

TABLE OF CONTENTS



Expanding Notions
Dance • Practice • Research • Method

12th International NOFOD Conference Reykjavik, Iceland – 28th-31st of May 2015

Keynotes

- 1 Eeva Anttila: *On Be(com)ing and Connecting: Participatory Approaches to Dance Research and Pedagogy*
- 2 Efva Lilja: *Why Claim to be Dancing?*

Presentations

- 1 Eeva Anttila, Hanna Järvinen and Leena Rouhiainen: *Artistic Research in Dance from a Finnish Perspective*
- 2 Birutė Banevičiūtė: *Dance Didactics in Lithuania: Context and Content of Paradigm Change*
- 3 Ingibjörg Björnsdóttir: *A Dance Festival Comes of Age*
- 4 Camille Buttingsrud: *A Phenomenological Appreciation of Dancers' Embodied Self- Consciousness*
- 5 Corinne Lyche Campos and Anette Sture Iversen: *So Many Considerations to be Made ... – Methodological challenges within dance in primary education*
- 6 Céline Gladpootjes: *Unpacking Dance Didactics – Social-constructivism in Dance Technique Class*
- 7 Lena Hammergren: *Practicing "Theory" in the Dance Studio: On Language and the Use of Metaphors*
- 8 Joa Hug: *How Does Artistic Research Change Dance Training Practice?*
- 9 Hanna Järvinen: *Experience and Affect as Epistemological Concerns for Dance History Pedagogy*
- 10 Paula Kramer and Alys Longley: *Moving, Writing, Living – Experimental Documentary Practices in Site-Specific Dance Research*
- 11 Lise Lavelle: *An Approach to an Improvised, Practice-Based Healing Performance as a 'Rite de Passage.'*
- 12 Michael Netschajeff: *20 Years with Dance in the Upper Secondary School in Denmark*
- 13 Lauren O'Neal: *I Am Interested in Dragging: Fatigue Aesthetics & Counter- Choreography*
- 14 Aray Rakhimzhanova: *Qara Jorğa danced by the King of Art or How I discovered the "authentic" Qara Jorğa*
- 15 Cecilia Roos: *Dancer as Agent*
- 16 Irene Velten Rothmund: *Dance Technique – Meanings and Applications Viewed through Students Experiencing Contemporary Dance*
- 17 Turid Nøkleberg Schjønsby: *Gesture as Tool in Dance Studies*
- 18 Bryan Levina-Viray: *The Motif that was Lost: Locating Choreographic Practice in Staging a Philippine Ritual*
- 19 Liesbeth Wildschut: *Watching Dance. The Experience of Beauty and Kinesthetic Empathy*
- 20 Tone Pernille Østern: *Embodied Teacher-Thinking Investigated through Choreography as Artistic Research*

On Be(com)ing and Connecting: Participatory Approaches to Dance Research and Pedagogy

Eeva Anttila

Introduction

My presentation focused on the interconnectedness of art and pedagogy, as well as on evolving approaches to dance research that stem from post-qualitative and performative paradigms. The key question that I wanted to address was how to facilitate social change and transformation through dance, and also, how to respect the processual nature of these phenomena when researching them. During the talk I referred to various theoretical and philosophical frameworks, including non-representational and sociomaterial theories. These theories may open exciting possibilities for investigating dance practices. For me, they elucidate especially how human meaning-making is always connected to the physical, material conditions of life, and how meaning arises through manifold actions and interactions rather than in discourse or symbolic order; in other words, how thought is placed in action and how action is placed in the world. This may refer to the vague sensations and intuitive knowledge many dance practitioners somehow “know in their bones” but often find difficult to explain. This shift towards understanding human meaning-making as connected with materiality resonates strongly with my embodied experiences.

The theoretical and philosophical discussion was accompanied with examples from practical work, especially some projects with my students within The Theatre Academy, master programmes in dance and theatre pedagogy. In these projects the aim has been to merge pedagogy and performance. The notion of an artistic-pedagogical event as a possible way to foster connectedness and participation is central in this discussion. Public events that are based on collective, participatory approaches may also be one possible way to understand the evolving and emerging nature of artistic-pedagogical processes and to see performances as on-going events. In such events the interest is in creating situations rather than objects, to foster action and interaction, participation and affect. In the end, I returned to the notion of social change and turning focus towards a better future, and addressed the issue of fostering change in a conscious way while acknowledging that human and non-human forces interact in complex ways.

Dis/connectedness in research and pedagogy

According to common, albeit often inaccurate, interpretations, the French philosopher René Descartes (1596-1650) suggested that the mind and the body are ontologically different: the mind is non-material, and thus, not subject to laws of nature, whereas the body, through its materiality, functions in a mechanistic, determined manner. These interpretations have generated dualist conceptions of the human being, where the mind is seen as separate from the body (see, e.g., Rauhala 2005; Thompson 2007; Sheets-Johnstone 2009). Such dualist conceptions have influenced research methodologies and pedagogies greatly ever since Descartes' times. Dis-



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connectedness, combined with an attempt to predict and control research processes and outcomes has set the agenda for onto-epistemological discussion for many centuries, an agenda that many researchers are trying to overcome. The following citation highlights the pressure that many (post)qualitative researchers face even today:

The rigor of research and the methods of research are often understood as following methodological recipes, (pre)dictated paths, which take you to the findings and the conclusions. So often we researchers are asked for some results/findings/outcomes, some new, evidence-and-systematicity-based knowledge on something. But knowledge is on the move, it escapes the knower, and when captured and frozen it ceases to reflect the complexities of life. (Guttorm, Löytönen, Anttila and Valkeemäki 2015)

Disconnection from the senses, the world and others has influenced also our classrooms, our pedagogies. In many classrooms pupils study mostly alone, sitting, indoors, often disengaged. They are evaluated individually, the information that is presented to them is most often in symbolic form (letters, numbers, graphs, etc.), comes from outside their lifeworld, prescribed in curricula, in books, the content often chosen by the teacher and the institution. In dance pedagogy, disconnectedness has taken different forms. The notion of dance as a predominantly wordless practice, ontologically different and separate from cognition and conceptual thought, has generated “practices of silence” where reflection, interaction, collaboration, sharing meanings and experiences in dance classes have been undervalued. Disconnectedness, thus, is not only a matter of physical constellation of classrooms, or a matter, or lack, of interaction. It also influences our beliefs and conceptions on learning, thinking and creating.

There are many well-known examples of scientific practices where connection with the physical, material world has been crucial for creativity and great discoveries. A quote by Albert Einstein from 1916 highlights this nonverbal and sensorial nature of scientific discovery eloquently: “I very rarely think in words at all. A thought comes, and I may try to express in words afterwards” (see Galison, Holton and Schweber 2008: 34). This quote seems, to me, closely related to a more recent quote by the French philosopher Gilles Deleuze. He elaborates how,

Something in the world forces us to think. This something is an object not of recognition but of a fundamental encounter ... It may be grasped in a range of affective tones: wonder, love, hatred, suffering. In whichever tone, its primary characteristic is that it can only be sensed. (Deleuze 1968/1994: 139)

And, an even more recent articulation comes from scholars who are working on increasingly pervasive affect theories:

Affect arises in the in-between-ness: in the capacities to act and to be acted upon... affect ... is the name we give to those forces – visceral forces beneath, alongside, or generally other than conscious knowing, vital forces insisting beyond emotion. (Seigworth and Gregg 2010: 1)

This lineage of accounts along about a hundred years of diverse scholarly work points out, for me at least, the intangible yet relational and material nature of thinking and scientific work. There are, of course, countless writers who have emphasized these themes of relationality, connectedness, body-mind unity, and embodiment, over the years. 20th century philosophers are now accompanied by contemporary scholars who work in the growing field of embodied cognition (e.g. Johnson 2008, Shapiro 2011, Thompson 2007). They have introduced intriguing views and notions, including the notion of nonverbal narratives (Damasio 1999). So, emphasizing connectedness in research and pedagogy is really nothing new. Here, however, I am focusing on some theoretical viewpoints that I have encountered more recently. These theories have opened up new ways to think about research and pedagogy, and supported a processual way of writing, illuminated in the following citation:

Evolving, becoming life where human and non-human meet in constantly changing ways. Is it not thrilling to be immersed in this sea of constant emergence, instead of a frozen picture where life seems to stand still? But how to do this, how to do something new, how to leave the researching/thinking/writing space open and emerging, and is it research or just a silly game? (Guttorm, Löytönen, Anttila and Valkeemäki 2015)

Inspiring theories

Non-representational theories have recently been a source of great inspiration for me. Research based on non-representational frameworks concentrates on events, or "the geography of what happens" (Thrift 2008: 2). It offers a practical and processual basis for the accounts of the social, the subject and the world. The interest is in making meaning in 'manifold actions and interactions' (and, I would like to add, intra-actions) rather than in discourse or symbolic order, as in social constructivism. The social, thus, is seen as relational-material, associative, and affective. Here, meaning arises as thought-in-action. Indeed, as Anderson and Harrison (2010: 11) claim, "thought is placed in action and action is placed in the world." The notion of intra-action, introduced by Karen Barad (2007: 33), completes this view for me. Intra-action refers to "the mutual constituting of entangled agencies ... [where] the distinct agencies do not precede, but rather emerge through, their intra-action." Together with my colleagues I am asking, "how does this mutual constituting of entangled agencies force towards emergent writing, thinking, moving?" (Guttorm, Löytönen, Anttila and Valkeemäki 2015; see also Löytönen, Anttila, Guttorm and Valkeemäki 2014).

Another stimulating impulse for me comes from sociomaterial approaches to educational research. According to sociomaterial theories, education and learning take place within whole systems, within webs of entangled human/non-human action and knowledge. There is a shift away from human meaning as separate from material. This means that the material is entangled in meaning,

and that the material world is embedded in immaterial energies. (Fenwick, Edwards Sawchuk 2011) These theories focus on formations and stabilization of elements within systems, and trace interactions among human and nonhuman parts of the system. They understand human knowledge and learning to be embedded in material action and inter-action, or intra-action, and trace how knowledge, knowers, and known emerge together with/in activity. A key theme is emergence: learning and knowledge emerge within dynamic structures where events and actors are mutually dependent, mutually constitutive. Human beings are fully nested within and interconnected with the elements of the systems in which they are part of. Humans, thus, are not autonomous, sovereign agents of their learning and knowledge construction. Knowledge, learning and action are understood as continuous invention and exploration, knowledge performs itself into existence, and learning is defined as expanded possibilities for action. Perhaps most importantly, sociomaterial approaches offer resources to understand the unpredictability of educational processes. (Fenwick, Edwards and Sawchuk 2011: 14-17)

The world presents us with surprises. What we come to think is bound to what the world presents to us. However, too often the discourses, the structures of language and power prevent us from seeing what the world presents to us. We have mistaken the discourses and social constructions for truth, for how reality is. Elizabeth Adams St. Pierre (2015, 84) points out that "we can't see the new because of the structures of the present." She continues, referring to Deleuze (1968/1994), that it is only in a practical and experimental engagement with the world that we can create something new. Quoting Deleuze and Guattari (1994), she claims that "we lack resistance to the present" and that we lack resistance to subjectivity. Following Foucault (1982) she urges us to "refuse what we are", and to refuse order-words that enforce the present (2015: 85). Questioning and refusing order may lead to asking questions like:

- How do things fit together and hold together across differences?
- How are orders disrupted?
- How are new orders coming into being? (see Anderson and Harrison 2010: 18-19)

The world, the writing, the research, the dance is thus, always becoming. It never reaches completion. According to Lisa Mazzei and Alecia Jackson (2012: 455),

... becoming cannot be prescribed in advance ... Becomings happen in the event of connection, in the threshold; they are that which must be lived, not described.

According to de Freitas (2014, cited in Lather 2015, 103) indeterminacy and chance are ontological, that is, they are an integral element of the world. Interestingly, Chance was the theme of The Science Forum 2015 in Finland. According to the organizers, "this theme brings up the arbitrariness and unpredictability of human existence. Chance can also lead to the creation of new ideas" (see <http://www.tieteenpaivat.fi/en/science-forum-2015>). Probably the most famous accidental discovery in the history of science was the discovery of penicillin by Alexander Fleming in 1928 that was a result of messy laboratory. This "happy" incident may serve as a testimony on the significance of chance and serendipity in research (see also Anttila, Guttorm, Löytönen and Valkeemäki 2014). Serendipity

ty refers to the occurrence and development of events by chance in a satisfactory or beneficial way. Innovations presented as examples of serendipity have an important characteristic: they were made by individuals able to “see bridges where others saw holes” and connect events creatively, based on the perception of a significant link. Serendipity is often ignored in the scientific literature because of traditional scientific behavior and scientific thinking based on logic and predictability. Successful researchers realize that serendipitous events can generate important research ideas, these researchers recognize and appreciate unexpected events. (see, e.g., Roberts 1989)

It is seldom possible to predict discoveries. They may come upon us, if we are open and curious. Of course, the same applies to artistic processes, and learning.

Life, indeed, is unpredictable, and social reality is complex. The paradox is that scholarly work calls for clear conclusions out of something that is messy. John Law (2003: 3) invites us to practice messy research:

In practice research needs to be messy and heterogeneous. It needs to be messy and heterogeneous, because that is the way it, research, actually is. And also, and more importantly, it needs to be messy because that is the way the largest part of the world is.

Thus, clear conclusions, neatly organized research results may be deceiving as they may smooth out the complexity of the social reality. For me, it has become increasingly important to be able to reveal this complexity, or as Ronald Pelias (2005: 418) puts it those “iconic moments that call forth the complexities of human life”, stressing the importance of keeping the complexities of human life intact. This kind of research, often called performative research or performative writing seeks to engage and evoke, instead of report and describe. It does not see the world not as given, but composed of multiple realities. It privileges dialogue, the fragmentary, the uncertain, and does “not believe that argument is an opportunity to win, to impose their logic on others, to colonize ... [it] creates a space where others might see themselves” (Pelias 2005: 419). The “I” of the writer is plural, as it invites to take another’s perspective.

Today, I am asking, how could we as artists, educators and scholars allow fragments, ruptures and gaps be present in our work? For me, this means letting go of the desire to make sense, know better, and arrive at clear conclusions. I wonder how we could not only make sense of the past but increasingly, to imagine the future; to let go instead of grasp; not to resolve, but to learn to live with not-knowing. Accepting not-knowing, confusion, loose ends, false starts, and messy outcomes in research and in professional practice may be a crucial step towards transformation and social change.

This calls for experiments, changing the conditions. I think that the arts are an ideal place for such experiments, because there, the imaginative, the unexpected, the not-yet-known, is an ontological premise. Thus, the arts can be seen as a laboratory for researching, or, fostering social change.

Now, I come back to events, because they might be helpful for us in thinking about how to foster social change.

Events

As I mentioned earlier, non-representational theories attend to events and the potential for being, doing and thinking that they may bring forth. Events are happenings, or unfoldings that shatter expectations. They provide conditions for disrupting orders and structures and highlight the possibility of alternative futures, the failures of representations, and the vibrancy with which things actually take place. (Anderson and Harrison 2010: 19-23).

According to Anderson and Harrison (2010) the notion of an event brings up the question on how change occurs in relation to the on-going formation of the “social”. How to create and sustain events, how to bear and extend the potential that events open up, the sense of promise and futurity that they may hold? Or, how to relate to the future without capturing it and neutralizing it before it happens? Events break with the existing conditions, forcing or inviting us to think and act differently. Events may open up attention to difference, divergence, and differentiation, resulting in an affinity of sensibility, and existential faith towards the possibility of creating different futures through active interventions, whether by affirming, becoming, or waiting; or creating turning points in the here and now. Interest in enchantment, and generosity, and in affirmative even utopian relation with events, may open up traces of radically different futures (Anderson and Harrison 2010: 23). Citing our article again:

And questioning again and again: what is happening here, now, and where does it take us? What does this intra-action enable, and what happens when our histories mingle in this thisness, for a brief mo(ve)ment after which something emerges that would not emerge without this encounter? ... We are softly striving towards exploring encounters and material entanglements in research practices, towards moving and not standing/freezing methodologies, towards always-different becomings, always towards something not-yet-known.

And now taking a sidestep, and not knowing what will happen. An exploration, into the embodied collaboration, embodied writing – plugging the body into research and writing ... what if we turned research methodology ‘on its head’ in the way that we now (often) practice research with our emphasis on cognitive knowing. It would require shifting emphasis onto bodily affect and imaginary desire... [and] allow the unintelligible to emerge so that we can celebrate (the complexities of) life... so that life would not be reduced to simple clean linear statements on page, redundant and boring ... (Guttorm, Löytönen, Anttila and Valkeemäki 2015)

And, continuing to question, how could we see

... research as emerging/emergent doings and encounters that take you to unexpected ... something. If we are sensitive to unexpectedness and uncertainties, or encounters and becomings, what does it mean to research practices - no fixed methodologies (route maps) but ...what ...sensibilities, embodied and material collaborations, events, explorations, experimentations, surprise, happy (or sad) incidents. (Guttorm, Löytönen, Anttila and Valkeemäki 2015)

Participatory approaches to art

Participatory approaches to art have become increasingly common in contemporary art. In such approaches the interest is in bringing

people together and thus, balancing the experiences of alienation and indifference brought about by modernization. The impact of art is not solely based on its observable aesthetic qualities, but on how it impacts everyday lives and how it connects human beings. (Haapalainen 2009: 117-118)

My main interest, in research and in pedagogy, is *how to facilitate change, transformation, agency and empowerment through performing arts/arts pedagogy in an ethical way*. We all know that engagement with art often fuels transformative processes, and that the catalyst behind many dance practitioners' deep commitment towards their work may lie in their personal experiences of transformation through dance. A desire to share and lead others towards similar processes motivates many of us, including myself. These experiences seem to be fundamental in a sense that they amplify the embodied nature of our existence as human beings. I am interested in understanding the nature of these transformative experiences more deeply, and I want to increase awareness of the many shades of feelings and meanings that dance may generate, so that we can foster conscious and socially just dance practices. When facilitating such processes I think it is important to ask, under what conditions can dance, or art, be transformative? Is change always a positive phenomenon? What kinds of ethical issues are connected to embodied, potentially transformative activities like dance? (see Anttila 2015: 79-80)

Artistic-pedagogical events interest me as performance practice, because I see such events as potentially transformative and impactful, yet ethical – and in a wide sense, pedagogical. In creating and facilitating such events I am interested in:

- Creating situations rather than objects
- Creating conditions for disrupting orders
- Fostering action, inter-action, intra-action with social and material world
- Fostering performativity, that is affective, evocative, impactful processes
- Fostering dialogical, ethical relationships

I have experienced, experimented and been part of some intriguing practices, where orders have been disrupted, and a sense of eventfulness has taken place. For example, in connection to a dance education project in a public school, teachers performed for students, and another performance by pupils transformed the cafeteria into a stage. In Side Step Festival (2009, see <http://issuu.com/zodiak/docs/sivuaskel09esite>) I gave a performance lecture with my students, and the lecture event developed into a collaborative event where, according to one participant, “no one knows who are the organizers and who are participants.” I have witnessed a solo performance where the performer is invisible. I have witnessed how a cafe becomes stage, the menu the programme, and how the performers become pedagogues, and audience becomes performers.

In 2013, I facilitated an artistic-pedagogical event with my MA students in dance and theatre pedagogy. The event is a part of our degree requirements of the master programmes of dance and theatre pedagogy at the Theatre Academy, University of the Arts

Helsinki. The aim is to investigate ways of sharing and performing dance and theatre pedagogy and to understand the evolving and emerging nature of artistic-pedagogical processes. Moreover, the aim is to see such processes and performances as events. Together with the students, we defined the aims and interests further, to include, for example:

- Experimental, interdisciplinary, collaborative approaches to artistic work
- Sharing and constructing meanings in a group
- Alternative modes of documentation
- Dramaturgy and visualization of a public event
- Participatory modes of performance
- Performer's presence and interaction
- Performing pedagogy, seeing pedagogy as performance

In addition, I posed the following questions to frame the process:

- How does the performer care about the participants?
- What has to happen so that an event emerges – how can we facilitate eventfulness?
- How to be present, in a state of eventfulness, emergence even when performing rehearsed material?
- What is the smallest gesture or change that creates this presence and connection among performers and among participants?

These questions reflect my deep interest in seeing performance as transformation and social change instead of performing excellence. How could we imagine and perform alternative realities, possibilities, utopias, making impossible possible, and participate in creating spaces for transformation? How can we let ourselves be affected, and how can we, how can we affect others and the world in an ethical way? For reaching these aims I think we need to re-construct our position as a knowing subjects and put art, as an affective force to work, and channel its work with care, ethics and heightened ecological awareness. I am suggesting that for creating and researching an eventful reality, we need to find ways to make our artistic, pedagogical and scholarly practice eventful. What might it look like? I suggest that it is possible to identify, and thus, facilitate and nurture eventfulness. For me, eventfulness may be enhanced by “doing things in the world” (see Bolt 2008), through interventions that let us find out or create something new, something that was not there before. Moreover, eventfulness includes an element of performance, either as in performing arts and/or as in everyday action and interaction. These doings, actions, and interventions need to be impactful or evocative in some way, in order to convert aesthetic experience into social change. To close, I present a citation by Liora Bresler (2011, 175) that for me, illuminates the transformative potential of artistic-pedagogical practices:

Earlier in my enculturation as a musician, the dominant question revolved around “what is good art”. It was later, with my increasing fascination with the educational powers of the arts, that I became intrigued by the question of “what is art good for”.

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[Back to table of contents](#)



KEYNOTE II

Why Claim to be Dancing?

Efva Lilja

Some kids jamming in the street in Stockholm; the Standing Man dead still in Taksim Square in Istanbul; a woman rolling across the floor in a New York gallery. They're dancing. Dance. Dance takes place whenever someone decides to express herself through movement in time and space, when the narration turns physical. Through dance as an art form we can develop linguistic concepts far beyond those set by literary formats or others sprung from habit. With linguistic intimacy, we can enhance the practices of listening and thinking through the shifts in meaning that occur in these transgressions. We can use by-roads and complicate matters, use short cuts if we know where we are, or help discover a way out. Through dance we develop our cultural conscience, both as individuals and as a society.

As artists, we are often an unfaithful mirror to the society we comment, scrutinize, acknowledge or provoke. When I talk of the artist, I include everyone who wishes to be embraced in the concept, regardless of genre, field of art or artistic activity. Through different forms of artistic expressions and works we discover what it is that places us where we are, where we want to be or may become in another context. We establish our various narrations. Dance.

Narrations arise when we encounter an event, a person, an object. The narrations mirror our various experiences and biographies. We interpret and understand the present on the canvas painted by our life stories. It is on this foundation we have become what we are and it is by looking forward from this backdrop that we can formulate new narrations and standpoints. For this we must have acquired the knowledge needed to make ourselves understood. For this we need not only knowledge, but also an ability to cross borders and move beyond what we think we know.

In most of the future oriented strategic discussions I've been a part of, there is common ground about what are the success factors both on the level of the individual and society: we need people who can handle complicated situations, people with an ability to critically assess and find creative solutions to complex questions. Dance. As artists we must live with a critical view to the establishment, always prepared to draw up alternative images, actions and narrations. The dancer becomes engaged in art through her process. Dance. The art of choreography builds on specific knowledge and techniques.

Dance and choreography are often talked about as if they are one and the same. This is not the case. Choreography can be defined as techniques for the composition of movements in time and space, applicable to many fields, for instance dance. For dance to be classified and accepted as an artistic expression, we need to stage and show it with the purpose of sharing, presenting it to a receiver of some kind. There must be both thought and action.

There are quite a few who talk about what dance is, wants to be or can be in terms of art. But today it is not enough to speak of *what* dance is, we must above all speak of *why*. This *why* demands a political standpoint and new methods for the practice of thought and action. Dance. It is a question of how we can develop our abil-



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ity to think by doing and assume the right to define words, movements and terminology in a way most conducive to what we wish to achieve.

It is my firm belief that language lives in the body, that movement is the basis of thought, that love's conversation is dance. Through our insistence on calling this action "dance" even outside and beyond the traditionally accepted forms of expression, we force ourselves to rethink conventions and power hierarchies. Of course a word can hit harder than a blow and sometimes a by-way is exactly what is needed to catch hold of your thoughts. What is hard can be countered softly and what is very far away can rapidly catch up with you.

Politicizing

As artists, pedagogues and researchers, we work in the multi-cultural, diversified society where various political crises set the day-to-day agenda. Therefore it is important, maybe more so than ever, not to abdicate from taking responsibility; instead we must push for progress and assume power over both artistic and material resources represented by our professions. In our West-European context there is a clear tendency towards ever more explorative practices around the construction of these meetings. More and more practising artists move away from the traditional fora for performative arts, like theatres, in search of other more inter-active forms and meeting places. Dance. Some talk of seeking a real dialogue. Others label it political activism.

This creates a problem both within politics, within the bureaucracies of culture and academia, since it demands a re-examination of the role of institutions and new forms of funding for education

KEYNOTE II

Page 2

and research. The approach differs widely from country to country. In some cases there is flexibility and a wish to support this development, in others there are mechanisms to protect forms and formats that suit the establishment. Dance. A general conclusion is that there is a lack of knowledge about art and a lack of interest in contemporary artistic expressions among European politicians. This can lead to serious repercussions as decision makers often act in good faith based on insufficient information, which blocks the democratic and communicative process that could enhance the role of art in our culture.

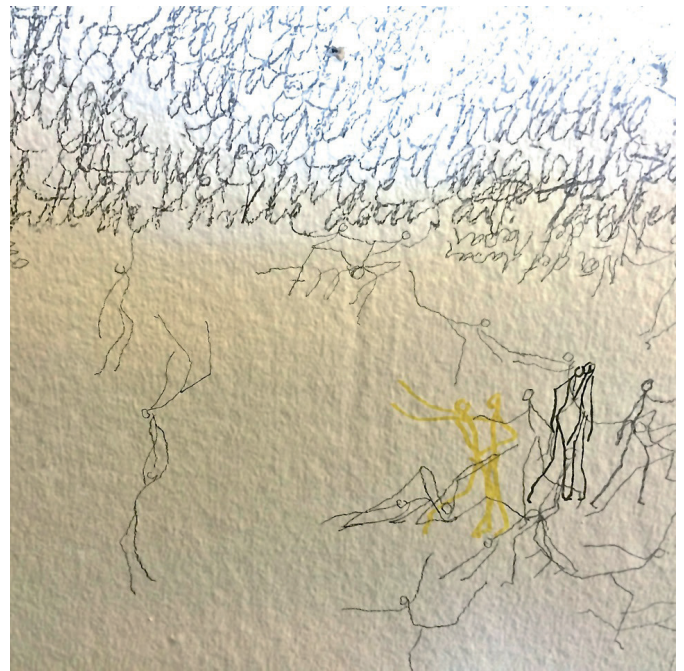
There is also an on going restructuring of intra-artistic hierarchies, most visible in the extra-institutional sector. Within the field of dance, the choreographer was seen as responsible and senior in the artistic process where dancers were interpreters, occasionally collaborators. Dance. Producers, who were responsible for the technical and administrative sides, supported the work. During the 90s there was a period when producers and programmers gained in importance. Today, there is a new category present in the structure: curators. There is a simultaneous process of loosening-up the traditional relation between choreographer and dancer and at the same time producers stepping back and curators moving in to take power over formats of presentation and programming.

Dance. Everything is becoming more process and project oriented – within the arts, within politics and the labour market. The situation for the choreographer and dancer is increasingly affected by this shift. New forms evolve for work and organization; often in a more collective context with several co-producers; often with informal economies, collaboration between various fields of art and knowledge, between different fora; often with municipalities and regions having their own interpretations on national policies. This all becomes very complex and difficult to grasp, a world prone to sub-cultures of informal economies and barter trade.

The institutions for performative arts (theatres, operas, etc.) are mostly part of a power structure that resists change. Partly because that is how politicians formulate their mandates, partly because they are governed by hierarchical organizational models, with an inborn inertia, which dulls their sensibility to what is needed for progress. I argue that one cannot take these institutions for granted any more. Their role must be questioned and the political powers must be presented with alternative ideas and models. Dance. Far too large a proportion of the funding for culture in our countries go to activities that conserve irrelevant expressions of art, make cultural segregation permanent and obstruct progress.

Some of these institutions exist only to maintain an historical heritage in the same way that museums exhibit visual arts collections. At the same time there is a need for new fora with a clear mandate in relation to contemporary art. This function demands flexible, open structures that enable also interactive and inclusive work forms. Dance. All institutions must have a relevant artistic management and advisory boards that, besides artists, also include for instance philosophers, sociologists and students.

According to my experience young dancers and choreographers are often poorly equipped to handle political matters and unfamiliar demands. Many of them have little knowledge of expressions of contemporary art, artistic fora and meeting places. They lack an understanding of how society is organized, where decisions are made, etc. The educational systems in our various countries



stand before huge challenges and demands for change. For what do we educate?

Knowledge production

In today's higher education there is a strong focus on education within and for an established concept of knowledge to satisfy the market demand for labour. It is the same with dance. You are expected to educate employable and adaptable students. In many countries, artistic education is still regarded as vocational training for the existing market and the "events industry". In others art is seen as a knowledge field on par with science, where you can receive higher education and do research on artistic basis. It is up to us to express how we want it to be. Dance. We must establish our own strategies for the development based on a target goal we are able to communicate. Dance.

If the artistic discourse within dance during the 80s was characterized by post-modernity, the "body language" theories and the individual's sphere of integrity, it can be said that the 90s brought a dissolution in favour of a greater focus on society, such as the questioning of the nation state and cross-disciplinary work within the arts. Dance. In the new millennium there is a continued dissolution of our territorial knowledge fields. We have become even freer and even more cross-disciplinary. How do we tackle the notion of "territories"? Which ideas do we bring to the contemporary discourse and what is our role in artistic education and research?

We can, for instance, both formulate and read stories through the constitution of the body, through movement, gestures and mimicry. Dance. This has nothing to do with literary formats; it is just an expanded understanding of what makes up a narration. By training our physical techniques, we can offer both a feeling and the intuition to move in and inhabit a movement. Even movement outside of the human body is part of the structure. Knowledge about, in and for choreography sharpens our linguistic competence and communicative abilities. Today choreography is studied not just by choreographers and dancers, but also by architects, visual artists, composers, philosophers...

By observing how people move in certain situations and environments, we learn how meaning is conveyed by physical move-

KEYNOTE II

Page 3

ment. We learn how to interpret movement from a cultural, social or political perspective. The methods for these processes are partly to analyse movement from concepts such as time-space-energy and to imitate movements in order to access a subjective experience. But it is also a study of society, political ideologies and philosophy. Knowledge about the cultural context within which we work is crucial to an understanding about how you act and communicate through art. Dance. From a vantage point in what we have then accessed, we transfer and transform the experience into an artistic context. We dance. We take a stance, we suggest something and insist on a vision in constant movement: upward, downward, at an angle... It is a question of breaking the horizontal focus of habit. Why so?

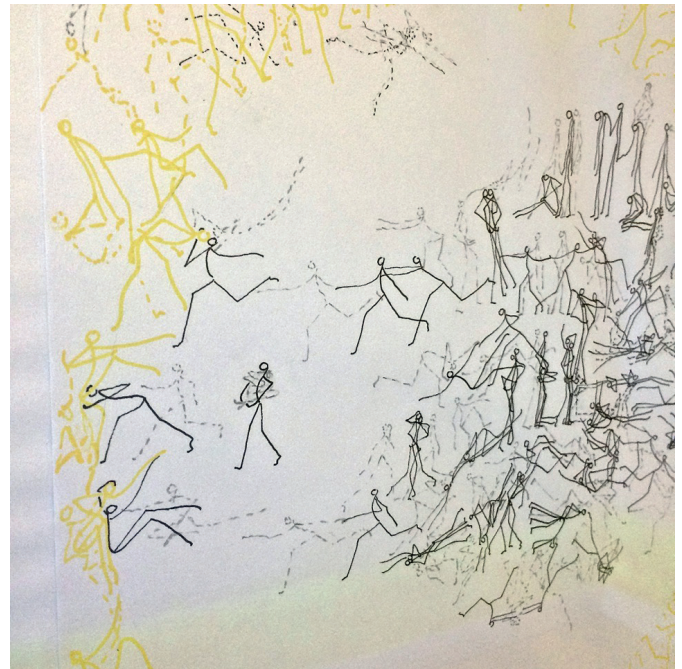
Because horizontal vision is a limitation. It demarcates events and impressions of importance from keen hearing, empathy and sympathy. It limits our ability to make decisions, to act, to live as conscious human beings with a maintained faith in intuition and emotion.

I suggest that everything must begin with the methodologies taught in basic education, in the practices and the didactic work forms we apply there. Educational programmes capable of expressing a goal or a vision that implies positioning for the role of art in today's society make it easier to push the development towards relevant education. Anyone with power over these preconditions should take a stance. Dance. Our responsibility for coming generations of artists is huge. The participation of both artists-as-researchers and scientific researchers in this educational process is crucial.

The development of artistic research in Sweden was initiated by artists and is today mainly supported by artists who feel a need to deepen their knowledge, critically reflect and discuss their practices in an environment open to risk-taking. Today, when markets for art are so commercialized that innovative, experimental, exploratory and risk-taking practices are given neither economical nor political space, it is time to act to make the systems better suited for our needs. Dance. In artistic research environments there must be room for both shaking and shaking up, your own ideas as well as other artists' strategies and those systems that are full of reluctant conventions and protected territories.

Artists-as-researchers explore and experiment with what is seemingly impossible in a way that enhances our ability to see both each other and the outside world. Dance. Within dance and choreography, there are more and more of us, engaged in research on artistic basis. We stretch limits and develop systems through provocation, by offering alternative solutions and techniques for research infrastructure, for example by showing how artistic methodologies work. We visualize art as a field of knowledge. When the system accepts art as a field of knowledge, it makes room for artists with advanced practices to do frontline research within and through these practices; to develop artistic methodologies, practices, theories, forms for organization and presentation as well as education. We also improve our skills and possibilities when it comes to cooperation with other fields of knowledge.

When someone claims to be dancing, the onlookers will judge what they see from a cultural understanding of what dance is. An ever-stronger commercialism will affect power hierarchies and



ownership over concepts and movements within the art of dance. This in turn means that the field is politicized on the one hand by the power bestowed on producers and curators (market) and on the other by education and research aiming at a strengthened knowledge production within the field, peer participation and development of methodologies (production). It is all about the relevance of education and research for the contemporary practices within the art of dance and its markets.

The Production

Choreography is a form of thinking that through physical movement creates action and activity. For choreography to be progressive and relevant it must be specific and function as an interpretation of both moves and movement, of time and space as perceived realities.

In a period of political turbulence, the presence in shared spaces assumes ever more importance. Dance - conceptual staging, interlaced with bodily equilibristic and everything in-between. To dance can be to push movement beyond the ordinary, beyond the rationality that most often leaves an imprint on our physical actions. When your mind and body are centred on perceptions about our existence that are not in accordance with what we normally assume, it might be a good idea to test the alternative expressions, movements and words offered by art. A choreographed sequence will challenge and offer images we can use in the creation of a reality, where political events, everyday activities, the recognizable - all this is tested and re-examined, to be expressed in new ways. Dancing simply becomes a necessity.

This is maybe the time for me to confess a sense of despair that I experience from much of what is today called dance. Conservative, reactionary expressions of dance presented as outstanding. Gender stereotypes, cowardly evasive, dressed up in the industry's pacifying "bling-bling"; young men and women of great virtuosity moving about dressed in yesterday's costumes, without being able to offer me anything I long to see. Dance. Too many educational arts institutions focus only on physical skills and techniques, vocational training that is not related to the concept of artistry.

KEYNOTE II

Page 4

Dance

I've always fought to keep an open mind and open vision. It makes me strong, but also very vulnerable. Shit, stupidity and ugliness just walk right in. How then to keep despair at bay? Beauty and goodness come through the same door, of course, but without any fuss and without ever taking up as much space. Sometimes I just don't want to see. Dance.

Everything I see falls apart together with what I'm doing. If I listen to the news, it's mostly about some misery. I swallow it piece-meal and spit it out as something else. Dance. For the period when I'm in possession of these semi-digested impressions and the information that goes along with them, my task is to recompose them into something slightly more interesting than what I saw, heard and swallowed.

In my thoughts I move freely, I'm a prisoner of my body. It is my past and my future at one and the same time. Physical and mental

layers of perception criss-cross each other. We catch hold of some, and then some others. Maybe choreography is so interesting because it has something to do with making this maze understandable. Dance. This thing about daring to be in chaos; to explore what in this can be used for a specific purpose; to explore what is to be told, brain-racked or just enjoyed. Questions of power and identity in relation to body, movement and staging – that is what triggers thoughts and imagery to generate new processes in our search for the meaningful.

Our every day is full of movement. Life itself is movement. The complexity of living demands a choreographer. Choreography is a kind of dissection of the various components of living and then a reconstruction of these elements to create new insights, visions and events in political, social and philosophical contexts. A cultural putty in our time of rapid change. The work pushes boundaries and widens territories; translates the perceived reality and linguifies the contemporary in new ways. The choreographic work presents an attitude to the concept of art established in our Western culture and moves it forward. I am in motion, in language, in preparation of the action that is inevitably political. Part of which will turn into dance.

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[Back to table of contents](#)



Artistic Research in Dance from a Finnish Perspective

Eeva Anttila, Hanna Järvinen and Leena Rouhiainen

That we speak about artistic research is no longer a novelty in the art field. Nonetheless, the paradoxical intertwining between art and research, even between the arts and sciences, that artistic research implies still leaves many of us reeling as regards to what the concept means more precisely. Traditionally the related two terms art and research have denoted oppositional domains. Whilst the first has been related to forms of subjective, aesthetic and expressive procedures, the latter has been about producing logical and objective knowledge, even truth. The confusion is amplified by the fact that research including artistic practice and outcomes is termed differently in different contexts; for example, art research, artistic research, art-based research, practice-based research, art-as-research, performance-as-research, performative research, studio-based research in the arts, to name a few. It is evident that both art and research are emergent, culturally and historically determined concepts that are best understood within or in relation to timely contexts and discourses. Co-relatively, what the term artistic research denotes continues to find its solutions in unfolding productive practices in diverse institutional settings, encompassed within the art field and academia.

In academic environments, artistic research is generally implemented as a mode of research inquiry in and through artistic practice that aside from producing new art aims at establishing new knowledge from particular contextual perspectives (Borgdorff 2012; Nelson 2013). Alongside the conceptual and cross-disciplinary trends in art, artistic research can be viewed to be part of an on-going shift in academia. What to a large extent is a shared understanding across various disciplines in the human sciences is that our actions and relations with the environment are not single-handedly explicable by numbers and words. Instead of simply following propositional logic and conceptual argument, attention is placed on the effects that both human and inhuman actions and activities have on the world. These interests have come to underscore the participatory and performative aspects of research. Researchers are understood to do concrete things in the world, to be bodily engaged with others and their environment in order to find out more about the nature and possibilities of diverse forms of life. Research in itself has become to be understood as something that has effects, as something that produces and substantiates states of affairs. Thus, creative forms of conducting and disseminating research are being experimented with in the human sciences. (Haseman 2006; Bolt 2008; Gergen & Gergen 2012; Evert and Peters 2013; Rouhiainen, Anttila and Järvinen 2014)

Since artistic research itself operates on the crossing of art practice and research and within diverse fields of art, it is interdisciplinary and multi-medial by its very nature. It entails transitions and combinations between different forms of knowledge production. On its part it is involved in deconstructing conventional dichotomies and creating new epistemologies, while aiming at an in-depth understanding of art as well as producing innovative art practice at the same stroke. While including material thinking



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and thinking by doing, singular projects in artistic research can be viewed as self-critical processes of transformation, in which artists change their artistic practice into a means of research. The outcomes of such processes concern not only new ways of doing art and related new knowledge but that of a new artistic agent, the artist-researcher. Thus, artistic research entails the transformation of art, understanding of art and the artist herself and potentially that of society. The latter occurs when artistic research is so successful as to bring into being a socially influential new way of perceiving or understanding reality (Kirkkopelto 2014). In general, as an appreciation of the aesthetic quality of art, artistic research promotes tacit and implicit knowledge on an equal footing as propositional knowledge based on logical argumentation. Additionally not-knowing or not-yet-knowing are central to its processes: uncertainty allows space for radical contingency and creativity as well as unsuspected research solutions to spring forth (Borgdorff 2012).

What can be additionally said is that artistic research, the Nordic term given for the practice-inclusive research in art, has been established as a complex, experimental and multidisciplinary field that aims at creatively substantiating art from the perspective of art making and artists themselves. A salient example of this is Doctor of Arts in Dance, choreographer Soile Lahdenperä's doctoral dissertation that explored the impact of practicing Alexander Technique on choreographing. In the process of her investigation, she moved from working with pre-established movement sequences to forms of instant choreographing and published her dissertation in a web-based format for the choreographic process to be highlighted through video material. In fact, what we have pointed out so far in relation to artistic research is tied to the discussion and practices that take place especially at the Theatre Academy of the University of the Arts Helsinki (cf. Rouhiainen, Anttila & Järvinen 2014). Here Lahdenperä's views on the benefits of doing artistic research are informative. In her experience doing a doctoral work in artistic research meant a longterm commitment to a specific problem. This forced her to dwell on her chosen topic in more depth and owing to the reporting process somewhat more objectively than the artistic work she has conducted without such an academic scope (Lahdenperä 2012).

A more general discussion around and practice of artistic research in Finland is likewise active. According to a summary by professor in artistic research Esa Kirkkopelto, at the moment in Finland, there are 250 artist- or practice-based doctoral degrees. Doctoral students with artist- or practice-based backgrounds number approximately 320. Artistic research enjoys both political and public trust in the country, which is visible in the amount of students and the institutional collaboration amongst universities concerning artistic and practice-based research. Likewise several research-funding organisations now support artistic research some which us undertaken outside of universities (Kirkkopelto 2015.)

One of the greatest challenges of artistic research is to find a balance, or resolve the tension, between traditional academic as-

sumptions and the self-reliance of art. Artistic research does not necessarily aim at clear answers to predefined research questions, or at research outcomes. Artistic practice is always aesthetic, poetic, and processual. In the context of dance, the artist-researcher is engaged with non-verbal processes and must seek ways to communicate understanding that stems from embodied processes, and pre-linguistic modes of knowing. Communicating the meanings that arise from embodied experiences through words and language is extremely challenging. In artistic research multimodal performative arrangements complement and contest verbal presentation and written text. Additionally, unraveling the tricky question on the relationship between experience and language can be supported by theoretical and empirical research on the embodied origin of concepts and language. The ontological gap between embodied experiences and conceptual thought is being dissolved while cognitive scientists and linguistics, together with philosophers and practitioners have developed views on the embodied mind (Damasio 2000; Lakoff and Johnson 1999).

The non-verbal nature and the historical conventions of dance have generated a myth of dance as a wordless practice that entails that dance experiences evade language. In general, research on experience is based on the notion that experience can never be translated into language as such. Words are at most a representation of experience, a trace that reflects some aspects of the experience. However, artistic research is not primarily interested in the knowledge that can be obtained from dance experiences, but in the meanings of those experiences. Thus, the question of the (im)possibility of accessing the original experience loses urgency. The traces of the experiences and their relationship to other experiences and meanings, the impact of the experiences and the impact of the act of dancing become the foci of research. Researching meanings, of course, has a long tradition in qualitative research, and has been emphasized by many researchers in dance and dance education. (Stinson 1985; Green and Stinson 1999.)

The question on how experiences arise, reach our consciousness, and generate meanings is fascinating from the viewpoint of artistic research in dance. Some kind of organic, embodied process, or change in the bodily state must be the origin of the birth of an experience. Something takes place at the bodily, sensory level. When this something generates a sensation or perception, in other words, a recognizable change within the perceiver, we can say that an experience has arisen. A new experience is first pre-lingual, or pre-reflective in nature. However, when the perceiver notices, or becomes conscious of the change, the experience becomes possible content for reflective consciousness. This kind of process is illuminated in Isto Turpeinen's (2015) doctoral work, the most recent completed doctorate at the University of the Arts Helsinki entitled "Raw board and pedagogical love: Three perspectives on personal dance". In this research process, the practical realities of the so-called "raw board" approach became evident by transforming actions and experiences – that are intertwined – into words, and thus, became shared. Critical reflection and conceptual dialogue, that is, the reflective, verbal level, penetrate what is revealed in action. Turpeinen asks: "How to grasp something that flows?" He is interested in the moments where the experience that arises from action is as independent as possible from the given, the previously known. Being aware of this aim as an ideal never fully realized, he speaks about being open to

what is emerging, becoming, as bodily practice. This aim has been central in his search for an approach to artistic research in dance.

Most experiences never reach the reflective level. Human beings have the ability and possibility to wilfully turn their attention to their pre-reflective life. Through such active practice, it is possible to transform experiences into symbolic form: images, movements, or words. This transformation of non-symbolic (sensory, bodily) information into symbolic expression is a process of re-presentation, where the original experiences get a new form, and also, new meanings may arise. (Anttila 2013; Rauhalta 2005; Klemola 2005)

In artistic practice this process can also take place in reversed order. First, the artist has a meaning (an idea, a topic, a thought, a vision) that becomes embodied. The original meaning may change, it may be contested and deconstructed through artistic work. The meanings may develop in many directions; often, the aim is not to find a definite meaning, and often, it would not be possible. The enchantment of artistic research is largely in this open, processual and diverse nature of meanings. Artistic research in dance becomes presented and represented in a multitude of ways. It does not have to follow the conventions of any other field of research. The challenge is to develop modes of non-verbal and verbal (re)presentations that evolve from dance, movement, and the body.

In a performing art, the very notion of writing has expanded to include multimedial expressions, and writing takes on aspects of documenting, describing, performing, and researching. Documentary writing writes down, as an aide-de-memoire, the processes of making. Work diaries or lecture notes are typical examples of this kind of making down the moment's thought, usually without analysing or formatting it any further. Hence, documentary writing is alike to other forms of documentation: still and moving images, recordings, etc. Descriptive writing is productive, aiming to articulate a preliminary understanding of the environment in which the researcher moves. Hence, descriptive writing places emphasis on the personal and the aesthetic dimensions, hoping to unravel associations or describe affects. In multimedial writing, the descriptive often brings in what is invisible in the other materials. Yet, descriptive writing is documentary and vice versa: van Manen's (1990) experiential writing being a case in point. Performative writing aims to create an effect through the text, it is writing that projects outwards, nervous, (Pollock 1993). Performative writing also deals with how text performs on paper (Spry 2011) and offers an alternative to traditional research writing by drawing attention from the researcher's monologue to a dialogue with an audience, created in a dramaturgy of performative arrangements typical to the particular mode of researching in this act (Conquergood 2002, Denzin 2003, Pelias 2014). A writing that researches is self-reflective and analytical, aiming to distance the researcher from the research whilst recognising the personal position of the researcher in the focus of research. Writing becomes a method for conducting research: the articulation is both material for research, its result and a means for conveying these to an audience. For example in autoethnography, the critical reflection of the researcher's personal experience opens larger cultural, political, and social meanings about the given topic - autoethnography is never merely autobiographical (Ellis 2004). In artistic research, the style of writing is never limited to the academic and the factual - poetry, prose, script, and other forms emerge as essential means, even if it is ethical to allow the presumed audience of the research to separate factual aspects of the research from fiction. In artistic research, documentary, descriptive, performative and researching writing are all present. Because artistic research always involves aesthetic understanding, the aesthetics of the ar-

tulations of the research are more than issues of style: they are methods for thinking through art.

In the artistic research in and on dance, multimediality and performative arrangements are increasingly common, gravitating towards what Michael Shwab and Henk Borgdorff (2014, 15-16) call hybrid texts. These hybrid texts operate in the terrain between art and writing and offer the possibility of re-doubling of practice: assuming a reflective distance that allows artistic practice to be both the subject and the object of inquiry. Dr. Hanna Väättäin's text in the book *Dancing Research* (2014) is a case in point. She uses movement improvisation both as a method of creating material in an interview context and as a method for analysing research materials. She has researched her mother's experiences of disabledness, music and being Swedish-speaking in Finland. Articulating kinesthetic experiences, differences in corporealities, relationality in shared meaning-making and the significances attached to movement is extremely complex. However, as Väättäin's innovative use of movement improvisation as a method of analysis shows, no kind of writing can replace the material thinking in art that is typical to artistic research.

For dance research, artistic research offers an experimental, diverse environment for practicing dance in novel ways and for creating reflexive performances and meaning-making. It is characteristic of artistic research that projects therein are self-defined, experiential, open and diverse in forms and signification. By understanding articulation and language as multimedial and multimodal, language can become a means for artistic research and exploration in dance precisely because dance also challenges the hegemonic position that language and words have in our communication culture.

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[Back to table of content](#)



Dance Didactics in Lithuania: Context and Content of Paradigm Change

Birutė Banevičiūtė

Changes of political, economical, social and cultural structure of society induce changes in education and vice versa. Lithuanian education reform in 1988 just before the fall of the Soviet Union declared the shift of educational paradigms from classical to free, which changed approach to teaching and learning as well as attitude towards teacher and learner and their roles. Though scholars (Bitinas, 2000; Jucevičienė, 2005; Bruzgelevičienė, 2008) investigating education theories, their implementation and expression in practise state that in contemporary Lithuania approach of free education paradigm, humanistic pedagogy and constructivism stated on documentary level in practise is not implemented fully, principles of classical education paradigm and behaviouristic approach to learning prevail. Investigations (Banevičiūtė 2009, 2010, 2011) show that situation in dance education is similar: teachers orientate education process around their artistic ambitions and skills in certain dance style i. e. Lithuanian folk dance or ballroom dance. Therefore limited dance repertoire is taught at schools, development of dance performance skills dominate, not enough attention is paid to creative and interpretation activities. Consequently children are not interested in limited dance activities as their needs to express themselves are not satisfied. Here I see an important role of dance didactics as dance teaching theory and methodological background of it.

The existent situation brings out the problem of how the shift of education paradigms and methodological approach to arts education affected formation of dance didactics in Lithuania, which I am seeking to investigate in my research. To achieve the research goal to reveal the context and content of dance didactics paradigm change in Lithuania I chose to employ methods of literature and education documents' analysis, as well as autoethnography. Latter method was used because since 1998 I actively participate in formation of dance didactics as a dance teacher, choreographer, dance education researcher and educator of future dance pedagogues. My input includes National dance education programmes for general schools (2002, 2003, 2008, 2011), written methodical materials, digital dance teaching materials for upper secondary schools, dance textbooks for primary schools, dance teaching aids



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Dance • Practice • Research • Method

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for dance pedagogy university studies as well as dance education doctoral research findings. Using autoethnography I analysed my personal actions in relation to the social and cultural context of the research problem, in accordance with cyclic process of analysis of documents, recollection and notion of my actions, questioning my colleagues, analysis of academic literature, reflection on my experience, personal and academic writing (Lichtman, 2013; Mitra, 2010; Bitinas, 2005; Ellis and Bochner, 2000). By reflecting my experience I foster questioning among readers and encourage further dialogue drawing on their personal experiences and outlooks.

Theoretical background of my research was constructed on works of scholars (Bitinas, 2000; Bruzgelevičienė, 2008) who revealed peculiarities of classical and free education paradigms (table 1 – see next page). The main difference of these paradigms was claimed the relation to a child personality.

Lithuanian education reform highlighted also the methodological background of arts education. In spite of educational theorists seek to unite positive concepts and principles of different theories and to form a universal theory, so far, in arts education practice two opposite methodological approaches – behavioristic and cognitive exist (Matonis, 2005) (table 2).

Table 2. Methodological approaches in arts education

Behaviorism	Cognitivism
Emphasis on spontaneous self-expression, skills of performance and technique	Emphasis on thinking by artistic means, skills of creation
Underestimated aesthetic perception, skills to interpret and appreciate	Emphasis on aesthetic perception, communication, skills to interpret and appreciate
Teacher is a judge who decides what is right or wrong	Teacher is assistant, adviser on learning

Behavioristic approach treats arts education as a means to achieve other goals (e. g. therapeutic, preventive, etc.) and at the

Table 1. Aspects of theoretical background of education

Classical education paradigm	Free education paradigm
Operating on child nature	Cooperating with child nature
Teacher impact on a child	Teacher and child interaction
Teacher-centred, school subject-centred	Child-centred
Children full of defects and teacher correct them	Childhood is a goal and valuable for itself
All learn in the same way	All learn differently
Teacher decides what is needed for a student to achieve	Student, teacher, parents together decide what is needed to achieve
Derived from industrial/conveyor age of 17-19 century needs	Emerged as a confrontation to human depersonalization enshrined by classical education

same time emphasizes spontaneous self-expression, performance and technique as only clearly visible and measurable, underestimating aesthetic perception, skills to interpret and evaluate works of art. Considering that it is sufficient for teacher to make students familiar with various techniques and materials, train to use them, create favorable conditions for child's creativity unfold, behaviourists reduced educational opportunities of arts education. But on the other hand, while teaching performance techniques teacher becomes a judge who decides what is right or wrong and the authoritarian role of teacher emerges.

Formed in opposition to the behavioristic approach cognitive theory of arts education has focused on earlier ignored thinking and feeling processes and highlighted the importance and value of artistic cognition. Seeking arts education goal which is seen by cognitivists as an integral cognition proceeded through processes of arts creation and perception teacher's role appears vital and active, but not authoritarian. Student and teacher collaboration in artistic cognition unfolds promotion of independent, conscious and responsible student activity, conditions for learners to select and decide.

Findings of my research first of all reveal diversity of dance didactics (figure 1). I will concentrate on formal dance education didactics and dance teacher didactics more deeply in this paper as my own participation and scientific interest are more related to these two aspects.

Results of literature and education documents' analysis allowed me to distinguish provisory four periods of formal dance education didactics and dance teacher didactics development. The first period of 1918-1940 was marked by Lithuanian national revival, folk dance appearance in physical training classes and so called „amateur dance teachers“. These were enthusiasts physical training teachers who were not taught professionally to teach dance, but had high interest in keeping national identity in schools (Kisieliene, 2003). There were no dance programmes or didactic regulations, so teachers followed folk pedagogy rule "follow me". In the second period of 1941-1987 professional dance teachers were educated in Vilnius, Klaipėda and Telšiai high schools. Programmes of dance teachers' education were named as Choreography and were established by famous Lithuanian folk dance promoters Kazys Poškaitis (1922-2001) in Vilnius, Juozas Gudavičius (1926-2008) in Vilnius, later in Klaipėda and Julija Kneitienė (b. 1952) in Telšiai. As these persons at that time were active choreographers and dancers who acquired their dance experience dancing in folk dance collectives or in high schools in Moscow or were students of the latter their vision and methods of educating future dance teachers were based on a professional training model. Therefore dance collective working methods (execution of dances, mostly Lithuanian folk dances usually stylized, "enriched" by ballet elements, repetition, rehearsals, polishing performance technique) were emphasized and applied at schools too. Number of children folk dance collectives actively functioned and in 1955 for the first time they partici-

pated in the National Song Festival which was and still is the main gathering of Lithuanian folk dancers from all over the world.

The third period of 1988-2001 could be distinguished by mark of Lithuanian independence declaration and Lithuanian education reform. In relation to that in 1989 national Lithuanian general education programmes appeared as a feature of new landmark in Lithuanian education system. The most important for dance didactics was in 1997 legally approved Choreography programme as an additional education and elective subject programme for 1-12 grades though it had focus on performance skills and dance repertoire. In primary school curriculum it was recommended to appoint one of physical training lessons to a dance lesson. This could be called a significant victory for dance being included into formal education besides visual arts and music. Despite of the fact that allocation of physical training lesson for dance depended on good will of school master and primary school general subject teacher dance lessons started to be employed in education more and more widely.

In the period of 2002-2014 in accordance with European Union regulations dance didactics both in general and in dance teacher education in Lithuania shifted towards creative and interpretive

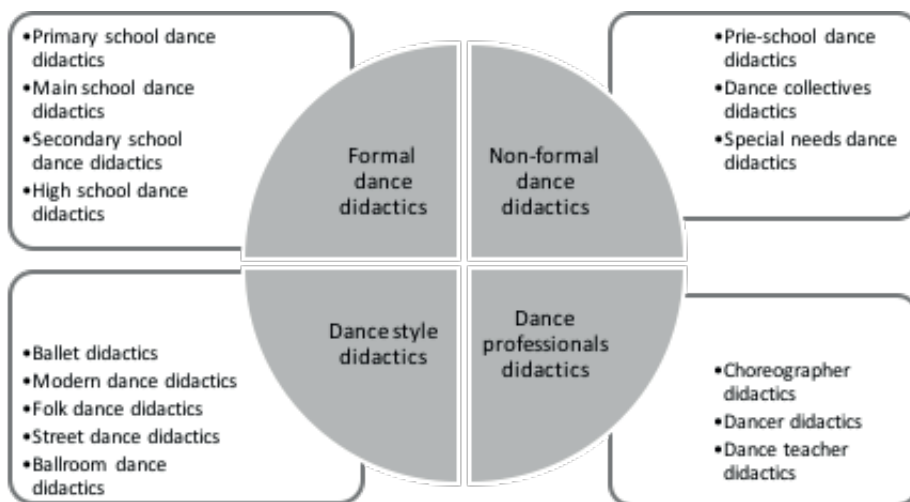


Figure 1. Dance didactics structure

processes, accordingly active participation of learners was emphasized, diversity of dance repertoire and dance activities was recommended in national dance education programmes. Here I should mention my personal role in processes of dance didactics paradigm shift and methodological substantiation as I wrote general dance education programmes where I introduced dance creative and interpretation activities as well as teaching dance through dance elements (space, time, energy) rather than dance steps, recommended group work and method of learners teaching each other. All these innovations at first were hardly received by majority of dance teachers and I had to give seminars and workshops to help teachers to embrace new paradigm approach to dance didactics. After nearly 15 years of new dance programmes existence I could say that it was successful as majority of students, though not all of them, who enter dance pedagogy programme at the university where I teach demonstrate dance competences as learning outcomes foreseen in dance education programmes. This is also confirmed by dance teachers whom I meet in seminars and conferences.

Summarizing research results I would like to indicate some dance didactics paradigm features (table 3 – see next page).

In conclusion I would like to raise questions: on what does full

implementation of paradigm changes into dance education practise depend, what can we do to support implementation of paradigm changes into dance didactics in the nearest future, how to attract those who can help us in this matter?

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Table 3. Dance didactics paradigm features

Classical education paradigm in dance didactics	Free education paradigm in dance didactics
Dance education aim is oriented towards dance teaching	Dance education aim is oriented towards education of dance competences
Dance education content oriented towards repertoire of one dance style	Dance education content oriented towards various dance activities (performance, creation, interpretation, evaluation)
Only two teaching methods are applied (demonstration and explanation)	Various teaching methods are applied (creative tasks, discussions, projects, group work, teaching others, etc.)
Students are divided into talented for dance or not	All students have opportunity to participate in dance activities according to their abilities
Performance and technique are emphasized	Thinking by means of dance – creative process is emphasized
In dance lessons repetition prevail, participation in contests, concerts is emphasized	In dance lessons repetition is combined with creative activities, discussions, dance observation, analysis, learning to evaluate
Not enough attention is paid to dance learning outcomes and their assessment	Relevant attention is paid to dance learning outcomes and their assessment
Mistakes of dance performance are emphasized	Student's dance achievements are emphasized, problems are analysed and further actions are foreseen

[Back to table of content](#)



A Dance Festival Comes of Age

Ingibjörg Björnsdóttir

The festival in the title is Reykjavík Dance Festival, and when it was established in 2002 it was the first festival dedicated to dance only ever seen in Iceland. Both music and theater had their own festival or rather festivals. Reykjavík Art Festival has been running since 1970 often presenting dance performances, both by international companies and by Iceland Dance Company, the only professional dance company in the country.

By 2001, quite a number of Icelandic choreographers were longing to create longer and more ambitious dance pieces than offered by the occasional freelance dance production, dance scenes in various theater's productions, competitions and of course school shows. Six choreographers met and started to discuss ways to remedy this situation. One of the things to investigate was the landscape of funds that would possibly support dance performances. The situation did not look very promising. (Ólöf Ingólfssdóttir 2010)

The number of grants to apply for was very limited. There were artists' grants, which are monthly salary while working. One could apply to the city of Reykjavík's cultural committee or directly to the Ministry of Culture and Education. Some banks and insurance companies had their own cultural funds one could apply to. And that was just about it.

After spending a whole year of meetings to discuss and exchange ideas, the final result was that the best way would be to create a dance festival. A festival would maybe look like something worthwhile to support for the various funds committees, attention would be drawn to the art of dance itself not the individual choreographer or dancer. As these six people were all working to support themselves in various ways, few had the time to create a full length performance and by doing this together they would be able to make perhaps two different programs of ca. three 20 minute pieces and show each program at least twice, perhaps more often. And they would not be competing with each other in the fundraising, which was important to them all. (Silja Aðalsteinsdóttir 2003).

Their plan worked, funds were found. A small theater, Tjarnarbíó, was booked and on the 14th of November 2002 the first program of Reykjavík Dance Festival was premiered. In interviews and promotions for the festival it was clearly stated that this was not going to be a once only event. The vision for the future was optimistic, an annual event, possibly with invited guests and guest companies, a vision of perhaps being able to send some of the works created and premiered during the festivals to other festivals in other countries. Those six original choreographers, Ástrós, Nadia, Ólöf, Jóhann Cameron and Sveinbjörg all created a piece each that were divided between three programs. Each program was performed twice. They also both danced in their own and each other pieces and some employed dancers, both freelance and from Iceland Dance Company. (*Núttímadanshátíð, Reykjavík Dansfestival 2002*) There was a feeling of togetherness and help from each other, a sort of "We did this together" atmosphere in the air.

This new flower in Reykjavík's cultural garden was very well received, the ticket sale had been good, maybe not sold out but close



Expanding Notions
Dance • Practice • Research • Method

12th International NOFOD Conference Reykjavík, Iceland – 28th-31st of May 2015

to that and the whole of the dance community in Reykjavík was really happy and optimistic. Critic in the papers was on the whole very good (Lilja Ívarsdóttir 2002, Sesselja G., Magnúsdóttir 2002). All agreed that the festival had a highly professional look. The budget had been realistic. The Festival had been very well received by the whole dance community and other art lovers.

The same group started to prepare for the next festival. The middle of November had not proved an ideal time, so now it was decided that end of August, beginning of September would probably be better. The most important argument for this was that the theaters had not yet opened for the season so it was easier to hire a stage.

Applications to the same funds that had supported the first festival were sent in. But the result was not what they had hoped for. The only support was a month salary for each of the six. The solution they agreed on was that each choreographer would create a solo piece for himself and then hope that the ticket sale would pay for the hire of the theater and other necessary expenses. (Ólöf Ingólfssdóttir 2004). A new venue was found, the New Stage of the City Theater, and the festival was moved to early September. The six solo pieces made one program and in all there were four performances. Nearly all sold out and all the pieces received good critic and although they were very different, together they made an honest and beautiful unity. In an interview one of the choreographers said that this lack of funds, that at the time seemed a bad blow, had really turned out to be a blessing. The result was a different festival from last year's, a solo festival and very personal dance pieces.

After this second festival the good news came that the City of Reykjavík has decided to offer the festival a three years contract of financial support. One million krónur each year. This of course was thrilling and the board of the festival, that is the original choreographers, was happy. Each and every one of them also got a one month's salary. The future of the Festival seemed secure. They had managed, they hoped, to find it a permanent seat in the cultural flora of Reykjavík. It also looked like a new audience had been found, different from the crowd that usually came to the performances of the Dance Company. It must be underlined that there was never a competition between these two dance performance bodies. Dancers from the company danced in the festival and some of the six choreographers had been or were both dancers in the company and/or had choreographed for it.

The board was optimistic and decided to invite a Swedish Choreographer, with her dance theater piece. This was the first foreign guest performance, so one of the dreams from the original vision had come true. The City Theater was willing to help by offering it's big stage for the performance and help with the transport of the sets and other equipment. (Ólöf Ingólfssdóttir 2014). Again the New Stage was used for the other performances consisting of six new pieces by the same choreographers as before plus one more. It had been made clear that new choreographers were welcome.

The next year, 2005, the festival had become so big that a special

PRESENTATIONS 3

Page 2

manager seemed to be necessary and one of the choreographers, Ástrós, offered to take on this task and was therefore out of the creative group. Some new items were introduced, dance videos were shown and a number of foreign choreographers and dancers performed also a special children dance performance was among the new pieces. Steinunn, a young choreographer had also joined the ranks of the original group. The venue was once again the New Stage of the City Theater and a cinema was hired for the videos. The contract with City of Reykjavík was still the biggest financial help. These first three years the Festival had been run on similar notes, contemporary dance pieces on traditional stages and, danced by one to several dancers. And everything had be done, organized and created by the same choreographers.

By the end of this festival, which was well attended and well received, the founding group discussed the future. So far everything had gone as well as the most optimistic of them had hoped for. But they were by now longing for a summer without the pressure of having to create a piece and have it ready by the end of August. After some discussion they thought it would be better to move the festival to February. Therefore there was no festival in September 2006. After a relaxing summer holiday, everyday cores set in and time moved on. By Christmas there was a small panic, everybody had been too busy to start a new work. There was only one way out of this, cancel the festival for this season and return the grant for the last year of the three back to the City of Reykjavík. This was bit of a hard to swallow but rather this then throwing up a badly prepared event. (Ólöf Ingólfssdóttir 2010)

With a renewed energy and a new approach the festival returned next September and then it was 2007 and had never been bigger. A new manager had been appointed who was really good at gathering lots of financial help. Many new choreographers wanted to show their works at the festival so a selection committee was appointed. The basic idea now was to bring the dance to the people. Two different dance walks were organized in the center of Reykjavík. A short dance was encountered at each stop. One stop was in the apartment of Ólöf, one of the original choreographers. The stage pieces were performed in an old factory and for the first time foreign promoters were invited. Only four of the original choreographers showed their works this year but many newcomers and some foreign guests. Hardly anybody in central Reykjavík could outgo knowing that there was a dance festival in town during those few days in September. Bringing the dance to the people clearly worked. The attendance at the staged pieces was also good. This festival was expensive but it was a big event and to follow two pieces from this festival were invited to other festivals in Europe.

After this success everybody thought the search for money to make the next festival, 2008, happen would be easy. But, no money came from the Ministry of Culture this year. This rejection was a great disappointment to all concerned. A meeting of everybody concerned with stage dance in Reykjavík was organized. The conclusion of it was the Festival would continue, somehow, if not this year than the next. But during the normal festival days in September, dancers and choreographers went to Keðja meeting in Copenhagen. During the days in Copenhagen there was a choreographic competition were Steinunn and her partner Brian took the first prize, which boosted the moral of their Icelandic colleagues.

With hardly any money the festival organizers went to work

in preparing for 2009. All choreographers and dancers agreed to voluntary work. A theater group in Hafnarfjörður, a neighboring town, offered their performance space for free and a bus company offered to drive people from Reykjavík and back without charge. The admission to the performances was free but the audiences were invited to give some money if they so wished and could. In the end the amount that was collected this way was bigger than if normal prices had been charged. All the performances were packed and extra buses had to be added to bring the people to Hafnarfjörður. There were eight new pieces presented both by young and more experienced choreographers. There were also dance walks in Reykjavík, like before, but on different streets. (Helgi Snær Sigurðsson 2009) By now a new generation had partly taken over both running the festival as in choreographing and dancing. Many graduates from the contemporary dance education in the Iceland Academy of Art and others were returning home after studying dance abroad. The 2009 festival turned out to be very fine and enjoyable, running without big funds but with lots of voluntary work.

Things went back to normal the next year and for the two years, 2010 and 2011, the festival carried on, showing dance in art galleries, factories and outdoors plus some more traditional spaces. The dance films were reinstalled, now only Icelandic films that had won prizes at some festival or other around the world. Guests from both the Nordic countries and further a field performed and created pieces. Many new items were introduced, panel discussions with people from Reykjavík's cultural scene, workshop, lunch beat and so on.

The organizing of the 2012 festival was given to two young choreographers, one Icelandic and one Swedish and now the faithful festival audience was in for a surprise. The festival was in a form of a book. The title was *The Icelandic Journal* with the subtitle, *A Choreography in the Format of a Festival, A Festival in the Format of a Book*. Inside one could find articles on various dance subjects, life stories and even cartoons. But this was not all; a whole 10 days of meetings, discussions, changing of ideas and some performances were also there. Many guests from various counties took part but the trouble was that the dance audience had a hard time finding out about the performances. But the people involved said this special festival had given them great inspiration and new ideas. The newly established Dance Atelier was the background for this festival. (Sesselja G. Magnúsdóttir 2012). The City of Reykjavík had by this time made a contract for a million a year for this and the next two years, which greatly helped.

Erna Ómarsdóttir and her husband the musician Valdimar Jóhannsson had been appointed the organizer for the next Festival and by what she told the press they would take it back on a more traditional road. The 2013 Festival was that, but hugely expanded. Lunch beat was there again and choreography for dinner, dancing in art galleries and book and grocery stores, classes in the mornings and soup and discussions in the evenings. Dance performances were also on the small stage of The National Theater. The first day of the festival was the Reykjavík culture night and this time the traditional fireworks in the evening were choreographed. In the brochure for the festival says that this was a lot more than a dance festival but rather "an attempt at unraveling an alternate universe, in which, dance, dancing and choreography really do become the foundation for everything." (*Reykjavík Dance Festival* 2013).

The 2014 festival started with the choreographed fireworks like last year's. The new organizers, Ásgerður G. Gunnarsdóttir and Alexander Roberts, had great plans. The normal September weeklong festival was devoted to Icelandic choreographers and

PRESENTATIONS 3

Page 3

dancers. But then three small additional festivals were spread over the winter, one in November, one in February 2015 where, for the first time, performances by Iceland Dance Company were part of it and one in May. Each of them dedicated to prominent dance artists or new approaches to the art of contemporary dance. (Ásrún Magnúsdóttir, Ásgerður G. Gunnarsdóttir, and Roberts 2015) So far this has worked well, with full houses and good attention from the press and attendance by the public.

On the whole the Reykjavík Dance Festival has all these years been a small miracle each time, going from strength to strength during good times and bad. A whole new crowd of dance lovers has been found, young and fresh choreographers find a place for their creations and dancers find work. Many dance pieces created for the festival during its time have received prizes as the best choreography of the year. The success of Reykjavík Dance Festival is mostly due to the dedication of the group behind it, the support of the whole of the Icelandic dance community and the openness to new people with new ideas. This has made the Reykjavík Dance Festival such an exiting event, one never knows what to expect.

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[Back to table of content](#)



A Phenomenological Appreciation of Dancers' Embodied Self-Consciousness

Camille Buttingsrud

When a dancer enters the stage to perform, her intention will most often be to communicate with her audience. Using her movements, emotional and physical expressivity, postures and rhythms she will tell a story, express an atmosphere, explore an emotional or motivational theme or an idea, or in other ways present – as well as constitute – the piece of art in question.

Doing what one has learned by heart during classes and in the studio, in other words automatically performing one's *second nature* is often not satisfactory to the professional. During her bodily work the dancer will most often aim at using her prepared and incorporated moves, steps and expressions to explicitly articulate what she wants to share with the world.

Through the work on stage further understandings of the dance piece's content, or understandings of the other, of their interactions, of life situations mirrored in the performance's sequences, might reveal itself to the dancer – as it might to her co-dancers, the musicians – and in the better cases to the audience as well.

Artists from different fields seem to share this experience: bodily and emotional work has the capacity to lead to insights and knowledge. As a philosophy student I was thus looking forward to learn about the structures behind this transcendence of the bodily and emotional self, and to define this particular path to cognition. By the end of our master programme it had still not been mentioned, and I asked a professor, a phenomenologist working on music. *Well, when it comes to terminology no one has really pinned that out, he said apologetically. What you will find is that it is not recognized as a path to higher cognition.*

Provoked and inspired I started the process of verbalizing and defining my own experiences of bodily consciousness in performing situations. I read up on the classical phenomenological descriptions of embodiment, and on emotional and embodied cognition. And I realized that even within the most body-embracing philosophical tradition, phenomenology, and the most up-to-date work on embodied cognition, we still operate with a hierarchy where emotional and embodied experiences of the self are seen as basic foundations for higher order conceptual reflection (Gallagher & Zahavi 2008; et al.). I read up on the current philosophical debate on expertise (Shear, 2013; Dreyfus 2005, 2013; Montero 2013), and I learned that the discussion on self-consciousness in skilful activity is framed as a question about whether the expert performer of bodily action is reflecting upon herself and her activity, or whether she is bodily absorbed and thus pre-reflectively self-conscious – and I thought: To reflect or not to reflect – is that the question?

Further studies of the work of dance philosophers like Maxine Sheets-Johnstone, Jaana Parviainen, Dorothee Legrand, Susanne Ravn and Barbara Montero, as well as a closer reading of Merleau-Ponty's essays on the painting artist (Merleau-Ponty, 1993)



Expanding Notions
Dance • Practice • Research • Method

12th international NOFOD Conference Reykjavik, Iceland – 28th-31st of May 2015

made me realize that I was not completely off-track; they all discuss the state of self-consciousness that my former colleagues and I have experienced.

I empirically recognize and theoretically appreciate these philosophers' elaborations on dancers' states of self-consciousness, described by for instance Sheets-Johnstone as *thinking in movement* (1980; 2009; 2011; 2012), by Parviainen as *thinking through movements in order to poetise meaning* (1998), and by Legrand and Ravn as *a form of reflective consciousness at the bodily level* (Legrand & Ravn 2009, Legrand 2013). But these phenomenological descriptions seem to exceed the theoretical understanding of reflective and pre-reflective self-consciousness found in classical phenomenology. The descriptions of the dancer's state of self-consciousness have the common peculiarity of covering embodied absorption and reflective awareness experienced simultaneously. Theoretically we know that the reflecting subject observing her movements and herself attentively cannot continuously stay in the immediacy of her pre-reflective experience. Pre-reflective self-consciousness is an integral part of phenomenal consciousness, and it constitutes the reflective experience, but it cannot in itself be an object to the subject. To be pre-reflectively self-conscious is a single experience with an immediate and non-observational nature, whereas reflective self-consciousness is a situation involving two experiences of the self; 1) the experience of reflecting, and 2) the experience of being the object reflected upon. The experience and consciousness of the self-alter through reflection, and differs irreducibly from the experiences of the pre-reflective self (Gallagher & Zahavi, 2008: 50-57; Zahavi, 1999:198). In other words, the phenomenological framework is challenged when it comes to an understanding and a definition of dancers' experiences of being, as some dancers describe it: in a trance and yet hyper-aware.

Writing about this dilemma I made theoretical as well as qualitative research. I interviewed four dancers; a classical ballet dancer, a contemporary dancer, a classical Indian dancer, and a former ballet dancer now choreographer. As the general performing situation aggregates a wide range of experiences of the self, the interviewees report of various incidents of being reflectively self-conscious, as well as incidents of being pre-reflectively bodily immersed in their actions. But to three out of four research objects the above-mentioned puzzling bodily transcendence is the pursued and preferred state of self-consciousness while working on stage. Aligning the empirical material with the phenomenological theory on reflection and pre-reflection, I realized that the interviewed dancers describe this specific bodily self-consciousness on stage with terminology traditionally used on the order of reflection: they are attentive – bodily attentive, that is. They are *intensely self-aware, explicitly aware of the other and the world*, and they are *disclosing experiences through transformation* – by means of the body. They are emotionally and-or bodily *articulating what they experience pre-reflectively*,

and they are – through their bodily selves – *thematically transforming or reproducing something received or grasped from their second-nature, from other pre-reflective experiences, or even from conceptual ideas.*

These are word-to-word descriptions of reflection (Husserl, 1960:38; Husserl, 2012:68; Gallagher & Zahavi, 2008:46; Zahavi, 1999:62). One might assume this as indications of conceptual reflectivity; yet, there is a simultaneous lack of thinking and conceptual control in this state. The dancers report of having *artistic blackouts*, feeling *something taking over*, feeling *someone else leading their arms and legs*, experiencing *being in a trance*. They notice how *movements and expressions are appearing through their body*, and they experience *artistic material asserting itself through them*.

Let's have a closer look at the descriptions a couple of the interviewed dancers gave. Performing, contemporary dancer Pedersen claims to have experiences consisting of attentive awareness and various degrees of absorption simultaneously. She is generally what she calls *mega conscious on stage* – as *one has responsibilities and has to be extremely aware*, as she puts it. Occasionally she experiences *getting into a trance*. The absorption that she describes as a trance does not intrude with her awareness, on the contrary: *One is still fully awake*, she says, *actually more awake than when walking down the street*. Pedersen describes her body as being extremely alert in this state, *as if even the hairs on my arms are aware of what is going on*.

In this state she does not register personal emotions or bodily feelings, such as whether the room is cold or warm, or if she feels low, or in good spirits, on a private level. Pedersen clearly feels her bodily presence in the space and is observant and attentive when it comes to the other dancers and their activities – *putting out my feelers*. Even though her awareness is upon the world around her, she is just as aware of her own dance work. Through her descriptions it seems evident, that she is experiencing a bodily focus on the living body (*Leib*), rather than on the physical (*Körper*). Barely recognizing her anatomical body, the work takes place in what she calls a *transformation of her emotional expression through the movements*.

Pedersen is not taking her physical body as an object and her state of awareness cannot be defined as a reflection upon her own body as such. She is sensuously and kinaesthetically alert and focused on her task, which is attended to with great explicitness as she discloses the theme of the choreography through this transformative process. Through her kinaesthetical interpretation the choreography unfolds and reveals its inherent sense and meaning. Pedersen is thus both absorbed, attentive, and transforming her material, simultaneously.

Modern ballet dancer and choreographer Holm is a former solo ballet dancer. During the five decades he has created dance performances, Holm claims to have depended upon his body, his sensuousness and imagination, rather than upon conceptual decision-making and planning. He calls it an *anti-method*, and he feels convinced that his huge load of previous events and factual knowledge – cooperating with his personal intuitive ability to sort out – simply dictate him from the first line (Holm, 2013:31). These experiences seem to be of a pre-reflective character; Holm relies on his embodied skills that after a lifetime of professional bodywork have

become second nature to him. But Holm additionally refers to the process of choreographing as a *reproduction of something received* – from where he is not sure: *I've never been introduced to the god of choreography, or whoever it is talking through me*, he says laughing.

When he adjusts the scenes with his dancers, this happens in what he calls an *attentive trance* (Holm, 2013:33). He explains that the trance part of it is a *one hundred per cent openness*, a submission to his bodily conditions. It is a deliberately chosen state in which he pursues his inner vision of the choreography. He cannot explain it further, he says, and claims that it is *merely a pocket that he slips into* in order to perform his craft. The attentive part of it lies in how his physical cooperation with the dancers enables him to see possibilities in their movements, and in the space where they are moving together.

Holm is bodily attentive and creative as his kinaesthetic, emotional, and perceptual logos is producing the dance steps required to finish the choreography of the performance he has in mind – as well as *in body*.

Thus, there seems to be an experientially lived as well as theoretically seen experience in which the subject's bodily self "thinks", or reflects, or accesses herself as object, through, or in, or by means of her embodied activity – in which she is completely immersed. Even though it shares certain structures with the other states, this proposed third state of self-consciousness appears irreducible to reflective and pre-reflective self-consciousness respectively. In this state the subject's attention is springing from and is of her bodily self, more specifically the subject's movements and-or her emotions, that is her *living body* – what we know as *Leib* (Husserl, 1952).

In summing these observations up, we can see that the state of self-consciousness in question is reflective, non-conceptual, and embodied. As a reflective state it takes objects. Yet it stays in the immediacy of the lived body. This phenomenon has been described dance-scientifically as well as philosophically. Yet, it contradicts the phenomenological theoretical framework. It is in need of comprehensive academic elucidation.

I call this distinct state of self-consciousness *embodied reflection*. Embodied reflection shares the characteristic immediacy with pre-reflective self-consciousness, the, in Husserl's words *straightforward mode* with which one undergoes one's experience (Husserl, 1960:34). There is no switch from implicit embodiment (pre-reflection) to a focus of the mind (reflection), the change in the way the object appears to the subject happens and stays within the embodied realm. Another characteristic embodied reflection shares with pre-reflection is the lack of conceptual reflection. When artists report of having had *blackouts* or having been *in a trance* these are to be recognized as experiences where conceptual thinking was momentarily kept on hold. To reflect in bodily terms is the experience of having an extremely intense focus through the embodied-emotional self, in a situation where one is absorbed in an activity of a bodily or emotional nature. Even though the artist might not rationally remember her experience on stage after having been in a trance, and she might be unable to give a verbalized account of the experience, her bodily self remembers and is indeed aware of the transformation she has undergone: after such a performance one often feels fulfilled, elated, euphoric, or *high*. It seems evident that artistic blackouts are neither experience of losing one's consciousness, nor of losing one's self. On the contrary, it is an experience of a radical focus within the self – within the embodied self. The notion of self-forgetfulness in absorbed activity reveals a dualistic approach to the self; it speaks of the self exclusively as minded, ignoring the self-experience of the bodily self.

PRESENTATIONS 4

Page 3

I have hereby presented the proposition of a reflective order of embodiment. To reflect through the bodily aspect of the self is neither mystical, nor is it exclusively experienced by artists or experts. I believe we all have the capacity to reflect emotionally and bodily – playing as children, during erotic convergence, and during sports, yoga or meditation, just to mention some situations. It is the universal human experience of being profoundly focused through non-conceptual parts of the self. Elaborating further upon dancers' manifold experiences of embodied self-consciousness might lead us to a broader understanding of these human cognitive recourses.

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[Back to table of content](#)

So Many Considerations to be Made ...

– Methodological challenges within dance in primary education

Corinne Lyche Campos and Anette Sture Iversen

Introduction

In our presentation we will shed light on methodological challenges in dance within compulsory education from a Norwegian context. We will first present some points on the current status quo of dance in primary education. Secondly we give a brief overview of two relevant official reports which may have some impact on future decision processes in this particular field of interest. We would like to propose a way forward for dance as a subject based on our experiences from our project “Dance as a Cultural Meeting Point”. Finally, we invite you to discuss further possible strategies.

Dans i Skolen (DiS)

Dans i Skolen (DiS) is an organisation funded by the Ministry of Education, and was established in 1983 by key representatives within the teacher training at Oslo University College and the Norwegian School of Sport Sciences. We currently have approximately 200 members, consisting of mainly primary schools and primary school teachers. DiS’ mandate is to increase the quality and quantity of dance in primary education. DiS has a broad understanding of dance: both traditional and contemporary, national and international, social and creative and so on.

Dance in primary education in Norway – Foundations

The foundations of dance in primary education in Norway are based upon curricular, political, artistic and ideological rationales. The offer of dance exists through a variety of structures if we sum them up: The Cultural Rucksack, The Norwegian National Touring Theatre, Concerts Norway, Municipal Arts Schools, private art schools, extra-curricular activities, as well as public funded artistic and pedagogical projects.

On the other hand, the current curriculum is basically PISA-adapted, emphasising literacy, writing and Maths, but at the same time methodologically open, meaning that the teachers can choose how to shape or form their classes. This has, to a certain extent, given way for aesthetic learning processes, although not on a large scale, and also highly depending on the capabilities of the teachers.

The concept of culture is fundamental to policy development, and arts in primary education are clearly also subject to structural and organisational issues. The Norwegian Ministry of Culture was organised together with the Ministry of Education from 1982-1991. This means that to see the full picture of dance in primary education one has to take into account structures with slightly different aims. In general, our national cultural policy from the 1970’s established the cultural area to include sports and youth activities. The so-called “utvidede kulturgrep” led by political trends of cultural democracy, with a broad understanding of culture, would encompass play, sports, dance and outdoor activities, with the result of

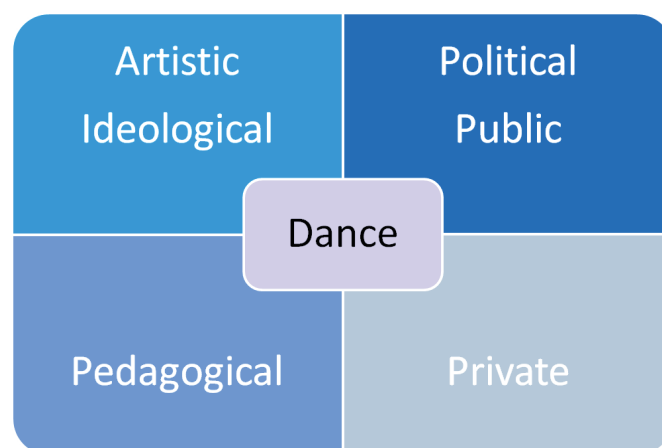


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Dance • Practice • Research • Method

12th international NOFOD Conference Reykjavik, Iceland – 28th-31st of May 2015

PE using the concept “movement culture”. This issue we will return to later on. This can inform our understanding of how Norwegian cultural politics has had an anti-elitist and democratic goal, giving equal opportunities to the arts, sports and amateur activities. What was looked upon as elitist was the traditional elite-culture.

The Cultural Rucksack [Den Kulturelle Skolesekken] program for arts in schools was later on created within a cultural-democratic mission to bring arts to the schools. It has gained importance over the years, but is criticised for lacking foundation at the local school-level. This can be explained by the nature of the program, which brings in external art projects lacking the ability to relate to the curricular goals. There are, in addition, many private initiatives and offers of dance in educational settings that are based on artistic and/or ideological convictions, one might say. An example of this is Rom for Dans, who are working systematically towards establishing their own concept “Kropp i Rom” [Body in Space] as a subject, while also educating teachers trained within the same concept, which may be understood from the point of view of dance as an existential form of activity.



Model 1: This model can illustrate both how dance is subject to various rationales, but also the structures and motifs that dance-practitioners need to navigate through in order to exercise their profession in this context]

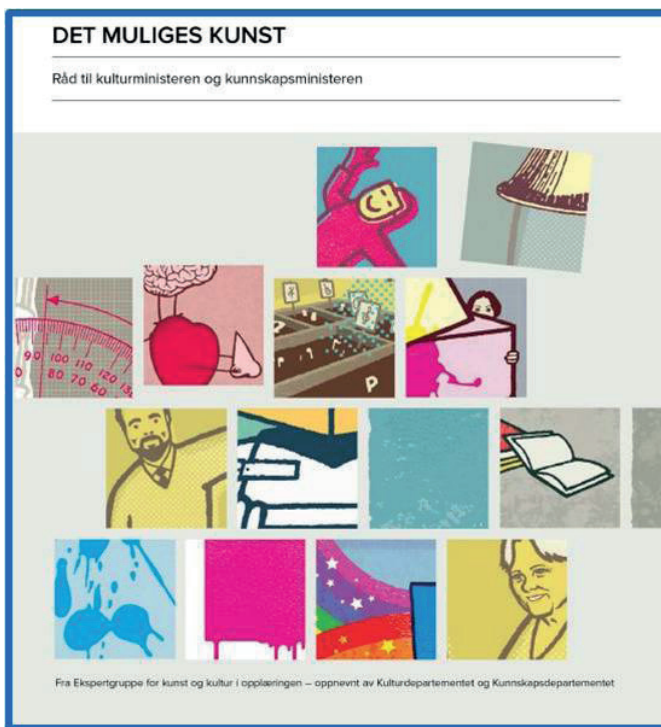
The Ludvigsen and Birkeland committees – Background

The Stoltenberg II Government appointed a committee to assess the degree to which the content of subjects offered in the schools covers the competences pupils will need in future society and in working life. Through the “Partnership for 21st Century Skills” project which is cited in the interim rapport, collaboration, creativity, self-direction are emphasized amongst a variety of competences and skills that will be important for being able to adapt to new

PRESENTATIONS 5

Page 2

demands and expectations in working life. Also, the framework of “Key Competence Network on School Education” in context of the EU sees the importance of expressing oneself through cultural forms, as well as understanding cultural heritage and the value of art and self-expression through art. The aim for the committee is to submit a principal report by June 2015 that examines a number of issues related to content and structure of the subjects, possible changes of and reflection on the objectives in the content of the education. At least one of the committee’s proposals for change should be implemented within the current frame of resources.



Cover of report “Det Muliges Kunst”.

The Norwegian Ministry of Education, together with The Ministry of Culture appointed what was known as “The Birkeland Committee” – an expert committee – in order to assess the arts learning in schools in 2013. The task was to look at possible solutions in coordinating arts and cultural work from kindergarten level and further throughout compulsory education. In April 2014, the report “Det Muliges Kunst” [The Art of The Possible] with a number of recommendations was handed over to the Minister of Cultural affairs and the Minister of Education. Amongst many points concern was expressed to the diminishing of the arts in public schools. The report referred to recent debates about the current distribution of teaching hours per subject in the primary and lower secondary school. A number of organizational issues are also presented in getting the educational and cultural sectors to work towards mutual goals, and there is a recommendation for more collaboration between municipal art schools and public schools on the local level.

Interim Report

We will here share points of general interest of the interim Norwegian Official Report number 7 “Elevenes læring i fremtidens

skole” [Pupil’s Learning in the Future School] (Ministry of Education 2014) before addressing what can be relevant in the context of dance. The interim rapport emphasizes a broad concept of competency, meaning solving tasks and meeting challenges in various contexts, including cognitive, practical, social and emotional aspects of the pupil’s learning. Deep learning: Contrary to superficial learning, in deep learning pupils use their ability to analyze, solve problems and reflect over their own learning process, thus constructing a wholesome and lasting understanding. It is characterized by a gradual understanding of concepts and connections within a subject area. It also comprises an understanding of different areas of information, themes and problems across the traditional curricular boundaries. It is interesting how cultural competence is emphasized:

“Cultural competence is important for participation in school, at work, and in society in general. Cultural perspectives can be used to create new ideas and innovative products, and understanding art and heritage from different cultures is of importance.” (Ministry of Education 2014).

Questions arise towards how and what the interim rapport can tell us when we wish to address the context of dance. Dance is normally understood as part of aesthetical subjects, and is a learning objective within the subjects, as mentioned earlier on. An interesting point is made as the current profile of the practical and aesthetical subjects may represent a problem to deep learning. The main argument is the overall profile of the practical and aesthetical subjects, due to the great variation of the teacher’s competencies amongst the various municipalities and schools. As a comment to this, the fact is that throughout Norway’s many municipalities and amongst the schools, there is a great variation of how these subjects are taught, and when it comes to dance, whether dance is taught at all. In general, to sum up what the interim report’s recommendations, a vertical and horizontal subject renewal is recommended, and there is a proposition to group the PE subject together with the subject “mat og helse” [nutrition and health], with the consequence possibly being, that dance only exists in the curriculum as a curriculum objective within the subject of Music and PE as before.

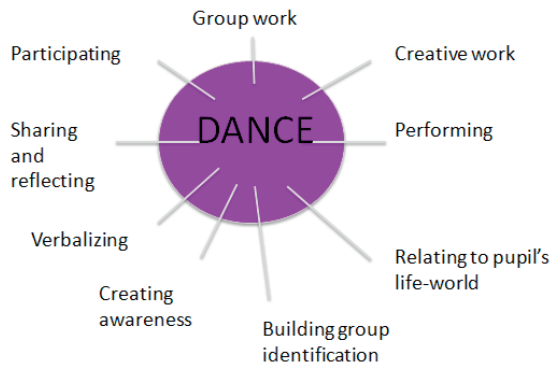
Dance in schools in the future: What? How? Who?

In DiS we are continuously evaluating and discussing our further work in relation to the current political climate regarding the aesthetic subjects in education. Considering that our primary goal is to increase the quality and scope of dance we ask: what should the content consist of, which methods are adequate, in what format and executed by whom? In other words, we see that there are many considerations to be made that offer methodological challenges. These can be identified as:

- Social factors (context: the school as a physical and interactive site)
- Factors related to identity or cultural background (in terms of an orientation towards the individual and his or her life-world)
- Design and format (understood as the overall realisation)

Key elements

On the basis of these points we would like to propose that dance in primary education therefore should include the following elements:



Model 2: Model illustrating proposed methodological elements.

Our proposed methodological elements are: Group-work, creative work, performing, participating, relating to pupils life-world, verbalising, sharing and reflecting, creating awareness and building group identification .

These elements have become apparent during our work on the project " Dance as a Cultural Meeting Point" which is a workshop for primary school classes (10-12 yrs) executed in 2013 and currently in the program of the cultural rucksack in Oslo.

The 1-day workshop consists of an introduction to basic cre-

ative elements and some dances or dance forms from various cultures including youth culture. Further the workshop includes compositional group tasks, building on their immediate experiences and finally performing and sharing reflections.

On the basis of what we've presented we would like to invite you to discuss further strategies regarding two main issues:

How can we build an infrastructure that is more adapted to the role we want dance to have within education?

How can dance practitioners navigate within this infrastructure and provide an agency for change?

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Pupils participating in the project "Dance As A Cultural Meeting Point", Oslo, January 22, 2015. Photos: Corinne Lyche Campos.

[Back to table of content](#)

Unpacking Dance Didactics

– Social-constructivism in Dance Technique Class

Céline Gladpoortjes



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The contrast between contemporary dance and urban dance in both the social sense and in terms of dance technique is what prompted Unpacking Performativity (UP#) to undertake its research. This article describes John Wooter and Jonas Frey's LAB, where an effort is being made to structure a dance technique class on the basis of urban principles in such a way that the dancer's body receives ideal training.

In the year of this writing, 2014, dance education is dealing with a new generation of students. Social prosperity has given rise to an increase in consumerism, and the emergence of ICT has changed the role of factual knowledge. In addition, a shift has taken place from teacher-centered learning to more student-centered learning. Now the student must take responsibility for his own learning process and prepare himself for 'a life of learning', which is essential in view of the growing elderly population. Education must supply this need.

In dance education, however, not enough is being done to take this new generation of students into account. Technique classes in particular are usually teacher-centered, and students contribute little to their own learning process. Although students dance together, a technique class is highly individual. Spotting and experiencing mistakes is traditionally the task of the dance instructor. The instructor's knowledge is such that he or she usually has a cut-and-dried solution at the ready. In fact, the judgment of the instructor is ultimately the only one that is 'legally valid'.

One inherent feature of consumerism is zapping. Summoning the patience to reach a goal that comes at the end of a process involving little autonomy is almost anachronistic. That very impatience often hampers most dancers in their technical development. Hence the question: Is traditional technique instruction still attractive and effective enough to provide dancers with the best possible training?

At John Wooter and Jonas Frey's LAB, each dancer works on his or her technical training, both physical and mental, from a social-constructivist perspective. The lessons are built up from an urban angle. Each dancer contributes to his own development and that of his fellow dancers. Dancers work happily for an hour and a half with a dance phrase of 2 x 8 counts, and they don't get tired of the material. They're looking for details, and they want to understand and to be aware of everything they're doing. Questions are asked as they come up, and everyone has different questions. The



questions are addressed to the other dancers or to John and Jonas. There's no such thing as making a mistake. Just attempting and exploring the various movements is deserving of dignified applause.

The LAB is more than a place where instructors pass on previously structured material; it also seeks to create a productive learning environment, with varied assignments and broad guidelines. These give dancers the room they need for their own initiatives and for exploration. Such a method fits right in with the ideas behind the social-constructivist learning theory.¹ Social-constructivism defines learning as a constructive and social process: people are not passive recipients of information but are actively involved in building up their own store of knowledge and skills. Knowledge is not only individually constructed but it is also reflected in the views of others. In this way the dancer acquires in-depth knowledge, both physically and mentally, and is the navigator of his own learning process.

The LAB features three salient principles: 1. the social structure; 2. the training of the dancer's body; 3. the mindset. The sense of belonging is extremely important: forming the LAB together, exploring together, giving each other the room to experiment and ask questions, learning together. Because each person is free to discover his own dance phrase, each can discover his own technical manoeuvres. So the training of the dancer's body is not only guided by the instructor but is also independently and/or collectively discovered. The feeling that the body is registering just the right coordination and perfection is such an awakening for the dancer that the approval of an instructor or a spectator is no longer a bo-

¹ Annemarie Sullivan Palincsar, 'Social Constructivist Perspectives on Learning and Teaching', *Annual Review Psychology*, no. 49, 1998, pp. 345-375.

nus. This changes the definition of level when it comes to dance technique. The dancers grow, not only in terms of physical dance skill but also in terms of mindset. They grow as dance people and in the way they reflect on dance in general: technical training like this goes much further than plié and tendu. They are innovative in their work on the dancer's body. There are no limits, only the search for possibilities.

The secret lies in the latitude that dancers are offered, which places the autonomy as well as the challenge to develop independently squarely on the shoulders of the dancer himself. The result is a long-lasting inquisitiveness, both in body and in mind.

The dancer recognises that with a single-minded spirit he can do more and more, and he sets out on his own to accomplish it. From that moment on the instructor becomes a coach and the student his own trainer: a method of technical education that is a perfect match for the mentality of the student today.

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[Back to table of content](#)



Practicing "Theory" in the Dance Studio: On Language and the Use of Metaphors

Lena Hammergren

My presentation is part of a larger research project called "Verbalizing Dance", which is funded by the Swedish National Research Council. Basically our aim is to investigate the verbal communication, which takes place in dance studios and rehearsal studios, in particular when different forms of a required "expression" are being articulated. Thus, the project includes both dance pedagogues, dance students, dancers' and choreographers' modes of communicating. Even though we focus on the verbal aspects, we embrace the notion that the communication is multi-modal, thus includes non-verbal communication as well. In this paper, I will investigate how dance pedagogues talk about their own use of language, and how it can be conceived of as an intertwining and articulation of the individual's "cognition, sensation, and experience" (Moffett, 2012: 4).

Background

Part of my own practice as a pedagogue consists of teaching dance analysis, and some of the existing theoretical models for how to analyze dance have been created with the aim of responding to the language used in the situation in dance classrooms or in rehearsal processes between choreographer and dancers (Preston-Dunlop & Sanchez-Colberg, 2002). Consequently, this is to me a fruitful point of departure for investigating how theory and practice meet in the dance studio.

In an article written by dance pedagogue Ann-Thomas Moffett, she describes how dance teachers "can invite students into advanced levels of thinking and engagement in the studio dance classroom" (Moffett, 2012: 1). The concept she is using, "higher order thinking" can also be described as critical thinking, and it encompasses such skills as understanding, applying, analyzing, evaluating and creating. Moffett argues that all these concepts have relevance for the embodied, practice-based work being pursued in the dance studio (ibid: 3). Departing from her analysis, I argue that the communication taking place between dance teacher and student is one of the ways in which theory, or analytical skills as I phrase it in this context, are being practiced and communicated.

During an earlier part of this project (Hammergren, 2014), I noticed how pedagogues with a somatic training and teaching style seemed to use language in a different manner than teachers in other dance genres. Hence, I decided to look closer into this matter, and talk to a selection of dance pedagogues in order to investigate how they describe their own use of spoken language. The pedagogues and the observed classes are all part of the educational context of higher education for dance pedagogues at the School for Dance and Circus, a part of Stockholm University of the Arts, and the three pedagogues referred to in this article, teach contemporary dance/somatic practices, folk dance and jazz dance. I will present some of the results in the form of three themes, which all grew out of one



Expanding Notions
Dance • Practice • Research • Method

12th international NOFOD Conference Reykjavik, Iceland – 28th-31st of May 2015

and the same question that focused on the use of metaphors versus concrete movement instruction:

- ◆ A language of your own
- ◆ Metaphors vs concrete instructions
- ◆ The danger of interpretation

A language of your own

While I was observing a class in folk dance, I noticed how a few Laban-related concepts were used and in the interview I asked the pedagogue whether this was part of his own education. The answer was negative, and he argued that some concepts such as e.g. space, time and weight have become quite generic, thus they are not used as explicitly being part of a laban-analysis (Interview, Folk Dance, 2015). It was clear that all pedagogues interviewed considered their own 'speech' as being quite personal, rather than belonging to a category of concepts or a specified analytical model. One teacher was very articulate in describing a language of her own:

I imagine that I give them an alphabet, a language that they speak [only when they work with me], it has nothing to do with [if the movements are] true-false, ugly-beautiful /.../ in the beginning students were confused, my way of working was completely new, now students have acquired a new language with which they can understand [my mode of speaking and teaching]. (Interview, Somatic Practices/Contemporary, 2014). [All citations here and below, are my translations].

The pedagogue in folk dance did also include concepts articulated by the students. He said: "we define things between us", and this include both the particular words used by the teacher and concepts that students use whilst describing or discussing the performance of a movement in class (Interview, Folk Dance, 2015). Thus the pedagogue picks up, memorizes and reuses some of the students' concepts in order to enhance the communicative effect in the talking together.

An additional aspect that I include in this particular theme has to do with the relationships between talking and dancing yourself as part of the instructions. One pedagogue has developed course material for her students based on her own analysis of important concepts in teaching jazz dance, hence she considers language a very important part of her educational method. During the interview, she reflected on the changes she has experienced in teaching during her long professional career. She describes how she does not dance in front of the students as much now as she used to do when she was younger. Because she has developed her language, she feels she does not have to move herself:

it is not so important any longer to define yourself as physical

[in front of the students] and notice their admiration /.../ my authority does not need that kind of definition any longer” (Interview, Jazz Dance, 2015).

It is obvious that part of her embodied experience as a teacher has been transformed and translated into words, hence exemplifying how a dialogue between her sensation, experience, and cognition has helped develop the verbal communication.

Since one teacher at the school has experimented with teaching without speaking, I addressed this issue in my interviews. The teacher in jazz dance had taken one of these classes herself, and found it interesting but also highly problematic. She argued it could lead to a kind of flattening-out of the specificity in learning movement and movement qualities:

...you easily turn back into old habits /.../ if you don't speak at all, it feels as if one factor problematizing [the movement instruction] and challenging me is missing, I just look and do whatever I feel comfortable with /.../ it can be wonderful – but only for a short while (ibid.).

Again, the citation makes clear how important as a tool this pedagogue finds the verbal communication with clearly defined words and concepts, in order to assist the student in avoiding a return to habitual movement practices.

Metaphors vs concrete instructions

One of the first questions I asked the teachers was what they thought about the use of metaphors in relation to concrete language. I define the two briefly as follows; with metaphors I mean a more ornamented verbal expression used to inspire the student to develop the movement material in an expressive manner; and a more concrete language has to do with clear movement instructions of a basically functional character.

Most of the pedagogues interviewed refrained from using a more extensive metaphorical language, at least as far as they described it themselves. As one of them remarked, you seldom hear a teacher today say to the students something as: “now you should feel like trees”, it is almost a taboo to load instructions with that kind of language, she argued (Interview, Jazz Dance, 2015). In discussing the issue a bit further she agreed to sometimes being in destitute of these kinds of expressions, even though she never uses them herself. However, she describes her language as rich with expressive content of a different kind. She talks about: “energy directed from the body and out /.../ about tone and muteness”. She wants the students to understand how they could work with musical terms, for example the bass part in music, hence she can tell them “to put the bass part in the hip in order to acquire a sort of weight /.../ a tone /.../ in this way different kinds of language work together, the aural, the verbal” (ibid.).

Another comment came from a teacher who is working both with somatic practices and contemporary dance, a fact that she thinks have affected her teaching towards using less and less metaphorical language.

Much of what I want to access [in teaching] is specific and concrete /.../ it is anatomical in such a way that I use that kind of concepts /.../ if I want a movement to be initiated from the little toe it must be performed so, not from the hip [and therefore] I must say [exactly] this (Interview, Somatic Practices/Contemporary).

The teacher in folk dance divides his spoken language into certain given instructive concepts but also into directions that are not explicitly spoken but that students learn over time through participating in his classes:

...we use basic pulse (grundpuls), half pulse (halvpuls), walk forwards, backwards and then a type of rotation – everyone does what this instruction expresses. But at the same time, everyone moves in a circle without me having said anything, or they walk higgledy-piggledy in the room. It is in the structure of my teaching that they know this already (Interview, Folk Dance, 2015).

This comment points to the importance of other aspects than the verbal language in the class-room communication, or even to an intertextual dimension of these concrete instructions that I will return to in my third theme.

The danger of interpretation

Some pedagogues reflected on problems related to interpretation when I asked them about their definitions of their own speech. The pedagogue working with somatic techniques and contemporary dance avoids using metaphors because it gives rise to too many interpretations when she is trying to communicate a very precise movement execution. She prefers to, so to speak, deconstruct a metaphor in order to see what it consists of from the perspective of the movement rather than from the expression or feeling. She gave an example of using a movement phrase performed to tango music.

I want them to understand that there is a certain 'drama' in tango, but on a more physical level /.../ it must not be superficial, 'tango equals a rose in your mouth' /.../ rather [they should acknowledge] the spatial arches that the musical triple time creates in the room and in the body (Interview, Somatic Practices/Contemporary, 2014).

However, one could argue here that even concrete verbal instructions cannot be conceived of as completely lacking the interpretative dimension. I will take one short example from my studio observations in order to exemplify this. The pedagogue instructed the students to: “return to the center”. Still, this simple, seemingly very concrete utterance must be interpreted by the students; figuring out for example what it means to “return” to center; from what *spatial location* you are returning; and to what *kind* of center. These aspects were not explained during class, but are dimensions of movement execution that already have been inscribed in students' interpretations. The teacher in folk dance addresses a similar understanding when he describes how students perform movement in special ways without him having to give explicit instructions. I think of this as an intertextual dimension (Worton & Still, 1990), in which fragments of meaning and execution over time have become attached to, and thus are embedded into certain modes of performing the movements.

To conclude

With reference to my initial interest in wanting to investigate the kind of language used in the dance studio, and my search for similarities with concepts and language developed in models for dance analysis, the result does reveal only a few similarities between the studio and the analytical models. It is clear that the dance pedagogues do not conceive of their own communication as building on or belonging to a pre-formed model. Instead, they emphasize a notion of creating their own language, a language that over time has become adapted to the mode of teaching typical of each individual pedagogue.

The interviews and observations in the dance studio have revealed to me, that verbal instructions in the dance class room are not only commonly used, but also that the pedagogues find it interesting to reflect upon spoken language, and to develop and explore it side-by-side with developing other aspects of their dance didactics. To discover the different ways in which dance pedagogues develop how “to language experience” (Warburton, 2011: 67), has been very central to my research results. In this manner the teachers highlight, through their nuanced reflections on their use of verbal language, several of the analytical skills that Ann-Thomas Moffett describes as being part of the embodied work in the dance studio.

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[Back to table of content](#)



How Does Artistic Research Change Dance Training Practice?

Joa Hug

Research on Body Weather Performance Training

The subject of my doctoral artistic research is the impact of Body Weather – a comprehensive approach to performance training that emerged in Japan in the early 1980's and that has since then been developed by laboratories worldwide - on the performer's process of perception and mode of knowing. In my research I am focusing on one of the core training practices of Body Weather, the so-called Manipulations. The Manipulations are an elaborate hands-on practice that consists of a set series of touch-manipulations conducted in couple, and is concerned with breathing, stretching, alignment and relaxation. In my conception of this practice, the aim of the Manipulations as performance training 'method' is to create an epistemically open and receptive body that is available to move from an altered mode of perception, and to enhance the body's capacity to affect and be affected. The objectives of my investigation are to analyze and describe in detail the impact of the Manipulations on the performer/practitioner, to articulate the tacit knowledge that is created, embodied and enacted in and through this practice, and to further explore its potential as a medium of research.

Transforming artistic practice into a medium of artistic research

In the context of the theme of the conference ("Expanding notions; dance/practice/research/method"), I raised the following question in my presentation: *How does artistic research change dance training practice?*

The issue that is underlying this question is of a more fundamental nature and has been one of the core subjects in the debate about artistic research: What is the relationship between



Joa Hug – photo by Sesselja G. Magnúsdóttir



Expanding Notions
Dance • Practice • Research • Method

12th International NOFOD Conference Reykjavik, Iceland – 28th-31st of May 2015

art and research? When and how does artistic practice become research? In relation to my own artistic research in and through the Manipulations, more concretely the question is: how does the artistic *practice* of the Manipulations change when it becomes a medium of artistic *research*? How does a method that is designed to train for dance performance change when it becomes a method for dance performance *research*?

The format and the contents of the presentation

The lecture-demonstration contained the following elements:

- ◆ Section A (20 mins):
 - A brief verbal introduction into Body Weather and into my own experience of this approach to training and performance
 - A live demonstration of an excerpt from the practice of the Manipulations with the help of one of the audience members
- ◆ Section B (15 mins):
 - A display of a video-registration of an excerpt from the original duo version of the Manipulations
 - A live demonstration of a solo version of the Manipulations, the so-called 'research score'
 - A display of written descriptions of the Manipulations (B 1) and of the research score (B 2)
 - A display of excerpts from texts dealing with the transformative relationship between artistic practice and artistic research (Borgdorff 2012: 49-53; Nelson 2013: 29; Kirkkopelto 2015: 49/50)
 - A rough written scheme of the continuum between artistic practice and academic research: a 'practice-research-continuum' in artistic research
 - Written documentation of reflections (transcripts from audio recordings) on/with the notion of 'method' during several times of practicing the research score in preparation of my NOFOD-presentation (B 3)
 - A rough scheme (keywords) of the difference between the modes of reflection in artistic practice and in artistic research
 - Written references (keywords) to other previous NOFOD-conference presentations by E. Anttila, J. Borghall, P. Kramer/A. Longley, E. Lilja, and P. Roar
- ◆ Section C (25 mins):
 - Questions and Discussion

PRESENTATIONS 8

Page 2

Reactions

The style of the presentation was received positively. It was mentioned that the format of the lecture-demonstration activated multiple modes and layers to perceive and to engage with the presented material. The embodied approach to enact the research in combination with the display of written documentation was considered to be an appropriate way of inviting the participants to experience and reflect on my investigation. Also, it was pointed out by several participants that the form of written documentation of thoughts emerging during the practice of the research score (see below B 3) and the notation of the timeline was a good way to intimate the temporality of the bodily process of thinking.

In the discussion, I returned to the core question(s): How does artistic research change artistic practice? How does the artistic practice of the Manipulations change when it transforms into a medium of artistic research?

Towards an expanded notion of reflection

In my view, one of the key aspects in the transformation of the Manipulations from an artistic medium into a medium of research concerns the mode, the scope and the purpose of *reflection*. Generally, based on my experience as practitioner, the purpose of reflection is *immanent* to the in the Manipulations as an artistic practice, i.e. reflection is intended to enhance *the practice itself* by observing its psychophysical impact and by having an intersubjective exchange about the experience of the practice

between the two partners. The aim of this mode of reflecting *on* and *about* the practice is to enlarge and to refine the bodily knowledge that is embedded, created and enacted in and through the practice. While one of the aims of sharing your reflections with, and of giving feedback to, your partner is *to objectify subjective experience*, the scope of reflection is mainly limited to the workings of the practice itself. Reflection, therefore, is first of all concerned with issues of the *practice*, thereby staying within the boundaries of the artistic *discipline*. This could be called an intra-disciplinary mode of reflecting *on* practice.

In my experience as practitioner-researcher, this immanent mode of reflection is expanded, or transcended, as soon as the Manipulations are turned into a medium of artistic research. The purpose of reflection, then, is no longer to merely serve as a tool for improving a method of movement and performance training. The scope and the purpose of reflection aim to go *beyond* the practice itself. Activating all characteristic features of the practice itself, this sort of *transcendent* reflection is bodily rooted in the Manipulations, yet it expands into a *trans*-disciplinary mode of reflecting *in, through* and *with* practice by aligning the process of reflection with research interests and questions that lie beyond the realm of the Manipulations as a method of an artistic discipline. Through the research score, thus, the practice of the Manipulations is expanded from an *intra*-disciplinary medium of exploring the grounds for dance making into a medium of *trans*-disciplinary research, reflection and knowledge-making. The challenge of transcendent reflection in and through the research score, it seems to me, is to go beyond objectifying one's own subjective bodily experience, towards an expanded, *trans-subjective* notion of embodied reflection and 'unfinished thinking'. These ideas would need to be further elaborated.

Appendix: Materials displayed in the lecture-demonstration (selection)

B 1:

Manipulations

- What? Training practice developed by Body Weather; one of the three main elements of Body Weather training methodology; a sequence of 1-7 that takes 1,5 hours to complete and is conducted in pairs ('giver' and 'receiver')
- How? Direct physical touch; weight/pressure/push/pull directed by the giver in and through the body of the receiver; synchronization of breathing; breathing with your partner, giving/receiving on the exhalation; receiver: minimizing muscle tension; breathing through the body; disabling/inhibition of volitional movement; directing and (re-)distributing attention (centre/periphery; micro/macro; molar/molecular; inside/outside); foregrounding the observation of and reflection on the process of sensory perception (in particular proprioception) while backgrounding/suspending the process of thought/thinking; → 'close reading' of sensory perception
- Aim? Relaxation of the body through releasing muscular tension; increasing the body's affectability (receptivity, sensitivity, permeability, availability, mobility); supporting the process of psychophysical detachment and allowing for a process of realignment; altering the mode of perception of self/other; providing a technique of enacting and observing a process of change; creating a field of experience (sensory micro-perception) for observation; exploring the possibility to develop the body's capacity/know how
- to incorporate and embody relations differently
 - to move from an altered mode of perception
 - to instantly compose and perform the altered/relational body

PRESENTATIONS 8

Page 3

B 2:

Research Score

- What? Structured (scored) solo-enactment of the Manipulations that imitates and experiments with the practice by replacing the actual 'giver' through an imagined 'giver'.
- How? The 'receiver' recreates the sensation of being given/receiving the Manipulations through memory and imagination, using minimal muscle effort; similar attention is given to the observation of sensory, perceptual and thought processes; audio and written documentation of thoughts/thinking.
- Aim? Same as those of the Manipulations, *but including the observation, reflection and documentation of thought/thinking*. To experiment and explore how
- to think through concepts in/through/with a close and intimate relation to the body
 - to think in relation to an altered mode of perception
 - to embody the process of thought/thinking/knowing differently
 - reflection changes/feeds back into artistic practice
 - concept and percept affect each other
- an artistic practice changes when it is expanded into a medium of artistic research

B 3:

Research Score on/with 'Method', 12.05.2015

- 0.40 Co-existence
- 1.54 Method of thinking...
- 2.07 ...to build in a delay...
- 2.14 ...to not speak out the thought right away, but...
- 2.45 ...to let it...
- 2.58 ...sink a bit deeper, stay a bit longer...
- 4.03 ...keeping it liquid... liquifying the thought...
- 4.25 ...the thinking...
- 4.45 ...to give affect a bit more time to do its work...
- 5.09 ...to test the concept's affectability...
- 5.35 ...to circulate the concept through the series... of the Manipulations...
- 6.02 ...redistributing the concept...
- 6.34 ...taking it into different places... of attention...
- 6.49 ...so the concept gets in touch...
- 6.56 ...with the whole body, and potentially the whole of outside the body...
- 7.15 ...so think the concept through the body...
- 7.45 ...touching it, mobilizing it... checking its weight...
- 8.02 ...its texture and density... its quality...

PRESENTATIONS 8

Page 4

- 8.30 ...taking it to the limits, the periphery of...
- 8.37 ...the conscious...
- 8.46 ...the sensible...
- 9.11 ...allowing it to pass through the limits into the unconscious and the unknown...
- 9.35 ...allowing it to pass through...
- 10.05 ...to have its own journey...
- 11.19 ...not owning the concept, it's a collective property...
- 11.27 ...it travels to do its work...
- 13.29 Opening the mind more for processes of collective thinking...
- 13.42 Opening... the mind to the body...
- 13.58 Opening the process of thinking to the body...

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[Back to table of content](#)



Experience and Affect as Epistemological Concerns for Dance History Pedagogy

Hanna Järvinen

This is an independent follow-up on a paper I gave in the previous NOFOD conference in Trondheim on the pedagogy of dance history in the context of art schools that emphasise practice-based methods and artistic research. In Trondheim, I focused on a particular history class I have been teaching to MA students of dance in Helsinki, which has led me to question the purpose of the obligatory history classes for practitioners and how understanding the past of contemporary dance in particular should be conveyed in a manner that would teach students to be critical of their teachers as well as various media representations of dance, including text.

Outside of the academic discipline, history is often believed to offer a “detached” or “objective” view of the “real” events in the past and little attention is given to the historian, who actually creates this history from the fragments that remain. Moreover, dance history is understood as important because it teaches students how we came to be where we are – in other words, the glorious list of the most important works and authors of an art form (in other words: the canon). Put these two together and you can see why practitioners think history is boring.

As someone with a PhD in history, I know that history can be extremely boring. So, following Michel Foucault, I have been thinking about this experience, my experience of historiography, and their relationship to the pedagogical processes of the studio and the classroom. In a long interview published as *Remarks on Marx*, Foucault (1991: 33, 36) posits that the purpose of history is, in fact, affective: that what is important in history is in the experience that it allows us to have, and this experience is not rational, it does not move on the axis of true and false, but is reality and moulds reality. Hence, the experience of history as boring is not conducive to learning, or to that affective dimension of Foucauldian genealogy, curiosity, that Lauren Guilmette (2014) has recently explored. In her article, Guilmette treats affects not as universals but as discursive in the Foucauldian sense – as something rendered ‘natural’ and ‘self-evident’ at a given time and in a particular place. In a Foucauldian reading of the kind of understanding of affect where affect is the limit of knowledge, the irrational, uncontainable materiality that is nonetheless the foundation of relationality and our being-in-the-world, the naming of this as ‘affect’ masks epistemological questions about assumed, shared similarity.

By stressing Foucault’s “relational and embodied engagement with difference” (Guilmette 2014: 291) rather than similarity, I have been thinking of how to create experiences in the classroom that foster curiosity. Rather than a fixed canon, examples of past dance used for teaching history should raise both epistemological and ontological questions about dance and dancing, questions about who defines what ‘dancing’ entails and why. Historical trajectories and genealogies can help students make sense of the present (that is, where they fit in all this) but also to challenge assumptions that they have thus far taken for granted, such as whose dances are taught as art and why. For example, I always start by asking the students on



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12th international NOFOD Conference Reykjavik, Iceland – 28th-31st of May 2015

my Judson Dance Theater course why do they think they need to know about a group of American artists from the 1960s – which is, after all, their grandparents’ generation and a continent away. Why that and not, say, Finnish folk dance, which is geographically and culturally closer to most of them – I say “most” although since the teaching language is Finnish, the students tend to be a relatively homogenous population despite this being an inclusive programme in terms of the dance styles and interests these students represent.

I have used this course and other classes I have been teaching to ask myself what would Foucauldian pedagogy be like. Here, I highly recommend Nicholas Thomas’s (2008) article “Pedagogy and the Work of Michel Foucault”. Thomas starts off by noting that Foucault basically refuted the still extremely popular view of American pragmatist philosophers that schools are for some kind of transformation of the self and through the self, the community and society. Foucault stated that the purpose of any education is to create docile bodies, and that any systematic, institutionalized education merely reproduces existing societal hierarchies through the notion of knowledge – education, in other words, is a dispositive, meaning a set of strategic dependencies between practices that exercise normative control over the individual. For example, one of the dispositives of education in Finland would be that the school – obligatory for all children between the ages of 7 and 15 – creates good citizens. Schooling socializes us in what are deemed appropriate ways, or, in Foucauldian terms, disciplines us so that we take for granted certain kinds of institutions, dispositives and uses of power. I want to stress, here, that Foucault’s notion of power and the notion of the dispositive are often mistakenly construed as negative: as imperative, restricting, etc. They should be thought of as neutral.

In the Foucauldian view, educational institutions are, profoundly, institutions of control, regardless of what kind of pedagogical ideals they may subscribe to, because educational institutions control access to discourses, by which Foucault means historically and culturally specific understandings of reality (discourse, in other words, is an epistemological tool for understanding and analysing the world). The better your access to discourses, the more privileged you are. Freedom, in other words, is an illusion: because power is immanent in that we are never outside of it, if we feel free, it merely proves our privileged position in this particular discourse. So, Foucault is very suspicious of any notions of “liberation” or “emancipation” because, as he notes, such notions have historically led to oppression and terror (Rousseau’s or Marx’s liberatory principles being cases in point). Emancipation and liberation are practices dependent on the particular formations of power-knowledge they claim to “oppose”.

Foucault links pedagogy to surveillance and punishment, pedagogy being what legitimizes certain interventions in the subject’s subject formation, relegating this subject into the normative position of the student, with all the hierarchies that this carries. A few weeks ago, Finnish pedagogical researchers actually published

a book about how the school system is a system of control, addressing the issue of schools and pedagogy from several philosophical viewpoints. This book, *Kontrollikoulu* (Harni 2015), is only available in Finnish, but it is intriguing that the Foucauldian premises resurface now, half a century later, as a 'new' critical argument in pedagogy.

For Foucault, the docile body is a body that has internalized discipline. Nothing much is as docile as a dancer graduating from an academic art school programme: the subject who has internalized various corporeal imperatives such as dance techniques as well as the notion of academe, including the specific pedagogical preferences of the said institution. In Finland, I think this is a particularly pertinent point, because we only have one institution giving post-graduate (MA level) degrees – in other words, in a small country, accreditation is in the hands of the very few.

The entrance examinations of the Theatre Academy restrict the student population to those desirable candidates who can perform well in all senses of the word – and by this I do not mean it is wrong or we should be more inclusive, just that we should be aware of the dual meaning of this imperative to *perform* that Jon McKenzie (2001) has emphasised in his work. We should encourage our students to look at what is actually expected of them in terms of curricula and syllabi and why these particular skills are considered of importance. Students need structure in order to feel safe, but all too easily they take that structure as the only available one. As pedagogues, especially in art, which should be about potentialities and self-realization and all that, we have an ethical responsibility to be clear and precise about what we require of the students and why. The best way to learn is to figure it out yourself, but left to their own devices, students will not go into the intranet and read about the syllabus or learning outcomes or curricular design, let alone understand what those do to their subjectivity. They require the teacher's support to even think that as important.

This is why I begin by asking students why *they* think they need to know about this American group of artists fifty years ago. Then we discuss what techniques of contemporary dance that they already know by this stage relate to this particular group and how this theory course relates to a release workshop that it goes with in terms of the curriculum of the programme. When they have a clear idea of why they are expected to do this history class, when they can relate it to their studio practice and interesting artists they have already heard about or even worked with, they get interested in history. I am not expecting them to write about history in their theses or become dance historians, but they will learn how to learn more if they ever want or need to, and to be a bit critical of what historians say in these fine, printed books and what their teachers may tell them in the studios. That is all that history can teach us: to be critical of what others claim to know.

What, then, would Foucauldian pedagogy be like? Foucault's project was questioning how do we become subjects and where, therefore, lies our agency vis à vis discourses. Perhaps the most pervasive of the ethical tenets in Foucault's thinking is the desire to give voice to those silenced. For Foucault, liberty and freedom are indicative of privilege, of being in a hegemonic position of power. So, a teacher is always a subject, whose formation is allowed, brought about, and regulated by the educational institution. From the perspective of the teacher-subject, therefore, even if the pur-

pose of any pedagogical training would be normative, disciplining, and hence, reinforcing the docile body of the teacher-subject, lack of pedagogical training would be a will to ignorance, and potentially an even more dangerous position – for Foucault, knowledge is also a means to understanding power and revealing its modes of operation.

Foucault advocated problematization (how something becomes a problem) because problematizations are opportunities for transformation. Problematization disrupts discourses that otherwise are taken for granted – as with Foucault's own work on sexuality, for example. In a pedagogical situation, the actual target for problematization, however, would always be the self-relation of the subject (teacher and/or student): for Foucault, the main question is always questioning our own subject formation.

Foucault is, however, rather vague as to the technologies of the self that would result in a questioning, problematizing subject, who realizes their own limitlessness, their ability to transgress and work an actual change. Thomas (2008: 173) lists five strategies or "moves that resist sedimentation" in Foucault's theories. He urges us to "disrupt your powers of surveillance", with specific reference to the panopticon; to teach our students how to problematize by making them uncomfortable; to embrace accidents, including your own accidents and faults; to "speak against your interests", to speak the unspeakable in the classroom; and finally, to resist routine and question your own techniques. Although I agree with these in principle, I would certainly point to how efficient it is to openly create a panopticon in the classroom when the topic of the course is writing: in one course, I told the students to turn off their internet connection and then arranged the room so that we were sitting with our backs to each other, so that anyone was at any time able to see each others' screens. I specifically introduced this as a panopticon, effectively forcing us to concentrate on writing, and I emphasize the "us", here, because it was crucial for the experiment to disrupt the hierarchy created by my subject-position. So, I also wrote on the chosen topic and then we each shared parts of what we had achieved and how the students had felt about the exercise. My own experience in a similar set-up has been that once one gets over the terror of being under surveillance, the panopticon method of writing is hugely effective because it eliminates distractions. But it also only works at a certain stage of writing: at the very beginning, the terror is paralyzing, and at the end you cannot do without the Internet, if only so as to check your annotations.

My point here is, that our processes of teaching (and learning) require transparency, self-awareness, and criticism, but also problematization of our own subject-position as teachers. Beyond the obvious change in the physical set-up of the room, which draws attention to the corporeality of power and how the classroom (and the studio, too) often emphasizes the hierarchical difference of the teacher-subject from the student-subject, the panopticon exercise also aimed to strengthen the student's sense of authority over their work, that they do not necessarily need the crutch of quotation to be experts on their own practice – which in art schools is particularly important to teach the students in relation to writing, since for many of them that is an alien form of self-expression. Similarly, in a dance history course, it is crucial to give the students the sense of themselves as experts in something – curiosity alone is insufficient. For the Judson course, I have had the students simply articulate what they see in archival materials, whilst I play dumb: I say I am not a dancer, please teach me how you understand this dance; and when they (inevitably) say "well, you know...", I say I do not know, please explain. This usually results in an interesting discussion

between the students about things they normally would take for granted, that is, it leads to what Foucault would call *disruption of the student's act of knowing*.

However, I wish to end with a problem I have that specifically has to do with affect and history. For practitioners, subject-formation relies on corporeal techniques, and often specific, inspiring teachers. The stories these teachers have relayed from their own lives, their own genealogies and histories, have affective power for these students – and hence, they cannot be simply overridden by pointing out inaccuracies in these stories. If your teacher tells you that she had been a Jewish princess in Imperial Russia, it is insufficient to state Jews could not have been nobles in Imperial Russia. That does not change anything, because affect and fact move on totally different axes – affect is never true or false, fact is not felicitous or unfelicitous, to use J. L. Austin's (1999) terms.

I have repeatedly had discussions with ballet dancers regarding the reconstructions of Nijinsky's choreographies of which I am very critical, and these discussions have repeatedly been very unfelicitous and failing, frustrating for both parties. Ballet is the hegemonic and most conservative form of art dance, and also the one with the most emphasis on canon and history throughout the training process. Ballet dancers are not taught to problematize, so they tend to be set in their hegemonic subjectivity and unwilling to let go of that position of power and rethink their privilege. Ballet – ballet class and the discursive position of ballet – are excellent examples of how hegemony reproduces itself both corporeally in physical practice and discursively, in the aesthetic of discipline as well as of the discipline. Ballet's hegemony rests not only on silencing alternative interpretations, including alternative histories of dancing where ballet is not the peak of cultural achievement of humankind, but on assimilation of views that disagree with the hegemonic understanding – in other words, on active refusal to question the disciplinary formation of the kind of subject that ballet produces. After the Trondheim paper, a senior colleague, a ballet historian, told me, quite aggressively, that what I had presented was “dangerous.” I took this as a great compliment, although it was not meant as such.

So, what is my solution? I'm starting a new history project with a contemporary choreographer, Liisa Pentti, and three dancers – Anna Torkkel, Maija Reetta Raumann, and Jouni Järvenpää – with whom we will be doing a “reconstruction” that reveals the gap be-

tween dance practice and the archive, and, hopefully, address what has been silenced in the Millicent Hodson and Kenneth Archer reconstruction of *Jeux* by Vaslav Nijinsky. Unlike Hodson (2007), we start from the 1912 piano score with Debussy's crayoned corrections and Nijinsky's pencilled notes (Debussy and Nijinsky [1912]). Instead of piecing together what the critics said, we focus on how what is said does not form a totality, is contradictory, even. We want to open up a space for present-day practitioners to comment on a work only performed a few times over a century ago in order to see what is the point of such an historical exercise; and we want the audiences to rethink what they think they know.

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[Back to table of content](#)



Moving, Writing, Living – Experimental Documentary Practices in Site-Specific Dance Research

Paula Kramer [pk] and Alys Longley [al]

*You take dictation from a leaf
A square of broken glass
A brewery of accidents*

*Arrangement of metals
Configuration of exhaust*

[al]

Framing / Setting

As two dance practitioners and researchers who share a strong commitment to somatically informed dance, to research based in creative practices and to thinking with the environment, we (Paula Kramer and Alys Longley) developed Moving, Writing, Living in May 2015 – a three week research intensive on the premises of HZT (the Inter-University Centre for Dance in Berlin). Of this collaboration we presented an hour-long work-in-progress sharing/workshop at NOFOD 2015 in Reykjavik.

During our time in Berlin we focused on site-specific dance and experimental documentary practices and offered a series of mini-workshops. We attended to working across materials and dancing in confederation with what was present on-site. Rather than proposing a separation of categories such as the human and non-human, we worked with an understanding of diverse materials as positioned on a spectrum of properties such as density, temperature, speed or size. We explored the potentials of decentralising the position of the human, arguing that working across materials impacts how we position ourselves in dance practice and in this world more generally. Our work further attended to situating writing as an expanded field and explored tangential, non-linear and affective registers of writing that allow multiple kinds of thinking to co-exist in the production of dance research. The project thus explored how two respective bodies of work might inform processes of movement making, documenting and sense making. Moving, Writing, Living.

*Entanglements
Difference drops away
And composition arises*

*What does a puddle need?
to travel to the sun?*

The thunderous whisper of concrete creates a kind of physical static

[al]

Context

We are both interested in how dance practice and research can be impacted by the work happening in other disciplines as well as in



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how findings from dance practice and research might extend into other disciplines. As artist-researchers we are interested in methods for making tangible the co-extensiveness of humans and their environments as a way to actively shift our attention, our values, our dance making and our everyday practices, shifting our language, our attention and our points of view well beyond the human. How might researchers from diverse disciplines begin to research from a more-than-human point of view? How might we move past an anthropocentric paradigm?

How the space provokes this strata of stuff.

Detritus: hair, a baby's dummy, a bone, broken glass, rubbish, a mound of earth, tree stumps, pallets, weeds, old tables, decomposing fibres of decayed furniture.

Looking under the armpits of this space, barbed wire and bricks.

This empty space, these old tramlines.

[al]

Practices

In the frame of Moving, Writing, Living we continuously introduced and re-introduced each other to our wider fields of practice - experimental documentation and materiality and receptivity based movement practices - offering each other scores and staying with them. We moved together, we witnessed each other move, we documented through drawing, we documented through writing, we documented through moving, we talked. We disagreed and we misunderstood each other.

we overlap, we overcross, we undercrosss, we understand, we underestimate. nothing goes unnoticed. this world needs all its flowers.

[pk]

We shared our mark makings and began to distil them into cards. Revisiting, reiterating, reinventing.



We supported each other in making contact with the material world, human and non-human alike, through scores that invited the imprinting and meeting of materials of different orders. Body,

cloth, tar; wood, chair, air. We drew maps, ran, sat, dwelled, composed, choreographed, danced. We exposed ourselves to the possibility of ‘gentling the space’ (Phipps and Saunders 2009) through many registers and contributed to this possibility through our poetic, idiosyncratic, critical working practices. We traced the urban landscape that we were working in into each other’s bodies, we moved with cloth, took rubbings out of materiality and time with our documentation and dance making tools such as our bodies and pens.

Choreography as a kind of rubbing – of taking a rubbing out of time and rematerializing it in space. A kind of haptic attendance. The moment transfers. It bleeds through. It is a process of pressing and yielding. Of selecting frames and boundaries.

[al]

Such a focus supported us to home in on the ways materials of different orders confederate, collaborate, co-inform each other, co-extend into each other – movement and documentation, but also arm and air, cloth and face, body and chair.

You notice these things & like everything flips, you know?

Intermaterial confederations is a term developed and used by Paula in the context of this work, drawing on political theorist Jane Bennett, who suggests that the Vital Materialism she proposes is “filled not with ontologically distinct categories of beings (subjects and objects) but with variously composed materialities that form confederations” (2010: 99).

*track the movement of clouds, their shadows
Open your eyes: you are time itself
just degrees of sponginess
morphing over and over
edge centre edge centre
Edge centre
hold*

[al]

Outcomes / Findings / Developments

Primarily we suggest that our respective areas of work are both intensely of material, are materially bound and materially enabled. We consider our practices as providing spaces for noticing just how much materials impact our lives, choices, movements. Engaging with the documentation tools we (re)noticed the materiality of documentation – the immediate feedback from the contact between paper, pen or brush. The amount of give, the recalcitrances. We confederate in processes of documentation rather than ‘just’ using a pen to write something down. Forms of documentation tangibly became ways of engaging with materiality – we became co-extensive with our tools (such as brushes, pencils, paper, camera, dance partners, cloth, plates or chairs). Such experiences allowed for an amplified appreciation of material dynamics such as texture, line, surface, fluidity, space, weight, perspective. Documentation can

then be seen as a form of listening that can fold in with environment, space, time – the concrete materials of the moment. These confederations come to the fore in split seconds, in the moment of lowering tool to paper and beginning to make a mark.

*Everything is part of the thing, to really invite it.
To take the wind seriously, the tree, the bone.*

The intricate connection or what we have called ‘co-extensiveness’ and ‘confederation’ between movement and documentation practices also came to the fore for us. These territories overlapped, so that the dancing body could feel its becoming line on paper with the line speaking back to us, affecting new movement. Our research further suggests that the non-separation of materials of different orders in dance practice, such as the human and non-human or the living and non-living, opens up the possibility of relaxing into the shared material properties of things, objects and materials. Body into chair, or as one of our workshop participants suggested: “The sweat of the asphalt meeting the sweat of the human” (Daldikler). Becoming one among many. Out of our research further findings and questions were developed with the desire of keeping particular investigations alive. We found that:

1.

Each element of our work can be understood to be a documentation of time. In a body, with a space, the remnant of a gesture, a memory of witnessing one another, a drawing, a writing, a photograph, a film. Thinking this way allowed our research to decentralize and think beyond the more traditional performative outcomes of dance practice-as-research and to consider movements, musings and writings as ways of ‘taking a rubbing out of time’ – so that movement phrases, fragments of writing, video files, photographs, body memories, drawings – might be considered as multi-faceted and equally useful renderings of practice. Thus the binary relations between research and performance, theory and practice or writing and moving dissolved, with different modes of thinking, remembering and processing ideas overlapping and informing each other.

2.

We thought carefully about the movement across modes of attention, between micro and macro, carefully allowing attendance to move between somatic-internal-cellular awareness, to macro-environmental-molecular attendance. This allowed for the appreciation of embodiment as a rich and endlessly sophisticated tool for listening and responding to diverse environments, ecologies and materialities. We honed down specific practices for solo, duet and group movement exploration, which all shared a focus on heightening awareness of site, materiality and thingness. We created simple choreographies of noticing – drawing attention to the richness of site through composing miniature choreographies.

3.

We developed a system of editing our material onto cards with tools such as ink and calligraphy pen, watercolour brushes, watercolour crayons and pens, charcoals and pencils – these cards became tools for navigation, cartography, redevelopment, analysis.

We now each take this work forward into our future worlds and works. We think this (type of) research has the capacity to influence our practices of sense-making and ontological configurations,

our (qualitative, arts-based) research practices, our dance making and our ways of being together, living in this world. The practices we worked with and developed aim to provide alternatives to the largely anthropocentric paradigms that govern most academic and performance research, in which our material conditions are considered resources to be exploited and controlled. Instead, Moving, Writing, Living has aimed to develop specific practices and research methods wherein we confederate with or understand ourselves as co-extensive with our environments. This is a process of listening, attending, offering, not knowing but following and letting the senses, the weather, the texture of the world lead us along.

*your hands
above the tar
ever so slightly
hovering*

*fingers bent
sun on you
face relaxed
head on ground
alys on ground*

*your hands
above the tar
ever so slightly
hovering*

[pk]

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[Back to table of content](#)



An Approach to an Improvised, Practice-Based Healing Performance as a 'Rite de Passage.'

Lise Lavelle



Moving with a banana leaf

This paper deals with my solo performance 'Healing in Point; A Woman gets her Face,' performed in Java, 1990, and documented by me in the anthology *Embodied Lives*, Triarchy Press, England, 2014. It focuses on the creation of a *somatic* performance, including choreography and scenography, and on the development of a practice-based research methodology. With the term a *somatic* performance I refer to a performance within the field of bodily movement studies, one which emphasizes internal physical perception, (Wikipedia, The Free Encyclopedia/Somatics).

My performance was founded on free, non-stylized, improvised movement, carried out with awareness, based on a neutral attitude to myself and the site of practice. It was my first somatic, solo performance. It included a personal healing process following an earlier crisis and took the form of a journey, a 'rite de passage.' I was meeting myself as a whole person with no fragmentation between body and mind, and succeeded in crossing the 'bridge' to



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a 'new land' and a new beginning of my personal as well as of my professional life.

An incentive for engaging in this process of performance was my passion for practicing movement, awareness and attitude to life, inspired by the *Amerta Movement*, the work of Javanese philosopher and performance artist, Suprpto Suryodarmo (b. 1945), (*Embodied Lives*, 2014: 127-128).

My first solo performance has contributed to the realization of later performances. An example is: 'Steps out of Denmark,' presented at the Cologne, 'Sharing Time' international, multi-art festival, 1993, and which will be shortly treated below.

The objective of this paper is to "translate" my solo performance in Java, and part of the methodology, largely based on Javanese and Asian traditions, – into a Western thinking and understanding. As a performance experience and conceptualization it seems to be closely related to the phenomenological perspective.

'Healing in Point, a Woman gets her Face'

The performance grew out of my background and identity as a Western woman in Java, and out of the site of practice in the natural environment in Java, – from one moment to the next, (*Embodied Lives*, 2014: 130-131). I realized that it is not necessary to have a concept or a story before starting a movement practice. The performance grows out of the process of moving, i.e. out of a practice- and an art-based approach or method. This is especially true if the improvisation takes place outside in nature getting inspiration from the vegetation, from animals and human life, (*Embodied Lives*, 2014:135).- An art-based approach or method, in this context, relates to *Amerta Movement*, which constitutes a contemporary movement art in Indonesia, somewhat comparable to Butoh Dance in Japan. *Amerta Movement* is an original practice and art. It has grown out of the personal practices of Suprpto Suryodarmo (hereafter: Prapto), as well as out of the cultural, ethnic and religious plurality in Indonesia, especially on Java. However, it has also been influenced by the West through many Western students.

In 1999, Prapto gave the following definition of art related to *Amerta Movement*: "art is the creative process which gives form to creative ideas", (*Lavelle*, 2006:252). The point is that movement inspired by *Amerta Movement* may both form an artistic language, an art by movement, but may also be seen as an art of life, available to anyone. Further, Krisnley states that in terms of art *Amerta Movement* has been characterized as a non-mainstream art. (Krisnley, 2001: 43-44).

The practice- and art-based research for my performance 'Healing in Point; A Woman gets her Face,' took place in the natural environment of a valley (hereafter: the Valley), belonging to Prapto's art school, the *Padepokan Lemah Putih*, in Central Java, Indonesia. The research was based on my exploration of myself and of the Valley. In order to explore the Valley, I simply moved physically in and across it with all senses open. Thus, I practiced walking, running,

sitting, standing, jumping, lying, breathing and pausing to check my position, my bodily structure and condition as well as to check the surroundings, the Valley. I was also 'reading' the Valley based on my whole body. Reading is a consciousness technique, specific to *Amerta Movement*. (Lavelle, 2006: 47-48). I was moving and trying to make sense of the unknown space, as well as of my own inner chaos, thereby creating a framework.

At very first when I moved, I was overwhelmed by sensations, feelings and memories, brought to the surface by my practice, as well as by the site itself. The Valley, although it was luxuriantly green, was a wild place with areas of scrub, liana, insects and poisonous snakes.- However, this situation gradually changed into a more calm and positive direction, partly through the physicality itself of the practice and through my intention of exploring the Valley from a neutral attitude. Hence, like a scientist, while moving, I was asking: what kind of trees, rocks, bushes and animal life are there and what forms, proportions, levels, colors, smells and sounds do they have?

I also tried to decide where exactly things were situated, at what distance from each other, as well as from myself in order to be in touch with the reality of the Valley and to help orientate and position myself in its landscape. - I found several 'specific points'. One of them was my 'Stepping-up Stone'. - I called it so, because I would step into the river bordering the Valley, to move and dance on some rocks there. When returning, a big stone on the riverbank helped me stepping back. Moreover, the term, 'Stepping-up Stone', had a symbolical meaning, that of 'stepping-up' from a kind of chaos or danger to safety.

Hence, I started to make sense of my own universe as well as that of the Valley, to be able to face the sensations, emotions, thoughts, memories and stories that the practice and the Valley woke up in me, especially concerning my 'specific points' and what I had projected onto them. All these elements took on a more common human value, which I felt would have a broader effect, rather than a purely private one. A transformation happened: I was able to distance myself from my 'specific points' and my emotional stirrings and instead entered into a dialogue with them. In other words, I was able to pass from a purely subjective to a more objective attitude/perception.

The moment I could dialogue with my own universe and my environment, and not be overwhelmed by these, the performance was born. I could take the step of crossing the 'bridge to a new land', as in 'a rite de passage', using myself, my story and present circumstances in a new way, a more objective one for creating a somatic performance.

The solo performance 'Healing in Point: A Woman gets her Face', took place on 24 June, 1990, at 7 pm, in the Valley at the *Padepokan Lemah Putih* art school in Central Java. Although my daily practice had been without music, my movement was accompanied by the flute and voice of a Javanese puppeteer, (*Embodied Lives*, 2014:134-35).

When the performance started, the Valley was already shrouded in tropical darkness: I came in at the entrance, emerging into the light of torches with a mask on my face. The mask had a neutral expression thereby concealing my 'true face' with my thoughts, feelings and emotions showing on it. I then crossed the Valley at its lowest part moving in improvisation to the top on the other side,

while visiting the 'specific points of my practice-based framework/scenario'.

Then, at the top of the Valley I took off my mask and showed my new, strong face to the world, now being able to face the world with my thoughts, feelings and emotions. Finally, I walked down to the river where a fire was built and put the mask high up on that fire. With this fire I drew a connection to my Danish roots, with the tradition at the summer solstice of lighting fires all over the country with a witch on top to celebrate the longest day of the year. My mask took the place of the witch. To burn the witch symbolizes the destruction of the forces of evil. Moreover, I wanted to show the Indonesians this kind of a fire ritual, especially as my performance coincided with the solstice, (*Embodied Lives*, 2014:133-134).

'Steps out of Denmark'

In the years after I adapted my practice- and art based experience to a Western context, in the performance 'Steps out of Denmark' for three movers, (60 min), and presented at the 'Sharing Time,' international, multi-art Festival, 4-10 June, 1993, Cologne, Germany, arranged by 'Healing Theatre,' Cologne.

In this performance, I took on the role of instructing the participants and facilitating the choreography and scenography. The three participants, were trained in art and healing, but were not professional artists.

Another difference from my solo performance in Java was that 'Steps out of Denmark,' took place in indoors' practice spaces of neutral appearance. The outer framework/scenario for the movement pivoted around a score, which grew out of the practice, based on the movers' using themselves as a source and instrument for the movement. Their expressions, rhythms, speeds and styles were personally formed/embodied, 'person-specific'. They also contributed with skills, they possessed, among other things, Bulgarian song and Hawaiian dancing massage. These individual skills were approached the *Amerta* way: to explore or to understand something, one moves with it. One does not imitate it, one responds to it physically, transforming the energy of it into embodied movement expressions in the outside world.

Methodology: From Asian to Western thinking and understanding

The objective of this paper is, among others, to "translate" the *Amerta* inspired practice- and art-based research methodology into a Western philosophical understanding. *Amerta Movement* reflects the Indonesian cultural outlook on life especially that of Java, called *kejawan* or *Javanism*, parts of which hark back to the Hindu-Buddhist period on Java (Mulder, 1994:1). In that sense, *Amerta Movement*, which is a practice of consciousness, can be seen as closely related to phenomenology.

"Phenomenology studies structures of conscious experience as experienced from the first-person point of view, along with relevant conditions of experience." (*Stanford Encyclopedia of Philosophy*, p.2)

First-person's point of view and experience are central elements within *Amerta Movement* and subsequently within the above- described performances. One may term them autobiographical, based as they are, on the mover/dancer using her/his own body as an instrument for the movement, (Jodjana, 1981), as well as their movement is founded on the mover's/dancer's personal identity or story.

“We all experience various types of experience including perception, imagination, thought, emotion, desire, volition, and action. Thus, the domain of phenomenology is the range of experiences including these types (among others). Experience includes not only relatively passive experience as in vision or hearing, but also active experience as in walking or hammering a nail or kicking a ball. The range will be specific to each species of being that enjoys consciousness; our focus is on our own, human, experience.” (Stanford Encyclopedia of Philosophy, p. 4, 20.05.2015).

Thus, experience in the above performances is expressed through bodily movement, among other things, through ‘walking,’ the term used in the above quotation

Moreover, both performances are related to the individual mover (‘person-specific’) and to the site of practice and the environment, (‘site-specific’), although ‘Steps out of Denmark’ is less so than my solo performance in Java. One cannot be understood without the other. Hence, it seems evident to look at these performances, as well as at *Amerta Movement* itself, in the light of the hermeneutic circle, provided that one replaces the term ‘text’ with ‘free movement improvisation’ in the following quotation:

The Hermeneutic circle, “... refers to the idea that one’s understanding of the text as a whole is established by reference to the individual parts and one’s understanding of each individual part by reference to the whole. Neither the whole text nor any individual part can be understood without reference to one another, and hence, it is a circle. However, this circular character of interpretation does not make it impossible to interpret a text; rather, it stresses that the meaning of a text must be found within its cultural, historical, ... context.” (*Wikipedia, the free encyclopedia, Hermeneutic circle*).

The performer practicing free, non-stylized movement does not interpret a role or specific dance according to a predetermined form-language or pre-determined choreography, which can be observed from a distance, but lives through a practice- and art-based process of learning from the movement experience itself. One cannot rehearse one’s life! - It is in this sense, that one may say, that the researcher is best served as a mover/dancer, i.e. by taking the role of the participant observer, as in anthropology.

Of course, the researcher can also carry out her/his research from a position of observer, i.e. from a distance, observing the ever-changing movement and movement composition (Buckwalter, 2010:3). However, that will be based on a different methodological approach from the one applied here.

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[Back to table of content](#)



20 Years with Dance in the Upper Secondary School in Denmark

Michael Netschajeff

In Denmark we started dance educational possibilities in High School Level 20 years ago. (1994). In my paper I make a summary of the 20 years of dance-teaching, including evaluation of some of the important issues and definitions of dance as such in the pedagogical work and didactic visions. Among other papers, mine can easily be a part of a contribution as basic for discussions about exchanging of the national dance educational systems for further developments in DK and other Nordic countries.

Camilla, Henriette and Monne went to final examination in dance on HF (higher preparational examen) 7-1-2014 and all the three of them got the highest evaluation (12). They performed a selfmade choreography over the theme, gender-confusion, inspired by queer studies and Pina Bausch. Their title in danish reflects this confusion: Kropumulig – translated to: an impossible body, unim-bodied - taking a daily life expression into serious examination with their body as material. Not only their choreography but also their individual presentations and capacity for their talks, was a convincing achievement. Here is a short example of their dance: (beginning) <https://www.youtube.com/watch?v=cbJxsuw6OxE>

This is the story of a succes in the educational system at upper secondary school in DK – unfortunately very seldom written about in the medias and news. It is now 21 years since an educational program in dance as a subject started. In 20 years Dance has grown and has developed into an institutional foundation where more than 1000 students has participated and graduated.

Over the years there has been several problems of implementing – and especially there has been a lack of information and attention that dance and movement in the educational program not only is an issue of importance to develop. It also is needed to create a more specific and precise curriculum in performing arts of dance from kindergardens over the public school to the lower and upper secondary school. In DK the ministry of education and ministry of culture haven't been to keen to collaborate and to built up a secure and guaranteed institutional base for dance as subject for the future. Why that is, depends on a lot of different historically reasons in the administration and developement of the educational system. Also a general opinion in danish cultural history to define dance as ballet and not as a cultural and an artistic possibility for every man to express themselves is very strong.

This paper gives a survey over the history of last 20 years of dance in upper secondary level - I have to point out that it is based on my own experience as a teacher in dance issues and there fore my opinion of this developement. My background is to have studied litterature and communication in nordic languages, music and dance science, besides being educated as professional pianist at the Royal Conservatory of Denmark. I have taught in upper secondary school for more than 30 years and 10 years on the school of Contemporary Dance, the Scenekunstskolerne, in theory and history of dance 2005-15.

My method here has been statistics, collecting different documents to verify the start, and the further results over the years, to



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pinpoint certain important issues in the curricula and to see the important results in phases defined by the different reforms of the whole system of upper level.

In 1989 the first appearance of a plan for dance subject in the upper level was suggested and implemented 5 years later as an experiment at Nørre Gymnasium, situated in a suburb of Copenhagen. The idea was to built up a cell of education in dance, even though there never had been dance as a subject in the public school in DK, and that education in dance only lives outside the public school system except as a occasional possibility in sports. It was especially pinpointed in the dance culture that the importance of creating a 'food chain' of dance development in DK should start not only from the beginning of the public school, but also been settled in the performative art subjects in the higher levels of school. For 20 years this has been done but still the program for the public school misses, though there are more offers and possibilities to encourage dance in for the children.

Historically this work was settled by a gallery of many important persons in the dance world and in the educational world – such as the headmaster Ib Fischer Hansen – former constituted director of the ministry of education in departement of gymnasie- and hf (secondary upper level) among other important issues. Doctor Erik Aschengreen, honoured as the professor in Dance Subjects at University of Copenhagen. And the third of the triad: Professor Inger Vinther Damsholt – now professor at the University of Copenhagen in Dance Science - who became the first teacher in DK to teach dance subject in the gymnasium world.

In 1997 Espergærde Gymnasium started the very same teaching program with me as the teacher. Over the years dance started at several schools but only as a modest growing. Today there is dance subject been taught at 15 different schools:

Albertslund gymnasium, Greve gymnasium, Efterslægten, Espergærde Gymnasium, KVUC i København, Lyngby VUC, Nørre gymnasium, Odense HF og VUC, Oure gymnasium, Randers VUC & Hf, Ringsted VUC, Silkeborg gymnasium, Slagelse VUC, Virum Gymnasium, VUC Fredericia and Nærumgymnasium. 2 schools has more than 1 teacher.

The Beginning

The first 10 years of dance teaching was a trial period, where a teacher allready employed at the school in other disciplines, as a pioneer started dance as a subject with qualifications gained by extra studies at the University of Copenhagen.

This was in fact a kind of method, that could be called a Trojan horse – technique: a fairly cheap method to gain space for the dance, but in real it wasn't very effective as at strategy to market dance as a subject. It was a discreet solution, pleasant and may be wise, but the invisibility overall was – and still is – a problem for the study: where do you find dance, if it is not advertised?

Often it caused other problems at the schools because of in-

PRESENTATIONS 12

Page 2

ternal opposition: it could be disrespected as a form of competition between different subjects of artistic disciplines. Only the big schools with a lot of subjects accepted dance as a positive innovation. Possibilities for making a good collaboration for instance with productions of musicals at the schools and the visible qualities of dance – easy to advertise in local news, made dance subject a good alliance with headmasters at certain schools.

Evaluation papers

You can find a lot of interesting considerations in the yearly 10-15 pages of evaluation reports to the ministry of education: Especially concerning didactics and pedagogical discussions. Here I emphasize 2 different themes of interest:

- a) The relation between practice and theory – whereas the experience of teaching practice and theory is the conclusion that it is especially successful – in comparison with other art subjects i.e. music, there is good possibility of combining practice and theory – often improvised in connection to the special subject of the lessons. The teacher and the teaching is not the center of the didactics and in dance it seems more clear that the student is supported by the teaching in learning her own possibilities and achievements.
- b) The relation of language and body expression/dance: One of the crucial dimensions of evaluation in the secondary upper level is the skill of verbalisation/expression on a subject. Dance subject has a challenge here to teach verbal expression of how to move, how to feel and make reflections on your capacity in body language and dance as well as precise description and recognition. This relation as a didactic dimension seems to be a successful part of the teaching and seems furthermore that it even prepares better results of the education.

Other issues that will not be commented in this paper is the difference in opinion among the students about the subject of dance in addition to gender, expectations – and the overall tendency to regard dance as a nonexistent issue of teaching and part of the educational system.

The content of dance curriculum – before and now

The forecast of a curriculum in dance from 1994 is a fine piece of work, which actually pinpointed the issues of dance as a subject until today. Several of the expressions and wordings has become statements that defines the educational subjects, perspectives and possibilities, still to be found in the present curriculum.

The aim of the teaching is:

- That the students develop preparations to acknowledge and understand dance as a comprehensive matter
- That the students through dancing develop their bodily consciousness and joy of movement
- That the students acquire knowledge and ability to different forms of dance and dance styles

- That the students acquire confidence in using methods of analysing and evaluation of dance as a cultural phenomenon
- That the students through criticism as a tool deepens their knowledge of cultural relations between dance and society.

The origins of these articles is according to lecturer in dance science, Inger Damsholt, the didactics of the British science of dance teaching. Also a strong influence from the curricula of teaching in music, athletics and sport and teaching in drama. What is of certain interest is the wide definition of the issue of teaching. There is no emphasize on the demand of technique – the word "kunnen" is an intentional expression.

As such encompasses dance as a subject in secondary upper level the understanding of teaching in dance not only as an instrument for learning, but also the wide understanding of cultural knowledge for life in general which is a strong tradition in Danish educational programs.

Everybody can join the teaching and achieve the skills – not only because of the evidential benefits in itself but also in addition to the understanding of didactical dimensions: to dance is to be social, to be skilled as an individual in cultural context and to develop benefits as such.

The following amendments of the great reform of the secondary upper level school in 2004/5 did not change the understanding of dance subject as wide, as we see in the sentence of the educational aim: "and define every activity, of the performer defined as dance." This sentence is literally the very same as we find in the '94-version and is still kept up till today under the chapter "Identity".

The curriculum that still is in use and is stated in 2004 has the aims: to create, perform and analyse different forms of dance

Conclusion

The difference between the older curriculum from 1994 and the reform is that though the wide definition of dance still is kept, the new amendments adjusted more clearness in the different issues and sharper demands of professionalism in them. Also the taxonomic levels from observation, statement, use, and reflection is included. Word as "criticism" and "valuation" has disappeared. Instead we see a new vocabulary, systematically used in the whole curriculum of the secondary upper level with an emphasize on formality, professionalism and factuality in stead of the old fashioned but very typical use in Danish educational programs of "teaching as teaching for life".

In my opinion this still is existing in the expression "to be able to reflect on experience based upon perceived bodysensational work of moving" – as a phenomenologic pendant to the old humanistic science: to reflect is – in stead of valuation and criticism, is as well an individual competence as a possibility for studying cultural issues and society in all.

As such this achievement points in diverse directions: from the students self reflections on their perception of culture to correlation between dance forms, cultural phenomenas and to the medialization of the body.

This points out, that teaching dance in the upper secondary school in DK for 20 years has used theory of dance cultures as a theory of all human acting in correspondance to contemporary science studies of dance.

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[Back to table of content](#)



I Am Interested in Dragging: Fatigue Aesthetics & Counter- Choreography

Lauren O'Neal

Preamble

I am interested in dragging. The experience of dragging, the feeling of being dragged down, the characteristic of being a drag. To drag a thing, or oneself, is a conversation about gravity. We try desperately to avoid gravity, launching a vigorous fight upward and away. Every move is shiny and quick—stepping into possibility. The subject gestures with determination. This is tiring. Can a subject sidestep the constant need for reiteration? For textual clarity through a legible, logical “plan of action?”

If the idealized contemporary subject—or the artistic researcher—is scripted, curated, self-determined, business-savvy and entrepreneurial, a type of hyper-mobile, hyper-visual, choreographed self, what of the exhausted, incoherent self? In *The Aesthetics of Disengagement*, Christine Ross notes that individual and social malaise is a product of a neo-liberal celebration of the self. She describes this performance as a burdensome requirement: “... one has the right (even the duty) to choose one’s life: to liberate the self from prohibiting laws, to prioritize personal blooming, even to share one’s intimate problems publicly...” (Ross 2006: 92).

Can slowness, gravity, and illegibility produce another type of agency? I am curious about work that embraces a type of “fatigue aesthetics,” that is “anti” or “counter” choreographic, that undoes its doing, and unravels its score.

My hope is that this inquiry will open new possibilities for expanded conceptions of artistic research and practice, and propose alternate ways for artists to enact, theorize, and embody their work.

Part I: Introduction—What a Drag: Gravity and Devitalization

To drag is to bear a burden, to be weighted down, to pull something unwillingly. It is also a physical state, an emotional place: we drag ourselves up and out bed in the morning, we drag the weight of one thousand decisions, interactions, and gestures—a profound tiredness where sleep or retreat seems the only remedy. There is nothing perky about the drag. But, it can be useful.

William Pope.L’s “crawls” offer one view of the drag as an action of resistance, a statement that refutes verticality and face-forwardness. In these crawls, the vision of the performer is compromised and the spectatorship of the viewer is also challenged. You may “look at” or “look down on” the performer, but the performer will not necessarily return your gaze. Your expectation of reciprocity is subverted. In this manner, Pope.L’s work encourages an ethical response that is not based on identification.

Other artists make use of the performative drag. Eunji Cho’s “Earth Thief” video performances (2009 and 2013) entailed Cho collecting dirt into plastic bags from various spots in Berlin and New York, which, when carried, leaked a haphazard trail as she walked. Cho’s “act of fertilizing areas of the city can be seen as an act of renewal: a free-form artistic re-zoning...” (New Museum 2013).



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Dance • Practice • Research • Method

12th international NOFOD Conference Reykjavik, Iceland – 28th-31st of May 2015

Christine Ross’s analysis of the work of Ugo Rondinone in *The Aesthetics of Disengagement* is another productive way to think about the drag, the slump, and fatigue aesthetics. Rondinone’s clown characters, who endure a particular ‘heaviness’ of self, are slumped, worn out, and unresponsive. They no longer entertain or care about captivating the audience.

The notational quality of the line in Pope.L’s and Cho’s works, and the slumping figures in Rondinone’s work, speak to a “choreography of the drag,” where effort, gravity, and the physicality of weight forces a slow accumulation of subjectivity: a smear. There is, I would argue, a bit of humor and resistance in these dragging, anhedonic figures. Their fatigued gestures, their efforts to unmark territories and then reterritorialize them through scores that lean, stutter and meander, invite us to consider alternative states for embodiment and agency.

Part II: Language, Mark-Making and Fatigue: Counter-Choreographies of Saying, Doing and Undoing

Representational Schism: Ezster Salamon

In “Dance for Nothing,” Eszter Salamon moves alongside her recitation of John Cage’s essay “Lecture on Nothing” from 1959. With the audience sitting around the periphery, Salamon moves and speaks continuously around the edge, into the center, and through the spaces in between. It is a continuous address. Salamon uses language and gesture as a way of undoing and redoing subjectivity, one which stutters and waivers between visual recognition and aural comprehension, spectatorial uncertainty and confusion. The piece combines movement with disintegration, talking with collapse.

In the piece, the cadence of Cage’s text (which was published with precise instructions as to rhythm and delivery) is combined with Salamon’s jerky, at times spasmodic, gestures. The cohesion expected by the text is undermined by its delivery, and the movements do not correspond, or shed light on the words’ meaning. As a viewer, I cannot cling to the requirement that the “nothings” add up to “somethings.” I stick to the “nothing.” When I stop trying to pin the movements and language into a locus of meaning (as a place of rest or knowledge), I find that I can engage in a most pleasurable way. What are the implications of this approach for my own artistic research?

Doing and Undoing: Anna Schuleit Haber

An aesthetics of fatigue and a counter-choreographic approach invites action and language to partner with enervation and incomprehensibility. The subject that emerges from a tired, awkward, repetitive, or even mute space does not have to be the end-point, existing merely to call attention to the systems that have broken down, but as a way to interrupt and re-inscribe meaning.

Anna Schuleit Haber’s drawings explore issues of the body’s fragility, mutability, and inherent strangeness. Bodies here are frac-

tured, smeared, and unraveled, posing questions of boundaries, leakages, and psychological disintegration. What keeps the images whole is what also keeps us looking: the expectation, or hope, that someone will look back at us. But the figures' 'presentation' to us as specific subjects is questionable at best—the postures and poses are a bit too intimate to be just anyone, but yet there are not any identifying features. When confronted with sheer difference or dispersion, there seems to be (in our eyes), nothing to look at. This nervousness of not being able to settle on any one thing, of our not being able to consume the object/subject in one look, is an effect of, and produces, fatigue.

Paula Caspao, from "Stroboscopic Stutter" asks:

How can resistance against entropy then be performed not only 'against' entropy but from 'with-in' its utmost outside (visible and invisible)? Seemingly, misunderstandings persist, about where and how resistance can be performed: when we believe resistance must be performed from the outside (disappearing from visibility), we paradoxically replace it with an invisible inside (memory as invisible); when we believe resistance is only displayable from within, we just go straight back to the same spot (are we resisting resistance?), and afresh we tend to take this 'with-in' for an invisible interiority opposing, escaping, and finally getting rid of outside constraints (Caspao 2007: 146).

For these prone, bent, leaning and sagging figures, it is the possibility of another language—the titles, and the marks themselves—that draw us in more closely. Through a haptic visuality, the work encourages us to "feel" our way into the spaces and emotions that Schuleit Haber charts.

Part III: Vital Illegibility

Slow, Stubborn, Awkward: Resistant Visuality in Xavier Le Roy's Self Unfinished

André Lepecki notes that dance is "still very much attached to ideals of dancing as constant agitation, and continuous mobility" (Lepecki 2005: 2). What about when it fails in these regards? Xavier Le Roy addresses questions of embodiment, spectatorship, audience expectations, and critical discourses of art and dance. His work in "Self Unfinished," utilizes what I refer to as a "non-spayed out body"—the one that doesn't address you, the needy viewer, directly, or does not seem to even care if you exist.

Le Roy's use of repetition, looping, and drawing invisible lines (the studio is covered with large sheets of white paper) reveals a series of small differences, at times imperceptible—a kind of 'microchoreography' where he marks space but not necessarily makes a conquest.

By crawling and dragging himself along on the floor and contorting his body into unidentifiable or contradictory shapes, he challenges the interpretations of the audience. Being upright or "readable," for Le Roy, does not suggest a path to transcendence. Elena Gorfinkel, writing on film, notes:

...the sense of an object made asymmetrical due to a fundamental imbalance, or a destabilization, the lean becoming a

temporalizing form of "relation-to." In this sense, fatigue calls up questions of relationality and dependency in that the fatigued body, in its slackening, implicitly requires a support.... A faltering stance, a less rectilinear pose signals tiredness in its most histrionic register... At the same time, fatigue is not necessarily antithetical to action, agency—it can sit adjacent to it or coexist with it, even if fatigue drags or delays action (Gorfinkel 2012: 315-6).

Illegible and Vital: The Work of Nell Breyer

Nell Breyer's work operates at the intersection of dance, site-specific installation, sculpture and new media. Breyer addresses how new technologies problematize and expand the potential for understanding social, emotional, and cognitive states-of-being. She is curious about how we occupy space. We may feel that our own movement is individualized and unique, but yet it falls into larger patterns of behavior that both inform and are informed by the socio-political spaces around us.

In Breyer's work, bodies are multiplied, echoed, layered, expanded and contorted by the use of video, motion capture software, and the mixture of choreographed sequences interacting with the motions and rhythms of daily passers-by. With its shiny, bright screens, data in motion, and multiple projections, the work offers an initial gesture of 'comehitherness,' but it frustrates the expectation of a timely call and response for the viewer. The user may not always have direct access to how her own movements impact the work. The data generated might be someone else entirely.

André Lepecki's ideas (referencing Deleuze and Guattari) of choreography as the 'apparatus of capture' (2007: 121) for Breyer becomes instead 'apparatus as choreography of dispersal.' Through speed, slowness, and delay, Breyer's makes data "illegible" but vital—what I call a "counter-choreographic" approach.

Part IV: Endnote: Fatigue as Generative Tactic

Fatigue requires that we stop or at least slow down. Work that uses fatigue aesthetics, with its strategies of alienation, irritation, and illegibility, does not necessarily have to plunge into postmodern oblivion or Lacanian lack. Instead, it offers ways of making, presenting and theorizing art practice that allow us to "see" with a wider variety of sensory means, and to attend to the micro, the slow, the non-relational and the unrevealed.

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PRESENTATIONS 13

Page 2

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[Back to table of content](#)



Qara Jorğa danced by the King of Art

or How I discovered the “authentic” Qara Jorğa

Aray Rakhimzhanova

During the last few years, debate has arisen in Kazakhstan about the origin of the Qara Jorğa dance. Some consider it a Kazakh expression of national identity; others think that the dance was invented by Kazakhs residing in China and has no relation to the historical Kazakh folk dance repertoire. The popularisation of the dance Qara Jorğa is largely ascribed to the repatriated Kazakhs from China. The repatriation of Kazakhs from overseas began as a governmental project in 1992. Kazakh residents of China, Mongolia, Turkey, Iran and other locations were invited to return to their historic homeland. Most of those Kazakhs were descendants of people who had been forced to leave or fled the country in the nineteenth and early twentieth centuries (Diener, 2009). In this article I will give an account of my fieldwork done in July, 2014 in Shoshak village, Shingil County, Altai sub-prefecture, Ili Kazakh Prefecture, Xinjiang-Uyghur Autonomous region, China. The article can also be considered as an attempt to characterise in brief the poetics and politics of the dance Qara Jorğa in the process of its current practice.

*Oh wise old men from the Altai's eastern slopes,
May your wholehearted wishes be fulfilled,
Modelling roles for the youth of our age
As you bring ancestral voices into the present.
I thank you all and bow my head,
Hiding my tears when good-byes are said.*

Arrival in Shoshak

The verse above was created in the car on the way back home under the influence of the emotions I felt in the field. Originally, it was written in Kazakh, later my friend Peter refined its poor English translation. I was still writing my notes when a small village called Shoshak was left far behind us. The village of Shoshak is located in the territory of Shingil County. The county itself is in the North-East part of the Xinjiang region which borders Mongolia. The distance between Urumqi, the capital city of Xinjiang and Shingil is 520 km. From Urumqi we took a cab and after ten hours of driving we reached the administrative centre of Shingil county. By that time it was three a.m.. Finally arriving at three o'clock in the morning we decided to spend the night in the hostel in order to rest and get ready for the next day when we would begin meeting with the informants. On the way to our main destination there were several check points where both the driver and passengers had to be registered. Therefore, I learnt that Chinese police are very suspicious of any kind of strangers. However, my research assistant did an excellent job: translating the conversations and filling in the forms for my mother and I. In the morning we drove to the village of Shoshak. We arrived at the village at around nine a.m. After receiving directions from local people we easily found the house of the main informant.

The name of my main informant was *Önerkhan*. His name is a



Expanding Notions
Dance • Practice • Research • Method

12th international NOFOD Conference Reykjavik, Iceland – 28th-31st of May 2015



Önerkhan Orazaly sitting in his living room. The interior of his house was richly furnished with traditional Kazakh textiles such as *syrmaq* (embroidered felt carpets) and *tuskiiz* (woven textiles). (Photo from the fieldwork database, July, 2014)

compound word consisting of two words: *öner* – art, talent; *khan* – king, the title of monarch or ruler in Kazakh. From an emic perspective my personal belief is that Kazakhs give to their children names which express certain values existing within their families, and additionally hopes and intentions in relation to the future life of the baby also find place in this complicated task of naming a child. The story of Önerkhan's family in connection with the traditional dance knowledge transmission will also be discussed in the following paragraphs.

Just before I started to interview the old man, his cousin came to greet him and after being introduced to the visitors from Kazakhstan and learning about video recorded interview, he also expressed willingness to be interviewed. However my suggestion to have separate interviews did not work, as the much younger cousin was not interested in being interviewed and video recorded on his own. 'It is important to be aware that specific folk art specialists (the best dancer, musician etc.), commonly extend their prestige and status into the social sphere, becoming leaders of age, professional or ceremonial groups' (Giurchescu, 1999: 48). Apparently, the host informant was one such folk art specialists. That is why his cousin preferred to be in his shadow, and 'to appear on TV' together with the elder of the village. Thus, instead of the initially planned personal interview, I ended up with a group interview. However, during most of the interview, the cousin remained silent, giving only supportive comments or nods.

Real, or Fake Qara Jorğa, that is the question!

In the Shoshak village, as well as Shingle county, Önerkhan's Qara Jorğa stood for the only correct Qara Jorğa. It is stated by the informant himself and approved by the community members; it was not by chance my research assistant took me to record his dancing.

In fieldwork I learnt that Önerkhan had a previous experience of being interviewed by local newspaper and TV journalists, and was invited to perform in important municipal events. It shows that there is a public appreciation of his Qara Jorğa. The community consensus enhanced “authenticity” of his dance. The reason is that unlike others Önerkhan is the heir of the tradition (Bakka, 2002). He started dancing at the age of 6-7 under the wing of his equally talented uncle.



It is natural for men like him to criticise the current practice of Qara Jorğa, simply because in his understanding others are only the users of the dance tradition. Therefore, present style of dancing Qara Jorğa to pop songs for him is not acceptable. And Qara Jorğa flash mobs performed by the youth (I am also one of those) who learnt dancing from their fellows, TV or Internet fall under the category of users. For Önerkhan users will always dance *jalgan* (fake) Qara Jorğa. The interview with Önerkhan shows how often authenticity turn into the question of whose authenticity (Bakka, 2002).

One of the questions raised in the field was about Önerkhan’s formulae of *nagyız* (real, authentic) Qara Jorğa in contrast to the *jalgan* (fake) Qara Jorğa. Surprisingly, the movement itself did not make his Qara Jorğa “authentic”, but the *küy*¹ Qara Jorğa, and correspondence of his joint movements to the *dombra*² music did.

For example, I do not know how to play *dombra*, this is (he took the *dombra* brought by his grandson from another room) a traditional Kazakh instrument, so in this way, for instance, Qara Jorğa begins with these three frets, you can ask from professionals, so in this way (he strummed), it should be played with strong energy, we can’t play it right now, so when they strum, the music comes out (sound of *dombra*) and we move in accordance with the strumming (he moved his shoulders), *ï-ï-ï* now they do not have this strumming, instead someone

1 *Küy* is the specific genre of Kazakh music composed for traditional Kazakh musical instruments and/or played with the traditional instruments (*dombra*, *kobyz*, *sybyzgy* etc.). Historically, the word ‘*Küy*’ corresponded to the Western term music. After the introduction of a musical notation system and classical music into the Kazakh steppe, the use of the term *küy* was narrowed down and is now ascribed only to traditional music

2 *Dombra* is the traditional Kazakh two-string plucked musical instrument.

whistles or shouts or does something else, therefore, the dancing person does not know whether to move his shoulders up (he lifted his two shoulders) or down, whether to move his hips or legs, everything has been turned into chaos.

(Interview with Dancers, 2014)³

From the statement above it is clear that Önerkhan was criticising the modern way of dancing Qara Jorğa to the pop song. While watching the recorded dance realisations of Önerkhan and his cousin I saw that the dancers always started the dance sitting on their knees. The relation between the dancers while performing the dance was strongly marked at the level of Phrases, which is evident through the shared use of space, the length of the performance time, and its relationship to the music. At the level of Motifs, the dancers relied on their own creativity, even though kinetic elements used by each dancer involved the same body parts (joints), their incorporation into Motif-cells significantly differed from each other.

Etymology of the dance name

The word *jorğa* in the Old Turkic - Russian dictionary (1969: 274)⁴ was given as a derivation of the words *gor* or *jori* which have following meanings: 1. to go, to walk, to move 2. to explain, to interpret 3. to have legal power or to go within legal or judicial context. Derived words: *jorcı* (guide), *joriy=joriq=joruq* (to live one’s life, manner of walking, move, circulation), *joriya* (иноходец; horse-pacer); The example ‘*joriya kevaldin tüsüp сойдя со скакуна иноходца*’ (1969:74) can be translated into English as dismounting a jumper-pacer horse. Interestingly, a recent Chinese interpretation of Qara Jorğa by ethnomusicologist Jiaojiao Yang describes the term as “Hei Zou Ma” which stands for “black walking horse”.⁵ Further she explains that Qara Jorğa was a type of horse that was usually ridden by nomads on long journeys and characterised with a steady pace. Both words in the Qara Jorğa dance name have several denotative and connotative meanings and function as different parts of speech depending on the context. Therefore, quite often in interpreting the dance name, the meanings of these two words are regarded separately from each other leading to the confusion of the dance name and its etymology. However, in one of the recently published Kazakh explanatory dictionaries (Uali, Kurmanbay & Malbakov, 2013) the expression Qara Jorğa is given as an idiom in Kazakh language.

Qara Jorğa n. (ethno.) is a specific type of horse usually ridden on long journeys and military campaigns characterised by endurance, speed and strength.

Qara Jorğa v. a) to go on a long journey b) to go to war c) to show off, to parade luxuriously, to exhibit wealth or status, to be distinct from others.

Examples: *Qara Jorğa[at] bos keldi* – literally Qara Jorğa [horse] came back with empty saddle (poet.) - The soldier has died. *Qara Jorğa[at] mindi* – literally someone had ridden Qara Jorğa [horse] (ethno.) – The bride left her parents’ house, she set off on a long

3 All the interview transcripts are included into the Appendix 4 together with the fieldwork database description. The original texts of the quotes from the interview transcripts are highlighted with yellow colour. This will enable Kazakh readers to refer to the original sources while interpreting my research.

4 Kazakh belongs to the Northwestern branch of Turkic language group.

5 “黑走马”一词来源于哈萨克族语，语音译名“哈拉卓尔尕”，其中(kara)是“黑色”的意思;(jorga)为“走马”之意。(Yang, 2013: 21).

journey to the groom's house, to her new home (Uali, Kurmanbay & Malbakov, 2013).

It is clear that the name takes its roots in the culture of nomadic Kazakhs where horses always played an essential role. In an unforgiving climate and a seemingly endless land, horses provided transport and labour for them. The horse image is central in Kazakh cultural expressions such as folk songs, fairy tales and legends. Horses were equalled to human beings, praised for their fidelity to their owners and worshipped as totemic animal (Kuzembaeva et al., 2005). Today, Kazakh people themselves and the authorities in the state use the nomadic past of Kazakhs to assert the identity of the nation in the world. Therefore, any folk forms such as dance, music, epics and traditional craftsmanship become an essential tool in the complex process of self-identification. In this way, Qara Jorġa sustains its position as a national symbol in the past decades in Kazakhstan as well as functioning as an identity marker for the Kazakh minority residing in Xinjiang.

To conclude, I am generally satisfied with my fieldwork in Xinjiang. The suspicions of the Chinese authorities towards me, a foreign researcher, was compensated for by the openness of my research assistant and the villagers. Unlike some other researchers who were not comfortable with their power and hegemony that were evident during their fieldwork trips, I felt myself comfortable with this kind of relationship in Shoshak village (Nahachewsky, 1999). However, it should not lead to the thinking that the locals have no power at all. Informants and research assistants have their own power. They can let you in or they can reject you. When the researcher is in the field, he or she is entirely dependent on their goodwill and help in actually carrying out the research. It is far from being one-sided power relationship as some anthropological accounts might have it.

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[Back to table of content](#)



Dancer as Agent

Cecilia Roos

Within the field of dance today, the creation process often demands that dancers develop their own methodologies, movement vocabularies and conceptual frames. This creates individual trajectories that the dancers can intertwine, interact and challenge each other with during a creative process. Here I will discuss these relationships and out from my research give some example on how the dancer's individual trajectories are shared, transformed and transacted during a working process.

The main focus in my previous research has been different perspectives on the dancer's performative practice where I for example have worked with verbal articulations of the dancer's working methods. I have done this starting from movement analysis and interpretation; or in other words how a dancer moves intellectually and physically through a process with a creation. In my research project "From Movement out of Reflection in Becoming: The Dancer and the Creative Process" supported by the Swedish Research Council my own reflection was the base and the reference. The overall goal of the project was to approach an understanding and a conceptualization of the artistic process of the dancer, illustrated by my work as a dancer with a creation by Ina Christel Johannesen and my reflections through that process.

Current research

The research project "Verbalizing Dance" in which I am currently involved, aims at investigating how language, verbal and non-verbal, is used in the studio in classes aimed at dance training, as well as in rehearsal work among professional dancers. It is also supported by the Swedish Research Council and carried out by a group of four researchers under the leadership of Birgitta Sandström (Professor in pedagogy at University of Dance and Circus), Boel Engström (Professor in pedagogy at Stockholm University) Lena Hammergren (professor in Dance science at University of Dance and Circus and Stockholm University) and myself. In this project I am working on identifying and then trying to conceptualize methods, pedagogical procedures and strategies related to the professional dancers practice. What I especially look at are the relations that language can build and how these are transmitted between the dancers and the choreographer during an artistic process. I find it very important in this kind of investigation that the methodological tools are taken from the practice so the importance of the practice-based survey that forms the basis for the project cannot be stressed enough. To just explore one kind of process can't represent how the field of dance looks today so I have decided to follow four different processes.

The first process I followed was "Miss Julie" by Birgit Cullberg at the Paris Opera. A Bennesh notator has, down to the smallest detail, notated the movement and the rehearser was not allowed to change any movements from what was notated. Every angel needed to be as true to the score as possible. The second process I chose to follow was the Norwegian choreographer Ina Christel Johannesen's "The Guest", that premiered at Dansens hus i Oslo January 2015.



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She bases her work on improvisations; the dancers produce material out from assignments that Ina gives. This becomes a set material through a very thorough process where Ina and the dancers discuss, negotiate and try out all the details. The third process was the Swedish choreographer Jefta van Dinther's "As it Empties Out" that premiered in Vienna oct-14. The starting point there was also the dancer's improvisations and their interpretations of the tasks that Jefta gave. But the movement details were never set, there were no movements that should be done in a specific way, which it was in the other processes that I followed. The final process that I followed was the creation of the piece "Before I change my mind" by the choreographer Helena Franzen that premiered in Stockholm in October 2014. She had a movement material prepared for the dancers that they learned. The material could then to some extent, be changed and developed in dialogue with the dancers.

My focus in the research was the dialogue between the dancer's and the choreographer (or rehearsal director) and in what ways this dialogue informed each dancer's ability to handle her or his actions with and reflections over the material. In all my observations the dancers were constantly reflecting over and analysing the material and the verbal and non-verbal dialogue was vivid; no matter if it was in the freelance context or at the Paris Opera (even though they had a tight rehearsal schedule that didn't allow to much of verbal discussion). The movement material was turned inside out, repeated, discussed, tried out, developed and through that process the details emerged and just when the performers thought they had a grip on the material another detail showed through and changed the perspective and opened for new possibilities. For the performers this created a kind of constant deviation in their relation to the material. Some of the dancers described the material as a living creature that they needed to get to know in order to handle, a material not always willing to be manipulated with. Something that was verbally expressed from the performers in all the processes that I observed was their experience of having a kind of dialogue with the movement material. When I asked them to explain what they meant by dialogue they described it as a shift between thought, intention, intuition and try-outs resulting in a continuous development of the material. Out from my observations I would like to add that this dialogue also consists of a constant elaboration between awareness, attention and concentration, different kinds of sensitiveness, which also creates trajectories between the dancers.

Another interesting thing to observe was how a specific verbal and non-verbal language was created in each process, and how the naming of the material started. Naming consisting of words that created kinetic impulses and movements that inspired to naming or non-verbal forms of communication like gestures or sounds. It was also very interesting to experience how the performers were developing sensitiveness for each other in space, knowing exactly who is approaching without looking. And also how they got to know how a specific physical impulse could resonate in each on of the other performers.

What have emerged through my observations, even though as quite general principles, is multidimensional phenomena like subjective and fluid choices with indeterminate output and preparedness for instant meetings. This will be articulated in an anthology that will be published as a result of the research in the end of this year.

Dance practice of today

I see a clear difference in dance practice today if I compare how it was when I started as a dancer 35 years ago. We used to do an analysis of the material, identifying and interpreting it and then working with making this interpretation obvious during the process. But what stands out for me is that today the analysis or interpretation is more vivid and it goes hand in hand with the process and by that it is in constant change. There is also a great difference in how verbal language is used in the studio between the dancer's and the choreographer. It is much more playful and more clearly used as a tool for serving the process. The dancers have an agency in the working situation based in their own subjective experience, a mandate to express thoughts and doubts about the material and come with alternative suggestions.

What also stands out is that verbal descriptions and movement demonstrations, dong-telling, takes place simultaneously; the performance of a movements can be completely dependent on images, some information needs to be spoken. But once it has been spoken, this way of thinking will be incorporated in a bodily-kinaesthetic-linguistic practice: probably accessible and usable only for those in the actual context.

Working conditions such as being a free-lancer or employed in a company can create different circumstances for a dance practice and this expanded notion of dance practice plays a significant role in what is produced.

Generally I would say that the work of freelance dancers consists of developing methodologies, movement vocabularies, participatory practices and conceptual frames to serve different kinds of processes. They are dealing with discourse and agency, creation and change, which calls for instant method-making not always knowing about the outcome but through the doing revealing the reason for the doing. A reason that is not meant to be a static event but an action emerging through interaction with others in space. Creation, change and action.

The company dancers, on the other hand, are busy with entering into different movement regimes that they need to unfold and reinvent time and time again especially in repertoire work. They know about the outcome (the performance of that specific piece) but that doesn't mean that they know about how their individual performance will be in the live situation even if they have danced

the piece before. This calls for instant method-making but in another part of the working process than for the freelancer. They are counterpoising tradition against contemporaneity and preservation against creation. In order to keep the balance they need procedures that become like embodied idioms, which challenge and call for attention. Creation, tradition and embodiment.

Future projects

The conference "Dancer as Agent" was arranged by me and Chrysa Parkinson at DOCH November 2013. 70 performers from all over the world participated. The conference invited the expansion of our understanding of the roles and methodologies performing dance artists are currently producing and sought to shed light on performing dance artists' approaches and the impact of experiential authorship on artistic production and research. Performative practices were looked at for their ability to move dynamically between different artistic productions, for the by-products they create, for their pedagogical application and for their contribution to social awareness. As a continuation of my previous research and with the experience from the conference my next research project will deal with the relational trajectories and the subtle gestures of method-exchange that are developed between dancers in a creative process.

My focus will be how the performer undertakes different roles depending on the process and how skills needed for, what I call, instant method-making are developed for serving the process.

Flexibility and adjustability are keywords for performers of today and it is obvious that the implications of how information/knowledge is shared, transformed and then transacted is the core for how working procedures are created. By looking at our immediate present in a time when culture has become more porous and encompassing and new considerations about art's role and potential are discussed I would also like to expand my research by exploring the effects of a increasingly connecting world on our senses on self and identity. Artists are responding to these evolving conditions in a number of ways from calculated appropriations to critical interrogations and I find it important to question the consequences of these changes and challenges that we are facing in terms of the understanding, and use, of knowledge.

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[Back to table of content](#)

Dance Technique – Meanings and Applications Viewed through Students Experiencing Contemporary Dance

Irene Velten Rothmund

This paper draws on a section of my on-going PhD-project of students' experiences in modern and contemporary dance during a 3-year BA study at the Norwegian College of Dance. The project is informed by hermeneutic phenomenology, combining a phenomenological description of lived experience with a hermeneutic interpretation of experience (van Manen 1997), based on students' logbooks and interviews.

In the collected material the term dance technique is often used, and I believe it is also a central term in the dance field. An important part of becoming a dancer is the daily training. In a modern dance tradition, this is done by learning codified dance techniques in regimented dance classes. Today's training in dance have a big diversity, involving also improvisation and somatic work, often in an eclectic blend of styles and methods. The codified dance techniques have evolved into more diverse training practices (Bales & Nettiol 2008). Relating to the conference theme *changing methods of dance practices*, one question is whether, after this change, the term dance technique has gained new meaning, and whether practitioners in the dance field have different or similar apprehensions of the term. In this paper my aim is to shed light on nuances in the meanings and applications of the term dance technique, by looking at dance students experiences and reflections, discussed in relation to *dance research* articles on the theme, emphasising how the authors use and understand the term dance technique.

In one set of interviews I asked the students how they would define the term dance technique. I have organised their answers in five different, but partially overlapping approaches to the term. These approaches are: Dance technique as 1) a system, 2) knowledge or practical skills, 3) something set, 4) goal-oriented work and 5) "only technique". I will now look closer at these five approaches.

1. Dance technique as a system

It is quite big; there are so many different techniques. It is possible to explain it with style as well, because the different techniques have a distinction, a style and a quality that you can recognize. (F)

This quote is in accordance with a common use of the term dance technique, as thorough systems with defined vocabulary and aesthetics, like Graham technique or Cunningham technique. Jaana Parviainen writes that traditional modern dance techniques embrace a personified movement vocabulary, skill, style and method, which are acquired in dance classes through imitation and repetition (Parviainen 2003:160). Similarly, Graham McFee employs the term as when speaking of Graham technique or classical ballet technique. He emphasises the connection between technique and aesthetics; through the physical training the dancers body is inscribed with certain skills, which have expressive consequences (McFee 1992:203). Chris Challis defines dance technique as a



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system, system understood as the identifying features of a training method, encompassing both style and implicit rules and conventions that the users take for granted. She means that technique is "a system of education through which a dancer acquires not only bodily shape and facility but also learns the traditions, conventions and values which underpin the concept of dance being taught" (Challis 1999,145).

2. Dance technique as knowledge or practical skills

Specific things to be able to jump higher, or know how to melt into the floor. (C)

Technique is here used as the best way to execute a specific movement task; this corresponds with a general definition of the term technique, as practical skills (SNL). Parviainen, discussing bodily knowledge, argues that in dance, practical skills are closely tied to theoretical knowledge. "Bodily knowledge does not involve a mere technique or the production of skill; together with the body's reflectivity it offers possibilities to choose ways to move" (Parviainen 2002:19). Dance technique seen as knowledge involves both physical skills and an ability to use these skills in different situations. The student in the quote below use the term in this way:

The technique lies in your body, in how you can do the different things without getting injuries, in what is most appropriate and good for your body. (F)

This student sees technique as a basic anatomically correct work, independent of style. This resonates with Parviainens description of a contemporary view on technique, where the dancer is training different systems to be able to execute any movement. Technique is considered an invisible and style-less facilitator for dance (Parviainen 2003:161). Sylvie Fortin provides one example on this view in a study of 3 dance teachers working on integrating somatics into dance; they were all interested in developing a generic, basic technique, independent of specific styles (Fortin 1998:56). However, this understanding of technique stands in opposition to Challis' and McFee's view that technique and aesthetics are closely tied together. The student is also focusing on getting to know her own body. This corresponds to Wendell Beavers view that dance technique today is about gaining deeper self-knowledge through listening to the body. He defines technique as "the principles of organization which underlie mind/body response" (Beavers 2008:129). Similarly, the goal for the teachers in Fortin's study was to make students experts of their own bodies, through exploration and analysis (Fortin 1998:65). Based on this I would argue that the goal of dance technique has shifted from mastering specific movements, to understanding the dancer's own body in movement, and by that making the conjoining of practical and theoretical knowledge more explicit.

3. Dance technique as something set

Technique is set, it must be the same. A plié is a plié wherever you are. (A)

In modern dance you are trained to master a specific technique and a specific expression. You have to fit in; you don't have much free rein. (J)

Technique in dance is a way to execute a movement in a right way according to the teacher you have. (B)

Technique is here viewed as something set, with a norm for what is right or wrong and little space for the dancers own contribution. However, the three quotes have a different approaches to *how* technique is set. This relates to Becky Dyer's discussion on dance teaching in relation to three metaphors for movement: as universal experience, foreign language or private code (Dyer 2009:111-113). The first quote can be seen as universal; a plié is the same everywhere in the world. The second relates to a foreign language that has to be learned to master the technique, which also corresponds to dance technique as a system. The third can be seen as a private code, where the single teacher defines the norm, independent of a bigger system. This relates to today's tendency in dance where teachers develop own individual styles (Bales & Netti Fiol 2008).

Technique understood as something set is often contrasted with improvisation, which is seen as more free and individual. However, on question on whether improvisation also can be seen as technique, some students' discussion makes the distinction more blurred:

Contact improvisation is also technique; what is set is not the result, but how to do it, where to put the weight. I feel that is also technique. (A)

Well, different structures are a sort of technique; it gives you frames to relate to. A choreographer, who sets a structure, might also have an idea on how it should look. Even if there is room for individuality, there is something set. (C)

By discussing if improvisation can be included into the term technique, the students are mentioning themes like structure, frames and something predetermined or set.

4. Dance technique as goal-oriented work

In technique we all the way work towards a goal, a kind of ideal, something right. You strive for the perfect, and then there is always something that is wrong. (F)

Technique is here seen as a goal-oriented work, where the dancer strives for perfection. Gedeminas Karoblis, following Heidegger, discusses several definitions of technique, where one is technique as a means to a goal. This is an instrumental understanding of the term, and in dance it would mean that the body is the instrument ready to be used to reach the goal (Karoblis 2005, 366). Susan Foster shows a similar view on dance technique: The dancer works hard on copying the teacher and avoiding mistakes, she must endure

pain to correct the body's deficits or bad habits, and the prevailing experience is of loss and failure, of not reaching the goal (Foster 1997, 237-240). Foster is here drawing a quite dark view of dance technique, which I do not recognize in the students' experiences. Some students consider it positive to have a goal to work towards, and that the ideals have to be adjusted to their own bodies. One student says:

One has always idols to look up to, and movements one wants to master, but I know that I haven't got 180° turn out, I will never get that. There is a sort of struggle to get better ... But I think it is positive, because you focus on development, and that is a good thing. To see change gives me motivation. (F)

An instrumental understanding of technique is criticised by several dance researchers, some suggest using improvisation or somatics as a way to avoid the tendency (i.e. Fortin 1998, Parviainen 2003). Parviainen, following Heidegger, introduces the term dance techne. Techne means practical knowledge, but it is also to be at home or to dwell in something. She uses improvisational exploration as an example on how to dwell in dance, where movement is not an object for calculating thought, but a way of letting be and to reach a state of dancing (Parviainen 2003:167-174). Is it possible to reach this kind of dwelling in dance also in set movement material? Some students have been talking about freedom in dance, of being in the moment, and in a state of dancing, themes that can be seen as examples of dwelling in dance. Here follows one example:

I feel freedom when I don't think, when I just am. When you come into this little bubble, and afterwards you ask what has happened. It can happen with set material as well, but mostly when I am on stage, when I am in the moment. On stage you normally have reached your goal; you can just have fun and enjoy. (J)

This student experiences freedom both in improvisational and in set material, but she needs to go beyond dance technique as a means to a goal; after reaching the goal, she can be in the moment. She can let the dance be, as an example of dwelling in dance.

5. Dance technique as "only technique"

There are dancers, who are really good technically, but with totally empty faces. They don't manage to drag me into their world at all. (G)

This student is criticizing some dancers for being only technical, without expression. This is a common critique, of technique as "only", as something less than expression. McFee explains this critique to refer to the dancer only using physical skills, not engaging own feelings and thoughts. This understanding would mean that the difference between a technical and non-technical performance would lie in what the dancer thinks, rather than what she does. But McFee argues that the potential for an expressive performance lies in the technique itself (McFee 1992:213), as exemplified by this quote:

In modern and contemporary dance expression lies more in the body, then it gets connected to technique. You have to understand how things look, to know how it will be expressed. In that way you need technique to be able to express. (E)

Another student discusses the connection between technique and expression this way:

To express asks more of you as a person, you need a personal motivation and you have to give something of yourself. You have to dance it, and not just do it. ... This happens mostly on stage, when I have an audience. (F)

This student emphasises personal involvement, which is easier to reach on stage, where she can dance it and not just do it. Does this mean that before she reaches this point, she is not dancing, but rather preparing to dance? Karoblis discusses this as one possible, however problematic, definition of technique: "A dancer prepares for the scene like a soldier prepares for the war. In both cases they just exercise. The exercises are not reality, but imitations of it" (Karoblis 2005:385). This understanding reduces technique to an "only", as something less than dance. Does this mean that it is impossible to exercise dance and to dance at the same time? No, Challis argues, the dance class "is not a goal in itself, but neither is it a rehearsal for something else (Challis 1999:147).

Summing up

By analysing student's statements in relation to dance research articles, I have discussed some possible meanings and applications of the term dance technique. The first two presented approaches can be viewed as two opposites with parallels to differences between a modern dance tradition and a more contemporary dance tradition. This can be related to what Dyer describes as two paradigms in dance teaching: one focusing on an aesthetic vocabulary within a style, and the other a generic approach emphasising sensing and understanding the body (Dyer 2009: 119). The other three approaches are closely tied to the first two, touching upon several dichotomies in the view of dance: like free or bound, improvised or set, normative or individual, technique or non-technique. Rather than confirming the dichotomies, the students' experiences and reflections gives examples on negotiations between the opposites, where one is not excluding the other, both can be experienced as valuable and belonging together.

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[Back to table of content](#)



Gesture as Tool in Dance Studies

Turid Nøkleberg Schjønsby

My presentation will examine how gestures can be used to understand the dance movement with roots in dance traditions from the early 1900s.

Years ago I was educated in eurythmy and drama. Later I did an academic education based on theatre, literature and music. In 2012 I defended my PHD at NTNU, the University in Trondheim (Schjønsby, 2012). My theme was movement and expression in early modern dance and my presentation is based on this work. I will examine gestures in dance that is continued in the traditions from Isadora Duncan, Ruth St. Denis and Rudolph Steiner (eurythmy). They worked in different ways based on ideas of giving the body a more central position in art. They emphasize movement intention, its musicality, mood and images. These qualities formed the basis for their dances and their dance technique. Common was also that the movement of the dances had a relation to music or speech.

A dilemma in handing down and reconstructing early modern dance is how to take care of what these dance creators called "the movement of the soul". A physiologically oriented terminology safeguards not the motion understanding that these dancers founded. After working with this question for a long time, my conclusion is: We must direct our focus on the gestures. Researchers on Musical Gestures –program at The University of Oslo (UIO) chose to call the involved embodiment "gestures" rather than "movements." This inspired me to use gesture as a tool in dance studies. When I then started to work with this concept, it opened up a new field, many sides of the early modern dance were possible to handle, articulate, and understand. A temporary definition of gesture is: *Physical movement, which expresses meaning, emotion and responds to music and speech.*

My studies of gestures in a historical and cultural perspective show that gestures are among the oldest and most important ways of expression. Gestures are both social and aesthetic expressions. The body is central in using gestures. Understanding of gesture reflects the historical attitude to human being and communication. Gesture is well known in the antique rhetoric. Reflections of how gestures were used descend from the antique speakers, as for instance Quintilian and Cicero. Actio is the part of the rhetoric which deals with the way of presenting a speech, and the practice of using gestures belong to this part. Gestures change during history. Toward the Romantic period, the speaker and priest, Gilbert Austin (1753–1837) collected a great material of gestures (Austin 1966). These gestures were used in the cultural life of the time, and most of them were used with coded meaning. Gesture used in ballet from 1800s mirror this understanding. In the middle of the 19.th century, the reformer of movement Francois Delsarte began to study how humans moved, behaved and responded to various emotional situations by observing people in real life and in public places (Shawn 1963, Ruyter 1999). Through his observations he discovered certain patterns of expression, eventually called the Science of Applied Aesthetics. This gave a lot of new impulses to stage art, to dance as well as acting. Through his studies the gestures in stage art became more connected to feelings.



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In 20th century gestures are regarded in a freer way, more focus is put on the attitude. One way of approaching gesturer in the 20th century, we find by Berthold Brecht who regard gestures as relational (Brecht & Hecht 1970: 92). According to his theories, gestures deal with the persons social positions. In his concept, gesture as status or position is a part of the communication. Other ways of understanding gesture we find in studies of body-language, nonverbal communication, sign-theories.

THEORY

Three thinkers, Jean-François Lyotard (1924-98), Algirdas Julien Greimas (1917 – 1992) and Maurice Merleau-Ponty (1908-1961) have in modern times written and talked about gestures in different ways, and their approach has influenced my studies. Each of these three thinkers regards gestures from different points of view. I started with the theories of Merleau-Ponty (1994), applied to dance. Related to his theories, the subject, (the dancer), is in the key position for understanding the dance. From this point I could focus on qualities like feelings, emotions, sentiments, images, narratives, and sounds. I also found that it was possible to get another aspect of the movements of the dances by working with them from the chorology point of view, which asks for the structure of the dances related to Greimas understanding of gesture (Greimas 1987). This gives a tool to bring the structures of the dances more clear and obvious. In his essay "Gestus", Lyotard (1992) The author's title and/or affiliation and addresses or telephone numbers or mail addresses are placed at the end (after the bibliography) on art as gesture, which can reveal sides of existence we are not conscious of in everyday life. In my work these different aspects of the dances started to communicate.

ANALYSES

My analyses are based on video recorded solo dances, combined with interviews of dancers who for several have handed down these three ways of dancing. Today my informants work as dancers and pedagogues in dance education.

DIFFERENT GROUPS OF GESTURES WHICH I CAN FIND IN THESE DANCES

Narratives

In *Narcissus* – with choreography by Isadora Duncan the movements relate to narratives, the myth of Narcissus. My informant, dancer Kathleen Quinlan can tell: "The main point of the dancer in this choreography is not to tell a myth, but to touch the problem: Who am I in this world?" (Quinlan in interview by Schjønsby 2003). She stresses that this is an attitude which is transferred to the dancer through the myth. But she also has a storyline for the dance. This has the same development as the Myth of Narcissus. This she call the secret of the dancer. My other informant, dance

and pedagogue Jeanne Breschiani stresses that “In Duncan dance the musical gestures give energy, flow and feeling.”(Breschiani in interview, Schjønby: 2009)

Narratives and images combined with musical gestures

My analyses tell me that the Greek myth is a basis. Fragments of an action are shown in the dance. An attitude is transferred to the dancer through the myth. The gestures are structured by the music or the musical gesture. When you see this dance, you get a feeling of what it is generated from, sometimes it is the music, and sometimes it is the narratives. Ambiguity between the movements from music and the movement based on the images of the myth is central in the expression. This can also be regarded also an example of how the early modern dancers cultivate the ambiguity of meaning, as well as of sensing. In this way movements can seem to communicate a special meaning, but in the next moment, the meaning is hidden.

Iconic gestures

In the Duncan choreography of Ave Maria, danced by Quinlan (Bowden 1995), we also can find iconic gestures which are derived from the culture of the renaissance. Some of the gestures we can recognize from paintings with religious motives of *The Annunciation*. These are combined with movements related to the music and to the modern style. This phenomenon we also find in dances from Ruth St. Denis, who for instance uses Indian Mudras, traditional Indian gesturers which are combined with her own style of movement (Schjønby 1999). One of the functions of these gestures is to build a bridge to the culture she is referring to, and to give the dance a flavour of the exotic.

Musical gestures

In Rudolf Steiners tone-eurythmy the idea is to make music visible. According to his ideas, motives, minor and major, intervals and pitch can be expressed as musical gestures. As an example my informant Ragnhild Fretheim (Schjønby 2009) demonstrates how Edward Griegs composition Erotic, performed by Margrethe Solstad (Schjønby 1999) are performed out the tension of the intervals, the relations of the tones. These movements are cooperating with the oral music, and thus perform a unity of listening and movement. Around 1925 St. Denis started to make Music Visualizations. Her principle was to use the structure in musical compositions as basic for choreographing dances. Here motives, phrases and pitch make gestures. Her theory was: these dances are built on the structure of the music (St. Denis in Honsa 2002).

Music visualisations becomes narratives

In some of her music visualisations the dance grows into a story after a while. This happens with her choreography to the composition *Liebeslied* from Lizzt combined with Brahms Waltz. It has a name which associate to love, and it is interpreted as her declaration of love to Ted Shawn. Although her program was to show the structure of music, some narrative elements are there, and during her performances and the handing down to other dancers, the dance

starts to develop a story. The visualisation of music becomes a narrative of the many faces of love. When we for instance see the videorecording where June Balish interpreter this dance (Honsa 2002), the emotions are very much strengthened, the dance really tell us a love story.

Thus the interpretation of June Balish shows

- ◆ Gestures can be colored by the dancer's subjective and emotional involvement.
- ◆ It is easy to make a story out of dance or movement patterns.

Gestures which respond to Speech

The art of eurythmy is a language of gesture and movement – it attempts to extend experience to different senses. In the classical speech eurythmy, it is an aim is to show and put attention to the energy of the speech, the plastic form and its musical elements. The idea is that words present qualities in what they describe. So, in Speech eurythmy gestures are developed from the spoken sounds, from the consonants and the vocals. (Steiner 1968)

- ◆ The sound gestures are used to catch the most essential in the words and to form word gestures.
- ◆ Grammatical functions can be expressed through gestures: Sound gestures, word gestures and sentence gestures.

My informant, the dancer Margrethe Solstad, gives an example how a poem which tells about the qualities of listening to recitation of a poem can be interpreted when gestures of the sounds and how the grammar of the poem are used as sources for movement (Schjønby, 1999). The choreography is performed in cooperation with recitation, and forms a unity of movement, recitation and colours.

SOME RESULTS OF MY STUDIES

In these dances, transmitted from the beginning of twentieth century, gestures are staged and used as art. They perform an artistic practice. The dance creators experimented with gestured and studied their possibilities. Thus they deepened the knowledge of gestures.

- ◆ The gestures do not replace verbal language, but they deepen and reflect qualities and emotions.
- ◆ Gestures are interdisciplinary
- ◆ Gestures can be experienced through senses. A certain meaning can be experienced by different senses
 - Visual (in sculpture and painting as well as in movement)
 - Audible (in music, or in speech- the tone of voice).
- ◆ A gesture is a whole. It cannot be divided into several components. One gesture does not have a special length or size. It can last a moment, some seconds or a longer time. It can be a tiny movement – or it can be done big with a lot of external movement

- Gestures have the ability to find different media to be expressed.
Emotional gestures as rage, sadness, happiness can be expressed in movement as well as by colour, by music or speech. Of that follows that you can transform one piece of art to another
- The same physical movement can express different attitudes
- The ambiguity of gestures used in these dances is a part of the symbolist style at the beginning of the 20.th. Century.

In these examples I can find 3 groups of gestures:

- Emotional gestures- sentiments: sorrow, hope, anger, joy....
- Gestures based on speech (stories, myths, rituals, images, sound gestures, word gestures and gestures of sentences)
- Musical gestures: Gestures based on intervals, musical motives, musical phrases, pitch, minor and major.

The emotional gestures go well together with gestures which tell a story as well as with gestures developed from music. They have the ability to form a bridge between speech and music.

CONCLUSION

Over the last decade the study of gestures has become a way to approach studies of both music and language. I want to actualize gestures as concept in dance research. Using gestures that core concept in studies of dance is fruitful because it provides an approach that covers physical movement, the dancer's attitude, intention and communication of meaning. Gestures also play an important role when it comes to continue dancing and ways dances are transferred through tradition. With gestures as key one can also illuminate and bring forth the interdisciplinary of dance.

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[Back to table of content](#)

The Motif that was Lost: Locating Choreographic Practice in Staging a Philippine Ritual

Bryan Levina-Viray

Introduction

In Philippine folk dance history, two National Artists for Dance may be credited for revival and popularization, and the advancement of staging folk dances (Villaruz 1989). One is Francisca Reyes-Aquino through her Philippine folk dance research and Lucrecia Reyes Urtula through her hybrid choreographies – combination of folk dances practiced in the Philippine local communities and Western dances (e.g. ballet). These initiatives paved the way for staging and establishing Philippine staged folk, ethnic, and traditional dance repertoires. Dance critic Basilio Villaruz categorizes these dances as part of the “Filipino Dance Theaters” (FDT) which adapted Western Theater Dance (WTD) like the ballet and modern dances (Villaruz 1989:32). Filipino Dance Theaters (i.e. Philippine staged folk dances) have been performed in and outside the country by world-known and resident dance companies of Cultural Center of the Philippines, the *Bayanihan Philippine Dance Company* (*Bayanihan*) and *Ramon Obusan Folkloric Group* (ROFG).

There are existing published research articles on Philippine folk dances which focus on how representation, nationalism, and post-colonial discourse can be read through the stylization and staging approaches. Historian Barbara S. Gaerlan, for instance, examines in her paper “post-colonial nationalism in the Philippines via appropriation of a multiplicity of indigenous dance and music forms and their representation in a folkloric dance troupe (like the *Bayanihan Philippine Dance Company*) as the cultural expression of the Philippines nation state” (Gaerlan 1999: 251-252). Dance researcher Kanami Namiki examines hybridity as a narrative of national identity and an art form through staged folk dance productions of *Bayanihan* and ROFG (Namiki 2007 and 2011). If not Philippine staged folk dance is the topic of one’s research project, it is most possible that a dance researcher deals with folk, ethnic, and traditional dances practiced in the community itself. Studies that have deep engagements with the local practice of the dance and offer “thick description” to borrow the term of Anthropologist Geertz are published by some dance scholars like Alcedo (2007, 2014), Fernando-Amilbangsa (1983), Mirano (1989, 1997), Muyco (2008), and Ness (1992).

What is interesting, when mapping the corpus of Philippine dance research, is that there is quite a divide in understanding the two performance-contexts: the staged and non-staged dances or dance’s local practice. Even for a long decade, there has been a claim that “the use of movement has largely been confined to Aquino’s verbal and directional system, arranged in to figures and fitted into counts and phrases” (Villaruz, NCCA website), still few dance / movement analysis are being done using a specific dance material which is both performed on stage and in its local original context. A comparative approach in analyzing the dance / movement enactment or realization itself, may not only broaden both the theoretical and methodological studies on Philippine dance, but also, may expand and help contemporary choreographers, dancers,



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critics, and researchers in rethinking creative choreographic practices of staging folk, ethnic, and traditional dances in the Philippines.

In addressing this gap, this paper adopts a section of an undergraduate thesis project entitled *Ritual of Putong in Boac, Marinduque: Performance of Healing, Veneration, and Thanksgiving* (Viray 2010) as a basis of local ritual practice from Marinduque, Philippines. *Tubong/Putong* is a coronation ritual practiced on the island Marinduque, located in the southern Tagalog region of the Philippines. It is performed by the *manunubongs* (initiator) before a *punsyon* (initiate, a celebrant or honoree), together with the invited *bisita* (guests). Aside from its primary intention to “heal” human spiritual dimensions (e.g. illness of the *kaluluwa* or soul, illness caused by supernatural elements, and unknown reasons for cholera, fever, convulsion), its enactment is also a way to celebrate life-cycle events such as birthdays (1st, 7th, 18th, 21st, 60th), weddings, baptismal, commemorations, anniversaries, and other special events. It is also becoming a welcome gesture of the locals to the guests who visit the island. Its performance has several versions depending on the locality (town), the community of *manunubong/magpuputong* who performs it, and the source of narrative being chanted. *Tubong/Putong* in general is composed of *musikang pantinig* (singing or chanting), playing of musical instruments such as guitar, banjo, and tambourine; and moving or dancing. The whole ritual is accompanied by 2/4, 3/4, and 4/4 rhythmic pattern which may correspond to musical qualities of *martsa*, *balse*, and *lento*, respectively (Viray 2010, 2015, forthcoming 2016).

Using the above-mentioned local ritual knowledge, this paper investigates how dance companies transform the coronation ritual into a choreographic dance material. My analysis focuses on staged choreographies of *Putong/Tubong* by dance companies outside Marinduque, specifically Philippine Performing Arts Company (PASACAT in San Diego, US) and University of San Carlos Dance Troupe (USCDT in Cebu, Philippines). The two have the same choreography. The analysis uses video documentation of performances by these companies. My paper aims, borrowing Anca Giurchescu and Eva Kröschlová’s ‘Theory and method of Dance Form Analysis’ (2007), to identify the structural units of a dance text such as *Putungan* and to relate the staged choreographic realizations (i.e. dance structure analysis) with reference to its original ritualistic contexts or social function (Giurchescu and Kröschlová 2007:22-23). In the said choreographies, I argue that the most significant motif in the *Putong/Tubong* ritual has vanished, specifically, the sense of touch during the coronation section through which the participatory-performative element is enacted. This core movement motif is also essential that the ritual’s performance space (i.e. proximity) is shared among the *manunubongs*, the *bisita*, and the *punsyon*. My paper also presupposes, using Andriy Nahachewksy’s principle of staging or theatricalizing dance, that the participatory-performative element may be characterized as ‘a balance between the goals of

reproducing a vival dance event on the one hand, and creating interesting theatre art on the other' (Nahachewsky 2007:149). Through this, new creative means of producing both participatory and presentational staged performance come to realize.

Dance Form and Structure Analysis

The syllabus of the International Council for Traditional Music (ICTM), former International Folk Music Council (IFMC), on dance structure analysis is an 'outcome...of almost half a century of efforts of analyzing, in the framework of cultural traditions, the grammar of the dance performance or of a movement system' (Giurchescu and Kröschlová 2007:13). I am using the revised version of the ICTM Study Group on Ethnochoreology collective work: 'Foundation for folk dance structure and form analysis' (1962-1976). In my preliminary analysis, I use *Putungan* as T, the Total form of the staged ritual-dance. The choreography has two Parts-(P): PI and PII which are defined by its musical meter 2/4 and 3/4 respectively (i.e. *martsa* and *balse*). Parts are then divided by Phrases (Ph). Phrases are defined by the following 'structure relevant factors' as identified in dance segmentation which concentrates on the syntactic level of a dance (Giurchescu and Kröschlová 2007:24): (a) geometrical formation (line, open circle, closed circle, column, scattered couples, etc.); (b) direction of pathway or orientation of dancers in space (in place, forward, backward, lateral, circular, etc), and (c) direction of pathway (in place, forward, backward, lateral, circular, etc). As *Putungan* has a proscenium stage orientation, I use the Western stage terminologies to identify the parts of a particular dance space. This is based on the dancers' point of view. Moreover, phrases are composed of repeated steps which could be considered as the motif of the dance. The *Putungan*, as performed by the PASACAT and the USCDDT, is composed of four main kinetic motifs (M). 'A motif is the smallest significant Form-unit having meaning for both the dancers and their society and for the dance genre/type within a given dance system' (Giurchescu and Kröschlová 2007:28). Motif 1: one pace-step or the first *travelling* step {count 1, 2}; Motif 2: the step-close {count 1, 2}; Motif 3: three pace-step or the second *travelling* step {count 1, 2, 3}; and Motif 4: waltz with turn {count 1, 2, 3}. The first two kinetic motifs (1 and 2) are executed in part I which follow 2/4 time signature. In part II, the last two remaining kinetic motifs (3 and 4) follow the 3/4 musical metre. Note that sets refer to the number of repetition each kinetic motif executed by the dancers. For example, the first *travelling* step or the one pace-step takes at least two walking steps to create one set {count 1, 2}. The second *travelling* step or three pace-step takes at least three walking steps to create one set {count 1, 2, 3}. See attached dance description of the *Putungan* performed by the PASACAT.

Theatricalization of Tubong/Putong and the elements of spectacular dance

Through the symbolic action of coronating, the *Tubong* ritual-dance reaffirm a necessity for the community to gather during life-cycle occasions which are markers of change. This gathering, even if the ritual participants are suspended in their "real" everyday lives, creates a community one-ness or *communitas* (Turner 1969). My

earlier analysis in 2010 looked at the *Tubong* as a rite of passage and as a kind of ritual in which the action is primarily communal and traditional. The communal relates to an orderly and harmonious relationship among the community members (the *punsyon*, the *manunubong*, and the *bisita*); and the traditional is always believed to be an archaic form or rituals that have been done the same way as when they were started in the past. In other words, everybody in the community continues a particular tradition and participates fully in a dance experience such as the *Tubong*. However, taking the ritual from its original context implicates different levels of change. Folklorist and dance ethnologist Andriy Nahachewsky, in his book *Ukrainian Dance: a Cross Cultural Approach* (2012), tries to compare spectacular dance traditions and non-spectacular ones. He provides three points of comparison: (1) a performer/spectator distinction, (2) skill and practice, and (3) specialization in related genres (e.g. direction, choreography, costumes, props, lighting, etc). See the table of comparison.

In this presentation, I frame the PASACAT and USCDDT's *Putungan* using the above-mentioned theatricalization and spectacularization process which Nahachewsky proposes. First, there is a clear distinction between the dancers and the audience. Second, the choreography privileges the visual and the aural experience of the spectator. In their proscenium staging, the tactile dimension (i.e. the touch when the *manunubong* puts the crown onto the *punsyon*'s head) is absent as the crown, the most important regalia is also not used. PASACAT's choreography uses *rondalla*, plucked instruments which are played by specialist musicians. Moreover, both companies have trained dancers led by a professional choreographer. The costumes of the dancers are visually appealing as compared to the "dressing up" usually wore by the *manunubongs* (local ritual specialists).

Conclusion: toward producing a participative and presentational Tubong

In my presentation, I wish to present a preliminary dance structure analysis of a video recording of *Putungan* performed by the Philippine Performing Arts Company (PASACAT in San Diego, US) and the University of San Carlos Dance Troupe (USCDDT in Cebu, Philippines) in Youtube. The two companies have the same choreographic practice. The PASACAT, a dance company based in San Diego, California, staged a choreographic performance of the *Tubong* in their *Extravaganza Concert* on 28 September 2012 at the Lyceum Theater, San Diego. I discovered that in this particular staging, although it intended to use the dance as a welcome greeting, had omitted the most significant section which is the *Tubong* itself. In other words, the company removed the ritual's main intention to crown the celebrant. PASACAT and USCDDT neglected two dimensions of a ritual staging: precision of movement motif (i.e. putting of the crown on top of the head of the celebrant) and the participatory element (i.e. *communitas*) as a cultural knowledge of this ritual tradition. I suggest that their staging, whether it was based on local communities' choreography or not, carried and transmitted a different cultural knowledge as opposed to the *Tubong* ritual-dance tradition. Accordingly, I ask if their performance can still be called as *Putungan*.

In 2013, I have seen the project "Performer-Audience Interaction: A Potential for Dance Art" by the Department of Music, Norwegian University of Science and Technology (NTNU) and the Norwegian Centre for Traditional Music and Dance. As described in the project's abstract, 'Performer-audience interaction is in

principle an attractive aim for an artistic production – the artistic use of folkdance as a new field of Norwegian dance art, searching for a profile, which includes participatory elements' (Karoblis, et al, researchcatalogue.net), I have taken this idea as a substantial frame for staging ritual dances such as the *Tubong/Putong*.

Considering the current practice of choreographing traditional, folk, and ethnic dance traditions in the Philippines, I propose that characteristics of both spectacular and non-spectacular dances be combined to use folkdance artistically, which maintains, if not diminishes or vanishes, the kinetic and tactile dimension of the *Tubong*. In particular, the audience in a staged presentation of the PASACAT and the USCDT can be part of the artistic folkdance version of the *Tubong* as the *punsyon* (celebrant), the *manunubongs* (the ritual initiators/specialists), and the *bisita* (visitors) are all *spect-actors* (i.e. both performer and the audience).

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See next 4 pages for tables

T) The Dance: *Putungan*¹

In PASACAT's presentation, the *rondalla* is played as an introduction before the dancers enter. The music is playback in USCDT's version.

This specific dance description is based on PASACAT's dance realization. In identifying the dancers, F1 is used as first female dancer to enter the stage until F6 as the 6th female dancer. Likewise, M1 is the first male dancer to enter the stage until M6 is the 6th male dancer.

Female: PI		
Phrase and Kinetic Motif	Direction (of the Phrase)	Illustration
Entrance: 14 sets of 1 pace- <i>travelling</i> step	From DSR, six female dancers enter in a line horizontally. They take curve or semi-circle formation and form another straight vertical line at the centre stage.	2
Ph1: 10 sets of first <i>travelling</i> step	F1 goes to SR; F2 to SL; F3 to SR; F4 to SL; F5 to SL; and F6 to SR. They form two separate triangular formations in the right and left of the stage.	2
Ph2: 8 sets of <i>step-close</i>	In their triangular formation.	3
Ph3: 16 sets of first <i>travelling</i> step	Clockwise rotation.	2
Female: PII		
Ph4: 4 sets of waltz with turn	Both triangular formations move DSR and DSL	5
Ph5: 8 sets of 3-pace <i>travelling</i> step	From two triangles, they form one big circle in clockwise rotation.	4
Ph6: 8 sets of 3 pace- <i>travelling</i> step	Females go In & Out of the circle in the following <i>sets</i> 1 st set: inside the circle; 4 th set: outside; 6 th set: inside; 8 th set: outside They end in 4 not so perfect vertical lines; each line has 3 dancers; male are inside the stage; while females are outside occupying the right and left most part of the stage. After the 8 th set, females who are in the left side of the stage hold basket using left hand; males who are in the right of the stage hold palm leaf using left hand.	4
Exit: 16 sets of first <i>travelling</i> step	Females on the right side take a counter-clockwise rotation; while females on the left take clockwise rotation. Males are inside the rotation. Then, couples hold free hands. Couples on the right: female's left hand and male's right hand. Couples on the left: female's right hand and male's left hand.	2
16 sets of first <i>travelling</i> step	Each couple goes to opposite direction (e.g. from right to left) alternately towards the right wing of the stage to exit.	2
Male: PI		
Phrase and Kinetic Motif	Direction (of the Phrase)	Illustration
Ph1: 13 sets of 1 pace-step	Male dancers enter (as seen on the video) on the 7 th set of female's Ph1; but could be argued that men enter at the same time during the 1 st set of female's Ph1; thus 13 sets of 1 pace-step. They enter in one horizontal line.	2
Ph2: 5 sets of <i>step-close</i>		3
Ph3: 4 sets of 1 pace-step	Horizontal line splits into two. Male 1,2,3 go to the right side; while M 4,5,6 go to the left. M1,2,3 occupy down most part of the stage.	2
Ph4: 4 sets of <i>step-close</i>		3
Ph5: 8 sets of 1 pace-step	M1&4, M2&5, M3&6 rotate clockwise while touching arms with palm leaf forward middle.	2, 7
Male: PII		
Ph6: 16 sets of 3 pace-steps	M1,2,3 go to CSR and take clockwise rotation while M4,5,6 go to CSL take counter clock-wise rotation; on the 10 th set, they meet at the CC to form one circle	4
Ph7: 8 sets of 3 pace-steps	Counter-clockwise rotation.	4
Ph8: 8 sets of 3 pace-steps	Males go In & Out of the circle in the following <i>sets</i> 1 st set: outside the circle; 3 rd to 4 th set: inside; 6 th set: outside; 8 th set: inside	4
Exit	See female direction	

¹ See the video clip at <http://www.youtube.com/watch?v=IDZULCJ8d8g> for reference.

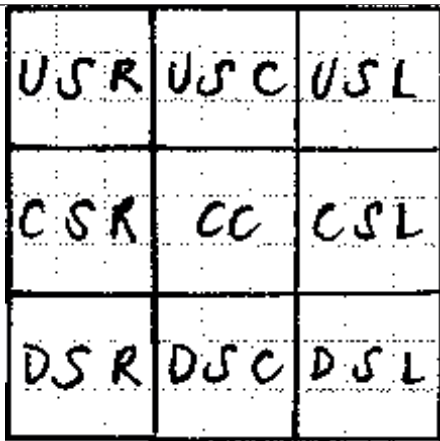


Illustration 1:
western theatre proscenium stage
 USR: Up Stage Right; CSR: Centre Stage Right; DSR: Down Stage Right; USC: Up Stage Centre; CC: Centre Centre; DSC: Down Stage Centre; USL: Up Stage Left; CSL: Centre Stage Left; DSL: Down Stage Left

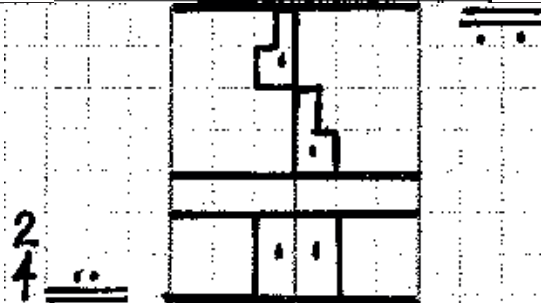


Illustration 2: One-pace travelling step
 (with 2/4 time signature)

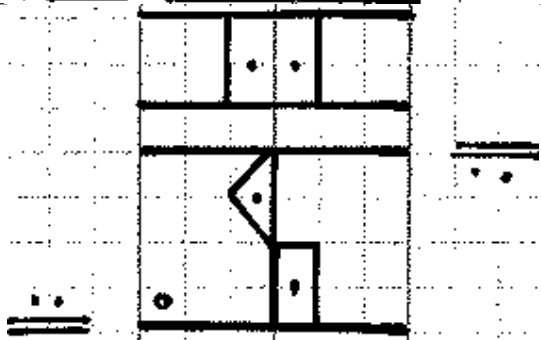


Illustration 3: Step-close
 (with 2/4 time signature)

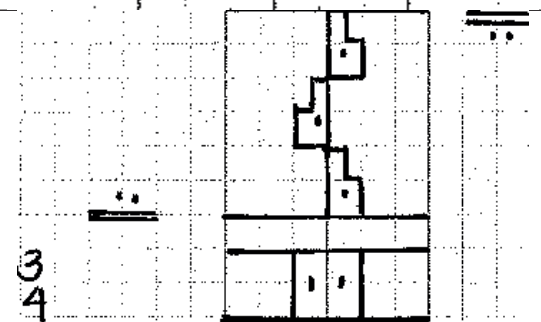


Illustration 4: Three-pace travelling step
 (with 3/4 time signature)

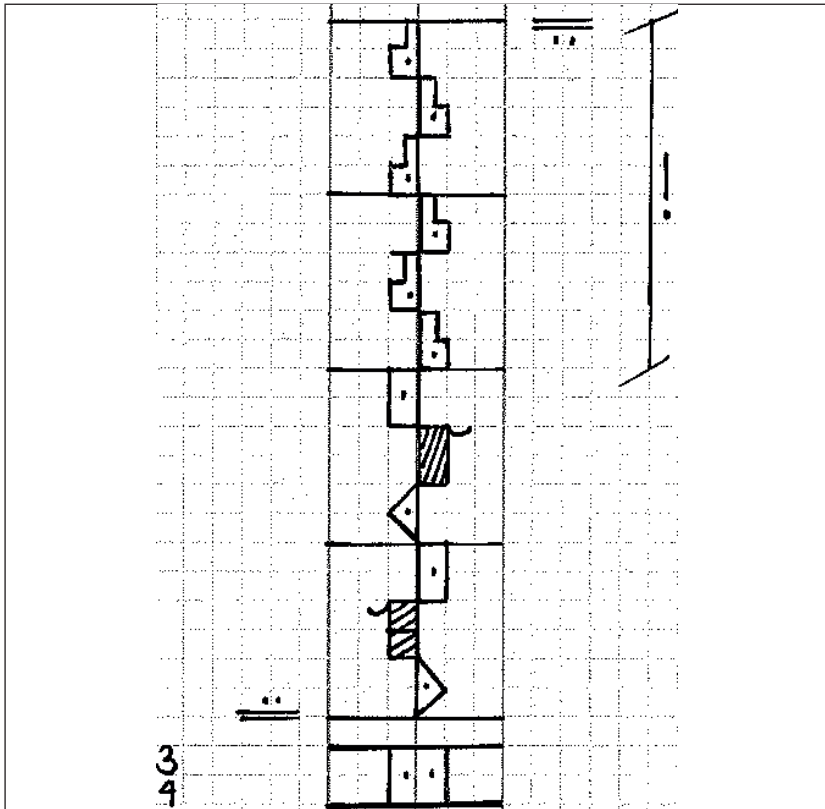


Illustration 5:
Waltz with turn
(with 3/4 time signature)



Illustration 6: Arm gesture of female dancer



Illustration 7: Arm gesture of male dancer

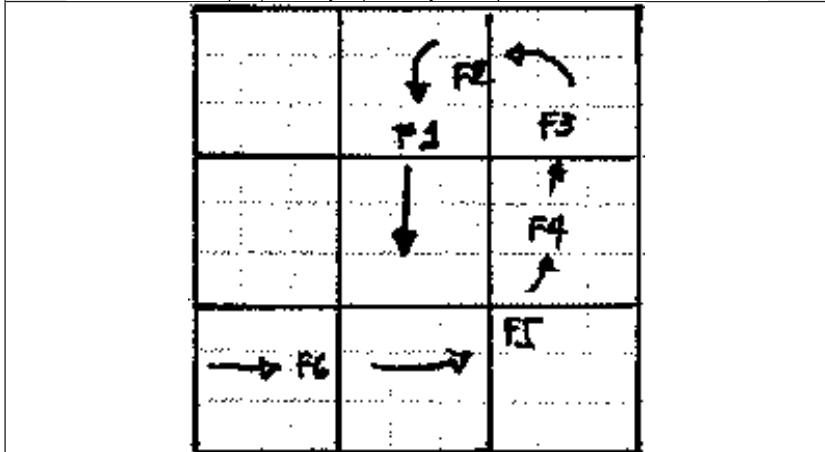
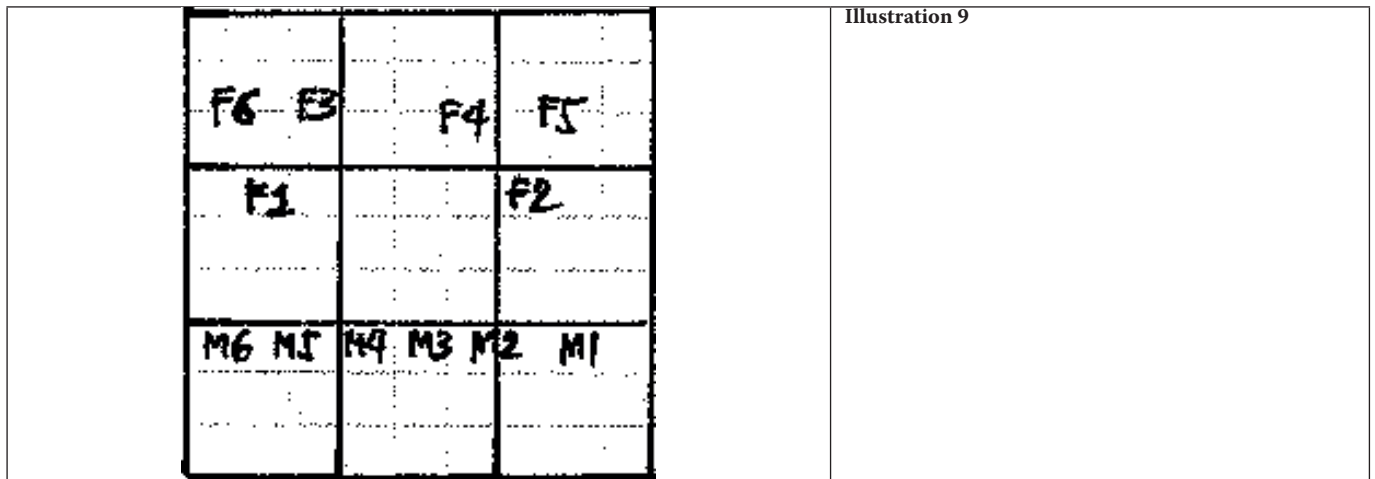


Illustration 8



Taken from Chapter 13 Spectacular Dance (Nahachewsky 2007: 143-156)

Points of comparison	Non-spectacular events (e.g. ritual-dance)	Spectacular dance
a performer/spectator distinction	allows for the possibility that everyone at a dance event participates fully in the dance experience	this possibility is excluded by the definition; spectacular dance implies <i>spectators</i> ; some of the participants who are involved in the dance event but who themselves are not dancing; <i>spectators</i> participants but are not physically dancing themselves
	internal communications – tactile, kinetic, visual, aural, and sometimes olfactory – give plenty of opportunity for intense and profound experiences	Different senses become more or less dominant in the communication process (specially in the third circuit – between the dancer and the spectator
skill and practice	Some demand a high skill of level, some do not	Virtuosity (especially in Western spectacular dance); a culture of dance rehearsal
Specialists in related genres	Musicians	dance teacher, rehearsal director, choreographer, musicians
*random differences in clothing (case to case basis)	Clothing that is normal in their culture, often “dressing up” – wearing their better, fancier clothing for special events	<i>costumes</i>
*the use of property managers, lighting specialists, stage managers, producers and promoters may vary depending on the dance culture and/or tradition		

[Back to table of content](#)

Watching Dance. The Experience of Beauty and Kinesthetic Empathy

Liesbeth Wildschut

A number of choreographers, at least in the Netherlands, don't have the aim to communicate a specific message to the audience, but what they intend to call up is a physical experience, which evokes emotions and associations. The audience is invited to interpret the meaning of the choreography by moving along with the movements of the dancers. An example of such a performance is *Senses* (trailer: <https://vimeo.com/123835522>), choreographed by Loïc Perela. With *Senses* he challenges the dancers and the audience to (re-)discover the natural functions of our body to embrace our surroundings (<http://www.dansateliers.nl/agenda/senses-loic-perela>).

After watching this performance a spectator noticed: "I was totally carried away by the movement. I was not *looking* at the dance but part of it, like in a flock of starlings." And someone else stated: "It's resonance is nourishing my own physical awareness." After the performance a spectator said to two people sitting in front of her in the auditorium: "I should have filmed you guys, you were moving both almost in sync and were clearly driven by the movements of the dancers." (email correspondence)

In recent years, this involvement process, called kinesthetic empathy, is the focus of my research. By gathering information from spectators after watching a dance performance I try to get more insight in what is going on in our bodies while watching dance (Wildschut 2003; 2009a; 2009b; 2011; 2013).

In a current research project my own questions about the process of kinesthetic empathy are combined in a single experiment with questions related to research of neuropsychologists Sasha Ondobaka and Harold Bekkering about the neural mechanisms that allow humans to experience beauty. In this experiment professional dancers will be asked to lay down in an fMRI scanner, answering questions while watching dance clips. The complexity of this collaboration lies in the different 'languages' we speak, but at the same time it enables us to enrich our own research with the possibility of gathering data in a way that lies outside the scope of our own methods.

In this article I will focus on our aims and our research strategy and the choices we made in the set-up of the experiment. Due to the project's complexity we are not yet able to present results. A pilot study is running at the moment, so unfortunately too late to present the results here. This pilot is important in order to fine-tune the final experiment.

The start of a joint study

During the conference in Trondheim, two years ago, I presented some results of a small-scale empirical research, in collaboration with choreographer Arno Schuitemaker (Wildschut 2013). He allowed me to ask audience members questions about their physical experiences immediately after his performance: *The Fifteen Project*. One spectator contacted us after filling out the questionnaire. He was very enthusiastic: He told us how interesting it would be to combine this kind of questions with brain activity. He was a PhD



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student at the Donders Institute for Brain, Cognition and Behaviour at the Radboud University in Nijmegen in the Netherlands. What followed was a brainstorm session with Harold Bekkering, director of this Institute and Sasha Ondobaka, research fellow, working on related research. We started to think about a joined study. We all experienced this as a unique opportunity for our research areas: brain research as well as dance studies.

Harold Bekkering is director of the Donders Institute and principal investigator. The theme of his research group is *Perception, Action and Control*. Their central hypothesis is that actions initiated in the past are providing the grounding for future cognition. Sasha Ondobaka is senior research fellow at the Donders Institute as well as at the Institute of Neurology at the University College in London. His focus area is the neural and cognitive mechanisms that underlie human goal-directed behavior. In order to shed light on these mechanisms, he is using fMRI, TMS, EEG and behavioral methods in combination with action observation and real-life social interaction paradigms. I work at Utrecht University, Theatre and Dance Studies. In my research I focus on kinesthetic empathy and other involvement processes of spectators watching dance, mainly by asking questions after the performance. Laban Movement Analyst Wieneke van Breukelen is involved in our research as an advisor.

Ondobaka and Bekkering aim to measure complexity and precision in order to understand the neural and cognitive mechanisms that underlie aesthetic evaluation of dance. As a result, we designed an experiment in order to measure the experience of complexity, precision and aesthetic evaluation and added questions about physical experiences. The question I would like to answer is: Does what participants tell us about their physical experiences correspond with their brain activity? In other words: can we point out a correlation between unconscious processes and awareness of physical experiences? And can we find relations between physical and emotional experiences?

Precision and complexity

My co-researchers try to establish that participants' neural correlates of precision and complexity can predict their aesthetic evaluation. Precision has to do with the ability to perceive the technical and artistic skills of the performer. The presupposition is that this ability is related to dance experience of the spectator in the dance style of the performance they watch.

Complexity has to do with prior knowledge. Imagine you look at somebody whose hand reaches a glass with water and he takes the glass. Your prior world knowledge tells you that he will bring the glass to his mouth and take a sip. But instead, he throws the water over his shoulder, behind him. What you perceive is complex for your brain: your brain has to find an explanation for what is going on. This is the case when something is unexpected or unknown. In our experiment it is related to familiarity with a dance style. Ondobaka and Bekkering try to find evidence for a model of

art perception that casts aesthetic evaluation as a synthesis of movement precision and conceptual complexity of the observed artistic performance. The hypothesis of my colleagues is that precision will be associated with activity in the motor area of the brain, while complexity will be associated with brain activity in a deeper part.

Kinesthetic empathy

My question concerning the experience of kinesthetic empathy is: Does what participants tell us about their physical experiences correspond with their brain activity? In other words: can we point out a connection between unconscious processes and the awareness of physical experiences?

The concept of kinesthetic empathy has been constructed largely through the writings of dance critic John Martin, who also used terms like contagion and inner mimicry. "This 'inner mimicry' would give spectators the sense that they were actively participating in the dance and directly experiencing both its movements and their associated emotions." (Reason & Reynolds 2010: 54)

Results from neuroscientific research help us to understand the working of this involvement process. The discovery of the Mirror Neurons in the nineties of the 20th century gave us insight in the way perceptual information is translated into the spectator's own movement system. Neuroscientist Giacomo Rizzolatti and his research team at the University of Parma in Italy discovered that, when a monkey observes a movement, neural mechanisms are active, not only in the visual area of the brain, but also in the motor part (Pellegrino et al 1992). Also human beings have a system which is capable of projecting movements made by others in brain areas we use when we make these movements ourselves. However, we have a brake system, located in the frontal cortex, that prevents us from executing those observed gestures. We feel the urge to imitate, but we don't do it. Marco Iacoboni (2008) has explained that another type of neurons, located in the frontal cortex, takes care of control and regulation of our urge to imitate.

If we apply these research results from neuroscience to the situation in a theatre where, during a dance performance, the spectators focus on the movements of the dancers, then their premotor brain area will show activity related to the observed movements. The inclination to move along with the dancers often remains unnoticed, but can be felt and even observed at moments, as noticed in the example of the two spectators moving in sync with the performers in *Senses*.

In the process of kinesthetic empathy, the motor memory plays a part also. An interesting and well-known experiment concerning the role of motor programs was carried out by Calvo-Merino and colleagues (2005). They conclude that during a dance performance the parietal and premotor cortex of every spectator is activated, because every watcher will simulate the observed movements. However, the size and the level of activity within these brain areas will depend on everybody's motor competence, that is to say that it will be limited by the acquired skills of the spectator. When the motor recognition is on an executive level the mirror neurons show significantly more activity.

In the Groningen based *Social Brain Lab* where neuropsychologist Christian Keysers supervises a research center, it was discovered that the mirror system is remarkably flexible. Rather than

being an accurate mirror of someone else's behavior, the mirror system makes interpretations in line with an individual's own personal motor program (Gazzola et al 2007). This implies that if you remember how it feels to make a fast turn, this can be enough to experience the tendency to simulate a turn yourself when you are watching a pirouette. The urge to jump when one sees a 'grand jeté' can be related to the spectator's motor recognition of being above the ground, to which the sensation of freedom or maybe the feeling of joy may be connected.

In my earlier empirical research I situated the experiments in the theatrical situation, asking questions immediately after the performance. Asking questions about kinesthetic experiences, however, means that respondents only give insight in their *awareness* of their experiences. But we now know that kinesthetic empathy is partly an unconscious way of involvement. Another complication is that affective, cognitive and kinesthetic body systems work closely together and regulation mechanisms are also important. This complexity of involvement strategies, related to expectations and earlier experiences of spectators, becomes clear in the results of a qualitative study carried out by the Watching Dance Research Group, described by Matthew Reason and Dee Reynolds in 2010. They showed that preferences and watching strategies influence the way people feel connected to a performance. In addition, a dance performance is a complex, multi-layered event. Dancers, movements, sounds and the setting together have an impact on the spectator, as pointed out by Corinne Jola, Shantel Ehrenberg and Dee Reynolds in their article about the experience of watching dance (2012).

Design of the experiment

The research we are carrying out at the moment gives us the opportunity to manipulate the situation. The participants, laying in an fMRI scanner, can only focus on a dance phrase. We will link the data we collect from the participants' brain responses and their answers to our questions to specific dance phrases. Their perception and memory will not be blurred by other stimuli as is the case when answering questions after a dance performance.

For the design of our experiment the point of departure was the measurement of precision and complexity. We will invite professional dancers who have a different dance education and perform in a different dance style, namely modern dance or breakdance, to lay down in an fMRI scanner while watching dance clips and answering our questions.

Wieneke van Breukelen and I developed 4 second dance phrases, solo's, in collaboration with a professional break dancer and a professional modern dancer. We started from a number of actions like turning, jumping, rolling etcetera and made a modern and a breakdance version. Of course, our participants will all have knowledge about these two dance styles, but they defer in their motor memory. Therefore we expect that watching modern dance is more complex for the break dancers' brain and vice versa.

After the development of the phrases we filmed the solo's not only performed by the two professionals, but also performed by two dancers following a modern dance or breakdance education and by two amateur dancers, which means we had two style variations, each performed by three dancers with different levels of performance. All dancers are male, are dressed the same, their faces are blurred, the background is neutral and there is no music, in order to guide all the attention to the movement itself. We expect that our participants, all professionals will recognize more precision or

accuracy in their own dance style while watching three levels of performing.

At the moment we are in the middle of a pilot study. The participants in this pilot are 22 modern dance students and 22 breakdance students. They watch the clips on a computer screen and answer three statements after each clip. For each respondent the clips appear in a different order and several times. The participants are asked to press a button, rated 1: not at all, to 7: very much, as quick as possible after each clip.

After gathering the data we are able to analyze and compare the results of the breakdance students with the results of the modern dance students. We will use this information to discuss the phrasing of the questions and the final selection of the clips in order to improve the set-up for the fMRI experiment with professional modern dancers, break dancers and a control group.

To conclude

In his article *Neurobiology and the Humanities* Semir Zeki (2014) argued that the arts and the humanities can contribute significantly to the study of the brain, because their thoughts and conclusions provide suggestions for scientific experimentation. And neuroscientific results can give us a deeper understanding of how we perceive and experience dance.

In this study I aim to explore the correspondence between the place in the body where, according to the participant, the physical experience manifests itself and the activated area in the brain, in order to gain more insight into the relation between the awareness of physical experiences and unconscious processes of kinesthetic empathy. Because no other stimuli are involved, we can relate the experience more directly to the observed movement than we would be able to do in the case of a live performance.

Ondobaka and Bekkering analyze dancers' brain responses in order to expand the knowledge of neural and cognitive foundations of aesthetic experience. They assume that this interplay between prior knowledge and immediate information is underpinned by the neural interaction between mirroring, which is movement-related, and conceptual regions in the human brain.

The results of our study can be of interest for the dance field and give further direction to future research in the situation of multi-layered live performances, like *Senses*, the performance we started with, and also in educational settings.

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[Back to table of content](#)



Embodied Teacher-Thinking Investigated through Choreography as Artistic Research

Tone Pernille Østern



Expanding Notions
Dance • Practice • Research • Method

12th international NOFOD Conference Reykjavik, Iceland – 28th-31st of May 2015

This paper presentation at the 12th international NOFOD conference in Reykjavik in May 2015 builds on a 2-year long research and development project with two contemporary dance artists-teachers. I followed the artists-teachers during one year each as they were teaching and choreographing in a community dance project in Norway (2009-10 and 2010-11). In the project I dialogued with the artists-teachers about how their practical-pedagogical knowledge is embodied, or in other words, how they “think” as teaching bodies as they teach. The empirical material consisted of interviews with the artists-teachers, several reflexive logs of each artist-teacher written throughout their year of teaching, and participating observation by me. In an article published about the project (Østern 2013), the analysis of the empirical material showed that there was a continuous exchange between the dance teachers’ bodily experiences, inner monologue and teaching choices while teaching. In other words, their *teaching-thinking* in terms of inner

monologue, choices and action was bodily grounded. Through the analysis conducted, central themes articulating how their teaching-thinking is embodied were defined and articulated, see Figure 1.

Choreography as an analytical means

The process of creating the theoretical output of the research project – the central themes describing how the dance artists-teachers’ teacher-thinking is embodied - led to the formulation of two new research questions:

- How can two dance artists-teachers who participate in the research project actively be brought into the analysis of the empirical material?
- How can the theoretical results of the analysis of lived material (dance teaching) be brought into contact with the dance teachers’ bodily understanding again?

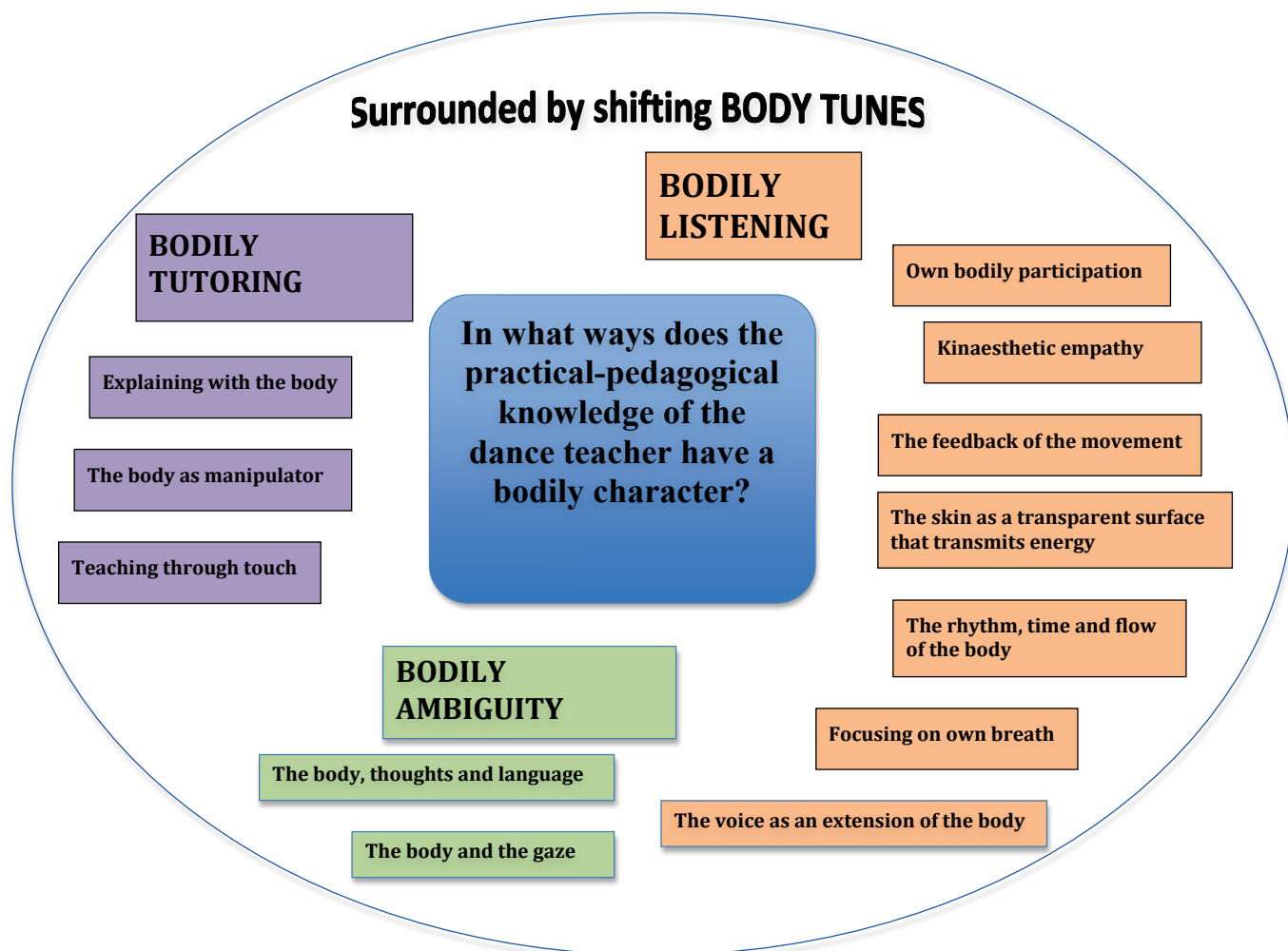


Figure 1 (from Østern 2013). Central themes defining how the dance artists-teachers’ teacher-thinking is embodied, based on an analysis of the reflexive logs and individual interviews.

In order to investigate and generate possible answers to these new questions, I asked the artists-teachers to create a short piece of choreography about their teaching experiences. Choreography became an analytical means. Each of them received a 'choreographic map', showing my on-going analysis of their reflexive logs and interviews and the emerging central themes that seemed to characterize how their practical-pedagogical teacher-thinking was embodied. One of the artists-teachers' (Mari's) choreographic maps, written by me in Norwegian, with the emerging analytical themes is shown as an example in Image 1.

The choreographies can be seen on <https://vimeo.com/40433953> (Mari) and <https://vimeo.com/40075211> (Ingeborg). I conducted a joint interview with Mari and Ingeborg as they had made their choreographies, where I asked them to tell about the work with the maps. They both told that they reacted with joy and surprise as they received the choreographic maps, sent to them in the post together with a short instruction for the work with the choreographies. I interpret their reaction as one characterized by 'Verfremdung' (Brecht 1936/1937/1963). As they looked at and dialogued with their choreographic maps with the emerging themes about their embodied teacher-thinking, they received a strange feeling of recognition, they said. Mari described the feeling

in this way: 'The themes were kind of mine, but not completely mine.' They then described quite different ways of working with the choreographies, but a red thread is that they both were guided by the embodied memories and the body tunes that the map sparked. Ingeborg explained how she needed to get back into the embodied sensation she had as she was teaching: "The most important for me was to be in that sensation, that body tune, as I choreographed".

Research assemblage communicating different modalities of teacher-thinking

The theoretical publications and choreographies (art works) function as an *assemblage* (Sharma 2002; Torres de Eça 2015; Wise 2005) (or *montage*, as used by Kaihovirta-Rosvik 2009) together, communicating different *modalities*, as shown in Figure 2 (see next page).

Hickerman (2007:317) describes artworks as:

... an appropriate way of not only recording events or thoughts but interpreting them in a way which exposes a greater number of realities.

In the research assemblage, the choreographies stand as forceful expressions that in other modalities (bodily choreographies, captured on / created for the film media) than words reveal something different about the embodied teacher-thinking than the theoretical-verbal analysis made by me. The choreographies show



Image 1. Mari's choreographic map, based on which she created her choreography about her embodied teacher-thinking.

how the two dance artists-teachers' teacher-thinking is deeply *affectionate, dynamic* and envelopes out of embodied thinking in movement (see also Sheets-Johnstones 2009). In addition, the choreographies are clearly made from the first-person perspective, with Mari's and Ingeborg's access to their own immediate, embodied memories of their teacher-thinking as they were choreographing. This is expressed and communicated through the choreographies in a way that words cannot. The choreographies thereby stand as independent expressions side-by-side to the theoretical analysis and interpretation written up and conceptualised on the paper. I suggest both modalities in the research assemblage are valuable, and especially as an assemblage, put together, side by side, in dialogue across modalities.

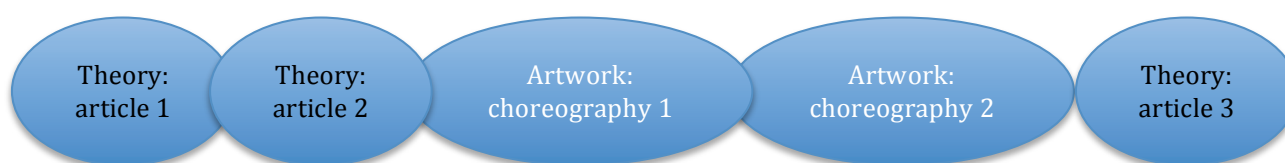


Figure 2. A research assemblage communicating different modalities in the analysis of the empirical material. Article 1 and 2 are published (Østern 2013 and Østern and Engelsrud 2014), the choreographies are produced and available on vimeo. Article 3 is a development of this proceeding, and is still to come.

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Methodology of connection

Borrowing the expression 'methodology of connection' from Bresler (2007), juxtaposition of narrativity, embodiment and artistic research creates a methodological field that allows for a connection between different and empathic ways of understanding. I suggest that such a methodology of connection can illuminate the fluid, embodied nature of lived experience, which informs and creates teacher-thinking. Through creating a multimodal research assemblage in the analytical processes of this study of how two contemporary dance artists-teachers' practical-pedagogical teacher-thinking is embodied, I – together with the artists-teachers - try to open up for both conceptual and empathic ways of understanding the fluid, dynamic, embodied nature of lived experience which informs and creates teacher-thinking.

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[Back to table of content](#)

