka and Małgorzata Skoczelas, gave me for the first time a feeling of being a part of a world wide community. All the support I got after my presentation, all the advice and the information about other ICKL members' experiences of practice in other countries are great signposts. I hope that being a part of ICKL is one of the steps that leads the Laboratory further in becoming bigger and more useful not only for us ourselves but also for the dance community in Poland.

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Overview of Kinetography Laban/Labanotation in Brazil

Marcus V. M. de Almeida

In Brazil, a country of great cultural diversity, the artistic language of dance is widely manifest in popular culture and high art. Some dances and corporeal practices are known internationally, such as *samba* and *capoeira*. With respect to theatrical dances, Brazil is the home of some important schools such as the Maria Olenewa School in Rio de Janeiro that prepares ballet dancers for the company of the Municipal Theater (Sucena). There are also internationally renowned companies such as "Grupo Corpo" and "Debora Colker." A preliminary analysis to ascertain the presence of dance notation practices and practitioners in Brazil reveals that they are very scarce. There is some work present in some places. The Municipal Theater in Rio de Janeiro employs Benesh Movement Notation. The State of Minas Gerais houses a center for the development of SignWriting, trying to expand the learning of written sign language. Labanotation is more visible in the city of Rio de Janeiro due to the courses developed by Regina Miranda and those offered in the Department of Body Art at the Federal University of Rio de Janeiro (see figure 1).

Fig. 1

Since 2009, under the government of President Luiz Inácio Lula da Silva, there has been a great expansion in the number of universities in Brazil and a related increase in the number of Dance graduates. This is perhaps one of the most important governmental actions in the field of dance at national level. From six public third degree courses in Brazilian universities prior to 2009, this number increased to 31 by (e-MEC), spread over several parts of the country. In the university where I work, for example, the number of new student entrants increased from 40 to 100 annually after 2010. From this year on, we also created three new courses: the graduation course in Dance Theory; the Course for Teachers; and the Masters Course in Dance. In the three courses, the Laban system is studied as a fundamental subject in several disciplines, especially in the course designed to train and prepare teachers. Thus, knowledge about Laban system has grown significantly and university professors have sought to gain qualifications through training at LIMS in New York, at Trinity Laban in London or at Regina Miranda's Course in Rio de Janeiro (Scialom).

The Laban system came to Brazil in the middle of the 20th century, mainly brought by Laban's own students who came to live there. Rolf Gelewski chose the Federal University of Bahia; Maria Duchenes, chose the city of São Paulo. Regina Miranda, trained in LIMS directly by Bartenieff, came to live in the city of Rio de Janeiro and continues to develop the system.

Regina Miranda, who has trained a great number of students in the system, directs a Specialization Course in Laban/Bartenieff System. However, this significant expansion of Laban System does not represent a growth in Kinetography Laban/Labanotation studies in the country as a whole, in spite of the increase in the number of dance colleges. Several factors may be relevant here, but one of the most obvious is the small number of professionals trained in Kinetography Laban/Labanotation and the absence of disciplines that focus on this subject in courses. Today there are just two people that have been trained in Labanotation: Telma Gama and Marcus Machado, both living in Rio, besides two other students who have begun this training at the Federal University of Rio de Janeiro.

Trying to understand this phenomenon, this paper presents an analysis of the disciplines and professors in dance courses at public colleges in Brazil, revealing the panorama of the professionals and institutions dedicated to teaching and research of Kinetography Laban/Labanotation. Furthermore, it discusses some pertinent issues within the current panorama and offers proposals that may lead to the growth, development, and strengthening of Kinetography Laban/Labanotation in Brazil.

Using the tool e-MEC from the Education Ministry (figure 2) we first evaluated how many public graduations in dance there were in Brazil; by January 2019 there were 32 graduates (figure 3).

Fig. 2

Fig. 3

We looked for the specific disciplines in these graduations that referred to Labanian writing itself. Only three courses dealt with subjects related to this theme, all of which take place at the Federal University of Rio de Janeiro. Even considering such a small number, a questionnaire was sent by email to the course coordinators of the Universities, in an attempt to evaluate whether or not there was any discipline content with Labanotation. Out of 32 graduates only 9 answered the questionnaire. From their responses we understand that Laban System is covered to some extent in all graduations (but not Labanotation or Kinetography Laban). We believe that when considering dance training in Brazil, there is a clear requirement to study Laban System. There is a marked interest in Effort and the analysis of movement dynamics, particularly within the Courses for Teachers. However, Labanotation appears only in the form of Motif Notation and often as an isolated study of the symbols of Space or the Cross of Efforts. Another data evaluated in the research show that professors indicate some difficulties for the development of Labanotation or Motif Writing.

These are:

1) These notations are extremely complex and difficult to learn;
2) Labanotation is something of the past that is no longer useful nowadays;
3) Labanotation is a hard writing that does not allow creation;
4) Literature in Labanotation is scarce and there is no introductory book in Portuguese.

It is important to emphasize that these statements were given by professors who have no training in Labanotation and in fact know little about the symbols. I will also point out that in Brazil the vast majority of computers are not MAC, so we do not have a very affordable Labanotation program.

Data analysis, coming from the answers to the questionnaires sent to the coordinators of dance graduations in Brazil, reveals that we have a long way to develop Labanotation in Brazil. We urgently need to create strategies to address education in Labanotation and to create a counter-narrative that speaks against the unfounded bias shown in the four statements above.

The Laboratory of Gesture Graphics at the Federal University of Rio de Janeiro has assumed some strategies: 1) to promote elementary level courses once a year; 2) to encourage some students to take the elementary level test, 3) to try to create introductory course material for Labanotation available online; 4) to create an introductory Portuguese online course; and 5) to conduct research that takes Labanotation as a research methodology. With regard to item 5, I would like to highlight our current project recording, in Labanotation, the technique and repertoire of the Afro-Brazilian dance created by Mercedes Baptista.

Of course, all these actions are hampered due to the many diverse obligations that university professors have in Brazil. Moreover, the political foment in Brazil, engendered by the neoliberal proposals implemented by President Jair Bolsonaro, is some of the worst and most violent in our country's history. However, we must continue to resist and dream and believe in the development of all Laban studies in Brazil.

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Investigating the Development of Labanotation in China: Promoting Labanotation through Dance Education

HANNAH RUSS

Introduction

This long-paper session covered the research conducted by Russ during her Fulbright grant in China. More specifically, Russ detailed her investigation into the development of Labanotation in China, noting challenges and successes, examining the ways in which it has been effectively integrated into dance programs, and highlighting the importance of utilizing and innovating the use Laban in movement education. Russ aims to continue this work in order to further examine a possible correlation between the challenges that hinder the spread of Labanotation in China and those in the United States.

Beginning Research

I was initially drawn to the idea of conducting Laban-based research in China after attending and presenting at the 2017 International Council of Kinetography Laban/Labanotation (ICKL) conference in Beijing. As a Chinese Area Studies and Dance double major at Kenyon College, researching the development of Labanotation, specifically in Chinese dance programs, became the focus of my Fulbright Research/Study grant. My research began in the fall of 2018 at the Nanjing University of the Arts in Nanjing, China, placed in the same university as my Fulbright affiliate advisor. However, in this city of approximately eight million, the presence of Laban and Labanotation was sparse. While this was a disadvantage in some ways, it offered new information on the limited breadth of Labanotation in China and provided opportunities to understand why it had yet to take hold there. Following the ICKL conference in 2017, Laban seemed to be thriving in Beijing, so why wasn't it thriving elsewhere? What was hindering its development? Was it really growing at the rate it had appeared to be at the conference? And thus began my investigation.

In Nanjing, a city that has had past exposure to Labanotation, including a visit by Ann Hutchinson Guest in 1988 (Hutchinson 2019)[1] and numerous workshops held by Mei-Chen Lu since 2015 (Lu 2019a), I found dance educators to be very curious about my work, expressing a desire to learn more, or sharing that they had tried to incorporate some Laban theory into their technique, choreography, or theory-based classes. I also found a number of professors and students who were willing to take Laban courses outside the university. However, Labanotation and in-depth Laban theory had yet to enter into or be regularly offered in any form of dance education at the university. In order to better understand and assess the status of Labanotation in China, my research began with an investigation into the history of this system there.

A Brief History of Labanotation in China

With a relatively long history of about eighty years, Labanotation in China has seen both periods of relative growth as well as decline. Labanotation first came to China in the early 1940s, when Madame Dai Ailian returned to China from England (Li 2018: 2). Over the next forty years, however, the sharing of this system was stunted, likely due to her focus and dedication to the prestigious position of pioneering modern Chinese dance throughout the 40s and 50s and followed by her removal from this position and her departure from the city to work on a farm during Cultural Revolution (1967-1976) (Wilcox 2019: 13-121).[2]

From the late 70s into early 80s, known as the "foundation period" of Laban in China, Dai Ailian focused on the spreading and propagation of Labanotation. As this job became too large for just one person, she began cultivating the "seed" teachers, a group of 16 students that worked more intimately with Madame Dai and who sought to spread Labanotation throughout China (Tang 2017: 16).[3] With the goal of continuing the work of their mentor, these teachers studied Elementary, Intermediate, and some Advanced Labanotation material, and went on to teach in different parts of China, becoming the greatest influence on the development of Labanotation during its peak in the mid 80s. Many of the "seed" teachers began creating their own materials to support their curriculum, placing a greater emphasis on theory.[4]

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[1] In 1988, Ann Hutchinson Guest went to Nanjing for a conference at which Wu Jimei and her husband shared a notation system that they had created, called the Coordinate Method of Dance Notation (CMDN).
[2] For more information on Dai Ailian and the trajectory of the development of dance during early modern China, see Wilcox, Emily. 2019. *Revolutionary Bodies: Chinese Dance and the Socialist Legacy*. Oakland:University of California.
[3] For more information on the "seed" teachers, visit the online Chinese Laban Oral History on the website for the Laban Research Center of China http://www.labanchina.cn/page234.
[4] In 1984, Zheng Huihui complied and published the two-part series "Elementary Labanotation Textbook," divided by theory and practice. In the same year, Zhang Lingling was responsible for compiling the first volume of the Labanotation series "Preliminary Labanotation Analysis," which was meant to serve as an elementary textbook, including both foreign and Chinese dance notations. See Tang 2017.

By the mid 80s and into the early 90s, Labanotation reached its "peak." At this time, there appears to be a tendency toward more theory-based courses, with professor Zhang Lingling establishing a modern dance theory course at the Beijing Dance Academy, that placed an emphasis on Labanotation and Laban theory in 1984 (Li 2018: 2). During this period, courses were also being established outside of higher education and the skill level of Labanotation began to increase with a workshop held by Carl Wolz and Ilene Fox in 1985 that taught some advanced material (Li 2018: 3). Though this period set a foundation for Labanotation in dance education, it never fully took hold outside of major cities such as Beijing and Shanghai and, thereafter, it began to decline as a result of what professor Tang Yi of the Beijing Normal University (BNU) referred to as a "mass misunderstanding" of this system (Tang 2019).

According to Tang Yi, the primary causes for the decline of Labanotation in the early 90s, lie in the challenges faced throughout its development and early promotion. The first cause was that there were limited openings for Laban education. Many of those who studied Labanotation were performers rather than trained educators and they had little opportunity to teach and spread Labanotation. As a result, their studies were mainly for personal growth. Secondly, people during this time questioned the practical application of Labanotation, causing many to give up their studies and to view it as "too hard". On top of that, the advent of video recording made Labanotation appear impractical. Another cause for decline was the small number of published materials, most of which were self-edited and only circulated in a limited market. Finally, Laban Movement Analysis and other Laban-related theories had yet to be introduced in most universities, resulting in the misunder-standing of the breadth of Labanotation and its related theory and uses. Due to the influence of outdated Labanotation materials, many people continue to resist studying Labanotation today (Tang 2019).

Over the past two decades, however, there have been numerous significant "comebacks." For example, the reimplementation of courses at BNU and Beijing Dance Academy that emphasize Laban Movement Analysis theory and include some structural notation (Tang 2019).[5] Additionally, in 2004, the ICKL conference was held in Mainland China for the first time, hosted by BNU. Ten years later, BNU established the Laban Research Center of China. Since its establishment, some workshops and classes have been held by ICKL members, including those taught by Mei-Chen Lu with the Dance Notation Bureau (DNB) beginning in 2015 and one taught by Raphaël Cottin in 2015. In 2017, ICKL returned once again to BNU, suggesting a continued interest in Labanotation in China.

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[5] The presence of Labanotation at Beijing Dance Academy is of particular importance as it is the most prestigious dance academy and produces the greatest number of dance teachers and scholars.

Major Challenges Faced Today

An investigation into the challenges that the development of Labanotation in China faces today provides insight into why Labanotation has struggled to thrive outside of Beijing; in particular, in cities such as Nanjing, with eight million people and an arts university with a highly regarded dance program. Additionally, an understanding of such challenges illuminates the ways in which Labanotation may be developing differently in China, and what hurdles still need to be overcome in order for it to continue growing.

When examining the challenges of implementing Labanotation today, a correlation with Tang Yi's reasons for the decline of Labanotation in China in the 90s appears. First, there are challenges that limit the opportunities for learning Labanotation. With the presence of extreme competition and rigid educational structures, dance education in China is still restrained, with an emphasis on intense technical training and examinations. In addition, traditional and modern technique classes stress uniformity, choreography classes often require the copying of material from video footage, and summers are consumed by high intensity dance programs.[6] Also, there are few Labanotation courses taught or offered in China. Of the programs that do offer Labanotation or Laban-related courses, students that wish to progress in their studies find few opportunities to do so.[7] While I was in Nanjing, a city where there is a budding interest, I was the only person to my knowledge that was teaching and promoting the system. Following my departure from Nanjing, Mei-Chen Lu offered a structured Elementary Labanotation course for the second time in China, the first having been in 2015. In the same summer, Mei-Chen Lu and Valarie Williams offered Intermediate Labanotation as well (Lu 2019a). These three courses appear to be the only notation courses relating to Labanotation literacy taught in China since the 80s.

Additionally, a shortage of Labanotation publications and resources continues to be an issue. Currently, the Laban Research Center at BNU and The Beijing Dance Academy Journal are the primary sources disseminating Laban-related material. Despite efforts to reach students and educators through social media platforms such as WeChat, the publication and output of materials outside of these institutions is still very low. Articles published tend to be repetitive of one another and few in number, and even fewer books are being written or published.[8] As a result,

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[6] This information comes from personal observations of courses in various universities including Nanjing University of the Arts, BNU, Qinghua University, Beijing Dance Academy, etc. in China and conversations with students and faculty.

[7] While the research center at BNU offers various workshops, classes, and resources to the university students there, opportunities in other universities and cities are sparse. Additionally, the only structured Labanotation courses are those offered by Mei-Chen Lu and there have also been no opportunities for staging works from scores.

[8] For example, at Nanjing University of the Arts, whose dance program is rated third in the country, only four textbooks mention the basics of Laban theory. In the library and data center, there are no foreign Labanotation materials.

circulation of these materials has been slow and while there have been a number of texts translated into mandarin,[9] there are still many interested people that are unaware of their existence.

As is the case in many countries, misunderstanding of Laban or lack of knowledge of what it is has presented a major hindrance to its development in China. In China, it appears that there is not a strong emphasis on theory in dance curriculum, especially for students on a performance or choreography track. However, the recent creation of a dance studies major at many universities now promises the addition of Labanotation or Laban-related material to the curriculum.

Another major challenge in ensuring the successful dissemination of Labanotation in China lies in the continued development of Laban-related institutions that are still in their early stages. Currently, the Laban Research Center of China at BNU is the only institution in China dedicated to the promotion and development of Labanotation. While it acts in some ways as the DNB of China, it has yet to reach a comparable level of development or size. This center has also yet to establish an archive, and while there is a collection of books, it does not include any of the texts written by Chinese scholars. As a result, the lack of an archive and other resources makes it difficult to trace, understand, and analyze the development of Labanotation in China in order to promote it better. Additionally, it seems that there have been no efforts to universalize a Labanotation curriculum in China, which has the potential to lead to inconsistencies in teaching practice and theoretical understanding. There are also no formal Labanotation courses offered on a regular basis and no system for providing certifications.[10]

Certification percentages in various levels of Labanotation are also notably low in China. The mass misunderstanding of Labanotation that Tang Yi noted, causes another roadblock, a lack of emphasis on certifications. According to Zhang Wei, an educator at the Qinghua University Dance Company, and various other educators and students of Labanotation, those inside the Laban community recognize its practicality and importance, but those outside still do not (Russ 2019). As a result, certification in Labanotation is almost meaningless, making the process of gaining certification even less appealing as it does not add significantly to one's credentials. This lack of certification causes two major issues. The first is that, before 2015, almost no people had obtained certification in Labanotation (Lu 2019b), making it difficult to calculate the growth of skill level in China.[11] Secondly, without certification, there

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[9]   Translated texts include: Ann Hutchinson Guest's *Labanotation*, translated by Luo Bingyu, Muriel Topaz's *Elementary Labanotation Study Guide*, translated by Zhu Mengqing, and Jane Marriett and Muriel Topaz's *Study Guide for Intermediate Labanotation* is in the process of being translated by Sha Rina.

[10]   Those who participate in Mei-Chen Lu's courses are encouraged to take the certification examination through the DNB.

[11]   2015 is the first year that Mei-Chen Lu began teaching formal notation courses on behalf of the DNB in China, beginning a trend toward gaining certification through the Bureau.

is no accountability for teaching quality. If Labanotation is taught incorrectly, it will surely fail as we have seen from patterns in the past.

Despite such challenges, the overall attitude toward Labanotation within the Chinese Laban community seems positive. Those who have studied it, intend to find a way to incorporate it into both their curriculum and/or their research. While there are many educators and students that have no interest in the field, those that do are awaiting opportunities to learn more.

The Next Generation of Laban Scholars

In the past ten years, Laban Movement Analysis and Motif Notation have also begun to spread in China. In 2016, the LBMS (Laban-Bartenieff Movement Studies) certification program was held in China for the first time ("Laban Movement Studies" 2018) and Mei-Chen Lu has been teaching Motif workshops there since 2016 as well (Lu 2019a). These concepts and systems have begun to enter into the Labanotation curriculum in China. Today, aside from the workshops and courses held by the DNB, there are no classes being offered that focus solely on structural Labanotation literacy or certification. Instead, a Laban-based dance curriculum has emerged in higher education that incorporates some structural Labanotation, Laban Movement Analysis, and in some cases, Motif Notation. These classes are mainly reaching dance studies and modern choreography majors, as these are the majors with more room and freedom for theoretical studies. In elementary education, educators are primarily using Motif Notation. As a means of better understanding the way in which Labanotation is being implemented into dance education in China, two different courses are outlined:

Course 1: Laban Movement Analysis at BNU

BNU has been requiring students to take a "Labanotation and Movement Analysis" course since 2000 (Tang 2017: 20). The current course being taught there was designed by professor Tang Yi, combining Labanotation and Laban Movement Analysis as a way to emphasize that both are necessary when conducting movement related research. Both undergraduate and postgraduate students are required to take this course (Tang 2019).

Observations:
As soon as I entered the classroom, I noticed the students were warming up on the floor, while simultaneously having a lively discussion about "supports." In addition to their feet, the students were exploring the placement of weight on different parts of the body, i.e. the shoulders, hands, hips, knees, etc. While these students may not have the ability to use Labanotation to record complex movements, the basic level of contact that they had with Labanotation allowed them to naturally enter into a verbal and

physical conversation about a fundamental concept of this notation system. Already, the content of this course proved its ability to open up a student's kinesthetic awareness and cultivate an environment for analyzing movement. When the class began, I observed smooth reading and embodiment of scores, the questioning and analyzing of different ways of writing something, and the making sense of the symbols, all while observing each other. Next, professor Tang Yi had the students perform the movement with music, splitting them into two groups to observe one another. This way, students could clearly notice differences in readings of the score. Professor Tang Yi then used the whiteboard to clarify the movements that various symbols represent and their relationship with space. In this case, she pointed out the symbols for moving on a circular path. Through an analysis of movement and space, professor Tang Yi helped the students better understand the meaning of the symbols and embody them.

After reading, the students prepared to perform their group choreography homework. For this assignment, students were required to express a given topic through the exploration of Laban's "Time Effort." Before they presented their homework, professor Tang Yi and the students discussed Laban's movement factors, particularly with regards to time. In their discussion they used words such as sudden, sustained, static, breath, etc. The topics of their choreography included trouble making, I wish…, I have…, and no topic. The students' choreographies were interesting and dynamic. Their work reflected that these classes are not just teaching students the symbols of Labanotation or its methods for analysis, but also opening up a students' possibilities for movement and cultivating creativity. These students have focuses that range from education and dance studies to choreography and performance and this kind of skill set plays an important role in all the above-mentioned fields.

BNU offers more opportunities for studying Labanotation and Laban theory than any other university in China. In addition to this course, the BNU graduate students participated in the Laban Movement Analysis introductory courses offered by the LIMS. As a course that pairs nicely with the studies of Labanotation, students are able to go deeper in understanding how to analyze the symbols and structure of notation.

Course 2: Motif for Middle School students at BNU Chengdu Experimental Middle School

At the BNU Chengdu Experimental Middle School, Teachers Wei Xuying and Fang Yao bring Motif Notation into the dance elective for 7th and 8th grade students. They meet once per week for 40 minutes. Each class has about 50 students, all with little to no formal dance training.

Observations:
The lesson for the first class of the day was space and floor plans. After filing into the dance studio and finding their designated places on the floor, each student pulled out a notebook, filled with various symbols and scores that they had written. Upon

instruction, the students began to draw a floor plan with the given information of "two straight lines and one half-circle." Then students took turns embodying their floor plan in the room as their classmates would record their pathway on a new floor plan in their notebook. See figure 1. In the following activity, the students were given a floor plan with Motif symbols describing each segment of the floor plan. The students split into groups and performed the floor plans. Throughout these activities, the students created unique, creative floor plans, challenging their fellow classmates to expand their options for movement creation and exploration.

In the second class, the students were shown a storybook with no words. The book depicted the story between an ice skater and a penguin, who found each other, did a little dance, had a falling out and misunderstanding, and a resolution where they came back together as friends. Following the story, the students were instructed to create a dance based on the story by choosing Motif symbols to correspond with the movement of the characters in the story. Then then students were split into groups and each group interpreted the symbols in their own way, recreating the story from the book through a dance. The students did not hesitate to start creating movement. This activity was approachable and fun for the students as it was clear that they felt supported and guided by the framework that the Motif symbols provided.
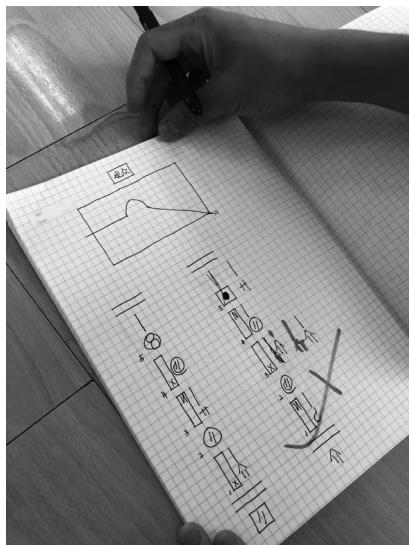
Fig. 1

Promoting and Teaching Labanotation as a Foreigner

As an integral part of my research, teaching Labanotation classes in China not only provided me with the opportunity to work with and discuss Labanotation with students from various backgrounds and levels of dance, but also gave me insight to how Labanotation is received in China. More specifically, who is interested in it, why

people are interested in it, how it is being promoted, and what is the students' initial response to Labanotation. By analyzing these responses and reactions to exposure to the basics of Labanotation, the implementation and promotion of Labanotation in to dance curriculum can be improved.

Course Description

The courses that I taught range from single hour and hour-and-a-half sessions to a series of five hour-and-a-half sessions over a period of five months. The courses covered the basics of Elementary Labanotation and delved into the fundamental concepts and skills necessary for reading and analyzing movement from score, with a simple introduction to writing Labanotation. The theoretical concepts of these courses are outlined by the book *Elementary Labanotation: A Study Guide* by Muriel Topaz (Topaz *et al.* 1996). While the single sessions covered the chapter "An Introduction to Labanotation and Supports," the five-session course covered that initial chapter as well as touched on major concepts from the following chapters: "Gestures," "Basic Aerial Work," "Pivots and Basic Turns," and "Circular Paths." Though one or five sessions is not enough to gain a full understanding of Labanotation, the goal was to provide students with a clear and practical introduction to the notation system, allowing them to explore the ways in which they could potentially apply the different concepts to their own work as movers.

In developing my lesson plans, I began to stray from the focus of my original course curriculum that I created for the Teacher Certification Course, which aimed at preparing students for certification. While the need for providing courses for certification seemed ever pressing, studying the promotion and development of Laban in China influenced the way that I structured my classes. Currently in China, as I have already mentioned, access to Labanotation material and courses is difficult. Though there is clearly a growing interest in the system and its theoretical application, there seems to be less interest in long term commitment to gaining literacy in the notation system. As a result, courses that prepare students for certification may not be as successful as those that could be categorized as "Laban-based movement," that include more concepts from Motif and LMA or those that shift the focus to creative or academic applications of the system. Thus, it is crucial to continue to provide courses that not only expose students to Labanotation itself, but that also provide practical application that can be grasped in a relatively shorter period of time.

Depending on the demographics of the class, the course was modified. I have divided the courses I taught into three subtypes:

Introduction to Labanotation for Adults (varying majors)

This course followed a basic introduction to Labanotation, focusing on supports and having the students read and create simple scores. This course was taught to a

variety of people with varying professions and backgrounds, encompassing an age range of 17 to over 50. The class began with a brief introduction to the system, with explorations of direction, level, timing, and body parts. Then the students were given a simple score to read, move through, and embody. While writing was not a focus of the classes I taught, I included a final activity that allowed students to create their own scores. Through this activity, students seemed to find the most enjoyment and a greater understanding of the system. Students were divided into groups of 2-5 people. Each group randomly selected eight cut-out paper direction symbols and a marker. Each group was instructed to use a line on the floor created by cracks in the slabs of marley as the center line of their "staff," see figure 2. Next, they were told to use the eight symbols to create an eight-count phrase, using the support column only and using the feet as supports. They were given the freedom to decide the level of each symbol by shading appropriately. In addition, I also gave them the freedom to swap out symbols if they would like. At the end, each group explained their process and performed their phrases. Groups with extra time were encouraged to add arm, leg, and other gestures to their phrase in performance. The result was very interesting. Some groups randomly placed symbols, performing what they had laid out, pushing them to move in ways that contradicted their habitual way of moving or creating movement. Others played with various arrangements, ending on one that they felt "worked," again challenging their typical style or way of moving. Finally, some groups had a style of movement in mind and were able to adapt the symbols that they had to fit the step pattern of that movement style, similar to the way one would notate an existing phrase. In one case, two girls created a "Latin" style eight-count phrase, adding in their own arm, torso, head, and hip movements. By using various directions and levels, they replicated a step pattern that complemented this style. Through this activity, the students and I, realized that while notation may be a very structured and detail-oriented system, there is room not only for writing down and preserving work, but also for creating and pushing one's creative vocabulary, challenging the habitual ways in which we approach movement, choreography, and performance.

> As a teacher of many years, choreographer, and dancer, today's class opened a new cognitive space for me…As far as being a choreographer, Labanotation gives us more possibilities for moving and breaking down our habitual movement patterns. When arranging the symbols, we became aware of more uses of space that could be explored, uses of space that we would have otherwise not thought of. Because every person has their own habits, we often resort to a familiar way of moving. As a result, choreographers often follow the same patterns when creating new movement, lacking creativity. Labanotation provides us with the simplest and most direct way to break our embodied habits and find more possibilities for movement.
> Yulu, Dance Teacher at Enjoy Dance, Nanjing, China

Fig. 2

Introduction to Labanotation (Five Sessions)

The five session Introduction to Labanotation course was taught at the Enjoy Dance studio. The sessions were taught over six months, beginning in January and concluding in June. The majority of the 14 students were Nanjing University of the Arts modern choreography majors, dance studies majors, or recent graduates, while others studied dance at different schools or were non-dance majors. The sessions covered concepts from the following chapters of *Elementary Labanotation: A Study Guide* (Topaz *et al.* 1996): "An Introduction to Labanotation and Supports," "Gestures," "Basic Aerial Work," "Pivots and Basic Turns," and "Circular Paths." The final class commenced with a reading of a 46-measure Latvian folk-dance score written by professor Brodie of Kenyon College and me. By the end of five sessions, each student could read the score with only minor mistakes, being able to quickly guess or comprehend unfamiliar or new symbols and translate the movements of score into their bodies with relative ease and speed. While writing was not a focus of the course, some students chose to work on notations of their own outside of class. One student in particular has decided to continue her studies of Labanotation, beginning work on research regarding Labanotation and Chinese *Dongba* notation and completing Elementary Labanotation with Mei-Chen Lu in Nanjing.

Introduction to Labanotation for Kids (varying levels)

The introductory Labanotation course for children was taught in two different formats. One class was a more formal introductory class, similar to that of the adult class, with simpler theoretical analysis and scores. The other class was taught as a creative dance class that introduced only level and direction symbols.

• Formal Course:

This course was taught to three different classes at BBD Ballet in Nanjing and for the dance elective class at Nanjing Hexi Foreign Language Primary School. The age of the students ranged from 7-10.

In this course, students were introduced to the basic direction and level symbols of Labanotation through a movement activity where they were each given a symbol and were asked to move (walk, dance, jump, etc.) in accordance with the direction and/or level of that symbol. During this activity, students were required to think more abstractly, engaging in creative improv. While some students, especially those from the ballet school, struggled with coming up with their own movement at first, guidance from the symbols proved to be a large help in comparison to the free form movement warm-up at the beginning of class. However, I noticed that these students were able to grasp the idea of a symbol translating into a certain movement faster than adults and that they found more creative ways to interpret the symbols. When it came to exploring the use of a staff, including the placement of the symbols and timing, the students were able to understand the concept of symbols in the centermost columns as representing the support of weight and the center line as the division of the right and left side of the body just as quickly, if not faster than adults. When reading the "Yankee Doodle" marching score from the *Elementary Reading Studies* (Hackney *et al.* 1970: 1), a majority of the students were readily reading ahead, and were able to dance a 16-measure score with music. See figure 3. Some of them were even able to fully embody the movement and no longer look at the score. At the ballet school, the students had time to engage in a score creating activity as well. Similarly to the adult class, they created their own scores using cut-out paper symbols. As a group, they each placed a symbol on the pretend "staff" on the floor and all performed the movement together. I found that in this component of the class, younger students were less able to be creative with the placing and performance of the symbols as compared to the adult classes.

The ability of these young students to grasp and embody the basic concepts of Labanotation with ease and enjoyment confirms the fallacy in much of Laban-related rhetoric, that Labanotation is "too hard." Not only did these students prove that even a seven-year-old can learn to read Labanotation in one lesson, but that, in fact, younger students may actually be able to grasp these concepts more quickly or with more ease than adults. Teaching such classes highlighted to me the necessity of incorporating Labanotation into children's movement education. It is often easy to forget that it is these young students that will soon surpass us in terms of technological understanding and scientific thinking. To assume that Labanotation is "too hard" is to underestimate the brilliant, scientifically minded brains of our younger generations.

Fig. 3

• Creative Dance Course:

The Labanotation creative dance lesson was created for a class taught at Beihe Dance Theater for students whose ages ranged from 4-10, with little dance experience. These students often attend creative dance classes at Beihe and thus creating a Laban-based creative dance, rather than a structured notation class, seemed most fitting. While all of the Labanotation courses I have taught have an emphasis on creativity and movement creation, this course focused more on the interpretation of basic Labanotation symbols than on the theory and rules of reading and writing. In this class, students were first introduced to the basic level symbols, engaging in various movement activities based on these symbols, practicing both creating their own movement and skills such as walking, running, leaping, jumping, turning, all in different levels. The students also split into two groups and created scores with level symbols, each symbol representing a movement of their own creation in the level that corresponded with the symbol. Each group's score had approximately 8-10 symbols, thus 8-10 movements, that were performed for one another. With time left at the end of the class, the students were also introduced to the direction symbols and engaged in creative dance improv exploration with symbols that had both level and direction. Using Labanotation symbols to accompany movement allowed the students to engage with movement in a multi-sensory way, making connections between various movement concepts and symbols, and ultimately translating such symbols into movements in the body. Thus, it was proved that providing students with a concrete visual aid for abstract movement ideas such as level, guides students in the process of movement exploration and creative movement generation.

> What impressed me the most was that every child took the paper that Hannah handed out and was able to conscientiously read the score as Hannah taught. They spontaneously formed groups, studying the score without lifting their heads, mouthing the rhythm. Apart from everything, the students learned to grow in cooperation, to gain in sharing.
> Faculty member at Nanjing Hexi Foreign Language School, Nanjing, China

> Originally, I thought that Labanotation was very difficult, but under the guidance of Hannah, the course content is easy to understand, interesting, and the atmosphere is lively. The children picked up the material very quickly in just a 90-minute class. By the end of the class, the students were able to interpret symbols into corresponding body movements through the reading of a Labanotation score, which was very impressive. I hope that Hannah will have a chance to teach in our school in the future.
> 张智尧 (Bruce Zhang), BBD Ballet, Nanjing, China

Through my experiences teaching in China, it became apparent that students and educators of varying ages are searching for new ways to enhance their own and their students' education and to encourage creativity. Such courses appear particularly important in the current education system in China, which emphasizes uniformity, copying, perfection, etc. These courses push students to think deeper about their practice, rather than imitating the movements of their teacher in mindless repetition and encourages both teachers and students to seek a greater understanding and purpose in their movement and education. The reception of the single courses I taught was overwhelmingly positive; however, when taught in series of five courses, attendance dropped and fluctuated, illuminating existing challenges that include a level of misunderstanding of the system and its uses and practicality, lack of time to commit to learning it, and perhaps struggling to engage with the material. As a result, it has become clearer to me now, that the way in which we approach Labanotation or Laban-based education should be founded in a deep understanding of the system, the way it functions, its grammar and syntax, but must also take into consideration the demographics of the students, approaching education in a way that connects with this modern era and more specifically with the culture and society in which it is being taught. Additionally, it is crucial to recognize that, as foreign teachers/educators, we must be aware of our environment and the structures in which we are working. We have a responsibility as outsiders to create a course that is inclusive and supportive of the students and their work, not only ensuring that the students enjoy the class, but also that it inspires them to learn more and apply this new knowledge to their practice.

Conclusion

In tracing the history and development of Labanotation in China, it is evident that Dai Ailian and the "seed" teachers provided fertile ground for the continuation and growth of this system in China. While it appears some of this ground has dried up, a deeper look into the challenges that the development of Labanotation in China faces today reveals opportunities for sowing new ground, particularly in the field of dance education, at both the primary and collegiate level. By stepping into the classroom as both an observer and teacher, I was inspired by the level of understanding and speed at which the students grasped the system. Whether or not these students wish to continue the study of Labanotation after the course they took, I was and continue to be filled with hope as I witnessed blossoming creativity in the wake of this new theoretical knowledge. Ideally, such courses will reach those that do have a particular interest in pursuing further studies of Labanotation and if so, another challenge must be overcome; providing more in-country courses that prepare students for certification and allow them to take this knowledge into future research projects, choreographies, curriculums, and careers.

Through my research process, I wanted to emphasize the use of Labanotation as a stepping stone to facilitate cultural exchange, encourage the continuation of this important international dance notation system, and provide a greater understanding of the way in which it develops in various countries, cultures, and environments. In doing so, it is my hope that this research will ultimately strengthen our understanding of Labanotation in China, and encourage the ICKL community to look at the challenges in the development of Labanotation, not as a form of criticism, but as a way of understanding variances in development in different countries. In turn, we will be able to see where challenges that need to be overcome may be found and employ this process to better understand how to innovate and expand our use of Labanotation as a tool for dance education across all represented countries, whether it be for formal notation studies or Laban-based movement courses.

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LaBAN: Laban-Based Associates Network

Willow Green and Julie A. Brodie

After the 2017 ICKL Conference in Beijing, China, Ann Hutchinson Guest wrote to members about a "'grass roots' idea [that] was put forward years ago… The idea was to form local centers across the country where people could gather, share reading scores, notate material of mutual interest, exchange ideas, play notation games, learn more and gain more fluency in using the notation." Julie Brodie was inspired to create The Laban Based Associates Network (LaBAN) as a local center in the Columbus, Ohio area. The group had its first meeting in June of 2018 and has met periodically since then. Meeting agendas have included sharing updates, questions, and pedagogical approaches, as well as reading new and pre-existing notation, and receiving feedback on current projects. Though meetings are physically accessible to Ohio Laban scholars, the goal is to create a platform to share and celebrate Labanotation scholarship between regional networks.

Some examples of the Ohio network's recent projects include: Kenyon's staging of Vaslav Nijinksy's *L'Après-midi d'un faune* (Spring 2018) and Julie Brodie's score check for Ann Hutchinson Guest's notation of Jerome Robbins' *Charleston Ballet* (Spring 2019). Upcoming projects include The Ohio State University and BalletMet's collaborations on Anna Sokolow's *Rooms* and George Balanchine's *The Four Temperaments*, Kenyon's staging of Yvonne Rainer's *Trio A*, the new Laban movement notation app "KineScribe," and development of the augmented reality teaching program LabanLens.

This summer, Brodie's student, Willow Green, developed a Facebook page to provide LaBAN with a digital platform to share projects and events like these. The LaBAN group includes posts about day-to-day Laban-related successes and joys, as well as questions and updates. Visitors can find notes and pictures from previous

LaBAN meetings. Right now, the group has sixteen members, largely from the Ohio area. The link is included in these proceedings so that interested ICKL members can join. The goal is to create space for a more connected and visible Labanotation community, which can assist with collaboration and strengthen individual notation initiatives.

LaBAN logo designed by Emily Russ.

Laban Based Associates Network (LaBAN) Facebook Group:
https://www.facebook.com/groups/1211762329003796/

Trajectory of Language of Dance in Mexico

Alejandra Ferreiro and Marisol Limón

Introduction

Starting with their 2000 visit to London to learn the Language of Dance, Alejandra Ferreiro and Josefina Lavalle followed through by establishing courses in Mexico City, bringing in 2002 the first LOD Mexican Specialists. They also coordinated the first translation of the book *Your Move* (1998), and the Second Edition written by Ann Hutchinson Guest and Tina Curran is nearing completion, helped by Cenidi-Danza José Limón and translated by Dolores Ponce. In 2015 Alejandra achieved the qualification of Language of Dance Certification Specialist, thanks to the support and teaching of Valerie Farrant.

Alejandra has been the leader of certification courses in Mexico. From 2002-2006 she supported the first generation of LOD Mexican Specialists and from 2012-2015 taught the second generation. These courses have been sponsored by official institutions, especially the National Institute of Fine Arts and Literature (INBAL), the National Center of Arts (Cenart), and the National Center of Research Documentation and Information of Dance José Limón (Cenidi-Danza). As of 2019, Cenidi-Danza has sponsored her official recognition of INBAL for the certification courses and offered them as a Diploma; she will begin the third generation of expert learners in 2018.

Mexico already has 18 certified LOD Specialists who are working to implement and develop educational, choreographic and interpretative proposals that focus their interest on the movement's writing and its possibilities for creation. The path of the certification courses is shown in the following table:

Generations	Year	Stage	Thanks to support of	Team of teachers	Participants
Founding Generation	2002	Stage 3. Deliver Language of Dance.	INBAL, National Centre of Arts (Cenart) and Cenidi-Danza.	Valerie Farrant & Ann Hutchinson	2
First LOD Mexican Certified Specialists		Ferreiro Pérez Alejandra. M. Lavalle Josefina†.			
First Generation	2002	Stage 1. Language of Dance Fundamentals.	INBAL, Cenart and Cenidi-Danza.	Tina Curran & Jimmyle Listenbee	16
	2003	Stage 1. Language of Dance Fundamentals.		Tina Curran was the leader. Josefina Lavalle & Alejandra Ferreiro were apprenticeships.	7
	2003	Stage 2. Develop Language of Dance Principles.		Jimmyle Listenbee was the leader.	9
	2005	Stage 2. Develop Language of Dance Principles.		Valerie Farrant was the leader. Josefina Lavalle & Alejandra Ferreiro were apprenticeships.	5
	2006	Stage 3. Deliver Language of Dance.		Valerie Farrant was the leader Alejandra Ferreiro was apprenticeship.	10
LOD Certified Specialists		Aldama Romano Dora. Delgado Hernández Emma Cecilia. Lezama Escalona Jessica. Macías Guzmán Paloma. Mino Juárez Alma. Oliva Quiñones Sonia. Rodríguez Ocampo José Guadalupe. Ruiz Díaz Karime. Torres López Luz del Carmen. Valle Castañeda Itzel.			

Generations	Year	Stage	Thanks to support of	Team of teachers	Participants
Second Generation	2012	Stage 1. Language of Dance Fundamentals.	INBAL, Cenidi-Danza and ENDNyGC.	Valerie Farrant was observer and examiner. Alejandra Ferreiro was the leader & Karime Ruiz was apprenticeship.	15
	2014	Stage 1. Language of Dance Fundamentals.		Valerie Farrant was observer and examiner. Alejandra Ferreiro was the leader & Karime Ruiz was apprenticeship.	10
(Second Generation)	2015	Stage 2. Develop Language of Dance Principles.	INBAL and Cenidi-Danza.	Valerie Farrant was observer and examiner. Alejandra Ferreiro was the leader & Karime Ruiz was apprenticeship.	8
	2016	Stage 3. Deliver Language of Dance.		Alejandra Ferreiro was the leader. Karime Ruiz was apprenticeship.	5
LOD Certified Specialists		Falcón Valerdi Clarisa. Herrera Carrazco Luis Fernando. Limón Silicéo Marisol. Miranda Andrade Julieta Mayanelly. Ruiz González Raymundo. Lozano Nogales Víctor Israel. (*certified in Mexico/London). Palma Velasco Juan Carlos (*certified in Mexico/London).			
Third Generation	2018	Stage 1. Language of Dance Fundamentals.	INBAL and Cenidi-Danza.	Alejandra Ferreiro was the leader. Marisol Limón & Sonia Oliva were apprenticeships.	7
	2019	Stage 1. Language of Dance Fundamentals.		Alejandra Ferreiro was the leader. Marisol Limón was apprenticeship.	5

Work of Mexican LOD Certified Specialists

In Mexico, the LOD specialists have worked to train teachers or directly teach children and young students. The certified specialists of the first generation have actively used LOD in different contexts, mainly in professional schools of dance and drama at the INBAL and Autonomous Benemeritus University of Puebla (BUAP). From 2006 LOD is part of the curriculum in three professional schools of dance at the INBAL and also in the drama bachelor of BUAP. It means that during the last 13 years many students of these schools have become literate in LOD.

According to Karime Ruiz, who is responsible for teaching Motif Notation in the Nellie and Gloria Campobello National School of Dance (ENDNyGC), the contents of LOD are part of the training of future dance professionals in education with the specialties in Spanish and Contemporary dance, "so the students can use notation as a tool for teaching movement concepts or phrases, and as a personal way for writing their notes about the dances they learn." (Ruiz, Interview June 4th, 2017).

In the case of National School of Classical and Contemporary Dance, Sonia Oliva underlines the importance of LOD in the *curricula* of all the professional studies offered there. About the *curricula* experiences Oliva points out:

> As of 2006, the curricula have been restructured to incorporate the subject of LOD at professional courses; it is the only educational line that passes through all the courses of the school. The main purpose of the professional studies in choreography is that students learn the complete tool of LOD for using it in many creative processes and choreographic sketches. In the contemporary course, mainly for dancers, the challenge is to temporarily set technical perfection aside, in order to generate a common language, stimulate ludic and networking activities, and to build a space in which they can create their own movement language. (Oliva, Interview May 30th, 2017).

In the National Folk Dance School, the one in charge of the Choreology division, in which the contents of LOD are taught, is Itzel Valle. She talked about her experience:

> The Motif Notation was introduced with the creation of Folk Dance undergraduate course in 2006 . . . In the first and second semester, students explore creative movement in the subject of Elements of Choreographic Language with LOD approach . . . and the third semester they are formally taught motif notation. (Valle, Interview May 26th, 2017).

This subject was included in the curriculum as an introduction to structural notation; but, Valle underlines that several students have used this tool to register some of the traditional dances that they examine as part of their reception works and others found an educatative use for it.

> . . . there are several students who are using [LOD] in educatative context. We have a student that made her social service in Campeche working with [students] of *La Esmeralda* (National School of Painting, Sculpture and Engraving), [who used the motif symbols as a visual articulator between dance and visual arts], and LOD was the guide of their project. [Also, some teachers of the ENDF] are using it for introducing the teaching of folk dance, with good results. (Valle, Interview May 26th, 2017).

Also at BUAP, the LOD approach is part of the professional studies in Drama. From here, Dora Aldama informs us that:

> [The] purpose [of the program is] to work on the creation of characters and performances . . . When I started my career in drama and noticed how theatre artists work with movement scores, I realized how important it is for the creation of time and space on stage fiction. I observed that LOD, apart from the possibility of creating with a score, also helps to create a movement score from scratch, through the signs . . . The certification gave me a lot of pedagogical tools [for creating this educative approach]. (Aldama, Interview June 3th, 2017).

The graduates of the second generation have worked in both the professional dance schools and the Art Education Centers of the INBAL (Cedart) as well as in other educational spaces. For example, Clarisa Falcón Valerdi and Luis Fernando Herrera Carrasco work in the National School of Dance (ENDNyGC) with students who are majoring as teachers of folk dance, and Marisol Limón Silicéo has introduced knowledge and terms of the LOD in her classes at both the School of Fine Arts of Chimalhuacan and Cedart Luis Spota Saavedra.

About her experience, she says:

> The School of Fine Arts of Chimalhuacán is even more interesting, because the students are totally focused on learning folk dance, through moving their bodies in a holistic way that attracts their attention, and making them more creative and interested in the subject. At Cedart, there is a subject called Creative Exploration of Movement that allows students to create their own movement. In that subject, I started teaching with the movement scores. To the students, it is very stimulating to know that not only are they creating, but they can also score their movements. (Limón, Interview June 4th, 2017)

LOD in the Mexican National Education System

At the end of the Stage 3 course in 2002, Alejandra Ferreiro and Josefina Lavalle designed an introductory course for children in order to support Karime Ruiz to give LOD lessons in a private school with kindergarten and primary school children. This experience proved to us that it was possible to apply the program in Mexican schools, and two years afterwards, Ferreiro and Lavalle became confident enough to create the Program named Development of Creativity through Movement and Dance (DCMD), in which they used the general approach of LOD program, and developed the materials for teaching it in dance initiation programs at INBAL and with teachers of the National Education System. According to Karime Ruiz the DCMD program,

… has been successful since it does not contemplate just one specific dance technique; it is a movement exploration, in which students explore their own bodies and play . . . In kindergarten, we explore movement concepts in a creative and playful way, customized to the children's age. In primary school, we use the teaching packs for exploring movement creatively. 6th graders no longer use the cards since they use movement scores created by me or by them . . . Children have a lot of fun and they love making movement sequences, because not only do they know what to do, but they also have a series of instructions with which they structure small dance exercises using their own ideas (Ruiz, Interview June 4th, 2017).

The DCMD Program has also been taught at diploma courses and brief workshops, among which the ones broadcast by Channel 23 and Mexican Educational Television stand out, because they have given LOD a massive promotion. From these TV programs, we came up with the idea of creating an educational material called *Historias en movimiento. Juguemos a crear danzas.* [Stories in motion. Let's play to create dances.], which illustrates the six stories that Josefina had created to exemplify the educative possibilities of LOD in the TV programs, and this was due to Fonca support. This material, published in 2007, includes music composed by Mario Kuri-Aldana for dancing each of the stories, and also a guide designed by Ferreiro and Lavalle. The former has made some other instructional materials of the official dance programs that work as guides for tele-secondary students, together with the material made for the Diploma Course on Art in Basic Education that was given at UPN as virtual learning.

During 6 years, at Cenidi-Danza José Limón, where Aida Martinez was part of our team, we gave this introductory program to children from 6 to 12 years in free workshops, one of them especially designed for children with Down's Syndrome. These experiences confirm the LOD educational power in contexts out of training professional dancers.

As of 2004, Alejandra Ferreiro has included the LOD approach in the dance education of the Master in Educational Development, artistic education vein, which aims to train teachers of the National Education System.

Julieta Miranda, alumna of the master in Educational Development program and LOD certified specialist primary teacher, has used it with her students.

> . . . my dance workshop was a space for bodily expression and folk dance learning. When I started using LOD, I questioned my way of teaching folk dance and strengthen the body expression with this other methodological approach. That implies a change of the structure of my work plan, the planning of my lessons and my teaching practice. My class turns into a space of collective creation, where the students can express, have fun and learn with each other. (Miranda, Interview July 3th, 2019).

Educative Experiences with LOD

The experience of having included LOD approaches in the different curricula has confirmed its educational and pedagogical value. Not only is it an introduction to movement notation, but also a strategy that develops expression and creativity in future dance professionals, and serves as an invaluable tool for teaching dance in several educational contexts. In Itzel Valle's words:

> . . .Motif Notation goes beyond a mere registration [at the ENDF], because there are a lot of students who use this tool for educational purposes [...] By using the LOD principles before teaching the folk dance basic steps has made the whole teaching process easier, and we have also tried to tie in the LOD approach to other educational fields. (Valle, Interview May 26th, 2017)

According to Sonia Oliva, LOD is a useful strategy to teach and motivate students, and also for connecting with other Labanotation teachers. She speaks about how she works in this way:

> [Students] present a brief exercise on stage at the end of the school year, that they can write and share their own scores. During this school year I have been in touch with a Paris municipal dance school; each school develops a 3-4 minute exercise, writes it in the system they use, makes a glossary, and sends it. In that school they use another motif notation system. They have sent us a brief score, which we have performed, recorded, exchanged, and will upload to a special platform (Oliva, Interview May 30th, 2017).

> All the specialists interviewed think that LOD is useful content and important learning for future dancers, teachers and choreographers. Sonia told us that she engages her choreography students "in their

role as teachers. LOD awakens their curiosity to work with children and non-professionals of dance". (Oliva, Interview May 30th, 2017). In the case of the future Spanish Dance teachers, Karime Ruiz focuses on the movement exploration "in creative ways, learning the Alphabet, and analyzing movement in order to record it. Often the students become interested in the material produced with the LOD approach, and decide to use it in their educational practices and other contexts". (Ruiz, Interview June 4th, 2017)

The LOD material prompts the use of creativity that empowers students to want to become choreographers who can create and direct movement sequences, unlike other subjects where the very strict technical training hinders their creativity.

Not so long ago, our school community noticed that, oddly enough, the students started to show more interest in a subject that was not part of the core curriculum of the folk dance professional studies. The students argue that they are very creative in that subject, i. e. that they create as opposed to the rest of the lessons where they have to dance with established rules, and nobody requests them to roll on the floor, jump or leave the classroom to travel in the yard. (Limón, Interview June 4th, 2017).

The LOD specialists also think that this educatative program has changed their pedagogical vision. Sonia Oliva considers that,

LOD has given me a very clear structure and a methodology to manage even improvisation systems; this has enabled me to share it with other professionals, and to use it in my role as a teacher of Dance Composition. I have used the LOD cards for playing memory games, for swapping and rearrenging them, and as a means for students to act as choreographers (Oliva, Interview May 30th, 2017).

Meanwhile, Limón has been experiencing changes in her way of thinking, of teaching dance and in how she introduces her students to creative movement, because "the wide range of possibilities of this methodology for creating, exploring, and empowering the body is a way to establish contact again with movement itself" (Limón, Interview June 4th, 2017).

Julieta Miranda thinks that the LOD methodology has allowed her to discover her creative potential as a dance teacher, as a primary school professor and in general as an educatative professional. "Because, not only is it circumscribed to dance, but it is also applicable to many areas. When we understand the communicative purpose of LOD and we can elucidate how we build the concepts through a feeling and

thinking experience, we are able to express, create, change everything" (Miranda, Interview July 3th, 2019).

Apart from these experiences, LOD has been used in educational research. Since 2011, Alejandra Ferreiro has coordinated projects of Partnership in Educational Arts with elementary and secondary teachers, in which the concepts of movement were used as nodes to establish interdisciplinary relationships with other arts (visual arts, music and theatre). She has also used the Movement Alphabet as a tool for processing data and building analytical categories in her investigations.

Julieta Miranda also uses the Alphabet as a node for interlacing dance and music. She explains to us that the concepts were the compass to guide her selection of the appropriate music and dance concepts to introduce children in an interdisciplinary way to create in arts. Besides, she uses the relationship concepts (situations in meeting) for analysing what happens in the partnership, especially in collaborative teaching between her and the music teacher (Miranda, Interview July 3th, 2019).

Language of Dance Center Mexico

An official Language of Dance Center was established in Mexico, in 2016. The members of the team are: Alejandra Ferreiro, Karime Ruiz, Marisol Limón and Sonia Oliva.

The mission of the LODC-Mexico is to spread the use of Language of Dance© as an educational tool for helping students learn creative movement and dance through imaginative experiences with the Movement Alphabet. We are interested in promoting the LOD in Spanish-speaking countries, as an essential element in the formal training of dance professionals (dancers, teachers, choreographers and researchers) and the general public interested in learning and enjoying creative movement and dance.

Our goals are:

- Create, translate, and publish educational materials for the implementation of LOD in different educational environments and levels.
- Design formal LOD training programs and courses for teachers and anyone interested in integrating LOD tools and strategies in their teaching of creative movement and dance.
- Certify students, educators, and dance professionals in the LOD Approach.
- Establish a bond with the Spanish-speaking dance community in order to create customized courses and activities with the LOD approach that respond to their needs.
- Promote research about the uses of the Movement Alphabet and the educational and psychological potential of LOD.

- Encourage educational activities that allow the exchange of ideas and experiences about the usage of LOD.
- Design syllabus for the teachers of the National Educational System in order to integrate the use of LOD and Movement Alphabet to the dance and creative movement teaching.

In 2017, the team travelled to London to participate in the celebration of 50 Years of LODC England; wherein the team and the webpage (http://lodc.org.mx/) were officially presented. The website contains notices, information about the certification and courses, and some resources like: sign cards, papers of Mexican LOD Specialists, a biography of Ann Hutchinson and relevant materials about the Movement Alphabet, in particular a brief online course explaining it. We're currently creating an LOD Introduction Online Course, which will be launched at the beginning of 2020.

The LODC Mexico has a wide range of possibilities. We want to reach all kinds of teachers, in order to eliminate the cliché that dance in Mexico is elitist. We are the centre that handles LOD content in Spanish, and can thus introduce Latin America to this methodology.

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Laban's Dancing Scripts. A Motion Toward the Network of Laban's System of Movement Notation

Raymundo Ruiz González

Introduction

In many societies, movement and dance have been written down through different systems of notation. Ann Hutchinson Guest (1984; 2014), has written about more than eighty systems of movement and dance notation; among these, the one initiated by the Rudolf Laban. This paper represents a condensed form of my master's thesis "The Cultural Construction of Laban's System of Movement Notation. The situated perspectives of three approaches," realized during my studies at Choreomundus - International Master in Dance Knowledge, Practice and Heritage.

The present research focuses on the analysis and understanding of Laban's System of Movement Notation in the context of a broader network of living practices and processes of transmission. The particular approach of this study questions how the system is conceived, experienced, and modified in specific groups of the Laban's network. Therefore, the aim of this paper is to understand how the system has been culturally constructed.

Particularly, the complexity of this field of study is explored here by multi-sited fieldwork and participant observation in three workshops led by people who have international recognition in Laban's network and within their own communities: János Fügedi, Odette Blum, and Susan Gingrasso. The findings of this research point towards the cultural construction within each group and their ontological differences, but simultaneously to a co-construction of a meta-knowledge more or less unified by a meta-group within Laban's network.

Three Salient Moments to Research Laban's System

My journey into the research of Laban's System of Movement Notation started some time ago, when I joined the International Council of Kinetography Laban (ICKL) in 2013. Particularly, the developments within the system were called to my attention after three salient moments during three different ICKL conferences:

First, during ICKL 2013, in the Toronto, Canada, Gábor Misi led a technical session entitled: "Indications of the Placement of the Feet with Pins" where he pointed out the needs for the analysis of Hungarian traditional dance from an ethnochoreological point of view and proposed a solution. Some of the attendants discussed the topic and the usage of pins from different perspectives (Hermes). Throughout that discussion various conceptions about the usage of pins were shown, as well as different needs and understandings about the detail of notating. At that moment, even when I could grasp the outlines of the situation, I could not really understand the substance behind the reasons for the different perspectives.

The second key moment took place in Tours, France in 2015, when Julie Brodie and Belinda Craig-Quijada led their workshop "Reading Notation of *You can't dress me up but you can take me anywhere* (1982)." There, Brodie and Craig-Quijada presented their reconstruction project, conducted a warm-up based on motifs from the choreography, and then gave a score excerpt to read. During the process of reading, I joined a group of the DNB staff, with whom I had previously spent a few weeks studying Labanotation. I observed similar behavior in most of the other attendees joining their colleagues from their same institutes/schools/countries, so to speak, the people with whom they had a kind of alliance.[1] Around 25 to 35 people started reading the score of 4 bars written in advanced Labanotation, with some of the concepts developed in that particular approach. This time, the groups created caught my attention.

In Beijing, China, Noëlle Simonet led the technical session "Workshop on Floorwork" on July 24th of 2017, my third critical moment. There, Simonet explained the method of analyzing the transference of weight in floorwork through the usage of body lengths. This time, the concept, very well known in Kinetography Laban, was not strongly familiar to all the attendants; that salient moment led me to some questions about the underlying theory. Something else that called my attention at that time was the summary explanation given by Odette Blum, a leading figure of Labanotation at Ohio State University. Blum explained, "distance is measured from further back support while direction is estimated by the center of the body." Different agreements and understanding of the system were shown during those salient moments. This then raised the question of how the system has been culturally constructed.

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[1] Further observations can be seen in the *ICKL Video Documentary* (ICKL 2015a).

The Constitution of Laban's System of Movement Notation

In 1926, Rudolf Laban published his book *Choreographie*. This book represented his initial effort towards the creation of a system of movement analysis and his great experiment of translating movement into symbols. A system that, in words of Wigman, Laban continuously "designed, and rejected, always starting again from the beginning" (38). Two years later, in 1928, Laban published his system under the name *Schrifttanz*[2], as a homonym to the dance journal; according to Laban, "the result of thirty years labor devoted to research and an almost equally long period of experimental work" (1930: 3).

In the forthcoming years, Laban's theories were developed and disseminated widely by a network constituted by institutions, schools, certified instructors/leaders, coworkers, students and supporters who became important actors in a complex hierarchical structure. For instance, Laban's student and colleague Kurt Jooss, after directing the Dance Department at the Folkwanschule in Germany, established the Jooss-Leeder Dance School in England in 1934, with Sigurd Leeder as co-director and Lisa Ullmann as a teacher. This institution became a seedbed for future figures in the spreading of Laban's system of movement notation around the world, among them: Ann Hutchinson Guest (USA), György Lőrinc (Hungary), Dai Ailian (China), and Bodil Genkel (Mexico).

During and after the Second World War, difficulties in establishing communication between the Americas, and West, Central and Eastern European countries resulted in the development of the system in different directions. While Laban continue working and writing in England, Albrecht Knust was in charge of Kinetography Laban in Germany at the Folkwanschule; additional institutes were established and gained recognition in other countries such as Hungary and the United States of America.

In Hungary, György Lőrinc, a former student of the Szentpál School who also studied at the Jooss-Leeder Dance School, introduced Olga and Mária Szentpál to the system (Fügedi & Fuchs, 2016). Later, the Szentpáls, especially Mária, spread Laban's System under the name *Táncjélirás Laban* or Laban Kinetography. In addition, the strong support and recognition to the system given by researchers of Hungarian Traditional Dance (such as György Martin and Ernő Pesovár) resulted in the system being granted an important position in that nation's official institutions.

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[2]   Later, in 1930, in the English and French edition of *Schrifttanz* the names Kinetography Laban and Cinetographie Laban are used respectively. It should be noted that Laban made some changes to the system between the German edition from 1928 and the English/French edition from 1930. It should be noted that according to Akiko Yuzurihara (2014) *Schrifttanz* means, "'written dance,' that is, dance written down; [while] *Tanzschrift* means 'dance script'" (295). However, the translation given to the title of *Schrifttanz* in 1930 was *Script Dancing*.

On the other side of the Atlantic, in the United States of America, Ann Hutchinson Guest, Helen Priest Rogers, Eve Gentry and Janey Price founded the Dance Notation Bureau (DNB) of New York in 1940. At the DNB, intensive work was carried out notating staged dance such as *Billy the Kid* by Eugene Loring, *Shakers* by Doris Humphrey, *Symphony in C*, *Orpheus*, *Symphonie Concertante*, and *Serenade* by Balanchine, and *Kiss Me Kate* by Hanya Holm (Dance Notation Bureau). There, Laban's system became known as Labanotation, a name that later was spread in different parts of the world. In 1954, Ann Hutchinson Guest published *Labanotation: The System for Recording Movement* through a grant from the Rockefeller Foundation, the textbook for the transmission of Labanotation.

During those moments of proliferation, in the words of Hutchinson Guest (2015: 1), "Laban's interest turned to other matters and he magnanimously 'gave his notation system to the world'," adding that "no central authority was established to advance the development of the system." However, according to Moore (2009) "to re-establish his copyright on the notation symbols" (38) Laban published the book *Principles of Dance and Movement Notation* in 1954. Hutchinson Guest also mentions:

> In 1954, realizing his copyright on the original 1928 book *Schrifttanz* was about to expire, Rudolf Laban hastily published *Principles of Dance and Movement Notation*. This publication was withdrawn at Laban's request soon after printing, due to errors found in this book. Another version with the same title was published in 1956 (2015: 2).

Two years after the appearance of this reprinted edition, Laban passed away on July 1st, 1958. In order to unify the spread knowledge of Laban's System of Movement Notation, Lisa Ullmann set up the International Conference of Leading Exponents of Kinetography Laban (ICLEKL) in 1959, later known as International Council of Kinetography Laban (ICKL).

The main subjects for discussion on the group's first conference were:

1. The need for a common plan for increasing the world-wide appreciation and knowledge of Laban's system of notation.
2. The systematic utilization of notation in yet wider fields.
3. The various aspects of movement analysis which have led to divergences, and how they can be reconciled.
4. Standards of professional qualification at various levels; method and didactics connected with them.
5. Kinetographic problems arising from special fields of application, e.g., recording work processes in industry.

6. Practical measures to meet the need for regular international exchange in order to ensure authentic and unified development of Kinetography.
7. Copyright (ICKL, 1959: 3).

With the creation of the ICKL, Ullman gathered the leading exponents of the system around the world, inviting seventeen experts from nine countries: Basil Easton (Brazil), Eva Kroschlova (Czechoslovakia), Albrecht Knust, I. Bair, Ilse Loesch and Gelmut Kluge (Germany), Emma Lugossy (Hungary), Mina Jonsdottir (Iceland), Roderyk Lange (Poland), Diana Baddeley, Sigurd Leeder and Valerie Preston (United Kingdom), Nadia Chilkowsky and Irmgard Bartenieff (USA), Vera Maletic and Pino Mlakar (Yugoslavia); with Lisa Ullmann as a chairman and F. C. Lawrence as a Trustee of the Laban Art of Movement Guild. Two observers were invited, Jacqueline Challet-Haas from France and Mária Szentpál from Hungary.

Particularly, at the ICKL, a group of people from different cultural backgrounds connected to a larger network of practitioners, different developments of Laban's System had been somehow unified and exposed to the larger community that had been co-constructing and spreading the knowledge about it.

Actors in Laban's System of Movement Notation Network[3]

In this section I present a view of the constitution of the social structure that has formed Laban's System of Movement Notation, through pointing out the historical structures, but especially their actors and nodes stratified in hierarchical structures.

Hereinafter, in this paper, I envisage a social network as "a social structure emanated from interactions among individuals, organizational structures, physical proximities, etc." (Hamadache, Seridi-Bouchelanghem & Farah, 2014: 120). In this research, I consider that the groups which form the social network are constituted by actors "who agreed or asked to be together in order to achieve a certain task" (Alhajj, 2014: vii).

Having said so, to study the participation of the members of a group, I use three main categories: heroes, experts, and novices. The first, the heroes, represent the founders of each group, they remain in the memory of the group actors even when they are no longer alive. Usually, heroes have written a book that functions as a textbook for the transmission of the knowledge within their specific group, conceived as the foundational fathers of a group. The second is constituted by people who have expertise in

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[3] The creation of this article was inspired originally by the research done by the scholar Kendra Stepputat concerning the network in Tango and in *Kecak*. Particularly, her participation as invited scholar during my training at the University of Szeged (2018) and Roehampton University (2019) was meaningful for my analysis of Laban's network. A more detailed account is given in my master's thesis: "The Cultural Construction of Laban's System of Movement Notation. The situated perspectives of three approaches: Laban Kinetography in Hungary, Labanotation in Ohio, and Language of Dance in New York."

the system, who lead the other actors, teach, research, co-construct the knowledge and validate it, and in this category I based my research because of their high influence. The third, the novices, is constituted by assistants, students and supporters, who are in the process of learning the system (see figure 1).
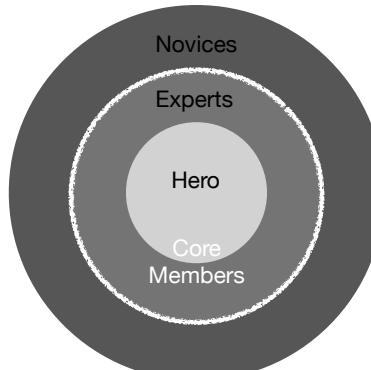
Fig. 1. Members of a Group.

The heroes and experts constitute the particular core of each group. These actors, the core members, are central and highly influential in the decision making of the group activities. Another important aspect of the core members is the acceptance they give to the novices to enter in their group and the encouragement they offer to those who seek to change their status within the group.

The kind of relations which the core of the group influences, and the system of values they encourage, give the character and identity to each group (Hamadache et al., 2014); on the one hand, in Laban's network, some groups tend to the creation and innovation in and around the system, but on the other hand, some groups tend more to the preservation of the established rules. This attitude influences the perception of the core of the group as the bearers of a particular group heritage and knowledge, but still framed under Laban's System.

The groups are also constituted by nodes, which are the intersection points and links with other groups inside the larger Laban network and other networks. In relation to these nodes, Missaoui and Sarr (2014) argue that they potentiate different possibilities of collaboration, thus different ways of thinking and conceiving knowledge.

In consideration, Laban's system of movement notation network has been something dynamic, in constant change. While some groups are shrinking others are expanding; while one group is splitting others are merging, and some members transfer from one group to another, changing their relations (Missaoui & Sarr, 2014). What I describe here is particularly what I observed in my fieldwork and in the historical research involved in this project. I am aware that what I describe here will change over time, and that by definition my participation as a researcher and a member in the larger network necessarily changed.

One of the principal reasons that knowledge about Laban's System became widespread was that its diffusion could be orchestrated through a network that Rudolf Laban began creating at the time he worked in Ascona and Monte Veritá during the first two decades of the 20th century. To expand the network, as a common practice, the outstanding students from different schools would further study, dance and work with Laban. About this process, the Laban scholar Carol-Lynne Moore wrote: the "gifted students scattered through Germany and started their own 'Laban' schools, modern dance companies, and movement choirs" (2009: 23). Moore continues,

> In order to control this proliferation, Laban established an accreditation system […] Leaders of Laban schools had to have a Diploma, which required them to dance, to choreograph, to know choreutic and eukinetic theories, and to write notation (23-24).

Thus, Laban's theories were widely disseminated because of the various Laban schools around Europe. Among the most well-known students and co-workers from the first generation were: Maja Lederer, Suzanne Perrottet, Dussia Bereska, and Mary Wigman. But a second generation of experts would become part of the network: Kurt Jooss, Herta Feist, Albrecht Knust, Sylvia Bodmer, Ruth Loeser, Gertrud Snell, and Lisa Ullmann. More generations came later.

According to Maletic (1987), in 1927 "there were at least 28 accredited Laban schools founded in Germany, Czechoslovakia, and Switzerland" (19), with the consequent growth and strengthening of the network. The same formula was applied; each new group formed a core of experts and novices with Laban at the center of the network (see figure 2).
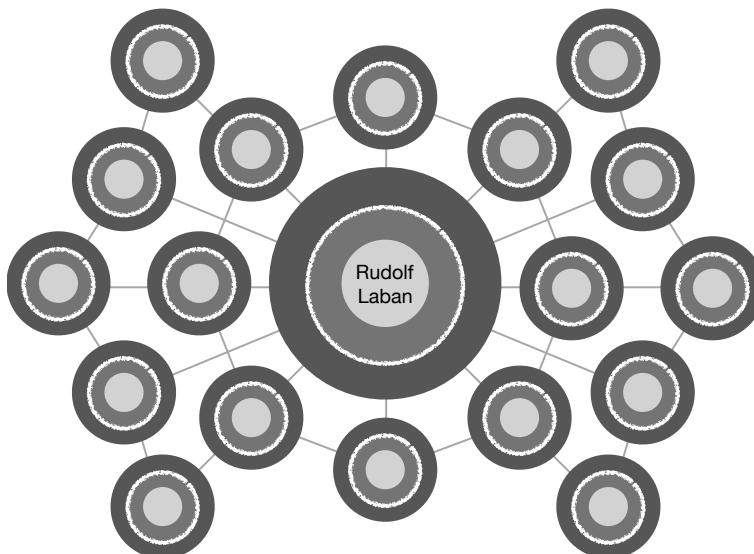

Fig. 2. Hypothetical diagram of Laban's Network.

In the 1950's there were three main groups in the network of Laban's System of Movement Notation. In his publication of 1954, Laban recognized the German, the American and the English. These groups were led by: 1) Albrecht Knust, who Laban describes as the senior notator; 2) Ann Hutchinson Guest, to whom Laban give the credit for the spreading of the system in America and calling the system Labanotation, and 3) Lisa Ullmann and 4) Sigurd Leeder who, according to Laban, led a group of fellow movement notators and spread the system in theatrical education (Laban, 1954; 1956) (see figure 3).
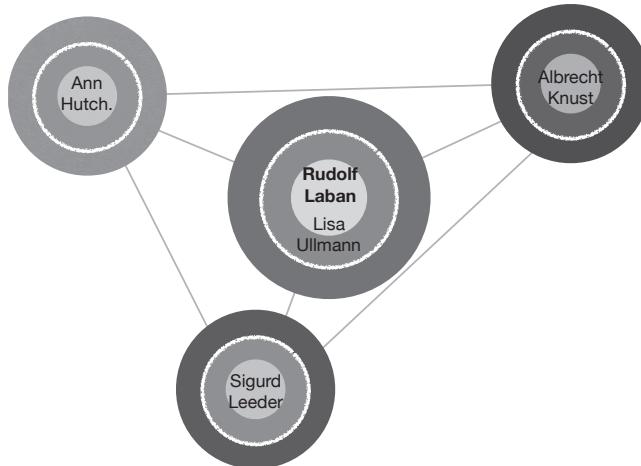
Fig. 3. Main groups of Laban's Network around 1950's.

That recognition situates Laban, Knust, Hutchinson Guest, Ullmann and Leeder as core members of a meta-group and their particular positioning as leaders, or heroes for their respective groups. About this recognition Hutchinson Guest (1954ca) writes: "I do not like the description of 'Ann Hutchinson and her staff of the Dance Notation Bureau', the word staff gives the impression of paid apprentices instead of associates of equal standing" (1).

Following Laban's death, as mentioned above, Lisa Ullmann initiated the ICKL in 1959 as a way to reconcile different developments within the system by its leading groups. This organization became a meta group created in particular for and by experts. The validation written by Laban was confirmed by the recognition of Albrecht Knust, Ann Hutchinson Guest, Lisa Ullmann and Sigurd Leeder as "core members" with the benefit to invite other general members (ICKL 1959). Among the nineteen attendees, seventeen were considered experts, and two of them as guests, which, in the context of this research, means novices.

A hierarchical model was thus established for the ICKL, although over the passing of the years, different positions would be added to improve its functioning, such as: Chairman, Vice Chairman, Secretary, Treasurer, Assistant treasurer, as well as the Research Panel and its Chair and the category of Fellow.

The first meeting of what was then called the International Conference of Leading Exponents of Kinetography Laban. It is well to note that the name of the meeting itself adopted the standpoint of a particular approach to the system itself, that of Kinetography Laban. F. C. Lawrence (1959) in his welcoming address recognized firstly the spreading of the system into different countries and approaches; and secondly, the necessity to identify Laban principles, "faithfully" carrying out his methods and ideas (see figure 4).
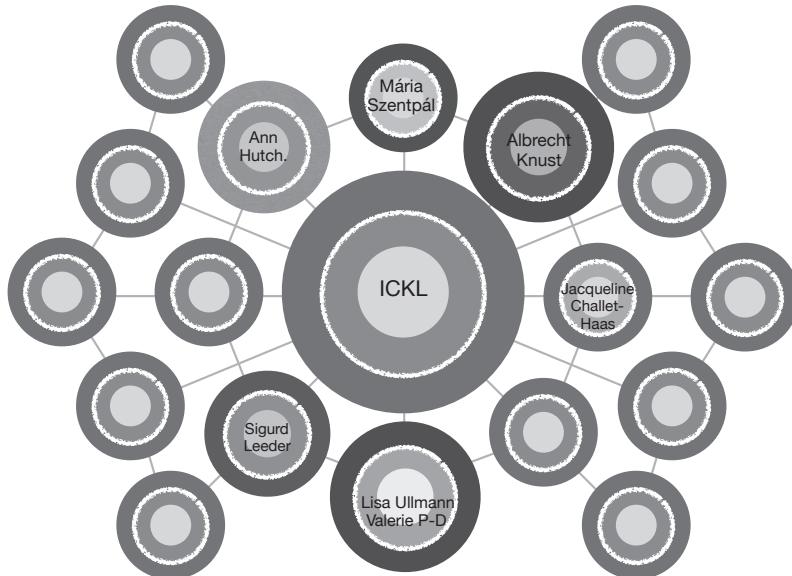
Fig. 4. Laban's Network.

During my research, following this transnational nature of Laban's network, I decided to do multi-sited fieldwork in three workshops led by members who have international recognition, and a leading position within their own communities: János Fügedi; Odette Blum, and Susan Gingrasso. Throughout the mentioned fieldwork I conducted mainly Participant Observation, In-depth and Semi-structured interviews.

The three groups I visited have clear distinctions between their particular approaches in terms of the knowledge and the lineage they follow: Laban Kinetography, Labanotation and Language of Dance. The positions of their heroes, or founders —Mária Szentpál, Lucy Venable/Odette Blum and Ann Hutchinson Guest, though it should be noted that Ann Hutchinson Guest also played an important role as a founder for the DNB.

All three groups are connected to institutions such as universities or government organizations that validate their positions in the dance and movement networks of their countries and respective places. The first group, of Laban Kinetography, is attached to the Institute for Musicology in Budapest, a research and archival

institution; the second, of Labanotation, to an institution of higher education, the Ohio State University with its respective archive which held the largest collection of scores in America; and the third, of Language of Dance, through their workshop related to the 92nd Street Y and the Dance Education Laboratory, with its links to the public-school system of New York City and the larger concerns of the United States' national standards for education.

I observed a cohesiveness in each group which links the members to their respective approaches: Laban Kinetography, Labanotation, or Language of Dance. Missaoui and Sarr (2014) suggest that the cohesiveness is a social factor related to the way in which the members relate to each other, their particular nearness not only in working matters but also in the personal relationships they cultivate.

However, through historical research and fieldwork, I realized that there are different factors which had caused the splitting or disaggregation of some groups, sometimes the growth of a group, in other instances migrations, at times differing political affiliations, and even diverse perspectives due to interests in a particular dance genre, their respective ontologies on the nature of dance and ways of accessing dance knowledge.

In the same way, I realized that the actors changed their positions and interactions over time. In tandem with these changes, the actors are likely to form new alliances, adding or subtracting relationships with other actors. By and large, these actors elect to work, co-teach, and co-write mainly with the members of their own group, reminiscent of the endogamic method some clans use to strengthen their communities. However, it should be noted that the ICKL, as a meta group, had played an important role as a place to create and develop nodes and relations with other groups within the larger network, and to discuss and co-construct knowledge of the Laban system. Through my fieldwork, I experienced clear differences among the above-mentioned three approaches, and particularly that experience led me to document these distinctions through three ethnographic accounts which will be summarized ahead.

Ethnographic Glimpses in Laban's System of Movement Notation Network

I did the first part of my fieldwork in Hungary in Laban Kinetography. Led by János Fügedi, the workshop "Introduction to Applying Laban Kinetography in Ethnochoreology" took place at the Szeged University in collaboration with the Institute for Musicology of Budapest. Addressed to the Choreomundus students, cohort sixth, 20 international students with their respective interests took the class.

In his introductory comments, Fügedi recognized the distinction between Labanotation (the USA approach), Kinetography Laban (the European approach) and Laban Kinetography (the Hungarian approach) mentioning that he learnt the Hungarian version from Mária Szentpál — whom he called "my master."

Laban Kinetography underlies the Hungarian traditional dance technique. On one hand, as stated by Fügedi, the system brings the unconscious to the conscious and brings analytical skills to the novice that is shown by a different quality of the dancers, and what he calls "accuracy" and "effectiveness." On the other hand this particular perspective on the system relies on a particular conception of the body and a dance research tradition linked to nation-building that legitimizes this way of performing dance.

The primary attention to leg movements is related to a highly detailed conception of direction and its distance in stepping and gesturing among the field of European traditional dances. This is especially so in Hungarian traditional dances, where precision and consciousness are very important in their system of values for an 'accurate' performance. Legs are privileged over the parts of the body. Thus, Fügedi's hypothesis is that if notation is applied in the learning process: "1) The dance is more accurate and corresponds to the source better in space-time-force, 2) the quality of performance becomes higher." This focuses on a cultural conception of the body and its mastering, as well as a clear conception of this kind of dance.

In this approach, two notions were important: 1) precision in the length of the step, then the control of the movement of the legs; and 2) the notion of continuity where each movement is related to the one before and the one succeeding, resulting in what is considered an "accurate" performance. In this group, the system has been developed for a specific dance tradition (Hungarian traditional dance) and a particular research tradition (Ethnochoreology).

In the Labanotation group at the DNB-Ext at Ohio State University, during the second part of my fieldwork carried out at the "Advanced Labanotation Course," I understood how to conceive of the notion of continuity among the symbols. Ohio State is an institution that has specialized in Labanotation and which has a genealogical connection to the first American institution of Laban's systems of movement notation community, the DNB. Therefore, the workshop was grounded in a specific dance development, context, and conception.

Among the photocopied and printed scores we used in our studies together were: an excerpt of *Aureole* choreographed by Paul Taylor from the book *Elementary Reading Studies*, Lesson IX, page 14, a Kneeling exercise identified as "Kneeling (2)," Margaret Morris' exercises on "Balance Progression" and "Twisted Balance" from the *Margaret Morris Movement in Labanotation* pages 116 to 118, by Odette Blum, and the "Elementary I" Leeder's exercise as taught at the Jooss-Leeder Dance School at Dartington Hall from the book *A Selection from the Sigurd Leeder Heritage* pages 12 to 14, by Ann Hutchinson Guest.

During the exploration of movement unusual for me as a traditional dancer, I realized that my way of reading, performing and counting was not completely continuous.

It was mainly focused on the exactness of a strong beat and small units, as in my previous experiences with traditional dance, which produced a not-quite-correct interpretation of the movement in this context. Thus, in further examples, Blum reiterated that the feeling of flowing should be there when it is needed and indicated by the succession of symbols placed in the columns without any gap or hold signs.

That experience became a salient moment for my research. Finally, I understood how to conceive of the notion of continuity among the symbols, and how to read them in this context. My own experience was as a traditional dancer and notator of traditional dances, where the system of values is focused on rhythmical patterns, the movements on the strong accent, and the precision of distance and direction. Here the progression of the movement, what Blum called the continuous *fluid motion*, was important. I realized the reason for writing in the simplest way, since in this context it makes sense to give to the reader the main idea while leaving her or him a small scope for his own interpretation. With the help of Blum, I understood the importance of continuity and progression in the process of reading and performing to represent the main phrase idea, which the notator writes.

I did the third stage of my fieldwork participating in the "LOD Foundations Course Part 1" at the 92nd Street Y led by Susan Gingrasso, where the clarity of movement intention had great significance. This part of the fieldwork represents the end of my fieldwork but also a moment where I could effectively contrast the system of values of the other two groups.

LOD's approach focuses on teaching dance through the use of the Movement Alphabet® which is a list of basic concepts of movement identified and codified by Hutchinson Guest. The Movement Alphabet® was initiated in the 1950's when she began to explore Labanotation through a more flexible notion of the symbols while teaching children at the 92nd Street Y (Language of Dance Center, 2018b), an important nonprofit cultural center for artistic life in New York City.

A salient moment occurred when Gingrasso introduced the dance score of the *Community Building Directional Ritual* in order to continue the process of building dance literacy. This was also meant to create bridges between the embodied experience of the concepts Any Direction and Stillness and the processes of reading and writing. Accordingly, Gingrasso presented the score on the screen and explained briefly: the staff as a whole column, the orientation of the reading from the bottom to the top, the double bar lines to indicate the starting and the end, the single bars to indicate the measures, the representation of the direction by the shape of the symbol, the level with its shading and the duration through its length, as well as the idea of a general timing in motif notation.

At the same time that Gingrasso explained the basic knowledge needed to read and to write the dance score in motif notation (especially in the LOD's approach) most

of the students, while sitting down, performed the phrases of movements they had already experienced in the ritual with their arms. That is, they followed the dance score and created a meaningful moment.

Consequently, Gingrasso introduced what she called a "floor score" placing on the floor the Choreocards of the Movement Alphabet® previously organized and distributed by Jessie White and myself. Gingrasso first placed a double bar to start the score. Later she placed the symbol for place high, reminding the students of the reading direction in the performance of a movement represented by the symbol. Then, the teacher invited the students to place the next symbols which they chose: Left Forward Diagonal, Place Middle and Stillness. At the end another student placed a double bar to close the score.

Once the score was collectively constructed on the floor, with the students around her, Gingrasso exemplified the movement phrase as she named the concepts. She focused on presenting a clear embodied intention to each direction and to the moment of stillness. The professor gave a new interpretation of the same score addressing the directions in a different way making sure to show the openness to interpretation and the potential to develop creativity that the LOD's approach offers

The moments of exploration, as well as a big scope of latitude in the students' interpretation supported the idea of creativity development, but as well a critical thinking, which is at the heart of their system of values. Particularly, the pedagogical context in which the system was taught also led me to think about how the system is constructed in relation to educational purposes.

Conclusions

The three different approaches reflect particular ways of producing notation. In Labanotation this is the production of full dance scores, which allow for future re-staging of dances; or by recording established patterns and sequences. In contrast, in Laban Kinetography, scores are produced most of the time where the point of reference is the video-camera, and the notation also focuses on the presentation of small units of movement called motifs in relation to the structural analysis. The production of dance notation in the LOD corresponds to its educational focus, with simple dance scores and the construction of the "floor scores" which give agency to the students to construct and modify their own creation in action.

Particularly, a concept which caught my attention during fieldwork, was the notion of "step" and the different understandings given to it within the three groups. In Laban Kinetography step is conceived as something particularly measurable; in Labanotation, as something normal of a natural length, and in LOD, as an opportunity to explore the concept of traveling.

In terms of the amount of detail in description, two notions helped me to understand the differences within Laban's system of movement notation. These two notions are: realization and concept. The "concept" is the idea of "a dance" and the "realizations" are all the different performances or variations. According to the ethnochoreologist Egil Bakka, those two notions are two dimensions through which dance knowledge can be accessed (Bakka & Gore, 2007).

The understanding of how each group conceives of movement and dance, and the way in which each group accesses dance knowledge, is, in some instances, more related to the "concept," and in others to its "realization." This, I think, is a key to understanding the differences among the systems, or, stated differently, to understanding the different dialects of the larger system.

Tracing the network, I found that its historical developments were sometimes related to the growth within a specific group, but at other times also related to the splitting of a group, which shaped particular approaches. Their respective approaches and their histories have provided the heritage of each group. Each specific heritage is further transmitted by the experts, bearers of the system of values and knowledge that have been validated by their founding heroes or by other expert members of the group.

The development of technology at present brings a change in means of communication and thus a potential change in relationships. The use of such resources as email servers and social media implies a possible modification in the group's constitution, ways of thinking, node creation and modes of interaction. Through my fieldwork, I still found clear differences among these three approaches.

It should be noted that some other important groups remained outside of the scope of this research, mainly by means of practical issues. I see new opportunities to further study the larger network as it is expressed in such groups, which are increasing in size and influence, such as the Kinetography Laban group in France. However, this research is a motion toward, while the main interest is not to arrive at an exact destination but to explore through the experience, knowledge, practices and heritage of our network to glance at a deeper understanding.

In conclusion, through my fieldwork and the exchange that means the co-construction of knowledge, I have found that the different approaches in Laban Kinetography, Labanotation and Language of Dance are related to the dance genres of specific interest to each group; particular heritage, methodology and the ontology of dance and movement. This research leads me to my conviction that 'change', as one of Laban's intrinsic values, remains at the core of the network. This allows the opportunity to imagine the network in different modes of organization and thus, in further developments within the system itself. And

at the same time, it suggests the possibility for improving the communication and understanding between the actors of Laban's network, based on a more informed and shared meta knowledge of the various components, agreements and conventions of this system.

Acknowledgments

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List of papers, ignite talks, and workshops presented during the Thirty-First Biennial ICKL Conference, which did not result in published papers within these Proceedings.

Papers

Falcón Valerdi, Clarisa. "The Teaching of Labanotation in Mexico."

Harrington Delaney, Patty. "Using Concepts of Motif and LMA as a Framework for Movement Exploration."

Lenfant, Vincent. "A Script That Says Nothing? The Use of a Score to Restage and Study a Choreographic Piece."

Yoo, Si-Hyun. "Exploring the Issues around the Standardization of Motif for Laban Movement Studies."

Ignite Talk

Brasseur, Blandine and Vincent Lenfant. "The Challenge of Notating Puppetry for Training, Preservation and Transmission"

Workshop

Weber, Lynne. "Remy Charlip's *Twelve Contra Dances*: A Tool Available for Teaching Labanotation through Reading"

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Biographies of Authors

Biographies by July 2019.

Naoko Abe is a sociologist, specialising in social interaction and human movement, with a research focus in Robotics. She obtained a PhD in Sociology from École des Hautes Études en Sciences Sociales (EHESS) in Paris in 2012. In 2011, she obtained a teaching certificate for kinetography Laban from the Conservatoire de Paris (CNSMDP). In 2015, she was a Postdoctoral Fellow at the Laboratory for Analysis and Architecture of Systems - French National Centre for Scientific Research (LAAS-CNRS) in Toulouse. In 2016-2017, she was a Renault-Junior International Research Fellow at the EHESS France-Japan Foundation (FFJ). Since July 2018, she has been a Research Fellow at the Centre for Robotics and Intelligent Systems, the University of Sydney.

Marion Bastien studied notation in France and in the United States. She has notated works by Appaix, Bagouet, Bastin, Bournonville and Decouflé; has taught notation at the Conservatoire de Paris, Université Paris 8 and Paris 10; and has restaged solos and 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 research and dance heritage projects. Bastien has been a member of the European Seminar for Kinetography (1985-1994) and of the International Council for Kinetography Laban since 1987. She became an ICKL Fellow in 1995 and has contributed to ICKL as Secretary (1996-2001 and 2013 to date) and Chair (2005-2007).

Olivier Bioret is a dancer, choreographer and notator. Trained at the Conservatoire de Paris (CNSMDP) for both contemporary dance and notation (with Noëlle Simonet), he has danced with choreographers like Claire Jenny, Béatrice Massin and Hervé Robbe. Choreographer for the company FACE–B, he created *Les Glycines-Samarcande*, *Un autre Saint Sébastien*, *Hortichorégraphie* and *Précoces Récoltes*. He has notated works of Lucinda Childs and Daniel Larrieu, and restaged pieces of Karin Waehner and Doris Humphrey. He is now lecturer at the CNSMDP.

Blandine Brasseur trained in dance and in acting. Since 2004, she has performed in France and internationally for ballet, hip hop and contemporary companies and in theater pieces. Holder of the French State diploma (DE), she teaches in severals acting and dance academies in France and Australia. In 2018, she graduated in kinetography from the Conservatoire de Paris (CNSMDP). As a student, she notated *Mammame* by Jean-Claude Gallotta, and restaged *Hexentanz* by Mary Wigman as recreated by Mary Anne Santos Newhall as well as "Panic" and "Escape" (excerpts from *Rooms*) by Anna Sokolow. Furthermore she collaborated with the research chair ICiMa at the International Puppetry Institute.

Julie Brodie, Professor of Dance at Kenyon College, earned BFA/MFA degrees at the University of Illinois. She completed Labanotation studies at The Ohio State University and is a Certified Movement Analyst. Brodie has published in *The Journal of Dance Education* and co-authored *Dance Science and Somatics: Mind-Body Principles for Teaching and Performance*. Brodie was a 2010 Fulbright Scholar in Cairo, Egypt, and in 2016 she was awarded another Fulbright to teach and choreograph in Riga, Latvia. Brodie is currently working on researching and notating Latvian folk dances. She was elected an ICKL Fellow in 2017.

Mauricio Carrasco, attended the Catholic University in Santiago where he graduated in classical guitar. He holds two Master degrees from Geneva Conservatory and a PhD from University of Melbourne. He has given master classes and lectures in Conservatoriums and Universities in Argentina, Australia, Brazil, Colombia, Chile, France, Italy, Portugal and Switzerland. He has been a resident artist at the French Cité des Arts and at Centre Intermondes, Bundanon Trust in Australia, CMMAS in Mexico and HH Art Spaces in India. He is a member of the Swiss Ensemble Vortex and teaches transdisciplinary studies at the Austral University in Chile.

Ambre Emory-Maier, Director of Education and BalletMet 2 Associate Director, completed her MA in Dance Reconstruction and Directing from City University of New York. Currently, she is completing her MFA at The Ohio State University. Ambre has worked for Charlotte Ballet, the University of Hartford and Hartford Ballet. Her most recent article, "The Wiggle Jig: A Comprehensive Outreach Program Developed by BalletMet" was published in April 2016 in *Dance Education in Practice* journal.

Clarisa Falcón Valerdi, studied ballet in Mexico and Cuba, contemporary dance in New York at the Merce Cunningham Studio and the Nikolais and Louis Dance Lab. She danced in different independent ballet and contemporary dance companies. She worked briefly in the National Dance Company of the INBA. She has worked in the main dance schools of Mexico and has been invited to teach in Guatemala, El Salvador and Bolivia. She is currently a teacher of ballet, contemporary dance, motif notation and Labanotation at the National School of Dance Nellie and Gloria Campobello of the INBA and at the School of Dance of Mexico City. She has a bachelor's degree in pedagogy and a master's degree in education. She holds the teachers certification in Labanotation of the Dance Notation Bureau.

Alejandra Ferreiro Pérez graduated from the Academia de la Danza Mexicana (ADM) as a teacher and performer of folkloric dance. She has a Bachelor in Artistic Education in Dance as well as a Master in Education and Artistic Investigation from the Instituto Nacional de Bellas Artes (INBA). She received her doctorate in Social Sciences from the Universidad Autónoma Metropolitana. She is a Language

of Dance Certification Specialist and Somatic Movement Educator and belongs to the National System of Researchers. She worked as a teacher mainly at the ADM and since 1995 has been a researcher at the Cenidi-Danza José Limón. She teaches in the Master of Desarrollo Educativo at the UPN.

Jorge Gayón, PhD, is a movement-actor, choreographer/stage director, choreologist, and ethnoscenologist who specializes in expressive movement. He is the author of the Laban-Decroux project, in which Laban's movement analysis tools are applied to the study of Etienne Decroux's actor training method. This project led him to the conception of the LAMA (Laban's Active Movement Analysis) perspective for training performers and composing/coaching performances. A member of the ICKL since 1995, he has collaborated with the Laboratory for Research on Performing Arts (CNRS-France) and CENIDI-Danza "José Limón" (INBA-Mexico) and is a founding member of the Centro Mexicano de Estudios Coreológicos, A.C.

Willow Green is a rising junior at Kenyon College studying Dance and Arabic. Willow focuses their dance studies on inclusive practices and community building, and they are interested in dance as a communal form of storytelling. Additionally, they serve on Kenyon's LGBTQ+ and Transgender committees and serve as a peer mentor through Kenyon's KEEP scholarship. When they're not studying, they enjoy volunteering at Kenyon's student-run farm and writing poetry.

Patty Harrington Delaney is an Associate Professor at Southern Methodist University. She holds certifications in Laban Movement Analysis/Bartenieff Fundamentals, Directing from Labanotation Score and Motif Writing and was awarded Professional Notator status by the Dance Notation Bureau. Her Labanotation scores include José Limón's *La Malinche*, Leni Wylliams' *Sweet in the Morning*, and Pilobolus' *Alraune*. Her educational DVD on *La Malinche* won a Silver Award at the Houston International Film Festival and *The University of Texas Press* and *Dance Chronicle* have published her writing. She has worked with the American Dance Legacy Institute to create educational materials for their Etude Project. Her choreographic credits include numerous musicals, television commercials, industrials and concert works. She was a founding member of Dancers Unlimited, a repertory company that remained an active force in the cultural life of Dallas for 25 years.

Teresa Heiland, PhD, CLMA, was Associate Professor at Loyola Marymount University from 2004-2019. By the Fall of 2019 she will join University of North Carolina at Greensboro. Her focus is pedagogy, dance education, LMA, somatics, and developing artist-scholars. She researches how learning evolves through using notation. She is founder of the *Journal of Movement Arts Literacy* and has published in *JODE*, *RIDE*, *Journal of Imagery Research in Sport and Physical Activity*, *Dance: Current Selected Research*, and *Geographies of Dance*. She choreographs using notation

and has staged Nijinsky's *L'Après-midi d'un faune* and *Parsons Etude*. She reviews for *LA Dance Review* and *Bachtrack* and is a Language of Dance® Certification Specialist and a Certified Beginning Level Labanotation instructor.

Beatriz Herrera Corado is a dancer, writer, and researcher. She holds a BA in Anthropology and Literature and completed the program Choreomundus: International Master in Dance Knowledge, Practice and Heritage in 2018. She is experienced in western contemporary dance and her dance practice in contact improvisation prompted her inquiry, based on ethnochoreology and phenomenology, into whether the backgrounds of practitioners remain immanent in improvisatory practice. She has participated in multicultural performances and site-specific interventions including museum galleries in Norway, Hungary, and London. She has also staged choreographic works in Guatemala City. She has published a book of poetry, *Hacia la tempestad* [Magna Terra Editores, 2016]. Currently, Beatriz is an independent researcher in collaboration with Centro de Danza e Investigación del Movimiento at Universidad Rafael Landívar in Guatemala City.

Miriam Huberman combines choreological studies, injury prevention, dance history and dance education in her work. She holds a BA in History (UNAM, 1986) and an MA in Dance Studies (Laban Centre for Movement and Dance, 1991). Huberman has taught choreological studies and injury prevention in several BA and MA in Dance programs. Her articles on dance have been published in *Este País*, *Interdanza* and other cultural publications. She is a founding member of the Centro Mexicano de Estudios Coreológicos, A.C. Currently, she is giving choreological counseling to dance companies for the Dirección de Danza, UNAM.

Henrik Kovács is a lecturer at the Hungarian Dance Academy, teaching kinetography, and folkdance methodology. He earned his first degree at the Szent István University as a rural development agriculture engineer, exploring how a folkdance ensemble could develop a local community. He subsequently obtained his BA and MA at the Hungarian Dance Academy in relation to the teaching of folk dance. As a former deputy head of a dance elementary school he graduated as a public education leader at the Budapest University of Technology and Economics. Currently he is completing his PhD in ethnography at the University of Debrecen. Kovács has been an amateur folkdancer from the age of 6, and a teacher from the age of 14 as assistant one of the best amateur folkdance ensemble in Hungary. He participated in the Leonardo, Euroesthetica program and is the author of several articles on dance methodology and kinetography.

Jonette Lancos. Professor of Dance, State University of New York at Geneseo, received the *Chancellor's Award for Excellence in Teaching* and *Alumni Honorary Lifetime Membership Award*. Graduating from Boston Conservatory, BFA, State

University of New York at Brockport, MA, MFA, she is a national/international teacher, choreographer and scholar, receiving reviews in *Dance Magazine*, *Dance Teacher Magazine*, and presenting at national and international conferences. Recipient of the Delta Kappa Gamma *Women Educator's Achievement Award*, *Pi State Dr. Elsa Brookfield Scholarship*, and Art Council's *Artistic Achievement Award*. Her book *Reclaiming Charles Weidman: An American Dancer's Life and Legacy* is published by Edwin Mellen Press.

Tsung-Hsin (Joda) Lee is a PhD candidate in Dance Studies in the Department of Dance, The Ohio State University. His research interests focus on Taiwanese perspectives on global dance circulation through dance events. He holds a certificate of elementary Labanotation and has taught Analysis at OSU for six semesters. He holds an MA from the Graduate Institution of Dance, Taipei National University of the Arts, Taiwan.

Vincent Lenfant currently studies kinetography Laban in the proficiency cycle at the Conservatoire de Paris (CNSMDP). During his notation course at the Conservatory, he restaged Totem Ancestor by Cunningham, solos from *The Green Table* (the Death and the Profiteer) by Kurt Jooss, choreographies by Jean Cébron (*I am alone with the beating of my heart*, *Starting point* and an excerpt of *Espace*) and some exercises taught by Gundel Eplinius. He also notated works by Rachid Ouramdane and Emio Greco. In 2016, Vincent Lenfant obtained a Master in dance studies (Université Paris 8). In his thesis/dissertation, he analyzed how the Lyon Opera Ballet restaged *One Flat Thing, reproduced* by William Forsythe in 2014.

Marisol Limón Silicéo is a dancer, teacher and dance researcher. She graduated from the National School of Folk Dance as Bachelor and Professional Dancer in Folk Dance, is a Certified Specialist in the Language of Dance (LOD), and is part of the LODC Mexico team. She has participated as a teacher and choreographer in the professional training in Folk Dance at the National School of Folkloric Dance and the School of Fine Arts of Chimalhuacán. She coordinates the Dance courses in the Bachelor of Arts and Humanities at the Artistic Education Center of the National Institute of Fine Arts of Mexico.

Anaïs Loyer is a researcher in dance at the Nice Côte d'Azur University, France, in the second year of her PhD, under the direction of Marina Nordera and Joëlle Vellet. Her research focuses on the question of the place of the interpreter in a choreographic reconstruction from score in kinetography. She completed her studies in kinetography Laban at the Conservatoire de Paris (CNSMDP) in 2017 and is a teacher of Motif Writing and introduction to kinetography Laban at Nice Côte d'Azur University.

Marcus Vinicius Machado de Almeida is Professor at the Federal University of Rio de Janeiro (UFRJ), in the Department of Body Art at the Physical Education School where he teaches "Philosophy and Dance", "Music and Movement" and "Notation for Dance". He holds a Master in Visual Arts from the Federal University of Rio de Janeiro, and the PhD in Physical Education from the State University of Campinas. He received a postdoctoral fellowship in Psychology from the Fluminense Federal University and was certified in Laban Movement Studies (CMA) by the Laban/Bartenieff Institute of Movement Studies (LIMS). He has completed Labanotation courses at the Dance Notation Bureau. He also serves as Coordinator of the Bachelor in Music Therapy (UFRJ).

Paloma Macías Guzmán, PhD, is a spanish dancer, teacher and researcher. She studied Spanish dance with Ana María Sánchez, Manolo Vargas and Mercedes Amaya. She is a CMA and a certified specialist in Language of Dance. She teaches theoretical and practical subjects at the National Institute of Fine Arts. She has created reading excercises and a record of Oscar Tarriba´s Spanish dances using motif writing. She is a founding member of the Centro Mexicano de Estudios Coreológicos A.C.

Keith McEwing studied various forms of dance, including Baroque dance with Wendy Hilton and Jennifer Shennan after completing a Bachelor of Music degree at Victoria University of Wellington (New Zealand). 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. Keith presented at ICKL Conference in Beijing on notating Taiji Quan.

Beth Megill is a professor at Moorpark College with a specialty in modern, jazz, choreography, improvisation and dance notation. She founded Megill & Company in 2001 with her sister Heather and has produced four original musicals and ten evening length dance programs. The mission of MeCo is to create dance works that are vibrant, quirky, meaningful, intellectual and entertaining. Beth is also active in CDEA and NDEO, frequently presenting on dance literacy and jazz dance pedagogy. She is founder of LAdancereview.org and enjoys tweeting about life, dance and art at @bethmegill.

Hanna Raszewska-Kursa graduated with a Master's Degree in Polish Literature Studies (the Warsaw University, 2006), a diploma of Postgraduate Studies in Theory of Dance (the Frederic Chopin University of Music, 2011) and completed the

choreology and kinetography training workshops (the Institute of Choreology, led by Roderyk Lange, Urszula Loba-Wilgocka, 2011). Since 2016 she has been a PhD candidate at The Institute of Art of the Polish Academy of Sciences. She lectures on theories of dance and on 20th-21st century dance history and also works as a dance critic. Raszewska-Kursa is a member of the Polish Forum of Choreology and of ICKL, and serves as chairperson of the "Thought in the Body" Foundation (main program: Warsaw Laboratory of kinetography).

Raymundo Ruiz González is a Mexican folk dance researcher and teacher. He completed his MA in Dance Research (2015) at the Cenidi Danza (2015) and his BA in Mexican Folk Dance (2012) at the National School of Folk Dance. Currently, he is enrolled in the Choreomundus: International Master in Dance Knowledge, Practice and Heritage with an ErasmusMundus+ scholarship. With the Sound Library of the Instituto Nacional de Antropología e Historia (INAH) he collaborated on the 55th and 57th discs, working alongside Jesús Jáuregui, an anthropologist special-izing in the Mariachi. His main research interests are the dance notation systems of traditional dances and the analysis of Mexican dances.

Hannah Russ, earned her BA degree from Kenyon College in May 2018 with a double major in Chinese Area Studies and Dance. She began studying Labanotation with Professor Julie Brodie at Kenyon and has since earned certification in elementary and intermediate Labanotation. She also participated in and completed the Teacher Certification Course in China following the 2018 ICKL conference. After receiving a Fulbright Student Research/Study grant, she enrolled as a student at the Nanjing University of the Arts where she will spend 10 months conducting her research on Labanotation in China.

Małgorzata Skoczelas, from Poland, is a dancer, researcher, performer, lawyer, and interpreter. While working with the body she seeks inspiration in movement awareness techniques, theatre pedagogy and within her kids. In those seemingly distant areas she is most perfectly juxtaposed and embraced. Skoczelas proves that one can be creative in every area of interest. As such, the means and skills acquired on any job may be perfectly blended into the forms of her artistic expression. She has taken part in projects in Poland and abroad and is a member of the following organizations: Polish Choreology Forum, Warsaw Laboratory of Kinetography, ICKL. Skoczelas examines the relationships between the ordinary means of everyday communication and movement.

Lynne Weber, Executive Director and Board Chair of the Dance Notation Bureau since 2005, is a Certified Notator, Reconstructor, Teacher, (Elementary-Professional levels), and Certified Movement Analyst (CMA). She notated works of Tudor, Massine, and Joffrey, and full-length *Sleeping Beauty*. She danced with the Milwaukee

Ballet Company and modern, opera, and operetta companies and choreographed for the Public Theater. Lynne earned an MBA from the Wharton School, an MSE in Computer Science from the University of Pennsylvania, and a BFA in dance from the University of Wisconsin, Milwaukee and was Adjunct Faculty in Information Technology, Touro College.

Valarie Williams, professor of dance at The Ohio State University, is a 1987 United States Presidential Scholars in the Arts honorable mention recipient in ballet, holds a BFA from The Juilliard School, an MFA and PhD from Texas Woman's University, and is a certified professional notator and teacher of Labanotation. She studied at the Paris Opera Summer Study in Évian-les-Bains, France; toured with Lincoln Center Institute Touring Programs for four years serving as dance captain; and performed with the Dallas Opera and Sharir Dance in Austin, Texas. She served as Associate Dean for OSU'S Arts and Sciences from 2006-2018, and she has received grants from National Endowment for the Arts to restage, notate and design content for CD-ROMs/DVD-Videos. She has served on the board of the Dance Notation Bureau in New York since 2014 and has previously served on the Board of the International Council of Kinetography Laban/ Labanotation as Treasurer and Vice Chair. Williams is a Fellow of ICKL.

Si-Hyun Yoo, MA, PhD, is a Certified Movement Analyst as well as a certified Labanotation teacher. She studied Korean dance at Ewha Womans University in Korea, and Motif Writing and Labanotation at The Ohio State University. She received her PhD in Art Education at the OSU with Manuel Barkan Dissertation Fellowship Award in 2000. She has notated a number of traditional Korean dances and taught at many Korean Universities. She worked on the national research project "Oral History of Korean Arts" for the Korea National Archives of the Arts, and served as a head researcher at The Korea Dance Resource Center. She is a co-founder of the Korea Laban Movement Institute in Seoul, Korea, and currently works as the Director of Education at the Laban/Bartenieff Institute of Movement Studies in New York.

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Olivier Bioret (France) was elected Fellow of ICKL during the 2019 ICKL conference Fellows'meeting.