ISBN : 0-7992-1968-1

CONFLUENCES 2

"ARTICULATING THE UNSPOKEN"

Proceedings of the Second
South African Dance Conference
Hosted by the UCT School of Dance

14 - 17 July 1999

University of Cape Town
South Africa

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Published and distributed by :

The UCT School of Dance
Woolsack Drive
Rosebank
7700

This collection of papers has been compiled from camera-ready copies provided by individual authors who wished to contribute their papers as a record of the 1999 Confluences 2 Conference. In order to achieve a volume speedily available to the group, no editing or proof-reading has been done.

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CONFLUENCES 2

14 July 1999

Dear Delegate

CONFLUENCES 2 is the second international conference combining the disciplines of dance and music to be held at the UCT School of Dance, and we welcome those of you who have travelled from abroad to attend this prestigious event. We extend our warmest greetings to you, as well as to those local delegates who are demonstrating their interest in and support of their art by making presentations, being part of the proceedings or working in the background.

The Organisers wish to thank most sincerely those organisations and individuals who have contributed financially and personally towards making this conference possible.
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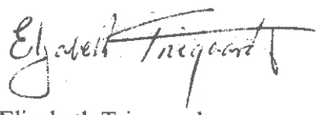
We trust that the three days of the conference will prove to be stimulating and educational, but above all, entertaining, and that you will leave in the knowledge that you have been among friends who share your love of dance and music.

Yours sincerely



Elizabeth Triegaardt

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CONFERENCE PAPERS

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TEACHING TRADITIONAL DANCE (COMPOSITIONS) : THE TRANSCULTURAL ADAPTATION OF TEACHING METHODS FROM COUNTRY OF ORIGIN TO AMERICAN UNIVERSITY SETTINGS

Judith B. Alter, Ed.D. Associate Professor of Dance Education
Department of World Arts and Cultures, University of California – Los Angeles

Dance teachers provide the primary means of passing on dance, ritual, social, and theatre forms. Teachers' instruction enables students to learn, enjoy, and kinesthetically experience this non-verbal cultural form of expression in class after class, from generation to generation, and from country to country. The written notation of dances, when it has occurred, and now video and film can supplement but not replace the living experience/performance, explanation, and example of dances which dance teachers convey.

Today's teachers of traditional dance forms transmit their cultures' compositions which they leaned from their master teachers to hundreds of students. Since these teachers focus on the dances which they transmit the teaching methods of their master teachers and how these younger contemporary teachers actually teach often gets mixed together and gains little attention.

This comparative study of teachers of Flamenco from Spain, Bharata Nâtyam from India, Court Dance from Cambodia, theater and shaman dances from Korea, new and old dances from Mexico, celebration dances from West Africa, and American modern dance focuses on their teaching heritage, and how they adapt their own teaching to a university academic setting in a new country. The interviews of seven "world dance" teachers were conducted from January to June, 1998 at UCLA in the Department of World Arts and Cultures. I took advantage of the many experts in my department to conduct this cross-cultural study of dance teaching methods. This study fits the focus of Confluences 2 in several ways : it addresses how these teachers re-visit and re-appraise their cultural influences as teachers in the U.S. as they transmit traditional dance (compositions) to new, eager, and uninitiated college age students from diverse dance and cultural backgrounds, an inherently transcultural activity.

The settings in which these teachers studied as students were devoted totally to dance or the fine arts and required three to six hours of daily dance activity. Four started in the dance form in which they now specialize; three studied a wide variety of Western dance forms: ballet, modern, tap, Latin, before settling on their African, Flamenco, or modern dance focus. They began as dancers and performers, but found themselves teaching because their teachers or gurus asked them to substitute teach. The age they began teaching ranges from 12 to 29. Neither the master teachers nor the teachers in this study had formal training in teaching; all began to teach by imitating their teachers.

They describe their teachers as strict, disciplined, rigid, harsh, severe (causing humiliation and tears), and absolute, claiming that "this is the way the dance has always been." One teacher described her teachers as "raw," "rude," and brut-like." Two had inspirational teachers: one structured the entire class in a flowing and continuous manner and the other emphasized the students' positive achievements.

The seven teachers in this study articulated the manner in which they taught their dance form. They imitated their teachers methods starting most often with the steps, then they added the arms, focus, basic movements, and their order. In Cambodia the dances are transmitted three ways: first the teacher shows the student the movement until she/he remembers it, second the teacher physically corrects the body parts which are inexact; and then he/she tells stories or describes how other dancers performed the role or illustrates the correct positions to the student by showing carvings on ancient temple walls. The teacher of Indian dance taught by explaining as well as by imitation. In this discussion about imitating their teachers some of my subjects began differentiating between teaching the movement content and meaning of the dances the "what," from the personal styles in which their teachers conveyed their lessons, the "how."

When asked to compare their teachers' way of teaching, the "how," to the way they have come to teach, I invited them to analyze if, how, and why they imitated and then modified their teachers' personal teaching styles or manner. The two men teachers began by imitating the strict and harsh manner of their teachers but soon discovered how in-effective that style was, especially with children. The women teachers initially rejected the severe and angry manners of theirs mainly because these young assistants taught students very close to their own age and realized that they did not have the stature to be so emotionally volatile. They shared reasons to continue modifying their original teaching practices related primarily to the needs of their non-professional students and the limited time those students could devote to dance.

The ways by which these young teachers developed their own methods of teaching dance and its cultural content, the "what," allowed them to be creative in individual ways though all claim these innovations are still strongly based in the tradition they are committed to transmitting. These teachers varied their methods to fit the students' needs and backgrounds. When teaching immigrant members of the same ancestral group, the Mexican, Korean, and Cambodian teachers recognized that their students were seeking ways to connect to and learn about their own cultural heritage; they were not there to become professional dancers. The other teachers also sacrificed, to some extent, their strict adherence to movement precision to enable their students to dance the dances. When teaching their dances to students from other cultures, these teachers realized that they had to articulate many more details of the cultural style embedded in the dances which were familiar to native immigrants and strange to the others. The most difficult-to-convey feature of these dances was the culturally-specific energy which the dances conveyed in their rhythms and use of eyes, face, shoulders, and postural attitude. The other way these young teachers modified their teaching was to teach the dances which they liked and thought interesting either because the dances expressed emotions, not just ritual and stately dance forms, or conveyed joy and created community. The teachers willingly simplified the movements to convey the cultural experience created by dancing the dance with its accompanying music or drums.

A few of the teachers identified other dance experiences which influenced how they modified the teaching methods of their teachers. The Korean teacher participated in a dance therapy process class for a year. She wanted to incorporate into her classes

the meditative and stress reducing results of her new dance experience and saw the parallel in the meditative practices in which she was trained in Korea. The Flamenco teacher integrated improvisation, Labananalysis , and modern dance techniques into her teaching. The teacher of Bharata Natayam integrated cultural, folkloric, political, and historical explanations into her classes. None had studied dance pedagogy.

The limited time in which their students studied dance – twice a week for one and a half hours – and the other pressures and academic demands on university students were the two primary reasons these teachers changed their teaching methods of dance content, the "what," while teaching dance classes at UCLA. Here I will identify the ways each teacher adapted his or her traditional teaching goals and methods to fit the new constraints especially of the university class schedule.

The teacher of Korean dance claimed that she changed everything in her method and approach. She taught movement not repertory and had to be careful how she taught the dances of the Shamanistic tradition even though they were more joyful and feminine. The modern dance teacher expected more dedication, discipline, and concentration from his students but eventually accepted whatever the students were able to give especially because they did not dance everyday and had so many other activities competing for their energy and attention.

The Flamenco teacher reassured the beginners that they could succeed and make mistakes. She rotated rows so each student could dance in the front row. She challenged the students in the beginning of each school term to impress upon them that the class was serious and adapted the level of difficulty to the three divisions of the school year: easy, hard, medium. Each term, she also accommodated the advanced students who had to study in the same class with the beginners by teaching dances with new rhythms each quarter so everyone was learning something new.

The primary adaptation the West African dance teacher made was to teach the dances in a studio instead of on the ground in the forest out in the sun. She also recognized that the students attended her classes primarily to feel good, have fun, reduce stress, and be in a like-minded community. This did not prevent her from explaining the origin, reason, and traditional setting for each dance.

The Mexican dance teacher felt that the university students required more information and attention paid to dance detail than students he taught at other college campuses. The UCLA students were more sophisticated and expected more guidance than his Mexican or Latin American students. He had to be very exact in his explanations and yet not expect the students to perfect any of the dances they learned because the ten week time frame was so limiting. He felt pressured to ready the class for a performance during the tenth week of each quarter even though they were not ready.

The teacher of Cambodian dance had to modify her teaching from only teaching movement material to assigning papers, viewing videos and films, repeatedly demonstrating, and keeping up with her syllabus. In her informal community setting she felt no pressure to confine her teaching to ten weeks. Obviously she could not teach the dances using the structure by which she was taught in Cambodia over a twelve year period: 6 years for mastering the basic movements, three years for

emotional expression, and three years to combine all the elements to transform the dancing self into a celestial being. Nor could she expect to mold the dancers' hip, elbow, and finger joints to appear rounded like a bow or vine.

The Indian dance teacher could not assume that her students had any cultural background knowledge of India or any Indian religion. She used verbal explanations to give them an understanding of the complexities of the form, the musical structure, and mythology all of which are embedded in the dances. She knew the dance students would not perfect the dances by the end of the quarter or even the year, but they would have bodily experience of Bharata Natyam and, therefore, be good audience members of the dance.

The shift from training professional dancers to educating dance and non-dance students in these dance forms challenged these teachers to modify most features of their dances: the settings, the discipline, the in-depth experience of performing the dances perfectly, the purposes, and even the occasions on which their dances are performed. In addition to teaching the dances, they focused on the cultural contexts and non-verbal meanings embedded in the dances which they amplified in verbal, visual, and literary ways.

The teachers described their teaching goals: what they wanted their college students to learn and understand not only about the dances but also about the cultural, spiritual, and political meanings and functions conveyed by and in the dances. Here again I will present the each teachers' explanation.

For the Korean teacher showing the connections between the contemporary and traditional movements drives her teaching. She does not encourage her students to ask questions but expects the movements to speak directly to them. For her Korean-American students, she offers a safe setting in which to study dance, the theatrical not the shamanistic religious forms because people are afraid of the Shaminism. As a choreographer she also creates opportunities to integrate new music with old dances to promote the development of her cultural heritage.

The modern dance teacher wants to stimulate his students' minds for high aspirations by challenging them to go beyond their best. He strives for excellence and will not sacrifice his professional goals even though the students do not dance everyday and may even have a false understanding of their own level of dance achievement. In spite of his professional criteria, he allows students of any level to attend his classes and thereby admits that he may even contribute to the students' inaccurate view of their level of competency.

For her Flamenco students who come to class trained in other dance forms, she wants them to stop demanding that they be perfect immediately and let go of the other movement styles to become receptive to this new form. As stated above, she also wants her students to work seriously while allowing themselves to make mistakes.

The Mexican dance teacher has no professional standards for his students because he cannot take them far enough. He, therefore, wants them to understand how the dance conveys the geographic context and resulting the way of life in that setting. He also wants them to gain the motor skills and then the feeling and purpose of the dances

and, most of all, experience joy in dancing them. He gives the foundation footwork in the secular dances which he teaches: toe, heel; heel, toe; flat feet; and turns. If they learn the footwork, they will know the core of the dances which he wants to preserve. He knows he is participating in the resurgence and development of Mexican dance by researching dances from all over Mexico and teaching them to his many students.

Integrating theory and practice remains the basic goal for the Indian dance teacher. She wants her students to think in her dance classes and take this information into the community to see what happens to it. She wants them to challenge the false notion that Indian dance has continued forever in the same forms as today since she knows that the current practices were reinvigorated in the early part of this century.

The Cambodian dance teacher explained that she cannot focus on the goals for which she was taught: to adjust girls to their proper role in Cambodian society by smiling and expressing purity, calmness, and serenity. Her students here are everyday people with many other activities which engage them. She, therefore, stresses the cultural heritage of the movement in the context of Cambodian mythology and history. She even acknowledges that she does not focus on the authenticity of the movement because these students are not likely to become professional dancers.

The teachers described their redefined purpose from producing trained professionals to informed dancers and how and why they modified the content and way of conveying it for their students' different purposes in an American academic setting. Though I conducted this study last year, I wonder if these kinds of adaptations for new students groups and these kinds of modifications to the dances and ways of teaching them, in both structure and content of the dances, (the "what,") and the authoritative manner of teaching them, (the "how,") have been the usual mode of dance transmission throughout much of history. Teachers and teaching are an unstudied feature of our field. More studies which focus on teachers' teaching methods and manners would enable dance researchers to understand this vital teaching function without which we might not have much dancing. I invite any other teacher, researcher to undertake a similar study asking similar questions. With more information accumulated we would begin to gain a deeper understanding of this ongoing phenomenon of teaching traditional dance compositions.

The following are complex questions I asked the teachers:

Tell me the history of your teaching career. When, why, how did you start? Who influenced, mentored, guided you? What turning points, shifts, influences, changes occurred? When? Why?

How differently do you teach now from when you began? How differently do you teach here at UCLA, in Los Angeles, and in the United States than in your country of origin?

What are your goals of your teaching: for students, for the field of dance, posterity, for the activity of dancing, for yourself?

THE CHOREOGRAPHER AS COMPOSER: A WORKING MANUAL

Quenntis V. Ashby

A discussion and presentation of 5 specific compositions/choreographies:
On Looking Into The Eyes Of A Demon Lover. (1996) - 4 mins.
Variations on a Body: Dance Peace. (1996) - 4 mins.
My Heart Saw Day. (1997) - 12,5 mins.
Icarus Swore. (1998) - 5 mins.
Opus Orff! (1998) - 4 mins.

Modus Operandi:

A brief discussion of the context inspiration, rehearsal/production process, and the performance of each piece. An attempt to establish a general approach or method of working. I will also discuss the importance of music composition study for choreographers. Included are the challenges, difficulties and practicalities of creating music and dance simultaneously. A rough working manual to prospective choreographer-composers and choreographers interested in music composition.

What exactly is a 'choreographer as composer'? We all refer to the art of choreography as 'dance composition' - so where is our starting point? Choreographers make dynamic physical compositions - they carve space with moving (or not) bodies and use it with a specific visual purpose in mind. The same too with the composition of music. The composer works with sounds, silences, and the types, durations and relationships of both. The choreographer also has to work with sound or the absence of sound as much as with a visual picture - perhaps the dance work relies on music, perhaps it doesn't.

The areas of dance and music composition are not separate. Countless collaborations between choreographers and composers have resulted in numerous new dance works. The history of collaborations between these composers and choreographers is too large to contain in our discussion. Some examples are Merce Cunningham and John Cage Rosemary Butcher and Michael Nyman and locally Veronica Paeper and Peter Klatzow.

Yet the unification of the composition process in music and staged dance seems to have been neglected. Choreographers seldom compose music to choreograph to, and music composers wouldn't usually think of choreographing or dancing to music they've written. There are few exceptions. Doris Humphrey composed some of her own scores - eg. for *The Shakers* (1931) she wrote an arrangement of drum, accordion, and wordless soprano.

This specialisation of compositional tasks seems nonsensical today. Why isn't choreography and composition not done together on a more substantial level? Surely our creative theatre dance work would be more uniquely our own? I the contemporary concern about working together about synergy, about artists working in unison toward a common collaborative goal more important than venturing forth into our own untried, challenging territory? In other words, do we as creative artists

stay in our set specific categories of 'dancer', 'actor', 'musician', etc. or do we blur those boundaries?

As a student choreographer and creative artist I am trying to enrich, broaden and improve my choreographic skills and talents. For an aspiring choreographer-composer or choreographer the following would seem to be necessary, yet they can be quite impractical at times:

1. Choreograph as much as you can.
2. Increase your musical knowledge, and understanding of music and sound.
3. Watch other choreographers at work, and other choreographies.
4. Study and read up about other choreographers and choreographies.
5. Dance in other choreographers works.
6. Study music, composition and orchestration.
7. Write music for your own choreography.
8. Write music for other choreographies.
9. Commission other composers to write music for your choreographies.
10. Get involved in 'crazy' collaborations with other artists.
11. Ask questions, and challenge yourself and others.
12. Try anything - dare to risk.

Being quite new to the art of music composition study I have only recently ventured forth into combining choreography with original composition. I am intensely fascinated by the use of music and sound in dance, and the use of dance in music. I truly believe that in our day and age you definitely need to be fully prepared to keep and open mind if you want to create art, perform it and view it. An open mind is essential both in the process you engage in and in the product that results.

I am going to briefly mention the projects I have initiated or been involved in, the processes involved in the creation of them and an assessment of the objective, action plan and result of each.

On Looking Into The Eyes Of A Demon Lover. (1996) - 4 mins.

objective: My first dance music 'commission'. Leanne Byrom asked me to write some music for he honours production entitled *Reflections: movement to the poetry of Sylvia Plath*. Bronwen Forbay was to sing soprano a capella for a dance duet.

step 1: Since Bronwen was to sing a capella I had to make sure that the melody line contained practical, singable intervals. The melody also had to keep within her range.

step 2: I wrote the music as a waltz on the piano, with some carefully placed dissonant chromatic notes - which were essential for conveying the dissonant poetic voice of Sylvia Plath.

step 3: Bronwen learnt the song and sang it for the piece.

assessment: It was a choreographic success due to the strength of the performers (vocally and in the dancers) and a compositional success due to the impact and influence of the song on the dance.

Variations on a Body: Dance Peace (1996) - 4 mins.

objective: It was my 3rd year dance elective exam, which entailed choreographing a dance piece.

step 1: I had a musical idea that I wanted to try out choreographically. I wanted a repetitive melody line spanning some 5 bars in 5/4 time with a changing bass line.

step 2: From this I extrapolated the idea of having a solo dancer in a neutral half-mask attempting to find peace within his own body. The variations come from his attempts to change his singular movement units, to mold himself into a mask which he is not. He is trapped by the unchanging melodic line which, although lyrical, becomes tiresome with repetition.

step 3: I recorded the music on a digital piano with Brendon Bussy. He played the melodic line while I played the bass line.

step 4: Once the music was recorded I started choreographing and rehearsing.

step 5: Performance.

assessment: The choreography was specific to my body and the way it moved. It would have been a more interesting choreographic challenge on another body. Compositionally it was an interesting challenge - to create musical interest through repetition. No two bars were the same.

My Heart Saw Day (1997) - 12,5 mins.

objective: I had to compose 12,5 mins of music and choreograph to it for the First National Choreography Competition, using the State Theatre Ballet Company.

step1: I needed a structure, boundaries of some sort to work within. I used the number 5 as a starting point. Musically and choreographically 5 is also an extremely interesting number to work with.

step 2: So I decided to use 5 instruments, 5 dancers, and 5 movements in the suite. The time signatures also have a pattern - 5,4,3,4,5 - a V shape.

step3: I first wrote the music in piano version. Then I orchestrated it for two flutes, violin, cello and piano.

step 4: I asked various recording studios for quotes to do a recording of the music as it was not possible to have it performed live in Pretoria.

step 5: Rehearsal and recording of the music (3 hours).

step 6: Rehearsal and performance of the dance work (10 hours).

assessment: As a music composition task it was a success. As a choreographic task I think I would definitely do things differently a second time round. Due to the one

hour of choreography and rehearsal time per minute of music it was difficult to be really creative. I had just recently written, rehearsed and recorded the music which made it extremely difficult to focus on the choreographic process. I was also personally intimidated by the dancers - being a student of dance myself, and not yet professional.

Icarus Swore (1998) - 5 mins.

objective: I wanted to do a solo to some live music for the FNB Dance Indaba.

step 1: I composed the piece for flute and piano in 9 distinct, titled sections.

step 2: The idea was to take and imaginary journey into the mind of Icarus after he'd fallen to the ground - as if he were still alive. I tried to interpret his thoughts musically, to give voice to his confusion, anger, and final resignation that he was lost. Icarus swore because that is exactly what I would of done if I had fallen to the ground with an almighty thud!

assessment: I didn't have a recording of the music in order to rehearse and to choreograph to. I don't feel the dancing had much connection with the music. I found I listened to my music as the composer, and found it difficult to listen to the music as the dancer and choreographer. The problem is: Can one objectively listen to music one has composed in order to choreograph or perform using it? In this case, no. Possibly if I'd had a recording of the music I would have been able to distance myself more successfully from it in order to cope as a choreographer and dancer.

Some interesting questions arise:
1. How much time does one need between writing the music and choreographing it?
2. How possible is it to simultaneously write the music and choreograph to it?
3. Is there a technique or way of working that can facilitate an ability to have the mechanics of the composition process and the actual piece of music and choreography in one's head?
4. Is there a skill that can be acquired in order to do all of this at the same time?
5. Does a strict time limit affect the choreographic process if the music is newly composed?

A dynamic and intense combination of knowing your music and what you want to do with it seems to be the only answer. Is it just a matter of experience that allows this kind of ability to be acquired, or is there another way? I don't know, yet.

Opus Orff! (1998) - 4 mins.

objective: The instructions were to choreograph a trio to unusual accompaniment for my 2nd year choreography exam.

step 1: I composed the piece as a quartet - namely for piano, flute, recorder and cello.

step 2: I then added the other 5 untuned instruments - namely 2 police whistles, castanets, hand claps, and Spanish boot stamps.

step 3: I rehearsed the dancers separately without the music.

step 4: 3 short rehearsals bringing all 3 elements together - i.e. quartet, percussion and dancers.

step 5: Studio performance.

assessment: In the studio environment the 'orchestra' was unusually loud and distracting influencing the audience to take more note of the music than the choreography. The music was purposefully percussive (similar to Carl Orff's *Carmina Burana*) to be indicative of 'work', while the dancers were sleepy and tired of work, working against the music.

End note:
I'd like to give prospective choreographer-composers some advice. Each project or idea has its own challenges and requirements. You need to try different ways of working to find the one that works best for you, and that works for the project or task. I would suggest starting small, with 'easier' choreography-composition tasks, and as your experience, confidence and ability increases you will be able to attempt bigger projects and the complex challenges they present.

At the moment my experience of writing music and choreographing simultaneously is challenging and rewarding. Rehearsals are important to any dance or music piece. It is essential that you sort out before you start a project how you are going to rehearse. You might need the music to rehearse to, and it is almost impossible to get musicians to come to dance rehearsals - they know the music from the page it is written on, and generally only want a few rehearsals before the performance. You might not need the music until performance time. You might only need a limited sense of the music (eg. duration, cue points, dynamics, etc.).

An excellent start to a project of this nature is to write your music in advance, get it rehearsed and then recorded. Once that is complete then you can fully concentrate your choreographic skills on the task at hand, in your own time. The objective is to bring the ability to compose and the ability to choreograph closer and closer together until they can be done almost simultaneously.

Try to separate your dance and music rehearsals at first, your dancers then need not worry about musicians and vice verce. Then you can combine rehearsals and perform the work as a whole. It also gives you some room to move (if you need to) from the music composition process to the choreographic process. The difficult part is knowing exactly what you want to do, or deciding what it is that you would like to try out, and then doing it systematically.

For those choreographers interested in music composition, I can only suggest that you speak to composers or musicians about music and keep yourselves as musically informed as possible - even if you choose to not use music in your work. You might

possibly find inspiration in learning more about the music composition process within a dance and movement context.

There are endless possibilities. Creatively speaking nothing is impossible. We must constantly challenge ourselves so that the solutions are more elusive and creative, and thus rewarding.

Next year's personal challenge will be to choreograph two works of cross-genre dance theatre in a dedicated theatre space to music I will compose. I am interested in exchanging ideas and thoughts on choreography and music composition with others who have similar experiences to my own or with some knowledge of any area of composition that relates to dance.

As a dancer I feel I have added advantage of finding out musically what it is my body wants to do choreographically, and vice verce. If there is anything you would like to ask me or inquire about, I am open to questions, suggestions, and advice. This is a new and exciting field of interest and possible study for me. I am still unsure of the direction that this dance area will take if pursued. If there is no time now for me to answer your questions, or for discussion, find me during the conference and I will be more than glad to discuss a few things informally. Thank you for your time and your patience.

PERSPECTIVES OF DANSE ORIENTALE: TO BLUSH OR TO ENCHANT?

By
BELYSSA, of Perth, Western Australia
to be complemented at the presentation during *Confluences 2* by
ELENA LENTINI, of New York, USA.

INTRODUCTION

Wherever we live, most of the world is dominated by Western (i.e. European-sourced) culture, and this has long formed the context in which dance forms are perceived. "Belly Dance" has rarely been seen by the "elite" dance forms endemic to western culture as being squeaky clean. There has always been the feeling of the "right" and "wrong" kind of dance. In most analyses, Belly Dance has always fallen into the left column:

Left Column	**Right Column**
"Wrong" Dance Forms (for "making money", exploitation, banal, self-taught, undisciplined, lower socio-economic class, struggling to be self supporting, etc)	"Right" Dance Forms ("socially/politically correct", refined, gracious, clean, upper class, altruistic, classically educated by the masters, funded by the state as a worthy cause, etc)
Street Dance	Ballroom
Busking	Tap/Jazz
Ethnic Dance (even if European)	Ballet
Strip-Tease	Contemporary
Belly Dance	Modern
Community folkloric dances	Performance Art / Experimental dances

But I and many of my colleagues in Danse Orientale see our dance as essential, community-oriented, reflective of the many emotions and fantasies, saleable and credible in its perspectives. And many of the stereotype characteristics with which our dance is perceived in the heading of the left column are simply erroneous to begin with.

Let's look at dance like soap on a scale of characteristics and values:

Laundry Soap, Harsh, Plain +------+------+------+------+------+-------+------+------+----
--+ Perfumed/moisturing
Package, Bottom Shelf
Top Name Brand

For much of my Oriental Dance career, I have been treated like laundry soap, coarse, bottom shelf material where you had to stoop to find - not socially "nice". Ballet was

always squeaky clean, top theatres, names up in lights, revered, photographed, held up as an icon, something to aspire to. My question is, of what use is it to take the perfumed soap to the perfumed and powdered? What if someone from the laundry lot comes to sit by you, enthusiastic but a little rough, coarse, basic. I know that things have changed somewhat, but the attitudes are still very ingrained.

But overall, soap is soap, and it is a basic necessity, performing the same task whether perfumed or not. There is no "right soap" or "wrong soap", each type of soap has an important role to play for every person, rich or poor, neither role being more or less important or worthy than the other. And so we have the privilege of taking ourselves (the basic soap) to the dusty masses and transforming this "soiled linen" into articles of clothing the most fastidious of aristocrats would gladly accept next to their fine, perfume-soaped skin. This is our role in community work. As a result, our dance fits into almost all venues, is novel, attracts large audiences, pays well (if you're good), is portable, memorable, and an integral part of daily life in most Arabic communities worldwide.

So, while the traditional ballet companies and symphony orchestras are struggling to fill their theatres even with government funding, skilled, and unfortunately also unskilled, belly dancers are consistently employed.

Note that when I have asked unemployed ballet company choreographers to come and work with my troupes, they have reacted to us with disdain. In the past when I have needed grants to advance the state of my art, I have been met with reactions like "we don't give money for sexual titillation". When I've needed media support to let artistically developmental projects contribute to the community, arts editors have told me to "go see the housewife/kitchen editor, I certainly can't help you". When I first introduced myself here at Confluences '97, there was also a strong element of uncertainty, an awkward acknowledgment of myself as a serious delegate. It hurts, but in my heart I believe in my dance, my skills, my uniqueness and hope you will too.

Take a closer look at Danse Orientale, try it and experience the complexity of finding oneself within Eastern dance skills. The arts world has long seen this dance form as something to blush about, descending into embarrassment and pandering to the more banal human instincts, whereas a dance form like ballet has been seen as something to uplift the human spirit to a higher dimension of intellectual experience and appreciation. To an extent this is true, but any generalisation is a two-edged sword. The classical dance forms do appeal to the intellect as an upside, but they do have a downside in terms of the limits of emotional expression set by a highly structured vocabulary. And while Danse Orientale may cause blush, its upside is the enchantment it creates through its fluid and mobile vocabulary. So let us look at the Perspectives of Danse Orientale: to Blush or to Enchant?

WHAT IS DANSE ORIENTALE?

Though much has been written, a definition of Danse Orientale remains very elusive. May I suggest one? A dance form sourced in the culture of the near and middle east wherein the dancer expresses feeling and emotion through the interpretation of the music with her/his movements. It is an "ethnic" dance form in that its movements

reflect the traditional movements of the folkloric, social, and ritual dances of the middle eastern village, but it is also an art form which transcends ethnic boundaries because of the creative way in which the dance is spontaneously choreographed and performed for an audience by the dancer (who might personally be of **any** ethnic heritage, not necessarily middle eastern) in response to the music, especially that of live musicians, such that no two performances by the same dancer need ever be the same. Each performance is a unique act of artistic creativity, requiring dance skills, intimate knowledge of the source middle eastern dance cultural context, artistic and creative talent, and an ability to entertain, **no less necessary than the skills and artistry of a classical ballet dancer in both dance and theatrics.**

As for the origins of Danse Orientale, or of all middle eastern dance for that matter, again few experts agree with each other. Many say Egypt. Others say it came with gypsy migrations from India. But aside from being a point of contention for national pride, the details of the very first origin is irrelevant in looking at Danse Orientale, as it had spread throughout the Middle East long ago to become characteristic of the whole region, from Morocco in the west, to Persia or Iran in the east, from the Caucasus in the north, to Sudan in the south, even touching the Balkan peninsula in Europe, and influencing Spain as well.

THE LEGACY OF RITUAL

Ritual has been said to be one of the original roles of Danse Orientale in society. In her article in Arabesque Magazine, Dr. Andrea Deagon writes about the Oriental Dancer as standing at the crux of many conflicting images, both traditionally in the Middle Eastern world and in the Western world today[1]:

"One such conflict is between the dancer's purely sensual element and her aspect as a sacred being. In the 1970's, when popular and scholarly inquiry into oriental dance was in its early days in the United States, some of this discussion took the form of inquiries into the "origins" of the dance: Was it originally a birth ritual or a "dance to please the sultan"; were the "original" belly dancers prostitutes or priestesses? Such arguments seem naive now. Anthropologists and scholars of ethnic history have shown the limitations of trying to explain a cultural phenomenon by seeking simplified historical origins. Culture has always been complex, and there is no reason to assume that the "meaning" of oriental dance has ever been more simple in the past than it is today".

"Why do dancers have the ability to represent what is deepest in the Arab soul, while following lifestyles that are at odds with traditional aspirations? Because in a ritual setting, it is very often the "outsider" who is responsible for defining community values and community solidarity."

"In the *hagallah*, the female dancer, when she is a member of the community, assumes a liminal status when she abandons both her individual identity and her feminine reticence in order to embody a larger power. In other circumstances, a dancer whose lifestyle marks her as marginal to the community, performs, and in so doing creates the feeling of *communitas*. The oriental dancer today, whether an

actual foreigner or a local girl, whether defined as a "star" or a "whore", is an outsider within her community who has the potential to create *communitas*. "
"In terms of cultural dynamics, societies set themselves rigid limits in part to create outsiders that they need to consolidate the whole community. Without a class of outsiders, the rituals most vital to a society's integrity cannot be preserved. Typically, many of the people most vital to a culture, notably its artists and writers, are excluded from the moral and social mainstream."

"Barbara Siegel has observed that the employment of professional dancers has diminished the importance of ordinary women in these ritual occasions, an unfortunate effect of urbanization."

"While most professional dancers lack status within communities, some are revered because their performances embody crucial experiences associated with a feminine and sacred power at odds with patriarchal values. The tension between sacred and sensual, and the view of dancers that causes them to be scorned and revered, seems strange and contradictory. In fact a wider view of ritual and community reveals that such tensions are common throughout human society, and indeed the people most necessary in structuring a group's self-image and sense of community are often defined as outsiders by ethnicity, sexuality, and social status."

"The best of the oriental dancers are able to create in their audiences this sense of *communitas*, bringing them to the borderlands where the world of the flesh merges with the world of the spirit, and the boundaries of the soul dissolve into a community without limits."

Is it any wonder, then, that Middle Eastern communities in the West so eagerly employ western professional belly dancers as essential elements of family occasions such as weddings, Christian baptisms, Islamic circumcisions, etc, but horror at the thought of their own daughters even taking classes for health and fitness, even though they are free to dance socially at their functions! And this duality of views toward performing artists is not restricted from Western attitudes either. Here is what "Arabesque" magazine publisher and editor, and world master of Middle Eastern dance Ibrahim Farrah wrote about the Egyptian dance shows at the 1893 Chicago World's Fair:[2]

"It is not surprising that provincial Americans could be shocked by such a dance. Let's consider this "the case of the ignorant audience." All to often critics and writers of the Victorian mind indulged personal prejudices, made quick and unsubstantiated judgements - and condemned. Even recent interpretations of the era's cultural climate tend to be influenced by whatever political/artistic trends are current (such as some feminist views), without consideration that these hidden "agendas" often override the reality. Remember as well, that in addition, there was very little development in terms of dance ethnology for the society at large to have as an appropriate frame of reference for which to observe and interpret dance arts from other cultures. **All artists the world over were considered "suspect".**" [Emphasis added]

So, how much about attitudes has really changed even in the West in over 100 years? In some quarters, yes. Daily life for the average person appears to be a lot more

permissive and promiscuous today. But is there really much difference between East and West in the duality in which artists continue to be perceived?

DANSE ORIENTALE : UNIQUE OR SIMILAR TO WESTERN DANCE FORMS?

Here is how Ibrahim Farrah describes Danse Orientale:[2]

"Using minimal spatial designs and compositions with strong upper torso lines, movements of Eastern dance were generally restrained within a single area of space. But, accompanied by the rudimentary sounds of native instrumentation, it filled that one spot with an immense inner intensity that enlarged dimensions. Some of the entertainers of this genre did use body isolations and muscle control of the stomach region, and hence the denomination of *danse du ventre*. Shimmies and hip articulation still practiced by the *beledi*-style dancer today were a significant part of the dance as was the shaking of shoulders -a movement expressing happiness and seen throughout all the near and far east. In the adagio sections of the *taksims*, larger enunciations of undulations and serpentine movements would be seen. Any such movement compels the torso to sway or roll, and therefore has sympathetic reverberation in the region of the abdomen. Diminutive though the side-to-side head isolations were (and probably they went unnoticed), they were as savory and elegant an embellishment as grace notes in music. Accompanying themselves with *sagat* [i.e. finger cymbals - explanation added], the dancer employed decorative arm and hand patterns to frame the body and define the space. Rhythmic energies were simplistic, contained, and interenalized, as opposed to today's tendency to externalize patterns in air and space: But they did employ spatial concepts in certain segments of heir dance, such as the conclusion. Venturing beyond the domain of public entertainment and borrowing from the realm of mystic ritual, the dancers would often close their performance with whirling or spinning - long before Laura Dean started creating "spinning dances". Attesting to the enduring nature of the dance, the same components mentioned above, and variants thereof, can still be found in the present vocabulary of *la danse orientale*."

Unlike classical ballet or other "socially acceptable to the West" forms of dance as previously described, however, where the initial emphasis in training is on technique, form, and "steps" which are then choreographed to present themes which may be inanimate, or to communicate emotion and feeling, in Danse Orientale emotion and feeling are introduced into the movement from the very beginning as its basis, even before the student's first class, and this feeling and emotion are Danse Orientale's primary basis, while technique and choreography are introduced as tools with which to express them. It is only natural that Western culture, which generally values logic, structure, and intellect over emotion, feeling, and spontaneity might be biased toward its own classical dance forms in its appreciation.

Be that as it may, an examination of the totality of the perspectives of Danse Orientale, the enchantment as well as the blush, points to there being more in common between Danse Orientale and the classical western dance forms in the artistic and creative context than conflict, paving the way for greater mutual appreciation of acceptance within the dance arts community. Like needing both perfumed soap to wash their bodies as well as laundry soap to wash their clothes,

people do not live by bread alone but by the spirit as well. As much as western classical dance is needed to stimulate the mind, Danse Orientale is needed to stimulate the emotions. And, contrary to the belief of many, those emotions need not be the baser ones related to blush, but very much the positive ones related to enchantment.

THE ASPECTS OF DANSE ORIENTALE

Like any art form, Danse Orientale has over time undergone development beyond its origins. Whereas the traditional and social ritual folkloric dances of the middle eastern village call for preservation of their authenticity as maintenance of a culture, Danse Orientale is more dynamic in its choreography, presentation, costuming, music, and objectives even while remaining true to its ethnic roots in style of movement.

In his historical review of Egyptian dance at the 1893 Chicago World's fair, Ibrahim Farrah writes:[2]

"I assume that there must have been some excellent practitioners of the art at the Midway Plaisance as well as some dreadful rank amateurs. The dances of these entertainers were not from that coterie that performed in the courts of the caliphs. These were not the musicians of the elite, or of the royal dancers. The types of dance brought by the Fair's impresarios to tease the curiosity of the American public were not from the sophisticated eschelon. On the contrary, the artists who were brought to the Fair to show their "wares" were from the poorer, peasant class, and as such, the style shown for the most part was the "natural" *danse orientale*, endemic to their specific regions. The dances, then, represented a variety of folk interpretation, true to their indigenous origins, which were also of great variety."

Still, this first substantial exposure of Westerners to the dance of the Middle East had effect on Western dance and fashions, behaviour, and attitudes even in those early years. Western dance has borrowed heavily from the East: Isadora Duncan's scarf, Ruth St. Denis, who aside from her general dance fame might be considered the first Western artist to seriously espouse Danse Orientale, and the Graham technique which has pharaonic positions, and more. Ibrahim Farrah continues:[2]

"Whether it was the "troupers" who brought amusement and exotica to the burlesque houses; or the pseudo-oriental dancers of the vaudeville circuit; or artists rendering theatrical interpretations on Broadway, banking on the romantic attraction for orientalism in the early 20th century; or society ladies dressing the part of oriental beauties at the big balls in New York, these diverse "mutations" of the dance were the beginnings of the American interpretation of *la danse orientale*. From 1893 until the 1930's, orientalism, as modeled on the European version, was a craze. After the 1930's [perhaps linked to the economic depression and its effect on social attitudes, breeding a "bread and circuses" mentality - suggestion added] fashionable obsession with orientalism died down, and the dance seemed to be relegated to the "hootchy-kootchy" genre found in carnivals and circuses. But the fascination with *la danse* was later to resurge in the ethnic Middle Eastern night clubs of the 1950's, those which grew directly out of the ethnic communities themselves."

Today, "Belly Dance" has progressed far beyond its original departure from the village in glamorising the folkloric movements into a sensual form of entertainment fit for private performances for sultans, caliphs and their aristocratic guests. We now see "Belly Dance" in a variety of contexts not only in the west, but in the more culturally liberated parts of the Middle East as well: as concert and theatrical creative artistry; film, restaurant, and nightclub entertainment in cabaret form; as a broadening cultural experience; as a spiritual experience; as a form of fitness and exercise; as fun and recreation; as an opportunity for social interaction and personal growth; as a community endeavour; as an opportunity to "stretch the limits" of its own development, as an expression of music in motion; as a celebration of gender (for men as well as women); and even possibly as a political or social statement.

What unites all these contexts remains the typical middle eastern movements and music, although cross-cultural developments have also taken place sharing and blending with compatible cultures. As exemplified in the 1998 "Pintine" project in Johannesburg in February of that year, which I had the pleasure of choreographing and directing, even Scottish bagpipes, middle eastern drums, finger cymbals, tap shoes, and castanets found a common harmony in the dance.

Ibrahim Farrah continues:[2]

We have reached the age where a dancer is proud to say she/he is an artist of oriental dance, and the dance is now studied and performed throughout the world, despite a time in our history of rising fundamentalism [in fact not only Islamic, but Christian and Judaic communities as well - observation added]. Sadly, there are those who still maintain that this is the "dance of the devil". So be it. But this ancient dance whose popularity waxes and wanes like the moon, with all its various representations, has survived for thousands of years."

Today, the dance is Arabic, Turkish, Persian (Iranian), Greek, Armenian, Andalusian, Israeli, even contemporary and some uniquely western styles to cross-cultural or western music as well as traditional middle eastern music. Today, Danse Orientale belongs not only in its own country, but also in exile and the diaspora, in the community, in the family, in the commercial world, in movies, in the arts, although I still wonder why Hollywood continues to use mainly bimbos in bikinis who are not even dancers to portray "Arabian Dance" in films.

Not all of these contexts require a performing or teaching commitment to the dance. In some, the benefits and enchantments accrue simply from participation on a classroom or personal level.

SWOTs (Strengths, Weaknesses, Opportunities, Threats) to the artistic appreciation of Danse Orientale

Within each of the above contexts in Danse Orientale, there are the weaknesses and threats of "blush" as well as the strengths and opportunities to enchant, just as in classical dance there are weaknesses and threats, such as very defined vocabulary, as well as opportunities for technical virtuosity and meaningful relevance. Let's look at how "enchantment" vs "blush" can be generated in a variety of contexts.

BLUSH AND ENCHANTMENT

To many, "Danse Orientale", "Danse du Ventre", or the more well-known term in the west "Belly Dance", conjures up thoughts of a voluptuous dark-eyed woman leaning over a table of drooling men, shimmying her well endowed bosom, undulating erratically from chest to hips and back again. True to its tradition in the 1950's, when many of the protagonists of today's prevailing social opinions were growing up, of portraying women in general as femme fatales whose sole purpose in life was to seduce, Hollywood has painted a picture of scantily-clad dancing girls available to kings, merchants, and conniving Bedouins at any time of day or night. Most of the time, they collect a group of contemporary dancers, dress them up as Indian water carriers or unresearched harem girls in lame' undies, adorned with a yogurt container on the head, and draped with a diaphanous veil down her back. The dancers' stance was inevitably a squat, not very different from the Indian Barathahatyam or Oddisi positions. Often, an Indian *cooee* would be thrown in while loudly stomping in lines or circles. Nothing could be further from the truth, but did this matter to the movie-goer?

When Sol Bloom and Cyrus Adler introduced Egyptian dancing to western audiences at the 1893 Chicago World's Fair, not everyone approved, as evident from the reaction of some feminists, such as Julia Ward Howe: "The Cairo dancing was simply horrid. No touch of grace about it. Only the most deforming movements of the whole abdominal and lumbar region."[2]. Yet, the male dancers from Egypt on the same stage were much better received. The dancer Mohammed was especially praised: "A man did not have to dance with the masque of feminine allure. His dance did not have to have the connotation of seduction - and did not seek that out. He could just dance and be acclaimed, judged, or censured solely on the merit of his ability or movement interpretation.".[2] It should be noted, however, that the moral temper of Victorian times, which looked down on anything related to flirtation or seduction, restricted public appreciation, influenced opinion, and hindered the artists' freedom. Placed in a setting alien to its heritage and purpose, the passionate and earthy movements of this dance, especially by the women, were as most can well imagine, judged falsely. Simply put, American audiences were not yet ready for anything more worldly than their own familiar square dancing, at least as far as women in dance were concerned.

What is "blush"? In our context we shall consider "blush" being that which brings on embarrassment or humiliation, discredit and shame, misunderstanding or confusion as to intent, something out of place in the environment it finds itself. And we shall consider "enchantment" as that which evokes fascination, pleasure, joy and happiness, mystery and speculation, aesthetic appeal and beauty, in harmony with its surrounding context.

Contrary to what appears to be general popular opinion, I do not believe it can be categorised by oversimplification into the "sexy" being "blush" vs non-sexual being "enchantment", as sexuality of itself is not humiliating, only so being when abused and crassly portrayed and presented, and can certainly be fascinating and speculative when it is presented and treated as sensuality. As for body exposure, many forms of fine art have celebrated even full nudity. Surely Venus de Milo, had it been a product of a commercially opportunistic or less talented artist, might have resulted in cause

to "blush", but as in fact created by a true artist, it can only "enchant" the observer. And in ballet, the outfits are often of very little coverage or very tightly moulded to the body, especially men's. And what about contemporary or jazz dance outfits, or even Latin ballroom outfits. Most Danse Orientale costumes are much more covered-up, yet this dance form continues to bear the brunt of "blushes" even in today's more enlightened and broadminded world.

At the same time, many "blushes" are non-sexual, involving instead cultural or artistic faux-pas or breaches of etiquette or proper expectation. In the various contexts of Middle Eastern Dance, what are the weaknesses about how Danse Orientale is taught, studied, performed, and presented which pose a threat of blushing perceptions of the dance? What are the strengths of how Danse Orientale is taught, studied, performed, and presented which act as opportunities to enchant?

WHAT THE PUBLIC PERCEIVES

Bettina Knapp writes of the 18th century impressions of a Westerner named Nerval upon first witnessing dance in Egypt.[3] Nerval had happened upon a wedding in progress, as by tradition, in the streets:

"The songs Nerval heard arrested his attention. Then came the singing girls (*awalim*) and dancing girls (*ghawazee*) in dresses of shimmering silk, wearing tarbooshes with golden crowns, their long tresses glistening with sequins. Some had their noses pierced by long rings, and showed their faces painted in red and blue. Others, though they too sang and danced, were religiously veiled. Usually, they accompanied themselves upon cymbals, castanets and tabours"

Later visits to the bazaars, harems, and cafes brought some surprises to Nerval:

"The fist thing about them that struck me was the brightness of the golden caps upon their tresses. As their heels beat upon the ground, with a tinkle of little bells and anklets, their raised arms quivered in harmony. Their hips shook with a voluptuous movement, their forms seemed bare under the muslin between the little jackets and the low loose girdles, like the ceston of Venus. They twirled around so quickly that it was hard to distinguish the features of these seductive creatures, whose fingers shook little cymbals, as large as castanets, as they gestured boldly to the primitive strains of flute and tambourine. Two of them seemed particularly beautiful. They held themselves proudly, their Arab eyes were brightened by *kohl*. Their full, yet delicate cheeks were lightly painted. But the third, I must admit, betrayed the less gentle sex by a week-old beard, and when I looked into the matter carefully, the dance being ended, I could better make out the features of the other two. It did not make me long to discover that the dancing girls were, , in point of fact, all males. Oh, this Oriental life, another of its surprises!"

Well, it has been said that appearances are deceiving. So it should not be surprising that current popular layman's perceptions of Danse Orientale may be way off the mark. But then, really, have we not studied Western cultural history enough to avoid

falling into that trap: Early Shakespearian theatre often used men in the roles of women too!

Whatever can be said regarding other contexts, it is in the cabaret entertainment and artistic/creative contexts where most of our attention will focus, as it is in these contexts which most people today visualise Belly Dance, and it is the basis of most people's opinions about Danse Orientale.

In the popular mind, it is perhaps in the context of cabaret entertainment where Danse Orientale is most criticised for inspiring and indulging "blush". As in all forms of cabaret-type entertainment ranging from music, song, dance, magic shows, comedy skits, revues, all the way to acrobatics and circus-type acts, it is in nightclubs and restaurants that Danse Orientale costumes are most revealing, the routines most flamboyant, the promotional "star" hype most ostentatious. But put other dance forms, like contemporary or jazz in a similar setting, and would not the same be true? And even the audiences themselves at venues like nightclubs dress, dance, and respond to the performance with no less flamboyance. Such is the nature of cabaret entertainment, and even the Western Australian Ballet Company has performed on its stage, at the "Red Parrot" nightclub in Perth, as early as the 1980's.

But even in the nightclub/cabaret entertainment setting, the Oriental Dancer can be a "classy, dynamic, and professional" entertainer who presents her or him self to the audience in a manner which "enchants", not causes "blushes".

COSTUMING

Being a dance of body movements, the display of the midriff plays a role in the audience's appreciation of the dance. Tastefully revealed in a beautiful cabaret-type costume, the dancer's interplay of exposure and concealing with costume and veils directs the audiences attention where it belongs as the dance progresses. Together with the diaphanous fabrics, the flow of colour, the overall appeal of the costume, and the ever-changing appearance, disappearance, and reappearance of skin, an arm coming up here, the veil draping the movement of the back, the turning from back to front, the abdominal undulations, all elicit a response of fascination from the audience. It is enchanted. But if the dancer were to perform in a costume whose body display played no relevant role in the dance being performed but served merely to be a gimmicky and gratuitous skin exposure simply for its own sake or for "shock value", blush would clearly be the case.

Yet, the same audiences might be perfectly comfortable with some of the more revealing fashions worn daily today. An exposed navel in a shopping mall is generally not confrontational, in fact very acceptable even to the point of attracting focus by decorative jewellery, nor even so on a distant, remote concert stage, but in the more intimate setting of a performer in a restaurant, it could be so, especially to a more conservative audience not used to watching (as opposed to merely being aware, like in a shopping mall) the revelation of a very personal part of the body at close range, vs a more tolerant audience to whom unexpected candidness and exposure of self appeals.

There are confused messages in Middle Eastern tradition about the use of the veil. Leona Wood writes:[4]

"The veil, like clinking anklets and other jewels, was still another ornament in the repertoire of coquetry. This conjecture is reinforced by pictorial evidence from the Greek states of antiquity; for although the status of females was defined by the veil - distinguishing respectable matrons from *hetaerae* and the upper classes from the lower - the veil was also employed by dancers in a manner not unlike that of the twentieth century belly dancers."

But then regarding other customs and styles of veil:

"These customs reaffirm the loftier significance of the veil; its emblematic connection with purity and as a symbol that cordons off the sacrosanct"

But some uses and traditions of the veil have nothing to do with either flirtation or sanctity, merely an ingrained relic of practicality, or even politics:

"For when a cowboy ties a kerchief across his nose and mouth, it is as protection from wind-blown sand and dust, the same reason that a *Bedouin* winds his *kafiyah* in like fashion. The *Tuareg*, who have worn the *litham* for this purpose over many centuries, have become so habituated to it that to remove it before strangers has taken on the character of a taboo"

And that is for men, as *Tuareg* women, not having to contend with riding in the wind-blown desert, do not cover their faces! And as for politics:

"But in the wake of the Islamic revival, many once-emancipated women in Iran and elsewhere have resumed the veil in order to affirm their solidarity with the movement; thus the veil has acquired still another *raison d'etre* - as a political statement."

The use of the veil in performance is interesting. (I speak of the free veil, and not one attached as extension of costume, such as head decor). In Egypt, Lebanon, Jordan, and surrounds, the veil is hardly used today in Oriental or folkloric performances. Arabic women there have explained to me that in daily life the veil is a symbol of religious boundaries or for concealment, and they do not wish to carry this symbolism into the performance arena.

Others describe habits of flirtation, where the eyes describe all emotions, and therefore a covering or veil is delicious, playful, charming.

Western women mainly use the free veil in the Taqsim or Rhumba portions of the dance, or for a dramatic entrance or finale. When the dancer attaches a significance (beyond ornamentation) to the veil work, it is as if the body, veil, music, and surrounds are united as one.

A male performer could have the same effect and relationship with the cape - even though not traditional. Much could be learnt from the Spanish matador - so enchanting!

Aside from sensuality and body revelation, a dancer can use the colour and texture of the costume to manipulate the emotions of, and thereby enchant, the audience. On the other hand, if the costume in its colour and texture are inconsistent with the skills or personality of the dancer, there could be "blush". Hair, when arranged seductively and elegantly, will enchant, but if frivolous and frizzy, can cause "blush". Colour can influence audience reaction. Black is dramatically sexual, blue is passive, red is fiery and passionately erotic, pastels suggest princess'y innocence, while white conjures up images of an untouchable, awesomely elegant goddess.

It may not appear to be a major costuming issue, but shoes do play a role. Some dancers dance in bare feet, others in ballet slippers, or oriental slippers or shoes, and some even in glamorous high heels! Here's what Morocco of New York writes:[5]

"Yes shoes were worn, but not high heels, which cut down the depth and variety of the levels for properly controlling hipwork. Heels also give a false balance for the slower, more undulating parts of the dance and inhibit the development of proper muscles for balancing and doing these steps. The only thing that heels accomplish is to give the leg a longer, prettier look, and as Samia Gamal said, in a Life Magazine interview over twenty years ago, ' I started to wear shoes in the dance because I didn't want the audience to think that I couldn't afford them....that I was a low-priced dancer '. Pure snobbism."

And it appears that in Lebanon especially, shoes, even high heel, in the dance, are what distinguishes "successful" dancers from "wannabees", making all want to dance in heels to appear as if they "made it".

And yet a dancer in simple class gear with minimal ornamentation can charm her audience and look very ornate in her dance because of her movement skills. At the same time, when all performers are in full costume, very often the most enchanting dancer will be in the simplest, most elegant, outfit: "Less is more", as the late master teacher of Middle Eastern Dance Ibrahim Farrah used to say.

So even with expectations of more sensual and revealing costuming which is natural and appropriate in the cabaret entertainment environment, discerning audiences still demand to be enchanted by taste, not blushed by trash. And it is up to the dancer to enchant the audience by dressing and performing in good taste.

MOVEMENT

Looking from the aspect of movement, Danse Orientale is a dance art made up of a series of isolations, or layers, combined to either make one fluid movement or strongly focus on the marriage between rhythm and movement to incite excitement and energy. Although modern jazz utilises hip, shoulder, and pelvic moves as well as percussive use of the lower spine, such as some Martha Graham coreographies, in general what separates Belly Dance from traditional ballet and some other Western dance forms is that the others are structured around keeping the "shameful" parts of the body still. Danse Orientale cannot be too modest, or it loses this excitement and energy, but must also practice some humility, as its cleverness is in its subtleness.

So what about movements? The mystery of the movement; the undulations and facial expressions, almost like arms caressing without touching; the glorious lines; the fluidity; the isolations so characteristic of Danse Orientale; the subtle moves and shimmies as well as the more obvious ones; the uncertainty of what comes next, are all roads to enchant. A great part of the enchantment is the spontaneity, the fact that the dancer controls what things the audience expects, and then possibly does something different as a surprise! Shock value in movement, unlike in costuming, can enchant, and an unexpected move can be impressive: a sudden drop to the floor. Likewise, a movement which is titillating if considered out of context, can enchant when it is a surprise: e.g. the pelvic lock. The movement interacts with the setting and surrounds, and with other dancers when in a group.

Do movements cause "blush"? Definitely. Gratuitous rapid pelvic thrusts, body rolls, open-legged stance, beckoning hands, and suggestive touching of one's body are more suited to strip-tease than to Belly Dancing, and even in that genre are not the more tasteful and enchanting of moves. And careless lines or aggressive isolations cause "blush" simply because that by now most audiences have seen better.

MUSICALITY

Movement in Danse Orientale is intimately linked with the music. It is a visualisation of the music as the dancer feels it and portrays it through her movement, allowing the audience's audio-visual imaginations to flow. Often the dancer makes the music as much as responds to it, as musicians are often influenced by the dancer, and she can sometimes "conduct" the musicians who respond musically to the movement. **The music seduces the movement and the movement in turn seduces the music**. This interaction between dance and music to create a unique performance on the occasion definitely enchants! Rapport, harmony, artistry are the key words.

But when a dancer does not know which pieces of middle eastern music are inappropriate to her movements, to the environment setting of the performance, and when she disrespects the music and uses the wrong music in performances, she will evoke "blushes", especially if those knowledgeable in music are in the audience as often happens when Arabic people are around. This problem is especially acute with audiences who understand the words of Arabic songs while dancers may not. Dancing with joy while the song sings of tragedy can not only "blush" but can offend. It behoves the dancer to know her music well, and even to learn the language of the culture she is helping promote.

ETHNIC RELEVANCE

In spite of its growth beyond the limits of its origins, the ethnic elements of Danse Orientale still nevertheless demand respect, and faithfulness to the individual ethnic characteristics if the various ethnic styles of middle eastern dance adds to the experience of the dancer and the appreciation of the audience. A performance where the music, the movements, the choreography, the costuming, and the setting are in ethnic harmony, even in a cross-cultural theme, serve to enhance. On the other hand,

a "dog's breakfast" of Moroccan village music, performed in Persian palace costume, with a cabaret chorus line supporting the soloist dancing a slow Taxim routine in a stage setting of a Cairo market will be a "blush" for those who know better, and at the very least confusing for an audience that might not.

It is assumed/claimed by dancers in many writings that Danse Orientale is an ancient art form from the beginnings of time, as it is so closely linked with human feeling and emotion long before the "intellect" had the opportunity to formalise or standardise its practice. Over time, as civilisations migrated, each nation developed the dance in its own unique way, but still with the same basic movements and closeness to the heart, and it is this emotion behind it that makes it unique.

In some Arabic cultures, Danse Orientale is more demure, with extensive arm work with hands, forearms, upper arms, shoulders, intricate hip movements, greater emphasis on isolations, unique use of space, or rather the non-use of available space. The Lebanese and Turks, which also influences Greek and Armenian forms, have exaggerated many of the movements. Egyptian dance relates more to the music, while Turkish and Persian more to the body. Persian especially uses all parts of the body and tends to be more balletic with nuances of Indian. Even in the western development of fusing Danse Orientale with contemporary dance, and in the artistic creative sphere where the dance is the personal expression of the artist, a balance and harmony of cultural relevance in the fused or created dance product is possible.

ATTITUDE AND SPIRIT

The joy of the dance as a portrayal of emotion can be enchanting, while over-exuberance can be a "blush", even if is the same movement.

Attitude and expression are also major elements of Danse Orientale, strongly tied in with feeling and emotion. The skilled Oriental Dancer creates an atmosphere with her charming presence, the softness and contrasts as the music changes tempo, smoothly transitioning with physical, mental, spiritual, and emotional consistency. The movement must be tempered with emotion. You cannot have a movement without it. It doesn't matter how pretty the architecture, the audience may see it once and enjoy it, but the second time, may be asking the dancer "What else can you do?". And sensationalism in the pursuit of virtuosity will not do it. Flipping coins by means of belly rolls is definitely "blush".

The enchanting dancer's demeanour and attitude tells the audience: "See my body dance with my eyes, my mouth, my shoulders, keeping you fascinated, riveted, enchanted. But the dancer must perform for the whole audience, dance for individual members of the audience only indirectly if the enchantment of wondering "Is she dancing for me?" is to be maintained, without direct eye contact with any one of them or without facing any one of them directly. Demureness is always more enchanting than confrontation, and the audience can become resentful and go into "blush" mode when one or several are set apart as the recipients of the dancer's special attention.

At the same time, the audience too has a responsibility in its attitude. Returning again to Ibrahim Farrah's review of the 1893 Chicago World's Fair:[2]

"The audience I am certain dids not accompany the performances with hand clapping; involuntary and rapturous ululation of the *zaghareet*, responsorial shouting out of approval at the performer such as, '*Ya amar...Ya shemis... Ya newjune... Ya haleywa...shuhilween,* etc,:' or in joining in the songs with which they all grew up. Those familiar with the entertainment arts from the Middle East know that there is little separation between performer and audience. By custom, art is a "communal" and interactive activity - one of the unique qualities of this culture. This new and dispassionate audience, with its inability to interact, must have taken a toll on the 'oriental' performer used to receiving inspirational contact from an audience and now fledgling alone in the vacuum of the American stage."

Because in the West, audiences to this day (other than at events such as rock concerts) still appear to have difficulty expressing their full emotion in rapport with a performing artist, **care must be exercised when involving a Western audience**, even though it may be appropriate do so at a given performance. Personal attention of any kind by a performer can be intimidating to the audience member by invading his personal space. When any entertainer, not just a dancer moves into the audience's personal space, enchantment quickly turns to "blush". Even direct or seductive eye contact with an audience member at a distance can cause discomfort and resentment. And body contact with an audience member - definitely not. Even so, when inviting a member of the audience to join in with her, the dancer must remember that enchantment only lasts as long as everyone else in the audience is also involved - in other words, an impromptu duet with an audience member must not become a private duet, but must be a show in itself for the larger audience.

Floor work is often a part of the Danse Orientale routine, sometimes in a very emotional and uninhibited zar ritual format, and an unknowing audience could easily mistake it for sexual connotations. Here's what Morocco writes about floorwork:[5]

"This is one of the dances done traditionally on the knees by thousands of dancers. What about the Zar? If there is any law or rule against the performing of floorwork in the course of an Oriental dance, it is a result of the filthy-minded misconceptions of a ruling class trained in mid-Victorian hypocrisy by the British and French imperialists of the 18th and 19th centuries. They have my sympathies and contempt. I'm sorry that Ms Gamal has to deal with that sort of nonsense and that vulgar inept floorwork on the part of unskilled performers might have been the reason for the continuance of these regulations."

Crude or cheap attitudes, aggression, and other "blush" demeanours "on stage" are not the mark of a true professional entertainer. And a good Oriental Dancer **must "know her audience"** to know whether it can "handle" her dance, whether it will "blush" of its own cause at something with which she only wishes to enchant them.

SO, IS IT BLUSH OR ENCHANTMENT?

The enchanted audience perceives the dancer as being similar to someone in love - that lasts forever, but the audience blushed by the dancer sees only sex or sexuality for instant gratification - then quickly forgotten. Thus the dancer must ask herself whether she is creating something artistic (enchantment) or titillating (blush). This depends on the dancer's professionalism, skill, attitudes, and intent. The sexy dancer makes men visualise the sexual act, a "blush" in a public setting, and not, or ought not to be the dancer's intention. The sensual dancer, on the other hand, is respected and communicates deep feelings.

The difference between an audience liking a dancer or disliking her can be expressed as reaction to watching her dance. When watching a new inexperienced dancer, the audience works through the dancer confronting and addressing their own issues about sensuality, and may not be comfortable - a "blush". Whereas when watching a top experienced dancer who's comfortable with her own emotions and sensuality, this moves the audience as well to enchantment.

In the final analysis, the enchanting dancer is one who has beauty, sensuality, and talent. Beauty not in the sense of body and facial perfection, but in knowing how to best present herself in costuming and grooming to enchant the audience with the sensual mystique her whole presence creates when she dances. And talent supported by skills gained, maintained, and built upon in an ongoing programme of education and training in the dance with qualified teachers. The dancer eliciting "blush" is the one who forsakes sensual eroticism for blatant sexuality, who is content to stay with just what she knows and not develop her talent any deeper, and one who is lax in costuming and grooming, wears cheap makeup or cheap application, which is very noticeable to Middle Easterners, whose women take great effort in grooming, even ironing their hair to keep it straight and silky.

SUMMARY

The Danse Orientale market is huge. Curiously, as the dance practice becomes more sophisticated, the practitioners themselves are reaching out to other dance forms to enhance their studies and performances, reaching out to ballet, contemporary, and other dance forms.

It is quite obvious that the question of what is "blush" or "enchantment" in Danse Orientale can have different answers in the different context. What is acceptable and expected in the cabaret entertainment context could be out of place in the folkloric village context. What is enjoyable in the social context could be boring in the artistic/creative, and so on. The dancer must have the knowledge, understanding, and the respect for the various situations she or he will be dancing in, and the skills and talent to tailor their participation accordingly. This would also be true in other dance forms were they to also be manifest in a similar variety of contexts.

What also comes across very strongly in examining the "blush" and the "enhancement" of Danse Orientale, in its various contexts, as transcending the scopes of individual contexts in which Danse Orientale may find itself, is the loud message that like in other, more "acceptable" dance forms, there is nothing intrinsically wrong, vulgar, or shallow to "blush" about in this dance form itself. Rather, that like in all dance, the "blush" is generated by poor and inappropriate practice of the art, and that only "enchantment" is the true product of the dance when done appropriately and well as intended. The same factors which would cause a "blush" in Danse Orientale cause a "blush" in these other dance forms as well. Also, the factors which legitimise these other dance forms, such as commitment, dedication, training, study, respect, truthfulness to one's art, sincerity, awareness, appropriateness, artistry, and creativity, etc, are exactly the same factors which foster and promote excellence in Danse Orientale as well.

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COMPLEMENTS TO THE PRESENTATION OF THIS PAPER:

Examples of movements to enchant , to blush.
Slides, overhead projections, and video clips.
Discussion and movement interaction with participants.
Handouts of examples.

A POST-MODERN BAROQUE SENSIBILITY: MARK MORRIS, JOHANN SEBASTIAN BACH AND THE CONSTRUCTION OF SUBJECTIVITY IN DANCE AND MUSIC.

Rachel S. Chamberlain Duerden

Internal structures of music and dance may embody not only world views, dramas and characters, but also constructions of subjectivity and subtle facets of human experience, and the aim of this paper is to investigate some of the ways in which this may be apparent. The argument is grounded in the notion that Mark Morris' work shares various characteristics with baroque music which themselves reflect a particular attitude to life, for example in terms of gender construction and subjectivity, and that these are internal structural features, not reliant on characterisation or dramatic inflection. Individual expression and social harmony; acknowledging and even celebrating difference but not making it an issue: these are the aspects of what might be termed a 'post-modern baroque sensibility' and which I am going to consider in relation to Mark Morris' choreography to the third 'cello suite by J S Bach, ***Falling Down Stairs*** (1997).

I am interested in looking at Bach and Morris together not only because Morris is acknowledged by many to be a most musical choreographer who has frequently used baroque music in his choreographies, but also because there are interesting parallels to be drawn between the two in terms of the kinds of world pictures their creative work may be seen to reflect, and which suggest intriguing links between the baroque and the post-modern. I am also interested in the idea that music, despite being arguably the most abstract of the arts, can and does embody human concerns and dramas and ideas about the world[1], and that dance, in addition to and independently of the immediate connotations of human drama conjured by the presence of human dancers, employs forms and structures which themselves reflect human concerns and world views[2].

J S Bach (1685-1750) may be considered by many to be a giant among modern Western European composers. He is often regarded as one whose great skill lay in the successful and hugely imaginative manipulation of the musical conventions of his time – the late baroque period – rather than as a particularly innovative or ground-breaking composer.[3] However, as McClary points out, Bach was a German in a period in which his society 'had long been culturally colonized' by Italian and French influences, and yet he chose 'to retain his marginalized position, to appropriate all available musical discourses while clinging fiercely to his own German heritage, and to forge perhaps not so much a unified totality as a set of eclectic hybrids' (1987 pp19-20).[4] The idea of 'eclectic hybrids' suggests the post-modern at least as much as the baroque, and Morris, too, like Bach before him but in a different field, may be seen to draw upon all available dance discourses in the creation of what could frequently be termed, with some justification, 'eclectic hybrids'.

It could also be argued that Morris, like Bach, has chosen in some respects to remain marginalised by, for example, asserting rather than concealing his homosexuality, but also – and more significantly, in my view – by asserting and reaffirming the age-old dance-music partnership, in the post-modern era of fragmentation and the

disintegration of the *Grand Narrative*. Other parallels are evident when considering the baroque period alongside the post-modern era, as I have argued elsewhere[5], and it's interesting in this context to consider ***Falling Down Stairs*** in relation to its music, and to see how choreography and music together offer a post-modern baroque slant on life[6].

The term 'baroque' may be briefly characterised in terms of irregularity of form, the notion of excess and overflowing boundaries, and the concept of the 'mis-shapen pearl' whose knobbly interior is concealed or disguised and contained by a smooth, iridescent exterior[7]. In looking at some of the characteristic features of baroque music, or equally some characteristic features of Mark Morris' choreography, it is clear that there are opportunities to construct a 'proposition about the way the world is perceived' (Maconie, 1990 p176); and further, that the proposition constructed could reflect an attempt to reconcile individual expression and social harmony (McClary, 1987 p41). A musical idea or a movement idea – such as a little curlicue phrase in a piece of baroque music or a simple choreographic motif – may work both structurally and metaphorically in the construction of images of individual subjectivities or, indeed, a whole social order. As Lawrence Kramer writes, and his words could equally well be applied to dance:

> ...music becomes representational not in direct relation to social or physical reality but in relation to tropes. A musical likeness has the "sonorous value" of a metaphor, and more particularly of a metaphor with a substantial intertextual history. Once incorporated into a composition, such a metaphor is capable of influencing musical processes, which are in turn capable of extending, complicating or revising the metaphor. (1995 p97)

In dance, it has long been understood that abstracted gesture, and indeed any dance movement, may resonate with potential meaning without being tied to a literal interpretation, as was the case with 18th and 19th century mime, for example[8]. When we look beyond the immediate human corporeal drama in dance, at the structures in large or small scale, the inter-relationship of component parts allows for layers of possible meaning to emerge, both in terms of individual subjectivities and social interaction.

In baroque music although there is already evident the drama and narrative of difference, it is much less developed than the relentless drama of confrontation and conquest which is embodied in later classical and romantic music[9], and which could perhaps be compared on certain levels with the 19th century classical narrative ballet. In baroque music there is acknowledgement of 'difference' in, for example, the relationship between keys, or movement away from and back to the 'home' key or tonic. But as McClary points out, you always know where you're going to end up in tonal music; it begins in the home key to which it will surely – no matter what happens in between – return. There's a sense, therefore, of setting out on a journey in baroque music in order to enjoy the changing landscape and then to return home, rather than with the intention of meeting adventure and fighting dragons. McClary also notes that

> Eighteenth-century artifacts typically reach closure in ways that seem unforced, as though preordained hierarchies of class and gender are simply natural. (in Solie, 1993 p334n)

One could draw a parallel between Morris' approach to gender - certainly in some of his more 'abstract' works such as ***Falling Down Stairs*** - and the baroque approach to tonality. In the same way that tonality is a 'given' in baroque music, but is not then made into the site of dramatic confrontation, so, in some of Morris' choreography, it could be argued that gender difference is acknowledged, but not made into an issue. Rather, the diversity of individuals is highlighted; as the colour of different keys in baroque music might be said to be of more importance than the relative status of those different keys. For example, there is no attempt made, apparently, to *erase* notions of gender in ***Falling Down Stairs*** – we can see who is male and who is female – but neither is there anything much made of the difference between them. The fact that there are clearly different people dancing, perhaps, is what gives colour and texture to the whole picture, and these colours and textures are arguably created as much through the diversity of individuals *per se* as by the fact that both sexes are represented. It is this aspect, rather than a drama of tensions needing to be resolved, which is significant, and which links it to baroque music's play of keys within a stable, but not inflexible, tonality. There's a sense in which notions of gender difference and discrimination have not become an issue yet, as McClary notes. The significant difference between the baroque sensibility and Morris', of course, is that in his post-modern frame and context gender has irrefutably *become* an issue, and so Morris' representation of the diversity of humanity without overt political statements about gender issues should be seen neither as innocence nor ignorance, but rather as an attempt to redress the balance and privilege diversity.

Ruth Solie (1993) makes the point that drawing attention to 'difference' can be divisive in terms of creating a sense of the 'other', but that, on the other hand, denying difference can be equally limiting by denying individuality and thus, also, any stable sense of subjectivity. As Roger Copeland writes, however, 'a meaningful politics...begins by acknowledging the complexity of any given situation' (1998 p40). In Mark Morris' ***Falling Down Stairs***, men and women are not made to look the same, but neither do they seem to be assigned gender-specific roles, either in terms of costume or choreography or relationship to one another. Whether this suggests that Morris is implicitly recognising the 'complexity' of the 'given situation', or simply ignoring it, is another debate. Nonetheless, to recognise that the apparently smooth, unproblematic surface of an image may disguise inner complexities on a number of levels allows for the recognition that, in ***Falling Down Stairs***, for example, musical and dance tropes – operating semiotically and structurally – can change the way the structure develops, and therefore affect significantly the ways we may read the whole, and the world picture we perceive[10]

Falling Down Stairs is choreographed to Bach's third suite for solo 'cello, and the work was made in close collaboration with the 'cellist Yo Yo Ma, in1997. The *suite* format itself is based on a collection of dances; a popular form in the 18th century, as it had been for some time, in which the dances are placed in a particular order to offer contrasts in mood or *affekt*[11] while remaining in the same key.[12] This suite is arranged in the traditional order, with the addition of an introductory *Prelude* - or 'loosening up' as Mellers (1980) sometimes refers to it. The idea of 'loosening up'

is itself quite an interesting means of characterising the *Prelude* in terms of Morris' choreographic opening, where the dancers 'loosen up' to the extent of literally falling down stairs into an apparently chaotic, disorderly heap. The heap is magically transformed into orderliness, however, as are the 'cello's cascading scales; pulled back into shape, as it were, by the ensuing musical developments; order prevails, ultimately.

Morris creates the sense of a 'closed system' in ***Falling Down Stairs***, and he achieves this through a number of means. Firstly, the musician is included in the performance space as an acknowledged, not invisible, part of the whole; secondly, the lighting defines, although it also blurs, the dimensions as it fades into shadows at the edges; and thirdly, the spatial orientation of the dancers creates a sense of finite space. They direct their focus towards centre rather than outwards, as is frequently the case in Morris' work; and circles and social-dance patterns and groupings are prevalent in which, again, the focus is directed inwards in relation to the community thus created, rather than either outwards or forwards. In a similar way the music's structure and its tonality also create a closed system[13]; additionally, the musician is playing for the dancers and focuses on the dancers[14]; the dancers appear to be dancing for the musician and for each other, since there is no visible audience apart from the musician. We as spectators see this 'closed', harmonious world, but we are not part of it.

The *Prelude*, which I shall focus on here, throughout demonstrates characteristics of baroque music, especially the use of sequential repetition. This is a favourite baroque structuring device in music, in which little building blocks of material are manipulated in different ways – piled up in sequences, varied with tiny or major variation, repeated, inverted or whatever. The repeating of recognisable patterns, which are usually very short, gives an impression of order and symmetry, but in fact the result can be astonishingly irregular and asymmetric. Morris has elected, in his choreography, to create five-bar phrases for each of his dancers which lie on top of the music, but which do not coincide, unless by chance sometimes, with similar phrasing in the music[15]. The sense of forward momentum in the music, achieved largely through the almost continuous semi-quaver patterns, is counterbalanced by a feeling of not going anywhere at all, and I think this is due to the use of straight repetition, sequential repetition, and inversion, and the fluid movement through different keys, which seems in the end to suggest circularity rather than progression – doodling around the tonic or 'home' key, rather than attempting a dramatic escape from it.

In choreographic terms the *Prelude* exemplifies the notion of 'individual expression'[16] with a string of different phrases of movement given to dancers in turn. The continuous variety and change, however, appears to threaten the stability of the dance's structure, and the only way this diversity can be controlled, it seems, is by all the dancers falling to the ground and the dance itself coming to a stop. The falling is, like the tonality of the music, known to us from the very beginning, but there is a difference in that the *Prelude* is only one section of the dance as a whole. At the end of ***Falling Down Stairs***, the dancers do not fall again, but run; continuing the path set up by them in the beginning, and counterbalancing the closed community image of the rest. Perhaps one could see in this a reflection of the difference between baroque closure and the post-modern open text.

The dancers' phrases in the *Prelude* are all different and characteristic of different personalities, representing a range of subjectivities which does not appear to reflect gender issues, at least not in any obvious way. When the structure of the dance seems at times to be stretched almost to breaking point by the diversity of these individual solos, a semblance of order is suggested through involving the other dancers briefly, for example by having one run forward towards or across a soloist's path, or by having one solo overlap with the next, or by having the soloist relate directly to one of the group (the final one appears to chase one of the watchers, almost). So there is a clear reflection of the baroque notion of exuberant excess which is only just contained by an orderly but elastic structure; the tension between individual expression and social harmony is always evident. While the individual has material unique to her or himself, and the opportunity to display it, the community to which they all belong is kept in view, and the sometimes tangential ways in which each may affect the others is highlighted differently.

Morris uses various aspects of the music, for example the rhythmic patterns, creating his own contrapuntal layer. Quite often he does this through dislodging the metrical accent by accentuating the second rather than the first beat of the bar, as in variations 4 and 7 and 8. He uses the speed of the semi-quaver running passages in a way which really does highlight that speed. What is quite manageable for the fingers of the hand, albeit highly skilled, is a tall order for a whole human body, and the effect of a dancer struggling to achieve the required movement phrases in the time and space allotted not only contributes to the impression of unruliness but also evokes individual subjectivities; variations 6 and 8 demonstrate this especially. Some of the variations give particular emphasis to the notion of circularity and inward-focus, in the sense that movement which moves away from the body's centre will straight away be drawn back, the path retraced, the circling spiral in again, and this suggests a baroque sensibility rooted in the here-and-now. Not the same as the post-modern 'here-and-now', perhaps, but a link in terms of being focused in the present.

The fourth and fifth dancers' variations may be used to illustrate some of these points. Although the dance phrasing does not match any perceptible phrasing in the music, it just happens that the fourth variation coincides with a noticeable, though slight, change in the music. The dynamic drops from moderately loud to quiet, and the harmony suggests change and instability[17], although these things are, as throughout the *Prelude*, transient. (Change is perhaps the main constant, framed by the opening and closing sections which affirm the tonality – the eventual containment of threatened chaos.) Looking at the music through these two variations it is easy to see the use of sequential repetition; little patterns of melody which repeat and then move up or down to repeat again (Fig. 1). One of these cuts across the division between the fourth and the fifth variation in the dance. This is to be expected, since Morris has constructed his own structure for the choreography, but the effect, rather than feeling disjointed, as though music and dance don't belong together, can be seen as affirming structural solidarity, because of the different ways in which music and dance do knit together and employ related structural devices.

In the dance, the fourth variation is particularly characterised by syncopation – the whole of the five bars is structured by shifting the accentuated movement off the main beat of the music (Fig. 2). This is balanced by the very emphatic quality of that movement – or, to look at it the other way round, the emphatic quality of the

movement is tempered by the fact of being shifted away from the strong accent in the music. Also, although the gestures of the arms, for example, are strong and direct, the focus of the dancer's gaze is, in the first three bars, directed forwards but downwards; mitigating the potentially confrontational aspect. The pathway, which begins forwards, softens to diagonals, then sideways and eventually backwards. So here we get a degree of ambiguity: dynamic qualities and rhythms of the movement are strong and assertive; pathways, the focus of the dancer and the placing of the dance rhythm on the music rhythm, combine to dislodge this potential effect and present instead, it could be argued, a more flexible, circular, contained image which, nonetheless, pushes up against its own boundaries.

The fifth variation (Fig. 3) stays rhythmically with the music[18], and is given a kind of stability and logic through that fact. However, the directions of steps, gestures, focus are all in constant movement and change, and the overall effect is of fluidity and circularity. It has a much lighter quality than the previous variation, because jumps are fast and barely leave the ground, and arms swing up and down, side to side, in constant flow. One could construct a plausible argument to suggest that this variation evokes a feminine, and the previous variation a masculine subjectivity. I would argue, however, that the picture is a little more subtle than that, and that the qualities of femininity and masculinity, while being evident, are not made more prominent than other qualities of dynamic nuance, spatial design and musicality, for example. I am suggesting that gender 'difference' is neither being ignored nor drawn attention to, but acknowledged as one factor among many.

There is room in the world of ***Falling Down Stairs*** for every dancer to express individuality – as in their five-bar phrases in the *Prelude* - and for this range of individuality to create the structure, or 'social harmony', of that world, even if sometimes the dancers have to fall to the ground and the dance itself to stop for order to be re-established[19]. The 'mis-shapen pearl' of the baroque era finds echoes in the ordered unruliness of a post-modern choreographer, but there is another way in which the pairing of Morris with Bach is not surprising. Wilfrid Mellers has said 'it is not fortuitous that Bach's music may be jazzed, swung, or rocked [and one could add 'or choreographed'] more readily than that of any other classically trained European composer; its rhythm is close to Nature, viscerally rooted in the human body, moving in temporal units around the speed of the pulse…' (Mellers, 1980, p9). The partnering of music and dance in ***Falling Down Stairs*** encapsulates both the baroque desire to reconcile individual expression with social harmony and the post-modern desire to celebrate difference and diversity in human experience; and the exuberant unruliness of both.

Figure 1: J S Bach ***'Cello Suite no. 3 in C Major*** *Prelude: extract*

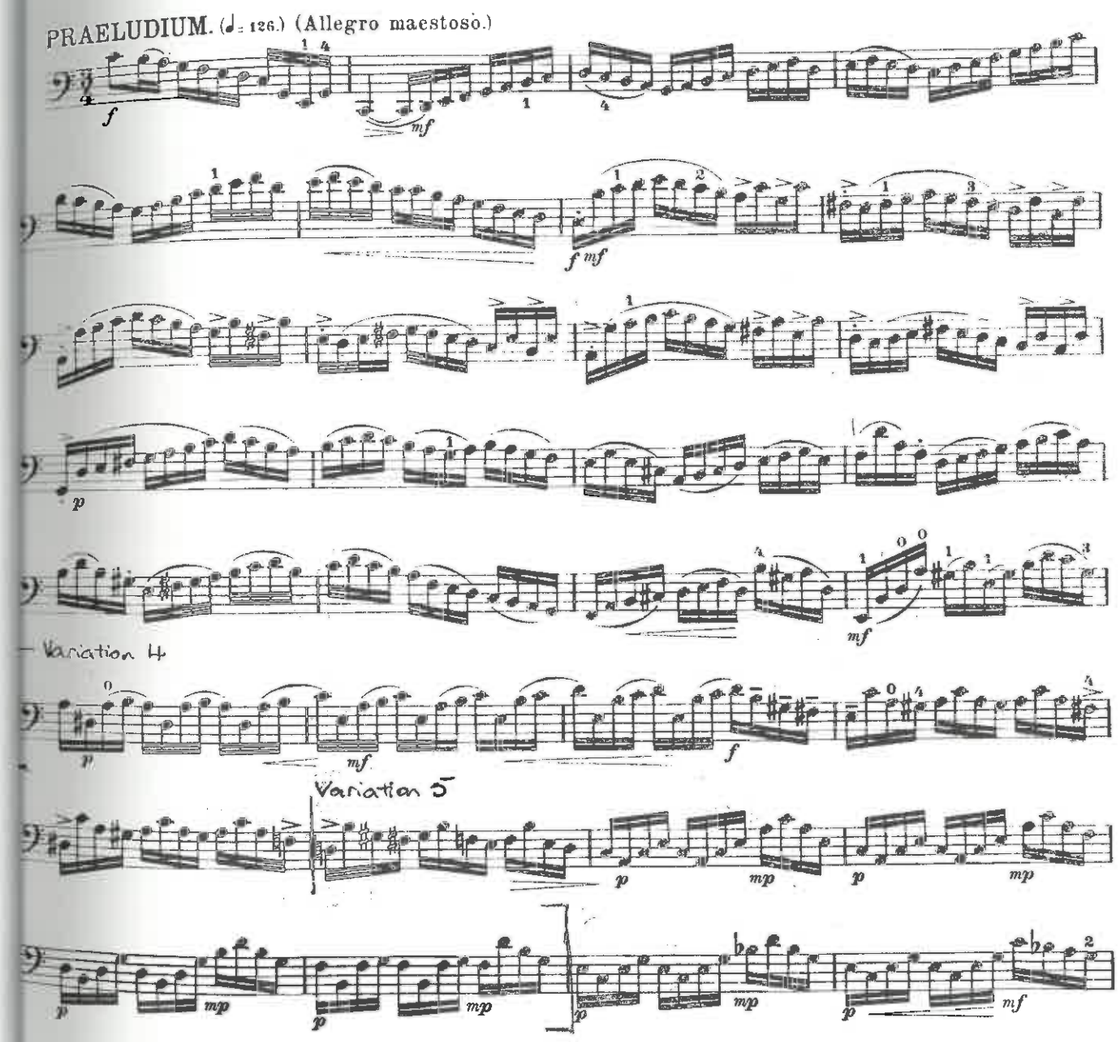


Figure 2: ***Falling Down Stairs*** *(Mark Morris) Prelude: 4th dancer*

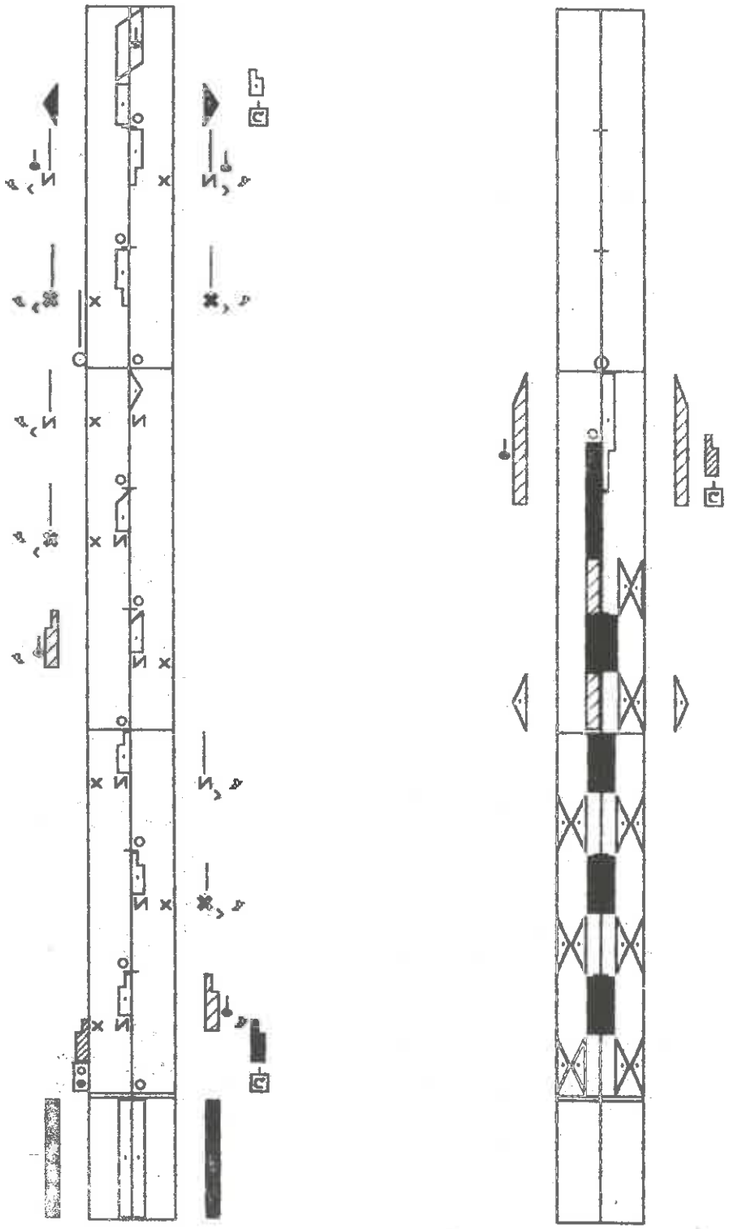
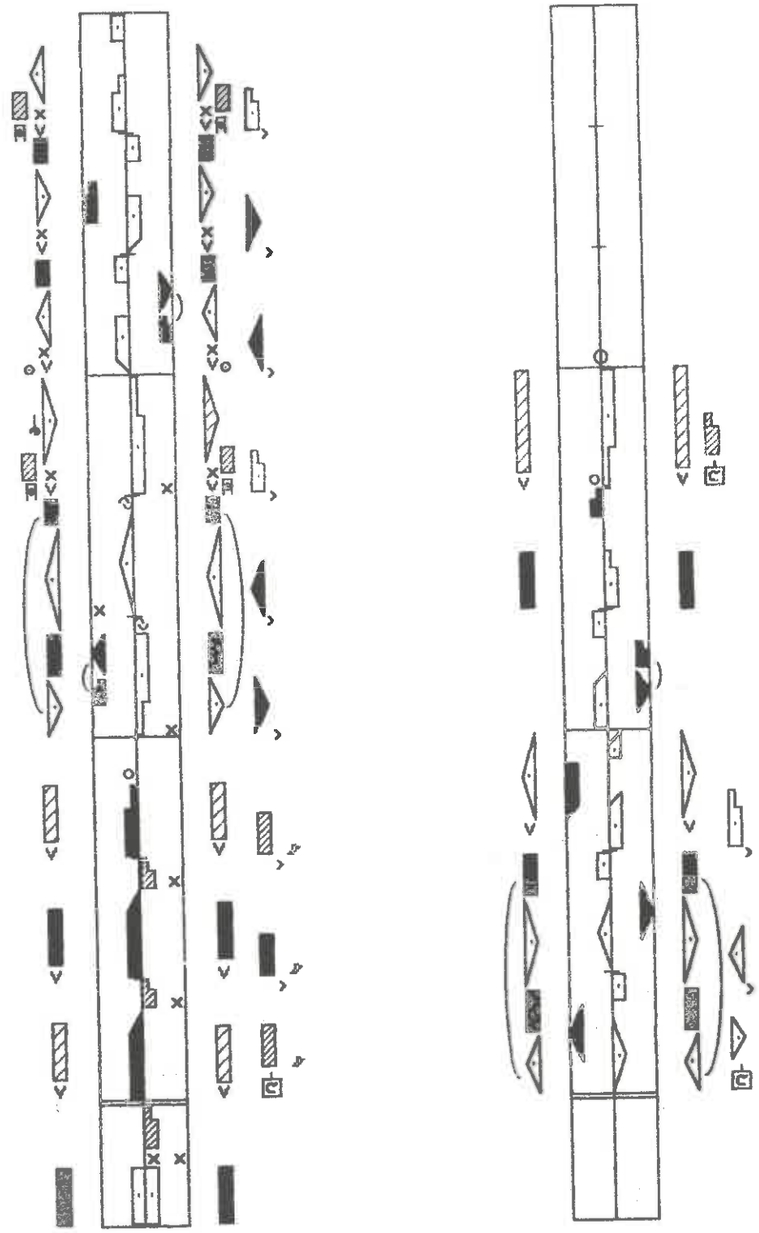


Figure 3: ***Falling Down Stairs*** *(Mark Morris) Prelude: 5th dancer*



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[1] See writers such as Susan McClary, Lawrence Kramer, Ruth Solie and others.

[2] In an earlier paper this year (Duerden, 1999) I argued that in dance it is easy to overlook the potential for reading it in ways other than the immediately human dramatic, although writers such as Sally Banes, Stephanie Jordan and Roger Copeland have indeed done so.

[3] His happy and fulfilled family life is often referred to – frequently in the context of making comparisons between this and the lives of many other (often later) composers who patently did not enjoy domestic happiness. So there can easily be a tendency to consider Bach and his music as in some sense representing order and upholding and even glorifying the status quo.

[4] See also Wilfrid Mellers (1997)*: 'The significance of Bach's music is due in large part to the scope of his intellect. He is perhaps best known as a supreme master of counterpoint. He was able to understand and use every resource of musical language that was available in the baroque era. Thus, if he chose, he could combine the rhythmic patterns of French dances, the gracefulness of Italian melody, and the intricacy of German counterpoint all in one composition. At the same time he could write for voice and the various instruments so as to take advantage of the unique properties of construction and tone quality in each. In addition, when a text was associated with the music, Bach could write musical equivalents of verbal ideas, such as an undulating melody to represent the sea, or a canon to describe the Christians following the teaching of Jesus. Bach's ability to assess and exploit the media, styles, and genre of his day enabled him to achieve many remarkable transfers of idiom. For instance, he could take an Italian ensemble composition, such as a violin concerto, and transform it into a convincing work for a single instrument, the harpsichord. By devising intricate melodic lines, he could convey the complex texture of a multivoiced fugue on a single-melody instrument, such as the violin or cello. The conversational rhythms and sparse textures of operatic recitatives can be found in some of his works for solo keyboard. Technical facility alone, of course, was not the source of Bach's greatness. It is the expressiveness of his music, particularly as manifested in the vocal works, that conveys his humanity and that touches listeners everywhere.'*

[5] *'The baroque era in music was a time of crystallisation of forms and structures into what became classicism's order, through the development of equal temperament and tonality, and structural precursors of sonata-form and its various manifestations and developments. It was frequently a music of contradictions; apparently ordered and orderly, its steady, regular pulse could easily camouflage irregular structures of phrasing, wayward tonal shifts, and elaborate ornamentations which could seem to be in danger of taking control. Its fluidity and sometimes slippery forms, resisting unambiguous closure, suggest a parallel with post-modernism, and may function in a similar way semiotically, in the sense that things are set up in order, it seems, to be undercut, knocked down, interrogated. Venturi (1966, in Copeland 1997 p18), writing of post-modernism, said 'I like elements which are...redundant rather than simple, vestigial as well as innovating...I am for messy vitality over obvious unity' (**Complexity and Contradiction in Architecture**). He could just as easily have been referring to baroque 'excess', where a musical phrase which could easily have been simple, is made to bubble over and cascade in a quite unnecessary and redundant way, as far as 'form' is concerned.'* (Duerden, 1999)

[6] Robin Maconie's remark about music is pertinent here: *'A musical composition is a proposition about the way the world is perceived. All such propositions are a balancing act reconciling perceptions of order and change, harmony and time, the vertical and horizontal co-ordinates of auditory consciousness.'* (1990 p176) I should like to argue as an adjunct to this discussion that music and dance put together in complementary relationship, also propose a way in which the world might be perceived and furthermore, that this conjunction is immediately more full in terms of human experience, by its joining of the visual, the kinetic and the aural worlds of human life. In this it reflects a baroque sensibility, which is implied also in Mellers' description of Bach's awareness of *'the Baroque view of dance as human and temporal order'* and the *'interaction of...line dance and circle dance'* through which *'duality is healed'* (Mellers, 1980 p16). And the line and circle dance can be seen again and again in Morris' work.

[7] The word 'baroque' is thought to be of Portuguese origin, meaning 'mis-shapen pearl'.

[8] See Cooper Albright, 1997, Foster, 1998 et al.

[9] The tension of tonal confrontation in 19th century music eventually resulted in it becoming much more deeply embedded and established that the masculine hero of the narrative should have to 'ground' and 'resolve' the threat of the feminine 'Other' – to the extent that it became almost invisible, reflecting the most typical myth-base also; so obvious that it isn't seen. *'The reason, then, that Absolute Music appears to make itself up without reference to the outside social world is that it adheres so thoroughly to the most common plot outline and the most fundamental ideological tensions available within Western culture: the story of a hero who ventures forth, encounters an Other, fights it out, and finally reestablishes secure identity.'* (McClary, in Solie, 1993 p333)

[10] Wilfrid Mellers has written that *'J. S. Bach... rooted in his Baroque present, looked back to a medieval past, and at the same time anticipated the future – which is ourselves'* (1980 p8), and McClary that *'Bach...articulates very powerfully precisely the dilemma of an ideology that wants to encourage freedom of expression while preserving social harmony.'* (in Leppert & McClary, 1987 pp40-41). These views might be argued to be implying or allowing for links to be suggested between the baroque and the post-modern.

[11] See Palisca (1959) who describes the 'affections' in terms of a state of imbalance in the vapours running through the body resulting in a particular state of being, which may be altered by whatever alters the balance of vapours, music having the ability to bring about physical changes i.e. balancing the humours (or unbalancing them). Any one piece of music would, in the baroque era, be deliberately consistent in *affekt*. The Renaissance belief in the power of music and poetry to arouse 'affections' continued through the baroque period. The aim in music was to find expressive unity in terms of *affekt*. See also McClary (1987) who notes that *'there existed in the eighteenth century an area of enquiry that strongly resembles semiotics, know today as Affektenlehre or doctrine of the affections.'* (p21n)

[12] Sometimes the *suite* was augmented by an introductory *prelude* and the interpolation of additional dances such as the *minuet*, *gavotte*, *bourrée* or *passacaglia* after the *sarabande*.

[13] For example, the opening and closing phrases are almost identical, and establish the C major tonality unambiguously, containing the vagaries of tonal fluidity and asymmetric structural patterns in between.

[14] Yo Yo Ma, in the documentary (1997), even speaks of watching the dancers to see what he should be playing – a comment on the perceived relationship of dance and music, but also, by implication, on the ways in which the two may come to seem to belong to each other, the one to remind you of the other, and so on. As every dancer knows, when you have learned a dance with music eventually the music seems to remind your body what to do without your conscious mind getting involved in drawing upon memory.

[15] The phrases are allocated to the dancers in alphabetical order – a fact which the audience is unlikely or even unable to discern – and the notion of hierarchy is thus dislodged. Yo Yo Ma also comments on the structuring of five-bar phrases over the music's phrasing, noting that this is, in fact, in keeping with the structural irregularity of the music – adding a further layer of complexity and surprise which is in tune with the baroque sensibility. (1998)

[16] Susan McClary writes of 18th century music that *'most musical genres testify to a widespread interest in integrating the best of both...worlds into one in which social harmony and individual expression are mutually compatible.'* (1987 p23-4)

[17] Although there has been chromaticism evident since the eighth bar, this has largely tended to suggest modulations to related keys, so hasn't felt 'foreign'; the introduction of D# is more unsettling, and combined with the drop in dynamic tends to sound more significant as if heralding change. It is a brief moment, however, since the dynamic begins to increase even at the end of that bar, and the sequential repetition encourages a sense of orderliness and logic.

[18] In the sense of articulating the beats quite clearly; the rhythms of the dance are different from the music's – dotted quaver semi-quaver patterns against groupings of four semi-quavers are most prevalent.

[19] In this paper I have focused on individual solos only; in other parts of the dance the notion of 'social harmony' is very clearly to the fore in terms of a sense of community identity. The *Bourree* is a particularly neat example which would repay close analysis I dance-music terms.

COMPUTERISATION OF BENESH MOVEMENT NOTATION

(Benesh Notation Editor Software for the PC)

Liz Cunliffe

The Benesh Institute, in collaboration with Surrey University, is developing a Benesh Movement Notation (BMN) computer software program for writing and editing notation scores. This new technology will provide a 'word processor' for the notation system, facilitating a greater output and quality of master scores as well as a greater accessibility to them. The Benesh Notation Editor software (BNE) has been supported by the Britain's National Lottery Fund. The BNE alpha version is currently being tested by users and a beta version, which will closely resemble the final release version, will be available during the Confluences 2 Conference.

Most of the world's major dance companies either employ or use Benesh notators to record, preserve and revive their repertoires. Since the 1950's over 1,100 Benesh scores have been notated to safeguard dance heritage. Over 300 of these are now available for educational purposes. From next year, it will be possible for full-length works of choreographers such as David Bintley, Christopher Bruce, John Neumeier, Angelin Preljocaj and Glen Tetley to be notated using the Benesh Editor Software for PCs.

Computerisation of scores will make them easy to store, copy, send over the Internet, reproduce, preserve, publish and edit. The economic design of the system allows the precise placing of a few basic signs to convey information efficiently and compactly as well as permitting combinations and manipulations of simple shapes into extensive families of signs. The high-level computer language will be capable of specifying a maximum of information in a minimum of commands. The software will be provide the user with the ability to access with ease over 1,300,000 different combinations of signs. The co-operation of specialists in movement notation and software development has been key to the successful progress of the project. As a result of this unusual collaboration, possibilities have been identified for adding to the functionality originally considered to be the limit attainable. These enhancements are the result of the cross-fertilisation of ideas engendered by working on the project and the additional capabilities developed by computer companies since its inception. The availability of faster processor chips and more capacious storage media could, if exploited to the full, support an extended repertoire of compound movement signs and transformations, relieving the notator from the inherent difficulties in creating complex groups by eye.

Until now, when choreographers have made changes, often many years later, to their productions, the notator can only record them as a note or as an addendum to the main body of the score. Once the BNE software is in use, the notator will simply make the required changes on the computer, with all the staves adjusting automatically, save version two as a new file and print out a perfect computer generated score. The original version is then safeguarded and access to the latest version is immediate.

The editing features of the software could also be used in the creative process by choreographers who are Benesh literate or in collaboration with a notator. Numerous

versions of a movement idea could be explored, stored, compared and juxtaposed in various permutations giving the choreographer a new tool for creative thinking.

As increasing numbers of dance schools, colleges and universities include BMN on their curricula, more dancers and choreographers will 'grow up' Benesh literate.

As dance becomes increasingly international, with choreographers working with numerous companies in different countries, the benefits of notating BMN using the software will be compounded, as the introduction of its use increases among dance companies, schools, colleges and universities.

WORKS-IN-PROGRESS

Benesh Notation Editor Presentation – ***Liz Cunliffe (Technical Director, The Benesh Institute)***

Equipment Laptop, BNE software and Projector for Laptop presentation
(will be provided by The Benesh Institute)

Using the BNE software, I will demonstrate the basics of how the Benesh system of notation works. This will be followed by showing the audience how the user can input a dance sequence of a notated work. I will also demonstrate the ability the user will have to make changes, both quickly and accurately, to an existing score. The audience will see how the software deals efficiently with floor patterns, body movements and musical phrasing.

WORKSHOP

Benesh Notation Editor Workshop – ***Liz Cunliffe (Technical Director, The Benesh Institute)***

Limited to 15 people.

Equipment Laptop, BNE software and Projector for Laptop presentation
(to be provided by The Benesh Institute)

Up to 15 PC Computers capable of running Windows 95 for workshop attendees
1 printer (minimum) linked up to one of the computers to print up material created
(to be provided by the Conference organisers)

Studio Studio floor for participants to dance short sequence

Following the BNE presentation, the 2 hour workshop will give the opportunity for a limited number of people to experiment with the BNE software. Attendees will be given a short movement phrase. They will dance it then, using the software, copy, alter and/or create variations on it. The workshop will culminate in the attendees dancing the versions they have created.

THOUGHTS TOWARDS THE ART OF CHOREOGRAPHY IN THE TECHNIQUE CLASS

by Joy Friedlander

In the United States there exit many specialized courses in the field of dance. In most university settings, dancers receive "training" or skill-development in the art of making dances – choreography. There are a vast number of dancers, however, that are trained in professional dance schools or academies that rely solely on the technique class for all their dance knowledge acquisition. When the traditional technique class is the only means of learning about dance, I believe we are not preparing the best dancer possible.

In my presentation today, I address the artistic development of dance students – students of ballet, modern, jazz, African, tap, and so forth.. Specifically, I will suggest that their artistic development will be enhanced if they are taught dance composition in addition to dance technique. What this means, I will argue today, is that learning the art of choreography does not need to be restricted to formal classes in dance making, but instead, can and should be imbued in each technique class. I am not suggesting that we eliminate the dance composition classes, but rather develop in our students an understanding of dance as an art form throughout their dance experiences. It is important to note at the outset of this discussion that, for many dancers, a dance composition class is not part of their repertoire (pun intended).

Why this approach is so important is that many choreographers expect the dancer to be a contributor to the choreographic process and go beyond being the paint on the canvas or the instrument to be played. The give and take between the dancer and choreographer and their collective thoughts is a vital dynamic in the dance-making process that is enhanced by open-minded and risk-taking dancers. When dancers understand what is happening choreographically, they become privy to appreciating the dance aesthetically. Appreciating the dance aesthetically helps the piece develop into something beyond an accumulation of steps. Such a shared vision between all concerned provides a stimulating and productive art experience. This connection to the movement material causes the dancers to have ideas concerning the piece and what may be fine solutions to choreographic glitches.

Then, of course, beyond the choreographing of material for a dance, dancers are involved in 'creating' while in performance. As all dancers know, the dancer, often times, needs to reinvent the choreography due to unforeseen performance circumstances. These "mishaps" go unnoticed much of the time because of quick thinking on the part of the dancer. This ability to "improvise" can be honed by including compositional skill development for both the would-be choreographer and the dancer alike. Furthermore, if the dancer's ideas are realized in the choreographic outcome, their individual investment in the dancing itself stands to be more pronounced from a psychological viewpoint. It also seems reasonable to expect the conviction in the dancing itself will be elevated because the dancer was, in part, the inventor and intrinsically knows the movement.

To this point, I have emphasized how much better dancers will understand the choreographic process if they learn compositional skills and dance technique in tandem. The advantage to combining technique and composition in the traditional technique class also aids quite specifically in improving technique. Imagine having to dance the instructor's phrase with multiple time dimensions, with multiple qualitative dimensions, and in multiple movement directions. The ideas are endless, of course. An energy is produced in this atmosphere that spurs attention and investment by both the teacher/choreographer and the students/dancers. There is no "spacing out" or dancing the material by rote as combinations are repeated across the floor . A sense of purpose is instilled in every "drilled" movement phrase. This also becomes a means to connect with the other students and helps to enhance the idea of "ensemble" and community connectedness. For some dance genres, of course, there are "set" enchainment that bear repeating, but also tend to get stale in the process. When these occur, the dancers' commitment to the movement wanes.

There is little room for boredom as this fusion of technique and composition makes for an interesting class. Dancers are having to be aware of the spatial design created by their fellow dancers as they move in a canon across the space. They have to maintain a particular phrasing, whilst a nearby dancer is performing their own assigned or invented phrase. They have to start and end phrases of movement at different times. They have to alter the tempo of certain phrases while another dancer alters a different phrase's tempo. If this is sounding like a performance of a complicated dance, then I have succeeded in describing a technique class that incorporates not only kinesthetic skill acquisition, but also the vast array of skills required for dance performance. If these kinds of studio experiences were a regular phenomenon, I believe that we would see improved performance skills and a decrease in performance anxiety.

The approach I am advocating requires us to change the teacher/choreographer-dancer paradigm in the same way that the student-teacher paradigm has, in recent years, adapted to general educational reform in the USA – from teacher-directed to student-centered learning. This approach sees the dancer as a tool for the choreographer to create *with* not merely as the tool for the choreographer to create *on*, and necessitates involvement from each contributor to the creative process.

The explorations described above involve the repetition one experiences in a traditional technique class. The difference in approaching technique in this more comprehensive way – infusing composition into the technique class – is that the dancer is allowed to experience the movement more intrinsically. When a person has found a movement themselves it is also, many times, danced with more conviction and the movement, therefore, is more authentic. Ultimately, this is the purpose behind the art of dance, which, in turn, is the purpose of the technique class – being in-tune with the movement material so as to *dance* it, rather than deliver mere steps. Such an understanding of movement material at this deeper level provides the dancer with a stronger technical foundation.

As each of us knows, training and educating dancers is a very long process. It is true that many movements take years of strength training and developed flexibility to perform well in the vocabulary of any particular genre. However, conceptual understandings, including the quality of movement, projecting and energizing the

movement intention, and moving with nuance, could be attained much quicker if students of dance experienced more of the creative process during the time they devote to technique training.

The approach I have proposed, thus far, is directly connected to training both the pre-professional and professional dancer. It is also directly connected to the study of the general student of dance. Although such dancers are comparatively few in number in the US, there is a clear segment of the population that studies dance in the public school system or in a similar general educational environment. Theoretically, this concept of composition and technique being taught in tandem is applicable to all ages and levels of experience. For dance educators, their goal is to clearly meet the psychological, physical, cognitive and artistic needs of different age groups and diverse student populations. Meeting these students' needs calls for multiple learning pathways (as it is defined in Educational Psychologist Howard Gardner's multiple learning theory)-- reaching each student in a way that stimulates learning for him or herself. By combining dance technique with creative improvisation and dance-making, we can tap into and reinforce the diverse skills and interests and *potential* interests of our students.

If one considers the full intent of the technique class, it becomes evident that technique involves not only physically performing movements, but also understanding dance as an art form. Thus, developing an understanding of the art form beyond its "physical technique" gives students ownership of the art form as a means of communication, a key to understanding their cultural heritage, as well as a medium for personal expression.

It is precisely such understandings that educational policy makers are calling for in the reform agenda in the United States today. What do all the phrases in educational reform mean to us? We keep hearing about student-centered learning, problem-solving, and critical thinking. Like others, I think that how we work and think in the arts have helped to set the example for these "new" pedagogical methodologies.

Let's consider the concepts of student-centered learning, problem-solving, and critical thinking. One example, in teaching children dance, includes how we use improvisational structures – truly an important component of compositional study. Inherent in our improvisational "games", students problem-solve and problem-find. Problem-finding is particularly apparent when we solicit children's ideas about dance themes and even the improvisational structures themselves. Allowing the students' voices to be heard in the developing of the exploration is empowering. The whole idea of problem-solving, critical thinking and so forth is a prevalent by-product of working with students and not imposing all thought onto them which, of course, is teacher-directed.

We use creativity and critical-thinking -- i.e. learning -- to lead and guide the exploration activities from a sound and ***intentional*** learning objective. A structure is required and the structure, in turn, will lead to the freedom of discovery. Allowing the structure to be manipulated by the teacher and students alike opens the doors ever wider for learning.

What is an "exploration activity?" I broaden the definition to include all learning going on -- technique *as well as* improvisation/composition. My goal for students embraces the idea of **active** learning throughout the dance experience. How do I achieve this energy in teaching dance? I think of the teacher as a GUIDE and of teaching as a PROCESS. Interestingly enough, this process is analogous to the choreographic process. Such a process would include finding an idea or theme for a dance, developing the idea, experimenting and manipulating with the idea, choosing material to use in a dance, revising such material, and finally, refining the movement material. The analogy, I hope is clear: a good teacher would constantly be 'in process' in developing strategies to communicate the material to be studied in a dance class. Such active teaching translates into active learning.

Let me give you some concrete examples of active teaching". My remarks apply to all levels that I teach: the 5 year olds, the pre-professional high school dancers, *and* the college and professional -- and all of the ages in between and beyond.

1. I ask questions.
2. I listen to students' answers and then use the topic of their remarks to go on with the lesson.
3. I "think" aloud.
4. I let the students hear that they influenced me -- my thoughts and ideas are directly connected to theirs.
5. I accept their responses and encourage all students **to** respond.
6. I let everyone be inventive. I create an environment whereby students are allowed **to** explore.
7. I try NOT to predict outcomes of student responses.
8. I show enthusiasm for learning and enthusiasm about their participation and contribution to the class.
9. I use their movements.
10. I let the students succeed in class.
11. I vary the activities.
12. I ignite their curiosity.
13. The bottom line . . . I **respect** the students.

Essentially, my goal is for students to be alive in the learning process, empowered by it, and motivated by it.

Now I want to return to my argument to include this approach in teaching *technique*. Think about why we have various modern techniques in the first place. Different dance artists needed their dancers to have the tools to perform the ideas of the choreographer. For each choreographer there are different ideas to be expressed -- in different ways! This translates, of course, to the fact that we have different techniques. It is clear to me that technique is the means to get to the dancing place and is, in and of itself, the dance. It stands to reason, then, that the dancer who is also versed in creative thinking and invention will understand the tools of dance and be better equipped for their role in the field. Therefore the same energies and educational convictions that the teacher of Creative Movement draws upon need to be directed to those students for whom ballet, modern, jazz, and tap, etc. are the focus. To complete the dancer -- the dance maker or "problem-solver" must be developed, encouraged and nourished. The creative spirit always needs stimulus. The dance teacher is the ideal person to lead in the continuous discovery of self, others, and the world in which we share.

As in the modern class, participants in a ballet class must experience, first hand, designs for learning that integrate technical proficiency, creative process, and self-knowledge. The ballet class, too, can (and should, I believe) embrace a more comprehensive set of objectives than traditionally thought. I approach teaching ballet classes as a process in body awareness and skill acquisition, just as any ballet class would, but infused in my pedagogy is a lesson in creative process and self development. This approach has benefits for the teacher as well. By using these methods, the teacher is able to reflect on the what, the how, and the why in their practices as artist educators. It is hoped that this reflection will promote a critical analysis of our processes and, when inspired, an alternative approach to improving upon what we value so much in our teaching/sharing/dancing lives.

Conclusion . . .

The benefits of such a fusion of dance technique *and* composition seem clear. The student of dance who learns about both technique and composition, and how they are related, also becomes a better–versed dancer in the field -- contributing to the choreographer's vision in the rehearsal process. Such a dancer will also develop some of the skills needed to be an effective teacher. Teachers need to invent movement daily and develop "an artistic eye." It is evident that the ability to invent movement is of concern to more professionals than just choreographers! The beauty about this approach to teaching technique -- dance -- is that the process improves the technical acuity and performance qualities sought for in ALL dance classes.

MAKING BALLET AMERICAN

Lynn Garafola

On July 16, 1933 on the letterhead of the London hotel where he was staying, Lincoln Kirstein wrote what he called "the most important letter" of his life. It was addressed to A. Everett "Chick" Austin, the forward-looking director of the Wadsworth Atheneum in Hartford, Connecticut, and written in the white heat of inspiration. He had just invited the choreographer George Balanchine to come to America and form what Kirstein called "an American ballet." The dancers were to be American, the themes of the ballets were to be American, and the money was to come from some of America's best families. A school, to be based in Hartford, far from the distractions of New York, would train the dancers, and the company to be formed would give performances at museums and educational institutions. "In two years," Kirstein declared, Balanchine "could achieve a miracle."[1]

Three months later almost to the day Balanchine landed in America, and on January 1, 1934 the School of American Ballet opened its doors, not in Hartford but--at Balanchine's insistence after visiting the Connecticut capital--in New York. The following June Balanchine choreographed his first American work, the now-beloved classic Serenade, which was performed at the Warburg family estate near White Plains. (Edward ["Eddie"] M.M. Warburg, a Harvard classmate of Kirstein's, was partly bankrolling the School and its performances.) A season at the Atheneum's Avery Memorial Theatre followed in December. Finally, in March 1935, at the Adelphi Theatre in New York, the American Ballet--Balanchine and Kirstein's first company--made its debut.[2]

What did Kirstein mean by "American ballet"? Was the term simply an indication of nationality? If so, whose nationality? The dancers? The choreographers? Or the painters, composers, librettists, and other artists who made up a ballet's creative team? Or did the phrase mainly reflect the subject matter of a ballet? That the characters and settings, mores and manners were American rather than European? Or did it imply something distinctly American about the movement idiom or the choreographic treatment of a particular type of movement? Or did the term sum up

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[1]1. The original letter is in the Wadsworth Atheneum Archives, Hartford. It is reproduced in Francis Mason, I Remember Balanchine: Recollections of the Ballet Master by Those Who Knew Him (New York: Doubleday, 1991), pp. 115-119.

[2]2. Marian Murray, "Dancers Leap Hurdle at Port," Hartford Daily Times, 18 Oct. 1933, p. 23; playbill for the first performance of the School of American Ballet, Woodland, 9 June 1934, San Francisco Performing Arts Library and Museum; program for the debut of the Producing Company of the School of American Ballet, Avery Memorial Theatre, Hartford, Dec. 1934, Wadsworth Atheneum Archives; playbill for the New York debut of the American Ballet, Adelphi Theatre, Mar. 1935, collection of David Vaughan. For Edward M.M. Warburg's relationship and activities with Kirstein, see Nicholas Fox Weber, Patron Saints: Five Rebels Who Opened America to a New Art 1928-1943 (New York: Knopf, 1992).

an aesthetic attitude or ideology, one perhaps with social connotations, the Weltanschauung of a generation anxious to assert its artistic independence from Europe? What, finally, did it mean to be American? And last but hardly least, to what extent did Kirstein's ideas on the subject of an American ballet overlap with Balanchine's?

Kirstein was not alone in advocating an American ballet. By the 1930s so-called civic ballet companies existed in a number of U.S. cities, including Atlanta and Philadelphia, where Catherine Littlefield actually staged a full-fledged Sleeping Beauty in 1937.[3] Some of these early companies (including the forerunner of today's San Francisco Ballet) were attached to opera houses; others (such as Dorothy Alexander's Atlanta-based company) were unaffiliated; still others were at least partly associated with programs and venues primarily serving modern dance (the case of the Ruth Page/Bentley Stone troupe in Chicago).

By the 1930s there also existed the beginnings of an American repertory. As early as 1922 Adolph Bolm had staged Krazy Kat at Town Hall in New York; with designs by George Herriman based on the comic strip character, this was the first ballet to take its subject matter from American popular culture. Ruth Page's Hear Ye! Hear Ye!, to music by Aaron Copland, premiered in 1934, her Frankie and Johnny four years later; in-between came Catherine Littlefield's Barn Dance (1937). All anticipated or coincided with Kirstein's call for an American ballet. With their celebration of the experience of ordinary folks, what Depression-era President Franklin D. Roosevelt called "the heart and soul of our country,"[4] these works--and many Kirstein would soon bring to life--existed within the broad left-wing culture of New Deal America.

As a producer, what distinguished Kirstein from his contemporaries was his desire to make ballet nothing less than the hub of the modern movement in American painting, literature, and music, as this had crystallized in the 1920s. The goal was ambitious, but if anyone had the knowledge and connections to come even close to realizing it, it was Kirstein. As the editor of the literary journal Hound and Horn, he was in touch with the senior generation of modernists represented by Ezra Pound and T.S. Eliot (on whose Criterion the new publication was modeled) as well as its junior counterpart--Conrad Aiken, Kay Boyle, John Dos Passos, e.e. cummings, William Carlos Williams. As a founder of the Harvard Society for Contemporary Art (the country's first organization with an ongoing program of exhibiting recent art in all its diversity), a member of the junior committee of the Museum of Modern Art, and the founder of its dance archive and theater arts collection, Kirstein was equally at home

[3]3. For a discussion of Littlefield's contributions to American Ballet, see Nancy Brooks Schmitz, "A Profile of Catherine Littlefield, A Pioneer of American Ballet," Ph.D. diss., Temple University, 1986. According to Schmitz (p. 82), the Act III pas de deux was Petipa's, staged for Littlefield by Lubov Egorova, with whom she had studied for long periods in Paris. The rest of the choreography was by Littlefield.

[4]4. Quoted in Bruce I. Bustard, A New Deal for the Arts (Washington, D.C.: National Archives and Records Administration in association with the University of Washington Press, 1997), p. 49.

in all branches of the visual arts, including photography and film. He wrote for The Nation, New Theatre, and Theatre Arts Monthly, as well as magazines like Dance and Town and Country. And he adored ballet. Thanks to summer holidays spent in the embrace of Bloomsbury, he knew first-hand the Ballets Russes repertory of the 1920s, including Balachine's works for the company. He enrolled for classes with Michel Fokine, its great prewar choreographer, who had settled in New York after the Russian Revolution. He even wrote a book about Fokine, then, as a parting gesture, took the name of his company, the American Ballet, for his first venture with Balanchine.

Balanchine, however, had only limited interest in American material. Even if he went along with Kirstein and staged Alma Mater (1934), a college romp, for the School's first Hartford performances, his other works of the period revealed the sensibility of a European. With their mysterious events, bittersweet encounters, and atmosphere of impending loss, they were permeated with surrealism, but without its original Marxist and Freudian underpinnings. Several of Balanchine's works for the American Ballet (including Errante, Dreams, and Mozartiana) were revivals of ballets he had created for Les Ballets 1933, his last venture in Europe. Another, Apollon Musagète (1928/1937), better known today as Apollo, came from his Ballets Russes days. In Transcendence (1934), which was newly minted, there was a mysterious ballroom that recalled both Cotillon (1932) and Le Bal (1929) and a mesmerizing stranger in black who anticipated La Valse (1951). "It is unfortunate," wrote an exasperated critic in the modern-dance oriented Dance Observer, "that so much energy should be so spent and run to the group in a vapid gesture of no understandable significance."[5]

Pavel Tchelitchew, who designed Errante, was probably the artist closest to Balanchine during his first years in America.[6] Like Balanchine, he was an émigré, a Russian who had settled in New York after a sojourn of several years in Paris. A painter of strong mystical bent, Tchelitchew was fascinated by light. In Orpheus and Eurydice (1936), which the two staged at the Metropolitan Opera (where the American Ballet was in residence from 1936 to 1938), he created a haunting,

[5]5. H[enry] G[ilfond], "American Ballet," The Dance Observer, Apr. 1935, p. 42.

[6]6. Balanchine probably met Tchelitchew in 1928, when the painter designed Ode (which was choreographed by Léonide Massine, not Balanchine) for the Ballets Russes. Tchelitchew designed several works for Balanchine in the 1930s and 1940s--Errante (1933), Serenata: "Magic" (1936), Orpheus and Eurydice (1936), Balustrade (1941), Apollon Musagète (1942), and Concierto de Mozart (1942). In the early 1940s he also designed a preliminary version of The Four Temperaments that was called The Cave of Sleep. When the ballet went into production in 1946, Tchelitchew, who by then had abandoned the theater, recommended that Kirstein commission the second-generation surrealist Kurt Seligmann to redesign the project. Another Balanchine-Tchelitchew project that never came to fruition was Uncle Tom's Cabin. Described in the press as "an ambitious mimo-drama," the work was to have music by another Russian émigré, Nicholas Nabokov, the novelist's cousin and the composer of Ode (Anatole Chujoy, "Attitudes and Arabesques," Dance, Dec. 1936, p. 17).

translucent world. As in many of the choreographer's ballets of this time, the action was often unclear, its meaning seemingly absorbed into the imagery, abstracted but not quite devoid of narrative suggestion. Although Tchelitchew himself never adjured the figurative in his painting, he was very possibly the impulse behind Balanchine's earliest experiments with something akin to abstraction.

Years later Kirstein would recall Orpheus as being "the most beautiful visual spectacle I have seen on any stage."[7] Still it was a far cry from the ballets "out of American life" that he had originally discussed with Balanchine when inviting him to America. Among these, Kirstein had written to Austin, were Pocohontas, Doomsday (based on the Salem witch trials), Uncle Tom's Cabin, Moby Dick, and Custer's Last Stand.[8] In 1936, when Kirstein organized a small summer touring company with dancers from the American Ballet, he called it Ballet Caravan and used it to create a repertory that was American in theme and modernist in form, a means of associating ballet--even on the scale of a twelve or fourteen-member chamber company--with the country's emerging avant-garde.

Kirstein brokered many remarkable collaborations during Ballet Caravan's three-year life. Filling Station (1938), for instance, had music by Virgil Thomson and designs by Paul Cadmus; Pocahontas (1936) teamed a youthful Elliott Carter with the painter Karl Free; Billy the Kid (1938), the most important of the Caravan's productions and one that remains in repertory, had a score by Aaron Copland and scenery and costumes by Jared French. The roster of Ballet Caravan composers was especially distinguished; with Elliott Carter as his musical director, Kirstein commissioned scores not only from Thomson, Copland, and Carter himself, but also from Paul Bowles (Yankee Clipper, 1937), Robert McBride (Show Piece, 1937), and Henry Brant (City Portrait, 1939). Not unexpectedly, given his background, Kirstein solicited libretti from "real" writers. Among them were the Pulitzer Prize-winning novelist Louis Bromfield (for an unrealized ballet about Johnny Appleseed),[9] e.e. cummings (whose Tom, a collaboration with Ben Shahn based on the Harriet Beecher Stowe novel, was published but never produced),[10] James Agee (who

[7]7. Lincoln Kirstein, Thirty Years: The New York City Ballet (New York: Knopf, 1978), p. 54. Kirstein was also close to Tchelitchew, in some ways even more so than Balanchine. He commissioned at least two portraits from the artist, was a major collector of his work and the author of a book about him (Tchelitchev [Santa Fe: Twelvetrees Press, 1994]).

[8]8. Kirstein to Austin, 16 July 1933; Mason, I Remember Balanchine, p. 118.

[9]9. In Thirty Years (p. 225) Kirstein mentions that Bromfield had written an extended libretto for a "heroic ballet" on an American subject. Although the present whereabouts of this libretto are unknown, an undated letter from Bromfield, almost certainly written in the mid-1930s, describes his ideas for a Johnny Appleseed ballet done in the style of an American folk tale. Box 1, Folder 9, Lincoln Kirstein Papers, Dance Collection, The New York Public Library for the Performing Arts (hereafter DC-NYPL).

[10]10. e.e. cummings, Tom (New York: Arrow Editions, 1935). The frontispiece, a depiction of the protagonist, was by Ben Shahn.

dreamed up the scenario "Bombs in the Ice-Box" that eventually was produced as Filling Station),[11] and Glenway Wescott (whose libretto for The Dream of Audubon Kirstein talked of producing as late as the 1970s but never did).[12] Kirstein himself wrote the scenarios for a half-dozen Caravan productions, as well as for Memorial Day: Dances for Democracy in Crisis, a Civil War epic that was probably intended to have music by Copland but never reached the stage.[13]

Since Balanchine was not directly involved with Ballet Caravan, Kirstein encouraged several of the company's men to choreograph. None had ever made a complete ballet before, but with Kirstein overseeing their efforts and in many instances writing the libretti, the results were worthy and in one or two cases memorable. Eugene Loring was the most original voice to emerge from Ballet Caravan. His Billy the Kid was a milestone, sophisticated in its treatment of narrative, inventive in its use of the

[11]11. Kirstein, Thirty Years, pp. 75-76. "Bombs in the Ice-Box" was to have music by Elliott Carter and choreography by William Dollar ("American Ballet," Dance, April 1937, p. 29). According to Paul Cadmus, the ballet was a preliminary version of Filling Station. His design for the Miner, a character that did not survive the transition to Filling Station, was exhibited in Dance for a City: Fifty Years of the New York City Ballet (The New-York Historical Society, 21 April-15 August 1999).

[12]12. There are several drafts of Wescott's "Libretto of a Ballet in Three Scenes" in the Christensen Papers, San Francisco Performing Arts Library and Museum, and in the Glenway Wescott Papers, Beinecke Rare Book and Manuscript Library, Yale University. Awarded first prize by the Ballet Guild of New York City for an American libretto, The Dream of Audubon was published in December 1940 in Dance (pp. 18, 30-32) and the following year in The Best One-Act Plays for 1940 (ed. Margaret Mayorga [New York: Dodd, Mead, 1941]). Kirstein refers to the ballet in a memorandum to Kenneth MacMillan and Peter Wright dated 10 July 1973. Although the title has been changed from The Dream of Audubon to The Birds of Audubon, it is clear from Kirstein's description that it is the same work. In Thirty Years (p. 225) he refers to a conference in January 1973 with Balanchine, Rouben Ter-Arutunian, and Karinska over The Birds of America in anticipation of the bicentennial celebrations of 1975-1976 when the "three-act heroic ballet" was to be produced. By then, Morton Gould had already composed portions of the score. Kirstein's memorandum is in Box 10, Folder 13, Lincoln Kirstein Papers, DC-NYPL.

[13]13. Kirstein's libretto, which is illustrated by Jared French, is in the Aaron Copland Papers, Music Division, Library of Congress. Kirstein was in close touch with Martha Graham during the time he worked on the libretto, and from her letters to him it seems that he conceived the ballet as something of a companion piece to her American Document (1938). In Thirty Years, which was published in the 1970s when Kirstein seldom had a kind word for modern dance, he had only praise for Graham's work, "a broad, masterful arrangement of solos and processions interspersed with spoken documentary quotations, encompassing many of the elements that led to the opening of our continent and the tragic drama of its aborigines" (p. 76). Graham's letters to Kirstein, which are undated, are in Box 6, Folder 102, Lincoln Kirstein Papers, DC-NYPL. Kirstein wrote the libretti of Harlequin for President (1936), Pocahontas (1936), Yankee Clipper (1937), Filling Station (1938), Billy the Kid (1938), Charade (1939), and City Portrait (1939).

classical idiom. Lew Christensen's Filling Station, which had a gas pump for its hero, was a triumph of Cocteau's poetry of the commonplace set in an American context. Other choreographers who got their start with Ballet Caravan were Douglas Coudy, William Dollar, and Erick Hawkins, who eventually abandoned the company to join Martha Graham and work in modern dance. And in younger dancers such as Ruthanna Boris, Michael Kidd, Todd Bolender, Fred Danieli, and Fernando Alonso, Ballet Caravan had a handful of choreographers in the making.

Kirstein took great pains to present both Ballet Caravan and the American Ballet in a context he deemed socially and artistically worthy of them. The latter made its unofficial debut at the country estate of the Warburgs; it took part in the 1936 Grand Concert and Paper Ball that brought High Bohemia by private train to the Wadsworth Atheneum at the height of the Depression.[14] Then, there was the Met, which may have treated the company as a stepchild during its two-year residence, but gave it a public stature enjoyed by no other American dance group. The Met made possible Balanchine's most ambitious projects of the period--Orpheus and Eurydice and in 1937 a festival of ballets to music by Stravinsky. For this event event he revived Apollo and choreographed two new ballets, Le Baiser de la Fée and The Card Party, which Kirstein had commissioned with "Eddie" Warburg.

As a touring group, Ballet Caravan seldom performed n New York. Instead, it took its American message to colleges and cities around the country. In his later years Kirstein had little use for modern dance, which he considered self-indulgent, the expression of a society mired in relativism. During the 1930s, however, he admired at least some forms of modern dance, learned from it, and used it. Ballet Caravan made its debut at the Bennington School of the Dance, the summer headquarters of modern dance, where every year beginning in 1934 choreographers like Martha Graham, Doris Humphrey, and Hanya Holm, their companies and students gathered for six weeks of feverish activity. The company was reviewed--regularly and sympathetically--in the pages of The Dance Observer, virtually the house organ of modern dance, which also put Caravan stars on its covers and published occasional articles by Kirstein.[15] Ballet Caravan's "enterprising, adventurous, and imaginative

[14]14. For a description of these events, see Weber, Patron Saints, pp. 294-302.

[15]15. The Caravan principals featured on The Dance Observer covers were Lew Christensen in Filling Station (May 1938), Eugene Loring "as Billy the Kid" (Oct. 1938), Erick Hawkins (June-July 1939), and Gisella Caccialanza (Nov. 1939). For Kirstein's articles, see "About 'Billy the Kid,'" The Dance Observer, Oct. 1938, p. 116; "Audience," The Dance Observer, Nov. 1939, pp. 282-283; as well his letter to the editor on the subject of unionization ("Correspondence," The Dance Observer, May 1940, p. 74). For reviews of Ballet Caravan, see M[arjorie] C[hurch], "The Ballet Caravan," The Dance Observer, Aug.-Sept. 1936, p. 78; L[ouis] H[orst], "Ballet Caravan," The Dance Observer, Dec. 1936, pp. 114-115; Mildrid Wile, "Ballet Caravan," The Dance Observer, Aug.-Sept. 1937, p. 81; H[enry] G[ilfond], "Ballet Caravan," The Dance Observer, Feb. 1940, p. 17. Reviews of Kirstein's Blast at Ballet and Ballet Alphabet appeared in the Dec. 1938 (p. 153) and Dec. 1939 (p. 305) issues respectively. It should be noted that the Observer's reviews of the American Ballet were considerably less favorable than the ones it gave Ballet Caravan.

concert manager," as Kirstein later described her, was Frances Hawkins, who was then booking Martha Graham and the German modern dancer Harald Kreutzberg.[16] Hawkins took the company back and forth across the United States, not once but twice, in addition to booking some forty performances between July and December 1936. They played county centers and high schools, college theaters and civic auditoriums, in addition to bona fide theaters--a combination of the college circuit that modern dancers were developing and venues such as Philadelphia's Robin Hood Dell and New York's Ninety-Second Street YMHA that were associated both with modern dance and modern music. Kirstein sought not only to popularize ballet but also to free it from its older moorings in popular theater.

Throughout Thirty Years, his informal history of the New York City Ballet and its antecedents, Kirstein refers to the example of what he calls "Diaghilev's avant-gardisme."[17] This, coupled with nationalism, linked his ideas with numerous efforts in the 1920s and 1930s to naturalize, so to speak, the lessons of Diaghilev's company, the Ballets Russes, to create a British or Spanish or Indian ballet along the lines of Diaghilev's Russian one. For Kirstein, an Anglophile, the British ballet movement of the 1920s was key; here was a country, like the U.S., without a tradition of high art institutions founded and financed by the state--no complex of imperial theaters such as existed in prerevolutionary St. Petersburg; no opera house of the stature of La Scala (where most of the postromantic era's outstanding ballerinas were trained) or so identified with an idea of national culture as the Paris Opéra. Instead, in Victorian and Edwardian England and to an even greater extent in the U.S., ballet was an adjunct of the popular stage, the stuff of spectacles like The Black Crook, of specialty "toe dancing" acts, or chorus numbers in which girls were partnered by boys en travesti.[18] This was not the kind of ballet Kirstein had in mind.[19]

[16]16. Kirstein, Thirty Years, p. 68.

[17]17. Ibid., p. 51.

[18]18. For some background on Victorian and early twentieth-century popular ballet, see Barbara Barker, Ballet or Ballyhoo: The American Careers of Maria Bonfanti, Rita Sangalli and Giuseppina Morlacchi (New York: Dance Horizons, 1984); Bolossy Kiralfy, Creator of Great Musical Spectacles: An Autobiography, ed. Barbara Barker (Ann Arbor: UMI Research Press, 1988); Ivor Guest, Ballet in Leicester Square (London: Dance Books, 1992); Barbara Stratyner, Ned Wayburn and the Dance Routine: From Vaudeville to the "Ziegfeld Follies", Studies in Dance History, No. 13 (n.p.: Society of Dance History Scholars, 1996).

[19]19. It should be noted that nineteenth-century ballerinas of the stature of Pierina Legnani frequently shuttled back and forth between the era's leading music halls and its opera houses: Legnani, for instance, danced intermittently at London's Alhambra Theatre throughout the 1890s, while also appearing at La Scala and beginning in 1893 at the Maryinsky, where she created her greatest roles--Odette-Odile in Swan Lake (1895) and the title role in Raymonda (1898). Anna Pavlova's enormously successful engagements at London's Palace Theatre in the early 1910s, which alternated with performances at the Metropolitan and the Maryinsky, followed this older pattern. It was Diaghilev who departed from it by insisting that his Ballets Russes appear only in opera houses and scorning dancers like Pavlova who "desecrated" their art by accepting engagements in music halls.

Like his British peers, Kirstein envisioned a broad-based arts movement with a company modeled on the Ballets Russes at its hub. Diaghiev's choreographers had wed the so-called danse d'école--the technique developed over several centuries--to modern trends in painting and music and to an idea of Russian soul. This, Kirstein proposed to do (as Marie Rambert and Ninette de Valois were doing in England), except that the soul would be American. To be sure, none of Kirstein's artists would ever have the cachet of Diaghilev's designers, nor would the WASP elite he regarded as his core constituency ever enjoy quite the same taste-making power as its European counterparts. In the U.S., a country dominated by commercial entertainment, art was a minority interest. It existed on the fringes of American life, as opposed to the movies and musicals that occupied its center. However much Kirstein may have admired a star like James Cagney, he rejected the entertainment industry that made his stardom possible.

Not so George Balanchine. He reveled in the fantasy of America he had encountered in its movies; he loved the rhythms of its jazz bands, the long legs of its showgirls and the glamor of its stars, its magnificent exotics like Josephine Baker. Times were bad in Europe when he left in 1933; they weren't much better in the U.S. But there was a promise of adventure here, and Balanchine was quick to make the most of it. Within weeks of choreographing his first opera divertissement at the Met (the gypsy dance in La Traviata), his first show opened on Broadway. It was the 1936 edition of the Ziegfeld Follies, a revue in two acts and twenty-four scenes, whose subtitle, "A National Institution, Glorifying the American Girl," could not have been more apt for the choreographer who would later say, "Ballet is woman."[20] The show starred Fannie Brice, Bob Hope, Josephine Baker, and Harriet Hoctor; Balanchine did the ballets, Robert Alton what were called the "modern dances."

In the next ten years Balanchine choreographed nearly a dozen musicals as well as a handful of films. He worked with dancers of every stripe--acrobatic tappers like the Nicholas Brothers (Babes in Arms, 1937), tap-toe specialty dancers like Betty Bruce (Keep Off the Grass, 1940); modern dancers like José Limón (Keep Off the Grass), hoofers like Ray Bolger (On Your Toes, 1936; Keep Off the Grass; Where's Charley?, 1948), so-called "primitive" dancers like Katherine Dunham (Cabin in the Sky, 1940), and ballet dancers. Some of the latter were Ballet Caravan or American Ballet members; others were from the Metropolitan Opera Ballet, Ballet Russe de Monte Carlo, or Ballet Theatre; still others were barely out of the classroom. On occasion, Balanchine worked with a "consultant," assistant, or second choreographer--Herbert Harper in On Your Toes, Sammy Lee in Goldwyn Follies (1938), Henry Le Tang in Dream with Music (1944)--who arranged the tap or "modern" routines. At other times, he worked collaboratively with the dancers in their own idiom, shaping the movement material rather than actually creating it. José Limón, a featured dancer in Keep Off the Grass, was among those Balanchine left to his own devices. As Limón recalled in his memoirs:

> Mr. Balanchine tried hard on the "production numbers." He had a competent corps de ballet from his school. He would arrange them in a semicircle and give them "combinations" to the execrable music. I was to be in the center, a concupiscent faun in hot pursuit of Daphne Vane, playing a winsome nymph. Days would pass, the semicircle would go through the paces, and I just stood around idle. Finally, I approached Mr. Balanchine and asked him what he wanted me to do. "You go in center and do Modern Dance," he responded.[21]

Balanchine choreographed his last Broadway show, House of Flowers, in 1954. However, beginning in 1944, when opportunities opened in the ballet world--first with the Ballet Russe de Monte Carlo, then with Ballet Society and the New York City Ballet--he looked to Broadway for cash. (Where's Charley?, for instance, paid for the billowing China-silk curtain in Orpheus.)[22] But during the second half of the 1930s and the early 1940s, Broadway was more than a source of cash. The Great White Way helped Americanize Balanchine; working there was a crash course in the vernaculars and idioms of American dance and an introduction to many of its most talented performers. Decades later he paid tribute to Broadway and especially its showgirls in Who Cares? (1970), which had music by George Gershwin and a backdrop of the New York skyline by Jo Mielziner, Broadway's leading set designer. But the zip and pizzazz of show dancing, its percussiveness, high-stepping acrobatics, and jazziness had seeped into Balanchine's work long before Who Cares?. The speed, attack, energy, and rhythmic complexity that could be discerned in his ballet choreography already in the 1940s were indebted in large part to Broadway, even though they were so totally assimilated as to lose any obvious connection with their source. Between 1936 and 1946, Balanchine became a U.S. citizen, registered for military service (although he was never drafted), and joined the American Guild of Musical Artists.[23] During the same decade, he paid his dues to the popular theater. The choreographer who emerged from the war years was no longer a European. Balanchine had become an American, a culturally hyphenated citizen of the New York metropole.

The companies he and Kirstein formed were also diverse. Unlike Isadora Duncan's dream of an America dancing to the mighty rhythm of unsullied nature and wide

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[20]20. The Newsweek cover of 4 May 1964 shows Balanchine, surrounded by four of the New York City Ballet's youngest ballerinas--Suzanne Farrell, Patricia Neary, Patricia McBride, and Gloria Govrin--with the caption, "Ballet is woman."

[21]21. José Limón: An Unfinished Memoir, ed. Lynn Garafola, introd. Deborah Jowitt (Hanover, N.H.: Wesleyan University Press/University Press of New England, 1998), p. 93.

[22]22. Maria Tallchief, with Larry Kaplan, Maria Tallchief, America's Prima Ballerina (New York: Holt, 1997), pp. 98, 100.

[23]23. A copy of Balanchine's Certificate of Citizenship dated 18 March 1940, his draft card classifying him 1AH (dated 21 July 1943), and his AGMA card certifying him as an active member of the union for November 1944 are in the George Balanchine Archive, Harvard Theatre Collection.

open spaces,[24] Balanchine's early dancers belonged to urban America. Many were the children of immigrants from eastern and southern Europe; some came from the Spanish-speaking Americas, others from Oklahoma, Utah, Florida, and other states; a few were the offspring of globe-trotting cosmopolitans. Still others arrived in New York as refugees, fleeing Nazi terror.[25] In a general way, they reflected the demography of New York during the 1930s and 1940s.

In Kirstein's famous letter to "Chick" Austin back in 1933, he had written that for the school of dancing Balanchine

> would take 4 white girls and 4 white boys, about sixteen yrs. old and 8 of the same, negros....He thinks the negro part of it would be amazingly supple, the combination of suppleness and sense of time superb. Imagine them, masked, for example. They have so much abandon--and disciplined they would be nonpareil.[26]

When the School of American Ballet opened in 1934, there was no racial parity. In fact, there were no blacks at all. To all appearances the School's first African-American student was Betty Nichols, who took classes there in the 1940s and danced for Ballet Society, appearing in at least two 1947 productions, Todd Bolender's Zodiac and Lew Christensen's Blackface. By this time, however, she was not the only black on the scene; in Christensen's ballet she was partnered by Talley Beatty, a former Katherine Dunham dancer then at the start of his career as an independent choreographer. Although Nichols married and settled in Switzerland (Ruth Sobotka's journal for 1952 describes visiting her friend and former colleague on the shores of Lake Geneva)[27] and Beatty went his own way, the School continued to

[24]24. For an expression of this ideology, see her 1927 essay "I See America Dancing" (Isadora Duncan, The Art of the Dance, ed. and introd. Sheldon Cheney [New York: Theatre Arts Books, 1977], pp. 47-50).

[25]25. This was the case of Ruth Sobotka, who grew up in Austria. Nora Kaye (née Koreff), Ruthanna Boris, Jerome Robbins (né Rabinowitz), Michael Kidd (né Milton Gruenwald), Annabelle Lyon, Leda Anchutina, Gisella Caccialanza, and Fred (Alfredo) Danieli were all children of eastern and southern European immigrants. Among the Latin Americans were Francisco Monción (Dominican Republic), Nicholas Magallanes (Mexico), and Alicia and Fernando Alonso (Cuba). Maria Tallchief (Tall Chief) was the daughter of an Osage Indian father and Scots-Irish mother, while Tanaquil LeClercq was the Paris-born, American-raised daughter of a French father and American mother. Marie-Jeanne (Pelus) was born in New York of French parentage. Obviously, the list could go on and on. The key point is to emphasize the diversity of the dancers in the early Kirstein-Balanchine companies.

[26]26. I Remember Balanchine, pp. 116-117.

[27]27. Sobotka's diary is in the Dance Collection, NYPL. The visit is described in the entry for 7 June 1952 (p. 17 in the transcript).

attract black students. By 1950, ten had registered for the summer course.[28] Earlier that year Frederick Ashton had cast Arthur Bell, a black dancer who hailed from Georgia and had performed with Dunham's company in Carib Song (1945), in a minor role in Illuminations, Ashton's first work for New York City Ballet.[29] Another black student at this time was Louis Johnson, who appeared as a guest artist with the company in Jerome Robbins' 1952 Ballade and also partly inspired the choreographer's Afternoon of a Faun, which premiered the following year. However, it was not until Arthur Mitchell was hired in 1955 that the New York City Ballet acquired its first permanent black member, and it would be another two decades before it hired its first permanent black woman, Debra Austin. (Mary Hinkson, who danced in Balanchine's 1960 Figure in the Carpet, did so as a guest.) What happened to Kirstein's vision?

Many things conspired to keep the early New York City Ballet and its predecessors white or almost wholly so. One was the relatively small percentage of blacks in the New York City population. (This would rise dramatically in the 1950s and 1960s.) Another was the scarcity of trained ballet dancers. Still another was the seduction of Broadway, where union jobs paid neophytes far more than ballet could offer even experienced soloists. This economic incentive was especially attractive to black dancers, many of whom had to contribute to the support of their families; most white dancers tended to live with their families, which supported them. Finally, beginning in the early 1950s, technical standards rose dramatically, especially for women, as Balanchine, through his teaching and choreography, extended the use of pointe and virtuosic footwork. These changes required a longer and more consistent training than was available to many black dancers, and fell more heavily on women than men. And because of the perennial shortage of men in ballet, black men faced only a fraction of the competition encountered by their sisters. In the scheme of American ballet that Kirstein and Balanchine created, the black ballerina--as opposed to the black danseur--is noticeably absent.

In the 1960s the composition of the company changed dramatically. Thanks to the Ford Foundation and the scholarship program created with its support, the School of American Ballet began to recruit nationally. Thus, precisely at the moment when the city's complexion was rapidly darkening, the company was becoming less a reflection of New York than of the country at large. Nearly seventy years after Kirstein's famous letter, his dream of a racially integrated American ballet remains as elusive as ever.

For the most part, however, who can doubt Kirstein's success? At a time when American subject matter was automatically disparaged, he made it the stuff of legitimate art. He created a roster of artists who proved that one did not have to be

[28]28. Eugenie Ouroussow, letter to Lincoln Kirstein, 8 Aug. 1950, Box 10, Folder 165, Lincoln Kirstein Papers, DC-NYPL. Ouroussow was Assistant Director of SAB. Kirstein, at the time, was in London with the company on its first foreign tour.

[29]29. Jim Yardley, "Through Sad Haze, A Glimpse of Beauty: Homeless Man's Past Emerges: A Black Pioneer in the Ballet," The New York Times, 25 March 1998, p. B1 et seq.

French or Russian to create imaginative designs or persuasive scores. And he proved--thanks to Balanchine's genius as a choreographer and a teacher--that first-rate ballet dancers could be American. Finally, they proved--Kirstein and Balanchine together--that American dancers could be eloquent, that they could use their art to create an American form of expression, however polymorphous that might be.

ARTICULATING THE UNSPOKEN

CHOREOGRAPHING THE VISCERAL

written in blood

Jeannette Ginslov

"The worst shock was seeing Ria in the washroom, her hands tied, covered in blood and topless. She could not speak but looked into my eyes. Her eyes were pleading for help. It was horrible..." [Sunday Times September 1998]

This is part of the text that prompted me to choreograph "written in blood". The above quote is taken from a newspaper account of a heinous attack on a farm in Bosrug. The victims of this attack were "hacked with a panga, injected with chemicals, beaten with a hammer, raped and shot by a disgruntled ex-employee."[Ibid.]. The killer then set the survivors ablaze after dousing them with petrol. Another victim, Tommy, was found jerking violently on the floor. His body was reacting to the chemicals that the killer had injected into him. Later Tommy's wife Ria was found in the bathroom, speechless, unable to articulate the horror of her ordeal. Solomon Raaths who found her, read something however, in her body, her eyes, they "were pleading for help."[Ibid.].

After reading this account I wanted to choreograph a dance work about the attack. The fact that the woman was unable to relate what had happened to her excited me. The newspaper report did not describe her terrifying ordeal in detail. I wished to fill in the gaps of information. What was it that the narrator had seen in her eyes? Why could Ria not speak? What was the unspoken? How could dancing bodies, usually silent, express the ineffable? How could a dance work reveal the pain and horror of the event? How could I get the blood "to speak"? How could I get the wounds "to speak"?

Six people were involved in the incident, all with different perspectives on the attack. The newspaper reported a singular viewpoint of the ordeal. There were many more perspectives to the story. Some were quoted in the paper and some were impossible to quote as the attack left the victims speechless. I wished to *re*late these *un*-speakable images, *re*tell the incident, *de*scribe the attack from these different perspectives. I needed to *de*construct the event and *re*assemble the incident using as many different texts, textures, images, languages or voices as possible in the prescribed time for the piece: twelve minutes.

It is the method of deconstruction that I wish to discuss in this paper and how this very fashionable means of creation is relevant to choreographers, such as myself, who wish to reflect a postmodernist feminist standpoint in their work. I shall describe the relationship between theory and choreography, how the two entities affected the mode and outcome of the production of "written in blood".

The first part discusses deconstruction and narrative. The second part examines deconstruction of dance forms and the body as subversive text - a tool for feminist cultural practice. Lastly the paper reveals the postmodern concern for aurality. Each part of the paper is related to the work "written in blood" that is scheduled for performance at the Confluences 2 1999 *"Articulating the unspoken"*. Video inserts of the work will also be shown as part of this presentation.

Deconstruction

The French philosopher Jacques Derrida "coined the term 'deconstruction' to refer to what he called a 'new way of reading'."[Hughes 30 1990]. Philosopher, Johan Degenaar from the University of Stellenbosch, describes deconstruction as not being destructive. "It does not destroy. It takes the elements of a text apart, points out the behaviour of figural language and puts the elements together again in a different way."[Degenaar 81 1986]. In this manner marginal, minor, ineffable, forgotten features are exposed and if brought into consciousness could "throw new light on the meaning of the text."[Ibid. 89]. The text is therefore never viewed as a closed system. Deep structure gives way to openness that opens the text to other points of reference or other texts.

Difference, plurality and intertextuality are brought to the surface. The perceived intertextuality frees the language and the text from being bound in meaning and structure, as the text no longer gives preference to a centre, a belief or fixed meaning. There is a ceaseless play of infinite meanings as different texts proliferate and destroy a sense of logical progression and linearity. Dance historian and critic David Hughes supports the notion of rejecting the authorising linearity of language as he claims that "the purpose of linearity is to restrict the possible meanings."[Hughes 1990 30] that can exist in a text.

It follows then that if there are no fixed points of reference and a proliferation of meaning, there can be no point of beginning nor a point of finality. Therefore postmodernism rejects the traditional grand or meta-narrative. Structure of the text is not a unified whole. There is no master narrative or authoritarian voice dictating a beginning, middle or climax and an end. A sense of democracy and equality exists between the threads or elements within the text and the traditional hierarchies of these elements normally found in the meta-narrative are deconstructed or collapsed.

The text or in this case dance work, that is radically fragmented, is given cohesion by the viewer. This type of work demands that the audience or reader insert her/himself in the process of the reading of the text. The reader engages in pulling the threads of the text together. Each reader's position will then give a different cultural and aesthetic cohesion to the text. In this way no two interpreted texts or reader's texts will be equal. This furthers the aims of creating a semantic proliferation that in turn respects personal interpretations of a text that refuses to take a position of authority.

Furthermore there "is an abandonment to a fixed subject...In the place of a unified and stable being or consciousness we get a multifaceted and disintegrating play of selves."[Sarup 59 1993]. Dance historian Helen Thomas, maintains that feminists and postmodernists therefore forego "the traditional grand or meta-narratives, (as they are) authoritarian (and) they offer a single unitary view of the world."[Thomas 1996 68]. The latter stifles the pluralism, differences, ironies and intertextualities that are evident in experience.

Subjectivity then is viewed as being unstable as the individual is "situated in and articulated through a complex web of social relations, discourses, and practices." [Ibid.63]. Identities are therefore fractured and fragmentary. The idea of a fixed subjectivity is rejected, as unconscious desires and drives continuously "exert pressure on (-) conscious thoughts and actions, as do other material and ideological factors of which we are unaware."[Ibid.73]. Therefore the idea of a unified, stable subject in a fixed meta-narrative becomes untenable.

Structure of "written in blood"

The work is not **the** story of violence in South Africa. I cannot claim to write it. We are all part of **a** story and we are making it up and part of it as we go along. Each person has a her/history that is personal and part of the whole. The story in "written in blood" is **a** story told from different perspectives. There is one identifiable protagonist, Ria, who weaves her way through the story however her subjectivity is destabilized as different elements or dancers relate the event or her experience. The structure is dependent on these different elements and they break the whole story up into sections. It is like a map that is designed by the different elements as each element is of equal importance. I utilized the following elements to *re*-late the event: light/shadows/darkness, blood/text/voices, whispers/stutters/shouts, movement/ gesture/dance, signs/cries/silence.

The work is divided into eight sections. There is no master narrative dictating the order of these sections. Each section I feel is just as important as the next and is relevant to the entire *re*-telling of the event. There is no climax and so this relieves the text from linearity and allows the threads of the story to be exposed. It is also not a circular narrative. The event is *re*-told from the following sites or angles; the body, the voice, the blood, the gestures, sign language, the text painted on the body, the written text, the light, the darkness. The thread that pulls the piece together as a piece of theatre is the overhead projector. This is normally associated with the dissemination of factual information. It is used in this manner, however the text that is projected is only fragments of the whole and at one-point projects only blood dripping from a hand. In this way intertextuality is present as each text feeds into the context.

On the following page is the map of the piece. The following sites are explored:

1. Light and darkness and a blurred figure of a dancer. Cage text/score.
2. Text 1: "In six nightmare hours at the Bosrug farm near George, the victims were hacked with a panga, injected with chemicals, beaten with a hammer," Cage text/score
3. Text 2: "raped and shot by a disgruntled ex-employee, who then set the survivors ablaze after dousing them with petrol." Cage text/score.
4. Text 3: "Ria in the washroom, her hands tied, covered in blood and topless. She could not speak but looked into my eyes. Her eyes were pleading for help." Here the one dancer paints the words "she could not speak" onto the body of the dancer potraying Ria. She is thus extracted and at the same immersed in the story. Silence.
5. Dance and vocalizations in the dark.
6. Text 4: "She could not speak." Solo - stutter of Ria.

7. Text 5: " Tommy was beaten so badly on the head he could not speak properly." Solos and duets – eclectic mix of formalist and expressionist forms of dance. Cage text/score
8. Text 6: Projection of dripping blood. Sign poem and voice over.
9. Text 7: Group dance and Gabriel track.

The body as a site of destabilisation and subversion

Deconstruction, found in postmodern or feminist cultural production, also destabilizes traditional logocentric binarisms.[Sarup 1993]. These usually support the hierarchical relationship between two opposite entities such as, mind/body, man/woman, spoken/silent, word/gesture. The binarism establishes two concepts. There exists the notion of either/or. The first reference is usually the preferred or the superior entity and is male or represents the masculine principle. The inferior is placed second after this and is usually associated with the female. These logocentric binarisms are entrenched by language and are viewed by feminists to be patriarchal and Cartesian. Language for them is a symbolic representation of reality that excludes the pre-symbolic or the feminine. In Western culture the intellect is revered and the body repressed and marginalised as the body is not constructed by a symbolic language or discourse but by a personal self-consciousness. There exists a fear and a distrust of the body. The body is therefore associated with the second or inferior position in the binarism of mind/body.

The inferior concept is what feminist Julia Kristeva describes as the 'other'. It is the passionate, represents nature, emotionality and irrationality.[Krestiva 1998]. The 'other' is unruly, dirty, associated with the waste and by products of the body, representative of the sexual and the sensual and therefore repressed in the face of the sanitised order of the intellect. The embodiment of the feminine is mysterious, "threatening to erupt and challenge the patriarchal order..."[Davis 1997 5]. The female body represents all that needs to be tamed and controlled by "the (dis)embodied, objective, male scientist."[Ibid.]. Gender theorist Judith Butler claims that the body is repressed by and subordinated to reason. The experiential text in the body is denied expression and remains unspeakable, unspoken, locked in the body. This is an uneasy disembodiment since the body is what Butler describes as "a region of cultural unruliness and disorder."[Smith 155 1993]. We need not look further than the rehearsal room or dance class for examples of binary concepts that consolidate the preference for technical expertise and formalist dance codes that are driven by the mind. The following are examples of this and can often be seen and heard in a dance class: high/low, fast/slow, hard/soft, right/wrong, perfect/flawed, beautiful/ugly, clean/messy, line/volume, thin/fat, visual/aural, uniform/independent, performed/improvised, precise/blurred, see/feel, muscles/blood.

If unleashed in cultural production, such as dance, the body destabilises the status quo and stability found in the mainstream Western dance forms that are driven by mind/body binarisms such as classical ballet. According to Thomas deconstruction in postmodern dance has the "potential to intervene in and subvert the conventions of patriarchal discourse."[Thomas 83 1996]. Embracing and exposing the language of the body in dance is part of the deconstructive project. Here the body is able to destabilize modes of cultural production that revere technical expertise. The marginalised "`tremulous private body' threatens to `overflood its walls' and return from the margins, (where) it threatens to disrupt the central places of consciousness

and power." [Ibid.161]. If this is brought into the mainstream the body subverts rational and classicist discourse and reveals Camille Paglia's "chthonic" realm, or Kristeva "other" found in alternative techniques such as Physical Theatre, Contact Improvisation and Authentic Movement.

Juanita Finestone, movement lecturer from Rhodes Drama Department, maintains that "Western theatre dance has (-) generally been regarded as the art of the body, but it has also concurrently contributed significantly to the denial of the body in the way that it birthed a stereotypical, or ideal dancing body."[Finestone 2 1997]. The ethereal performers of Western forms of dance such as classical ballet and Broadway tap dance are good examples of this. The dancers of these forms reflect classicist tendencies and are therefore acceptable to mainstream Western cultural practice as they embrace notions of control, objectivity, virtuosity and uniformity.[Cage 1992]. By engaging with the specular and spectacular, these performers collude with a Cartesian sense of reality that represses the subversive. In western dance the ideal body is therefore projected and "based on stereotyped gender issues – the strong, powerful male and the nubile, thin, ethereal female."[Finestone 2 1997]. These visual criteria shape the dancing body and the choreography.

Postmodern dance attempts to shatter these stereotypical projections by engaging the entire dancing body and persona of the dancer in the work. The dancer's body becomes more than an instrument or tool that reflects perfection, hypnotising and engaging the gaze of the audience. The choreographer attempts to engage the body differently. The choreographic process incorporates the individual texts of the dancer's body and personal history.

The dancing body will not however constitute a newly defined language, as in Modernist and experimental dance forms. In postmodern dance, the body will rather question or interrogate the conventions of dance as language. Post modern dance exposes the body, its significance in communication and deconstructs formal and acceptable forms and techniques of dance. The body is given precedence over techniques that control the body and perpetuate the mind/body split. By doing this dance and the dancing body become the site for feminist cultural practice.

Deconstruction of form or dance as language

In order to reveal the plurality of voices that were implied in the text of the newspaper description and the body of the dancer and then place them within the context of a dance work, I had to re-examine the languages of dance that I use in my work. I mainly work with two strands of form. One is formal: classical ballet, Limon and Cunningham. The other is more expressionistic, a personal language that I have developed by mixing physical theatre, release and contact improvisation. The choreography had to reflect the difficulty of expression that the protagonists experienced in relating the event to the newspaper reporter. I intended to mix the two and see where indices of interference could destabilize acceptable and easy flowing dance. The mixture or eclectic result was startling and difficult. By freeing the syntax and structure of the known dance languages and problematizing the dance text, the postmodern feminist principles already discussed, could be exposed.

I selected for example a "glissade". Normally the arms follow a prescribed opening and closure with the leg work. I then asked the dancer to perform the step with

different arm movements. At the height of the "glissade" he was to pull and turn his face away to the left with his left hand. After this he was instructed to do an "entre chat quatre" with arms that started to above his head and end "en bas" at the end of the jump. In between this movement the arms had to open very swiftly at the elbows. This proved very difficult for the dancer. He was physically disturbed and emotionally unsettled. He felt that he could not make the movements flow. This angular jarring quality was precisely what I was looking for and was hoping would be read and felt by the audience. Unconventional movements or gestures such as silent screams and hisses that were juxtaposed with classical positions of balance and poise added to this fractured landscape of dance.

Adrienne Sichel, dance critic, described the piece as portraying human beings becoming reduced to "monsters or terrified animals." They created "carnal calligraphy" and their "shredded energies and mangled rhythms (were) relayed through flagellating limbs and convulsed torsos."[Sichel 1998 2]. The sequences are constantly in a state of rupture. There are no climaxes nor are there beginnings and endings to sequences. The dancers walk to a designated spot on the stage and begin a sequence and then walk off after completing the sequence. This position of difficulty or problem with flow was furthered in the duets. The dancers were asked to try and block each other in their duets. One dancer at the end of one duet jumps up to the male partner and wraps her entire body around his head, thereby blocking his sight. He has to grope and guess his way to stage right.
(Video insert Section 6)

Blood and the invented signs of nonsense
Another section that destabilzes a known language albeit a lesser known language is sign language for the deaf. Here the two dancers relate a poem that was written from a description of a stabbing. This was related to me over the telephone. A disembodied voice relayed the information to me, thus distancing the emotional effect of the story.

The two dancers, one male and the other a female take turns in the *re*-telling of the event. This highlights the interchangeability of the subject's gender. Whilst the male dancer tells the story using an invented or fabricated sign language, and mouthing the words of the poem, the female drips blood on him. Later the female continues *re*-telling the story in this fictitious signing.

Ironically the male's sign language is more emotional than the females. The female's is more articulate and signed with clarity. This was intentional as it shifts the gender orientation of movement that we normally associate with a male or female subject. At the same time the rational text that was projected previously on the transparency is now only blood dripping from a hand. The texts of the rational have swapped places with the ones of the body, the more irrational and the emotional. All the texts have been placed on different sites to implode expectations and create rupture. Languages have been altered and the sites of their origin reoriented.
(Video insert Section 7)

Set and design as part of deconstruction
The set is made up of black and white mats and a white plastic sheet for the text to be projected onto. The traverse is down and the legs are in. These are important to the

piece as these elements, especially the plastic stress the theatricality of the piece and the notion of storytelling. The plastic reflects light and the text and reflects what is happening in our socio-political context. It is an original story, yet it reflects one of the many stories that we can all tell. It is a story that reflects reality and it reflects a real event that has occurred. The black and white elements are representative of written text – written in black and white. They are also written onto the body of a dancer. She becomes part of the text and set. The two are interchangable.
(Video insert Section 3)

I divided the stage up into two unequal halves. Text from the overhead projector fills the left side of the stage. The right side of the stage has a white mat and a black background. Here the emotional side is projected by movement and is performed by the bodies of the dancers. This split focus of right and left relates to the emotional and rational aspects of consciousness respectively. Later, the blood that is dropped onto the transparency in section seven transgresses the barrier between the two sides. This blood that harbours the life force, memory, nourishment, history and dis-ease has in other words destabilized the rational side. The sign poem that follows in section eight is nonsensical. It is a continuation of the theme of the ability of blood to destabilize and transgress notions of order and control. We normally speak of the blood in relation to the emotions. Sayings such as "red in the face" for anger, "I'm blushing" for embarrassment, "flushed" for excitement, are all easily recognizable. Such states make us uncomfortable, as we cannot control them. The body interferes with our presumed state of control and asserts itself visibly on the site of the body – the visceral speaks.

The use of aurality in postmodern production
Postmodernist theorist Thomas Docherty claims that in order to break away from the binary structures found in language and the notion of totality, postmodernism prefers to "re-install the lost sense of hearing (and) shape itself around the model of the labyrinthine ear."[Docherty 1990 16]. The circuitous journey implied in understanding the aural implies a transgression of visual fact, linear progression and stresses "the necessity of listening."[Ibid.].

To utilize the voice or aural is a feminist strategy. Feminist H[]l?ne Cisoux believes that if the body is censured, then breath, voice and speech are censored at the same time. Feminist discourse requires that we turn away from the gaze and privilege the voice in order for "the huge resources of the unconscious (to) burst out."[Cisoux 1975 47]. The voice according to Cisoux sang, "from a time before the law, before the symbolic took one's breath away and re-appropriated it into language." [Ibid.42]. The voice releases the repressed pre-symbolic, the unconscious, emotion, feeling. It is "(e)xclamation, cry, breathlessness, yell, cough, vomit, music" that destabilizes the logical and rational rules of language.[Ibid.44]. The "voice-cry" explodes the word, the patriarchy, by rupturing the sensible, the comprehensible in the "Age of the Phallus."[Ibid.45]. The language of the feminine is then able to shine through the work and "steal into language to make it fly."[Ibid. 46].

Western Classical dance forms reject the aural or vocal and demands prescriptive modes of acceptable formulaic conduct from dancers and choreographers. It can also be said that many contemporary dance forms inspired by the principles of classicism suffer the same fate. These forms give precedence to the perfection of the visual. The

classically trained dancer is a very silent performer, aspiring to perfect the principles of Classicism. It is only in very recent Western contemporary dance history that dancers and choreographers have explored the notion of aurality and the vocal. Recently the South African *First Physical Theatre Company* explored the vocal in their work "Shattered Windows"(1994). In this work the carnal voice is released whilst the performers hurl themselves through space and upon landing create explosive guttural sounds. The impact on the audience at the Dance Umbrella where it was first performed was remarkable as the sounds that dancers made were disturbing and surprising. In this work the body was "speaking" in an alternative manner. The expressionistic quality of this dance work destabilised and transgressed the sterile visual domain that usually invokes prescriptive modes of acceptable formulaic conduct.

The use of the voice and aurality in "written in blood"

In order to further the aims of deconstruction and aurality, I wanted each dancer to write a personal story, a story about an act of violence. I believe that as South Africans we all have stories to tell that are "written in blood". This for me, would have increased the number of voices or texts in "written in blood" which would have destabilized the linearity of meta-narrative and opened the text to heterogeneity. I wanted the dancers to then relate these stories to the audience, live, with gestures. Needless to say I had to give up on this idea. The mere thought of standing on stage and talking to the audience frightened the dancers so much that I had to come up with another idea.

I then thought of the unwritten cries of fear, terror and pain that the victims must have uttered during the event and decided to find a way of incorporating this aspect into the piece. I selected an unfinished sentence from the newspaper article: "she could not speak, her eyes were", and choreographed movements that spelt out the letters of these words. Each letter is emphasized with an expressive sound made by the group or else a dancer calls out a letter, so that the literal meaning of the sentence is sometimes lost to disturbing pre-symbolic cries and insane laughter.

In order to further the experience of aurality for the dancers and the audience, I wanted the dancers to perform this section in the dark. This, the dancers found this impossible and I so settled with lighting the section with a minimum of light. The dancers are just visible and the audience therefore does not see the dance too clearly. Rather it "hears" the dance and "sees" the voices in the murky setting. The imagination is sparked in this manner as each viewer guesses what s/he is viewing and the sounds reinforce the insecurity of not seeing clearly. Each viewer will then; interpret and hear different things in this section and have a different story or text as each person sees and hears according to their ability to process information. This also adds to the notion of intertextuality.

(Video insert of Section 4)

Section five of "written in blood" took this idea further. The dancer performs the same sequence of section four but performs it as a stutter and makes the gestures as small as possible. The dancer is portraying Ria. She cannot relate the event clearly. She stutters as she battles to produce a rational account of what has happened. Thus the dance language had to be changed. I instructed the dancer to perform the steps as small and as "tight" as possible as if she were struggling with the telling of the text or

sequence. The movements of the sequence therefore come across as an expression of fear and repression.

(Video insert Section 5)

To reinforce the notion of the vocal and aurality, I utilized John Cage's "Sixty-Two Mesostics Re Merce Cunningham 1, for Voice Unaccompanied using Microphone." In this work the voice of Eberhard Blum performs verbal gymnastics breaking any logocentricism in the script. Cage also wished to "raise language's temperature". By giving each letter of the words "undivided attention setting it in unique face and size" the activity "*to read* becomes the verb *to sing*."[Cage 1971]. The tempo of the "reading" or "singing" is free. Furthermore a cry, a shout, a breath destabilizes meaning in the score/text and breaks the rules of pronunciation. This removes the syntax of the score/text. Again the audience is left to "make sense" of the rearranged text by identifying sounds with their own experience. The sounds of this score/text thus highlighted the sense of chaos that the victims must have experienced during the attack.

(Video insert of Section 6)

Conclusion

As with blood, the work "written in blood", is our personal story and South Africa's story. We are all part of this text. However many of our stories lie hidden in memory, in the visceral, in our life juice, in our blood. Hence to write in blood, the plot needs to thicken, we need to deconstruct the blood from mind plot, blood needs to pour from the wound, like words that are taken out of our mouths, bleeding us to death. Blood and life, blood and stories, the body and language are tied together. The inarticulate repressed in the body, in our storehouse of memory and herstory, the blood, sweat and tears must be set free and unravelled in an intravenous and circuitous route. The body will be spoken.

(Video insert of Section 8)

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WRITTEN IN BLOOD	SECTION 1	SECTION 2	SECTION 3	SECTION 4	SECTION 5	SECTION 6	SECTION 7	SECTION 8
DANCES	Belinda with dress	-	Body Paint Mello & Belinda	Dance in dark	Belinda Solo	Solos Duets	Sign Poem	Group Dance
SOUND	Cage 1	Cage 1	- (pause)	- (pause)	- (pause)	Cage 2	V/O. 3 pause	Gabriel 4
O/V. P	Flashes On & off	Tranny 1 Q. Dance Tranny 2 Q.Ke	Tranny 3 Ria in the bathroom	-	Tranny 4 She could not speak	Tranny 5 Tommy was beaten	Tranny 6 Belinda Dripping blood	Tranny 7 Stop what you are doing
L/X	B/O	B/O	B/O	Dark blue White mat (gobo)	Spot White Mat Down Prompt	B Bright O Sharp Blue White mat	F.O.H Spot Sharp	B Red O Sides

ARTICULATING THE UNSPEAKABLE : PRIVATE SIGHTS, THEATRE SITES AND CITING A PHYSICAL THEATRE.

Gary Gordon

"All art is at once surface and symbol
Those who go beneath the surface do so at their peril."
from Oscar Wilde's Prologue to The Picture of Dorian Gray

ARTICULATING THE DANCE EXPERIENCE

This address proposes both a challenge and an opportunity to access, celebrate and articulate this choreographer's vision of articulating the unspeakable as a pivotal act in the processes of creative inquiry for choreographic invention. The task of articulating subtle nuances in the creative experience of choreography is regarded, quite often, as an unspoken act designated solely to nonverbal, corporeal and silent articulations. A claim is made that dance lies in a realm beyond language and that the physical realisations of dance are incapable of verbal designation and articulation. At their best, all verbal articulations can offer are connotations and suggestions; but they can never touch on the complexity of the movement experience itself. What is interesting in this viewpoint is that it neglects to realise that movement forms themselves are open to interpretations, confusions and ambiguity. Dance in itself becomes a language demanding readings and interpretations and dependant on diverse contexts – personal, cultural and artistic. There is never a finite reading of any language be it verbal or nonverbal. Furthermore, the intentionality of the choreographer or performer is not the only way to engage in meanings or readings.

I feel I need to champion the need for articulation concerning dance in this country not only on stage, but offstage. The line "I don't talk! ..... I just do it!" has been heard from a few choreographers in this country claiming that dancing is about doing and not talking. What I am suggesting is that we - and by this I mean the dance community in South Africa - must formulate, express and communicate our observations, thoughts and even visions on a subject that has for far too long remained a marginal activity because it is regarded beyond spoken or written language; a physical activity performed by hardworking but non-thinking dancers.

I am suggesting that choreography be placed at the heart of the dance theatre experience. I am also placing it central in dance education strategies and suggesting that dance training open up its potential by including creative, critical and experiential modes of inquiry. For far too long dance in South Africa has been regarded almost solely as a technical and performing activity. Furthermore, conservative and traditional attitudes towards technical training have tended to dominate educational strategies providing on the one hand rigorous programmes and impressive dancing but on the other hand minimalising rich understandings of creative processes that I believe can be articulated, discussed and reviewed.

There are minimal writings on or about choreography by choreographers and this paper hopes to redress this imbalance[1]. It is hoped that by this formal articulation we can develop further a discourse on and about choreography in South Africa that

can act as inspiration, guide, reference, and source for dance makers, the dance community, dance educators and theatre scholars in general. What is articulated then, is not only the choreographic act of creating movement forms, but the importance of formal accounts of the dance experience by the dance community.

This paper provides a formal account of the articulation of the unspeakable in the creative act of choreography. It is an eclectic approach drawing on :

(i) personal accounts of choreographic activity focussing mainly on the accessing of source material and the consequent theatrical realisation;
(ii) contributions from the related arts; and
(iii) critical writings on the dream experience, symbolism, surrealism, dance and theatre developments.

ARTICULATING MEANINGS

Why this move towards "articulating the unspeakable" rather than "articulating the unspoken", as suggested by the theme of this conference? I will attempt to go beneath the surface and through an exploration of meaning elucidate personal viewpoints, tendencies and preferences in the acts of choreography.

"Unspeakable" contains with it similar properties to "unspoken". It is incapable of being expressed in speech or words; it lies within the realm of the not-spoken, the unsaid, the unuttered; but at the same time it implies an edge that I shall attempt to contact. "Unspeakable" also implies an unwillingness to speak and suggests an emotional excess that is contained in a silent, internal and private world: "unspeakably happy" or "an unspeakable devastation". One reading places it as "so inexpressively bad or objectionable" that this private realm of intense excess remains repressed, surmounted, and unspoken. It is in this reading that I am particularly interested. Another reading places "unspeakable" in the realm of "an ineffable being"; here we are facing an unfathomable, unquantifiable and mysterious presence. A notion of the unspeakable is emerging: private, inexpressible, intense, and mysterious[2].

The process of articulating provides a conundrum in the sense that on the one hand the act of articulating would suggest precision, accuracy, clarity and lucidity of ideas and verbal expression[3]. But I believe that there is another reading here, and this is informed by the processes of articulating ideas in interpersonal acts of communication. The process of articulation is impeded by hesitation, doubt, fragmentation, incompletion, stuttering, and repetition. What should be lucid and articulate can be disjointed, malformed, confused and ambiguous in the live act of communication. It is within this context of intimacy, fallibility, mystery, and ambiguity, that I embrace the term "articulating the unspeakable" as a way of sourcing content and influencing form for a physical theatre.

I hope that this reading of articulating the unspeakable has clarified the issue that the unspeakable dimension contains more than contacting emotionality as a source for a physical theatre language. This dimension provokes more than the obvious links between emotionality and physicality. Evoking this dimension is not a plea for a return to dance expressionism in choreography – a return of the repressed[4] - but an

attempt to grapple with the mystery and complexity of the human condition and experience. I would like to illustrate this fact by referring to the American performance artist, Rachel Rosenthal:

> "Rachel's Brain (1987) is an overview of concerns I have. I realised when I decided to do it that most of the problems that I have with the way we are and the way things are and the way the Earth is, stem from the human brain and what it has wrought. That's why I wanted to do a piece about the brain. I started to do my usual research and became totally overwhelmed because the amount of knowledge is tremendous, but the amount of mystery is even greater. There is much that is unknown and hasn't been understood about the way the mind works and its relationship to the brain." (Rosenthal cited in Drain, 1995, 286)

What emerges here is that so much in this apparent site of rationality and lucidity remains inexpressible, mysterious and even unknowable. Drain (1995) identifies an important aspect in the move away from realism in early twentieth-century developments: "the attack on realism ... it was argued, clogs the spirit and withers the imagination by devoting itself so labouriously to material appearances" (ibid, 227). The notion of articulating the unspeakable is opening up to include the mysteries of the mind, creative formulations and imaginative interplay.

Given the direction of the discussion so far with its focus on mystery and ambiguity, it should come as no surprise that a strong personal source for choreography is within the dream experience and the artistic movement of surrealism. I think it helpful at this stage to return to an old site written one hundred years ago. In Sigmund Freud's The Interpretation of Dreams, he writes of "the usual ambiguity of dreams" (1997, 57), "the riddles and contradictions" (ibid, 70) and "peculiarities of the memory in dreams" (ibid, 70). It is not a conscious decision of this choreographer to utilise Freud's ideas as a basis for choreography, but it does help to identify a preoccupation with the dream world in articulating content and with dream time in manipulating form. It is only recently that I have looked closely at Freud's text as a way of understanding personal choreographic constructions and manipulations – a viewing which does not necessarily embrace all his ideas. On the other hand, I have had a long fascination with the movement of surrealism and I would like to approach it from a specific viewpoint.

Hal Foster (1993) details a significant event in the life of André Breton - one of the originators of surrealism. He examines this event as a way of comprehending the core of Breton's surrealism:

> "In 1916 André Breton was an assistant in a neuropsychiatric clinic at Saint-Dizier. There he tended a soldier who believed that the war was a fake with the wounded made up cosmetically and the dead on loan from medical schools. The soldier intriguided the young Breton: here was a figure shocked into another reality that was also somehow a critique of this reality." (Foster, 1993, xi)

Foster argues for an alternative reading of surrealism in the light of this origin story - a story that "speaks rather of traumatic shock, deadly desire, compulsive repetition"

(ibid, xi). Breton presented surrealism as he wanted it to be seen - a movement of love and liberation. Foster argues however that it is this suppressed event - this unspeakable fact - that provides a key for unlocking a glimpse of the dark terrain of surrealism. It is with this citing of Freud's ambiguity of the dream world and Foster's darkness of surrealism that I feel equipped to cite a work in the repertoire of the First Physical Theatre Company, The Unspeakable Story (1995).

AN UNSPEAKABLE STORY

I have always enjoyed the irony in the title, The Unspeakable Story. Stories are always told, passed on, expressed, embellished, and articulated through spoken or written language. This theatre experience did contain text but here was a story that was based on an unspeakable fact – it was inexpressible; it was based on a devastating event and it provided mystery surrounding the artist and his work. A story so unspeakable that the surrealist painter from Belgium, René Magritte, would not or could not talk about it. The word, "unspeakable", was taken from a BBC2 television documentary commenting on a tragic event in the maturation of this artist: the suicide of his mother when he was a young boy[5]. This devastating event became unspeakable as Magritte would not or could not talk about it even within his intimate relationships. Only suppositions can be made as to how this event might have impacted on his personal life and his creativity. The event is therefore surrounded with ambiguity and mystery; in fact a most moving source for creativity in theatre. There were many sources to draw on providing imaginative challenges for the artistic collaborators of this danceplay[6]: surrealism, the unconscious, and the work and writings of Magritte himself.

So severe and excessive was Magritte's surmounting of this fact that the subject matter eschewed a comfortable linear delineation. The mysterious content effected the episodic, fragmented dream delivery of the work with a consequent dream-time confluence of past and contemporary viewings through visual images, costuming, music and dance styles. The danceplay was presented through a series of stylistically opposed episodes, fragmented verbal exchanges and monologues, musical time-warps, multiple images of the mother (she is portrayed by all the female performers in the work) and shifting landscapes that unfold before the audience. The Unspeakable Story was devised juxtaposing dance and play, fact and dreams, voice and movement, silence and sound, in an attempt to evoke this inexpressible and silent experience. I would like to cite from Reza de Wet's text from the beginning of this danceplay:

> "Woman's Voice. Formal.
>
> The story that Magritte told his friend about his Mother was a fantasy ... that her nightgown was over her face like a shroud ... what actually happened was the unspeakable fact that she was faceless when they pulled her out of the river ...."
>
> "Prologue", The Unspeakable Story (1995) - First Physical Theatre Company.

I am now eliciting a specific reading of the unspeakable. This unspeakable sight became a private site for the imaginative site of theatre, articulating with ambiguity and mystery experiences of the unspeakable and unknowable. The collaborators engaged in an imaginative reconstruction of the past juxtaposed with sightings of contemporary experiences.

This documented event was presented through dream experiences as an archetypal experience. What was seen was not only Magritte's world but archetypal encounters between mothers and sons, husbands and wives, children and parents, art and dreams, the living and the dead, desire and drowning; all of this contained within the imaginative dream world of the theatre site. The theatre experience, as a series of imaginative and creative acts, excited the spectator with a kaleidoscope of hazy imagings identifying a central story but also confluencing dream associations of contemporary experiences evoked by the magical spectacle of theatre itself.

What was revealed then was a celebration of the theatrical imagination and creativity of these South African artists. The mystery was initiated by placing the central story in another country, another place, another time, and by articulating an unusual and horrifying circumstance; a citing of Magritte's private sight within the public site of theatre allowed for transgressions into the imagination, the dream, the subconscious and the unspeakable.

Sight as in seeing, site as in place and cite as in reference to are at the centre of the action. Fact and imagination engage the viewer in an interplay of ambiguities. The citing of Magritte's unspeakable story becomes an investigation of individual sites demanding imaginative and creative viewing – much ingenious detective work is required to extract clues, offer readings, in an attempt to piece together a maze of contradictions.

Just as the bowler-hatted characters watch the action on stage, attempting clarification and understanding – in one sense attempting to solve the riddle of the central story – so is the spectator engaged in creative acts of perception. When the lights illuminate the first episode, "The Mirror", the performer Andrew Buckland – perhaps the older Magritte – is shaving in front of an old-fashioned mirror. His wash stand is furnished with period detail; the audience hears the crooning of The Inkspots and he mouths the words of the song, "My Echo, My Shadow, and Me". A silent woman in period dress – possibly a memory of his mother – mends her hat, encased in a small room where the floor and walls are painted in Magritte-style clouds. "This is not a Magritte" an inscription reads in French. A strange trio perform a sensual, showy dance; they swop hats constantly and all of them wear a mask of Andrew Buckland. He dances with them; he is the central figure that they support and surround. This episode provides a montage of strange images that will resonate, reflect and shadow the remainder of the performance. The spectator experiences the central story, the central character, but another world is perceived outside the private site of Magritte. We are in the enticing, strange and magical world of the human imagination conjured up by the collaborators in the imaginative site of theatre.

This public sight of theatre contains within it the citing of an event in Magritte's life that draws on the viewer's sites of experience to engage in creative acts of perception. No finite readings or understandings are offered; a dream stasis of

ambiguity and mystery pervades this articulation of the unspeakable. In the concluding moments of the danceplay, a tableau is staged. All the performers - representing the past and present time - surround the corpse of the drowned woman. An interview is heard :

> "Woman : You liked reading mystery stories when you were young. Have they influenced your work?
>
> Man : I don't think so, because the mysteries in those books can be unlocked with a key .... I mean it is a mystery that can be resolved .... however, if there is a mystery in my work, it is a matter of the unknowable."

"Epilogue", The Unspeakable Story (1995) - First Physical Theatre Company

CITING THE SHADOW

I have attempted to explain this preoccupation with the mysterious unspeakable dimension by looking at The Unspeakable Story. I would now like to examine a more recent work created for the First Physical Theatre Company: eye of the shadow (1999). This work remained completely in the realm of the unspoken, in that it resisted spoken text in its realisation but it did contain references to the unspeakable by citing personal sites of fear, guilt and foreboding. eye of the shadow drew on the following sources during its conception and realisation:

(i) Maurice Weightman. Nobody knew Weightman's work when he was working as a journalist in Port Elizabeth; he was involved in theatre design and performing for amateur dramatics. A colleague uncovered his art work after he died; and the work was placed in a storeroom of the Eastern Province Herald. Years later, this portfolio was saved and sent to the National Gallery in Cape Town. The collection revealed Weightman's craftsmanship, something akin to Audrey Beardsley. His graphic illustrations in a gothic style presented dreamscapes of Frankenstein and stories by Edgar Allan Poe;

(ii) Carl Jung's notion of the shadow as realised in the unconscious and the dream world – "In the unconscious, one is unfortunately in the same situation as in a moonlit landscape: All the contents are blurred and merge in to one another, and one never knows exactly what or where anything is, or where one thing begins and ends" (1990, 173)

(iii) Edgar Allan Poe's Tales of Mystery and Imagination (1993), particularly "The Fall of the House of Usher" and "Shadow – A Parable". A programme note provides the following information: "The peculiar spirit of the skies, if I mistake not greatly, made itself manifest not only in the physical orb of the earth, but in the souls, imaginations and meditations of mankind" (249).

A tale of mystery and imagination begins. A circular light – a reflection of the moon – reveals a male figure. He is dressed in gothic style but the material is light, ethereal and delicate; the spectator does not see his face as his head is bowed and he is facing the left back diagonal. Suddenly he lifts his head and looks through his

hand evoking through gestural imagery, the eye. He moves slowly but his body is tense. A strange trunkless head emerges and watches him – a head manipulated by the performer himself. Throughout this opening solo, the head follows him staring down from eyeless sockets. The head is silver; the eye sockets are blurred with red. A disquieting scenario is revealed as the performer tries to evade the gaze; at other times he moves in unison with the head and sometimes the severed head rests on his shoulders. The macabre situation is intensified by the similarity of the severed head to that of the performer. More performers enter with more trunkless heads – red threads are pulled through these heads. They are possibly bleeding their thoughts.

An enticing sexuality pervades the work but it is also encased in darkness and death. I had the title of William Faulkner's novel, As I Lay Dying in mind when constructing the work – as a way of identifying that moment of lucidity when images flash through the mind as the soul departs the body. The speed and athleticism of the last section of the work highlights this race towards the inevitable and fatal conclusion.

Images from Weightman's drawings abound; there are reconstructions of the House of Usher – performers climb and construct monumental human towers; a woman appears from the grave to rise and fall; numerous tales unfold; fatal passions; hands claw at one another; severed heads mingle with the fading eyes of the performers. The performers have thin red traces around the neck, hands and feet – as if the "fissure" that brought down the House of Usher is about to crack.

"Are they curses?" – a young child asked me. For me, these are curses; the stern voice of conscience; the ancestral voices that lie within the dark shadowland of the mind. The work did not pre-exist in my mind. I had a concept of an unspeakable element and through the imaginative interplay and collaboration of the performers, designer and choreographer[7], an articulation of the unspeakable evolved that had not been known before. The theatre site disturbed with its revelations; what it revealed was not the known but an unknowable configuration based on mystery and imagination. As in The Unspeakable Story, eye of the shadow reveals the theatre site as the heart of the private site - what appears unfamiliar is revealed in frightening intensity.

Alberto Giacometti's first artistic excursions were within the context of surrealism. In an essay published in the Minotaur text, a manifesto for surrealism, he comments on this unknown factor that disturbs and frightens and is revealed in his work:

> "Once the object is constructed, I tend to find in it, transformed and displaced, images, impressions, and facts that have moved me profoundly (often unknown to me), and forms that I feel to be very close to me, although I am often incapable of identifying them, which makes them all the more disturbing to me" (Giacometti, cited in Foster, c1993, 87)

ARTICULATING THE UNCANNY

This mysterious realm is given superb artistic realisation in a sculpture created by Giacometti: "Woman Holding the Void". It presents an abstraction of a female

figure, evoking both frailty and vulnerability; she is wearing a mask – both seeing and not seeing – and holding an invisible but present object. In a similar way, The Unspeakable Story and eye of the shadow attempted to realise in the imaginative acts of theatre the certain but invisible presence of unspeakable elements in human experience.

Freud's essay on "The Uncanny" did not act as a source to the work but it did provide clarity in understanding personal articulations in relation to choreographic form and content: "the uncanny is that class of the frightening which leads back to what is known of old and long familiar" (Freud, 1919, 220)[8]

So what is revealed in the choreographic processes from conception towards theatrical realisation is not what is known but what is unknown; in relation to Freud's notion of the uncanny it is when what has become unfamiliar is revealed again as familiar. This is where the theatre site has the power to both disturb and frighten by citing these private sites. Freud further maintains in this essay that there is a general tendency "to what is beautiful, attractive and sublime ... rather than the opposite feelings of repulsion and distress" (ibid, 219). As a choreographer, I am not afraid to move into this unsettling domain. I would like to invite the spectator and reviewer to travel with me towards this ambiguous articulation of the unspeakable.

I have read comments about the work of First Physical as "indulgent self-worship" and that it does not "... honestly reflect the need to laugh and cry which is inherent to all of us" (Bain, 1998, 158). Another review reads as follows: "The movements are coarse and unrelated to the music. They make the world an ugly place, but there is also beauty, a side of life that they don't show ... eye of the shadow [is] very morbid ..." (Knight, 1999)

I invite such reviewers to view again, or rather see again in a fresh way this private sight of ambiguity and unfamiliarity. This viewing is within the context of physical theatre – "'physical theatre' – denotes a hybrid character and is testimony to its double legacy in both avant garde theatre and dance" (Sanchez-Colberg, 1996, 40). This avant garde legacy relates to unusual articulations in both theatrical form and content. It is not possible to use traditional criteria when approaching physical theatre as this theatre experience moves away from a tendency towards the sublime and familiar. Attempting to articulate the void, cannot provide ordered, sublime and comfortable articulations. South Africa itself - although a site for development and hope - contains within its past and present history, clear articulations of fear, violence and unspeakable horror. It would be irresponsible as a South African choreographer to ignore this dimension of the unspeakable. I think it is important to note that there are plenty of works in the repertoire of First Physical which do not transgress this path towards a darker site; but works such as Shattered Windows (1993), The Unspeakable Story (1995), woman gazing at old moon (1997), Lilith (1998), towards Golgotha (1998),and eye of the shadow (1999) have chartered a course towards an unspeakable shadowland.

I offer you - the spectator, the reviewer, the performer, and the choreographer - an invitation to join me in this exciting but unpredictable challenge of articulating the unspeakable. I conclude with a comment by the British installation artist, Antony Gormley:

"... the point is that once you have oriented yourself, you then have to leap, you have to go somewhere. And then the question is whether you go into the known or into the unknown" (Hutchinson et al, 1995, 29)

END NOTES

1. Certain choreographers are writing about choreography: Juanita Finestone, Jeannette Ginslov, Sylvia Glasser, and Jay Pather; but there is a shortage of substantial material on choreography in South Africa.

2. I have interacted here with commonsense assumptions in word usage. I have also utilised the Oxford English Dictionary (Second Edition), Clarendon Press, Oxford, 1989.

3. Refer to note 2 above.

4. A term borrowed from Noel Carroll's article in Dance Theatre Journal, 2(1): "The Return of the Repressed: The Re-emergence of Expression in Contemporary American Dance".

5. David Sylvester used the term. He was the Exhibition Co-selector of the Magritte exhibition at the Hayward Gallery, London, 1992.

6. I am indebted here to Reza de Wet for the script, Leonhard Praeg for the music composition and Lindy Roberts for the design - and the performers for their contribution to the development of a physical theatre language.

7. I am indebted here to Tamara Gührs for the design of eye of the shadow.

8. Leonhard Praeg introduced me to Freud's essay on "The Uncanny" after observing a rehearsal of eye of the shadow. Freud did not believe that the uncanny was manifested in artistic creations - nevertheless his notion of the uncanny has inspired visual artists particularly in the 1990's. Refer to Foster's Compulsive Beauty for an appraisal of the uncanny in relation to surrealism.

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CHOREOGRAPHING CULTURAL POLITICS AND HOPING FOR CULTURAL CAPITAL.

An investigation into the relationship between funding and dance performance in South Africa.

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The aim of this paper is to explain the consequences that the shift in current South African funding policies has had on the creation and reading of choreographic works. By following Bourdieu's notions of Cultural Capital I hope to explore the issues that are at stake in making and promoting dance within emerging market conditions.

Introduction:

An overview of the current funding opportunities in South Africa.

In the past five years there has been a shift in the way in which cultural works are funded. In 1998 the Department of Arts and Culture set up the National Arts Council (NAC) which became responsible for funding the arts. This body offers funding for dance projects that have a primarily national impact. Besides the NAC there are various regional bodies that offer funding for projects that are more local in nature. On a more global level the Department of Arts and Culture itself offers funding. The Department of Arts and Culture's main concern is national and international relationships. Besides these State bodies there are other organisations through which choreographers might apply for funds. The two most visible are Business and Arts South Africa (BASA) and the Arts and Culture Trust of the President (ACT). The former creates awareness in the business community of funding for the arts and advances the notion that the arts may be used as marketing opportunities and the later offers funding to a wide range of arts activities. Private and corporate funding is also available but offers from corporate bodies are dependent on their individual policies towards the arts. At this point in time there are tax incentives for educational arts projects but straight donations to the arts do not qualify for a tax exemption.[30]

Behind this new structure of funding, however, is another less obvious shift. In the past, the state not only funded arts works but also produced them under the auspices of the regional arts councils – PACT, PACOF's, NAPAC etc. Under the new structure the state is still responsible for some financial support of the arts but it has relinquished it's role as a producer of the arts. Under the old system choreographers hoped for jobs from the performing arts councils, today choreographers are required to seek funds to make their own work. In the past choreographic statements were controlled or guided by the artistic policies of the regional performing arts councils, today choreographers are beginning to create their own dance signatures. It would seem on the surface that individual's are now free to create as they please. However

[30] A private communication with Ms Jill Waterman

dance works are presented under market forces and it is these influences that I will interrogate in this paper.

In the past the aesthetics of dance seemed to be coherent. We all thought we knew when we had seen a good piece of work and when it was 'confused'. The dominant ideology was borrowed form Europe and America and securely tucked into tutu's and leotards. Repair jobs were undertaken regularly. Dance teachers made their annual pilgrimage to some hot dance spot in the west and returned with their spoils, which they then taught, to their fledgling swans. In this context the notion of an aesthetics of a dance was simple; dance teachers could safely declare the version of whatever technique they had picked up from abroad, and dance critics, for the most part, knew a good contraction from a bad one. In the present dance climate this neat ordering of aesthetics has become somewhat muddled in a curry of indeterminate taste. Words like 'fusion' and 'crossover' have crept into the dancer's vocabulary to describe any or many dance offerings. A coherent aesthetics of dance has died and multiple and often unrecognisable dance products are on the market. South African choreography has moved out of an aesthetic that was monopolised by the state, to a position within a market economy. This change demands that choreographic works can no longer be seen through supposedly disinterested aesthetic spectacles[31] but must find their value in terms of market forces.

If we are to understand the nature of contemporary dance works it is necessary that we look at and create dances with this new context in mind. It is no longer possible to talk about aesthetic excellence although most dance awards are still being made to the 'best choreography', 'best dancer', and 'best new comer'. Little consideration is given to the genre or personal signature put forward by the choreographer and for the most part there is a blatant public silence about 'things' political. In more private moments the notion of PC[32] awards and PC reviews are very much at the forefront of dance gossip. In order to bring the gossip out from under the stairs and to offer an explanation of what is happening at a deeper level of understanding dance making, I wish to argue that aesthetics and cultural politics is immersed in cultural capital interests.

Cultural Capital.

When choreographers apply for funding from any organisation they enter into two aspects of a contract. The first aspect is simply that in which donors, in exchange for the realisation of a choreographic project, give money. The second is a social contract in which notions of value come into play. As stated above, I will argue that these notions of value are not so much to do with aesthetics or cultural politics, for that matter, as they are to do with cultural capital[33].

[31] In the past, aesthetic notions were primarily concerned with notions of composition, beauty, ability to move the spectator, and the bodies of the dancers. It eschewed notions of monetary or worth value although state interests often drove aesthetic taste. The opening of the state theatre for example, was celebrated with all the 'best and grandest bits' from the classical canon. The evening ended with an extract from Aida in which the triumphal march with its hundreds of army extras, powerfully reflected the State itself.

[32] PC; Politically Correct

[33] I am dependent on Bourdieu's notion of Cultural Capital. See Bourdieu, Pierre. Outline of a Theory of Practice. Translated: Richard Nice. Cambridge: Cambridge U.P. 1977.

In traditional economics, one can distinguish between two values – namely 'use value' and 'exchange value'. 'Use value' refers to the value realised when the product is used. In terms of dance the use value may become evident if one asks the question, "to what end will the choreographic presentation be made?" This might be for example, to foster relations between different cultural groups in South Africa, or to provide an opportunity for previously marginalised dancers to perform, or to launch a product. At a more complex level the use value may be to offer sensual meaning about life's experiences. I will develop this idea later in the paper.

'Exchange value', on the other hands, refers to the value realised at the moment of exchange between the thing being sold and the buyer. In terms of dance this might be the cost of a seat to see a performance or the economic value of using a dance company as a marketing device for a product or business. This will be calculated, for example, with reference to comparative advertising costs through other media (television, radio, or the newspaper) and the potential 'reach' that the performance will have. The donors might consider the kinds of audience members the performance might attract and whether there may be other ' spin offs', say newspaper articles about the show and the sponsors. At a more complex level it may be the exchange between the surface texture of the dance and the interest of the audience member. This may be the sensuality of the dancer's body and a private fantasy.

Both 'use' and 'exchange' values are implied in any contract but in a traditional capital economy 'exchange value' dominates over 'use value'. Exchange value is calculated by working out the cost of the materials, the labour costs, and the profit margin. Manufactures do not bother too much with working out what a wayward child could do with a doll – for example, pull its head off and use it for a ball, use the foot as an instrument with which to scratch ones head – before fixing the retail price. The costs of production together with a profit margin and market demand are the main factors that influence pricing. This process of determining 'dance value' is not, however, this simple. As I have indicated above differences between 'use value' and 'exchange value' in dance are not so clearly drawn and the interest of exchange value over use value is not so easily served. By way of contrast, the exchange value of sport is fairly easily realised. Sports events have a high exchange value because sports stadiums hold many more seats than a theatre and the television rights to broadcasting the event can be sold at inflated figures. It is more difficult to persuade businesses that the 'exchange value' of dance can also be lucrative.

Until this moment in South African dance history, choreographers and critics have ostensibly given emphasis to aesthetic values when making and reviewing choreographic works. IN the past 5 years they have attempted to locate or define a South Africa 'multicultural dance culture'. This was particularly so when visions of a 'rainbow nation' dominated the political scene. The multicultural dance culture was a quest to rewrite the nation[34].

[34] I first encountered the idea of the 'nation as narration' in an exemplary Ph.D. thesis written by Leonhard Praeg entitled: African Philosophy and the Quest for Autonomy: A Philosophical Investigation, unpublished work, University of Stellenbosch. 1999. Pp 124 – 132. I use the concept here in the same way that Praeg has argued for. The nation does not exist. It is written and rewritten through public narratives including the hearings of the Truth and Reconciliation Commission as well as through art works. Praeg offers two dominant narratives typical of nationalist discourse. These are the 'narrative of *fraternity*, the clasping of hands, and a narrative of *fratricide* about the perceived threat to national unity. Ibid. P. 127.

In relation to cultural politics, the most dramatic shift has been one in which the arts have moved from cites of resistance or cites of confirmation, (depending on which side of the political spectrum the artist came from) to the arts as narrators of the nation. And this narrative is not consistent. It is beyond the scope of this paper to speculate on the current notions of nationhood that are being forged in different political camps nor is it possible to investigate the many dance narratives[35] seen on festival stages. But I agree with Praeg that these may be categorised into the following possibilities, narratives of intervention, invention and reinvention.[36]

As I argued above choreographic narratives contribute to the rewriting of the nation. But in order to expose the choreographic issues that are at stake it is necessary that these statements of cultural politics be inserted into the operations of cultural capital. If I was to be content with a traditional interpretation of economics I would assert that aesthetics was developed in contradistinction to 'use value'. Traditional aesthetics attempted to value a work for itself rather than for its use value. Aesthetics developed what Bourdieu called the cult of economic disinterest.

The importance of Bourdieu's work is that he reintroduces the notion of use value into discourses of aesthetics and economics. He argues that aesthetics is far from disinterested and that taste conforms to a market system. All dance works are open to be used for particular interests and it is likely that most choreographers (consciously or unconsciously) conceive their work in a way that will impact on a particular market. In traditional categorisations of dance, the notion of 'commercial work' was posited in contradistinction to 'aesthetic work'. My argument here is that all work is commercial – all dance works exists within the context of cultural capital.[37]

Bourdieu achieves this reintroduction of use value into aesthetics and economics by considering the concept of time. Any product can be exchanged at any time for a sum of money (the exchange value). The use to which the product is made may be determined by a dislocation in time or by the rhythm of circumstances in which the user finds him/herself. Use value is partially dependent on the ingenuity of the purchaser (A coca cola tin used as a necklace for an indalmu dancer) or his/her individual needs which may be realised at a time distanced from the moment of purchasing the object. For example if you have to place your piano against an outside wall and if you live at the coast, it is a good idea to put cardboard packing cases between the wall and the piano to prevent mould – the packing case finds another use value. A dance illustration of this might be the use value to which I have put my experiences of watching the Dance Umbrella in Johannesburg. It has provided me with the impetus and material for this paper. The use value was realised at a time distant from the moment at which I realised the exchange value (my attendance at the theatre).

[35] I make a distinction between narrative and plot. I am not advocating that all dance should have a story line. Narrative in this sense is one in which there is an unfolding of textures.
[36] See Praeg, L. 1999. African Philosophy and the quest for Autonomy: A Philosophical Investigation. Unpublished Ph.D. Thesis University of Stellenbosch. Pp 13 – 33.
[37] Bourdieu argues that cultural capital is not a metaphor but that it is itself capital. Cultural capital does not behave like or as though it were capital it is capital per se.

Within the context of dance I will argue that there is a relationship between exchange value and the sensate *surface* of dance and between use value and the sensate *deep* structure of dance. Ross et al, offer the following the following distinction between surface and deep structures in art works.

> The sensate surface (of a work of art) will include every appeal to sensory apprehension offered by the work.... 'Surface' will also include other elements, such as story, narrative material, the traces left by certain techniques and instruments, the use of conventional formulae – in short, surface is everything we see, touch or hear that constitutes the body and articulates the structure of the piece. 'Depth' is the operation of those self-same sensate structures to evoke and order feeling. Depth identifies that sense we have of the 'presence' of a piece. If surface delights us, depth is what moves us.[38]

The sensate surface of dance is what many South African choreographers are primarily concerned with. That is they are concerned with who the dancers are, (race, colour, level of fitness, shape, technical skills), what qualities of movement are used in the construction of the dance, who dancers what, the narrative, the choreographic form and performance spaces in which the work will be seen. At this level the nation is usually narrated in accordance with the hegemonic, including notions of the Arcadian which appears far too regularly for political comfort.

The deep sensate level engages the choreographer at the level of making meaning. It is my experience that many choreographers undervalue this. In terms of ??? quotation above, I am often 'delighted' by what I see but seldom 'moved' by it. There might be a number of explanations for this including my own inability to be 'moved'. But if dance is situated within the market place and if traditional economic values are operating – namely the exchange value of a work - then it is likely that choreographers will give more attention to the surface texture/exchange value of dance than to the deep structure/use value. After all the exchange value is where the money is and are the bases on which promises of overseas tours are made. It is my experience that the surface texture of dance provides the allure for international invitations. This is I think particularly true of Europe where the notion of the 'other' is strongly written into the bodies of black dances. In this instance the 'other' brings hope of reconciliation and the sensual excitement and mystery of Africa. The danger of surface allure is that it will not survive a market place that is hungry for the 'new'. If this remains the level that choreographers are working at they will have to constantly reinvent the surface texture of the body. For a time this was possible for white choreographers who appropriated the male black body for PC and funding purposes. The insertion of the male black body into a white narrative still occurs but to a far lesser degree. The expedience of political opportunity is beginning to level out as opportunities for black choreographers emerge. The dancing body is finding its exchange value removed from political opportunism. The surface textures of dancing body have been exhausted. We have to look elsewhere.
What is at stake? The context in which choreographers are working is that of an open market. It is also one in which the speed of change has become so rapid that by the time a product reaches the market it is out of date. In order to hold on to some

[38] These have been selected for their potential to reveal the NAC's values

security a world-wide trend of nostalgia has emerged. The past, our memories, are often the only points of stability in a gyrating world. These memories themselves are half forgotten and so we create narratives of reinvention where we secure an historical past. This is true not only at a personal level but also at a national level. South Africans are in great need of a new history. The only way in which we can make this history appear is by narrating it – some of these narratives will be those of intervention, where the past is reinterpreted, some of invention, where the past is created, or some of reinvention where past memories are moulded for the present.
A brief inspection of the NAC's funding criteria will encapsulate some of the issues that choreographers have to consider.

The following are some of the criteria stated in the NAC's Information Document.[39]

I The NAC strives to enhance the quality of life of all South Africans irrespective of gender, race, disability, or sexual orientation.
2 The NAC's priority is to fund organisations or projects that are of national importance with national implications or are part of nation building.
7. Consideration will be given to project proposals that:

a) are creative and imaginative in approach and execution
b) strive towards self-sustenance and have a multiplier effect
c) cater for the needs of disadvantaged and marginalised groups
d) seek to unite, foster tolerance and understanding
e) seek to redress past imbalances and lack of opportunity
f) have a capacity to attract and broaden public involvement in the Arts
g) fulfil a national role
h) are committed to equality of opportunity
i) have the power to communicate to the target audience.

8. Project proposals will be considered from applicant with a track record of good management, with special allowance for new and creative projects.

The message is clear. The second point tells the artist to narrate the nation. The first point describes the content of that narration - subsequent points describe how the nation is to be described – it should be presented in a non racist, non sexists, and non discriminatory way. Point 7 elaborates on the narrative in very clear terms. I believe that these terms are morally right. South Africans bill of rights and its constitution are one of the most liberating in the world. However, choreographers need to ask themselves if they are prepared to proselytise. Are they willing to offer simplistic narratives about fraternity. Or does one engage with fraticide? This is one of the issues that are at stake. How and in what contexts do we rewrite the nation and ourselves? This is for each choreographer to decide. My pleas is that the question should not be avoided.

If dance is to survive the market place and to engage with the state for funding, it too, has to be involved in this process of narration. Unlike tangible objects of trade, which are easily and rapidly reinvented, dance disappears the moment it is performed, it survives only in memory. For this very reason, the sensate surface of dance has to lead beneath the surface where it can penetrate personal and collective memories. If dance is to resonate with audiences' memories it will have to be a rich

[39] The National Arts Council Information Documents January 199 Newtown. Pp. 1 –2.

tapestry of interweaving threads. We are not a homogenous society. We have many stories to tell. Dance needs not only to articulate points of cohesion but it also needs to find moments of disjuncture and dislocation. We must not fool ourselves that we live in Arcadia. It is in this way, that dance is useful. Both exchange value and use value must be considered in making dance. Without appearance and Bibiography

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TWO DIFFERENT APPROACHES IN TEACHING CHOREOGRAPHY-- EFFECTS TO THE MOVEMENT EXPLORATION AND COMPOSITION

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The conference presentation will be based on the same study, but will present student experiences not described in this paper.

The study is an exploration of two different approaches in teaching and learning composition. I call the first one the craft-oriented and the second one the process-oriented approach. The study is not concerned with testing which approach is better, but with developing a language and concepts which provide the basis to develop choreographic theory and its pedagogical methods. My paper describes and analyzes 1) the two approaches 2) the results of the evaluation of the movement studies in the two groups where the approaches were used 3) some differences in the movement qualities between the groups where the two approaches were used.

BACKGROUND FOR THE STUDY

I believe that moving and creating experiences should function as the center of the dance curriculum. One of the main goals is to help develop a student's unique style of moving and choreographing. Therefore experiences in movement exploration and composition are equally important to students in performance, choreography, and dance education.

RESEARCH METHODOLOGY

I did not begin with any hypotheses, although I had some expectations which were connected to my background. The study followed a quasi-experimental design, with the teaching approach used in choreography classes identified as the independent variable. I was initially looking for what kinds of outcomes were produced by these classes. Following the identification of matched pairs, students in each pair were randomly assigned to one of the two groups. There was no way to isolate the independent variable, because the students had all their other classes together which certainly could have influenced their learning.

Sources of data included journals (diaries kept by the students after every class and my extensive notes) and questionnaires completed by students. In addition, I drew from class discussions with both groups and video recordings of class activities and choreography projects. Evaluation of student outcomes used both qualitative and quantitative approaches, as described later in the paper.

DESCRIPTION OF THE EXPERIMENT

The experimental study was carried out at the Dance Department of the Theater Academy of Finland. I divided the first-year dance students into two groups as equivalent as possible. I worked as a teacher and as a researcher in both groups,

using two different approaches in teaching movement composition. Each class met from September to March, meeting two hours and 15 minutes twice a week.

During the fall semester the emphasis was on movement exploration and improvisation. In the spring term the students started working on their individual studies, and they worked fifteen to sixty minutes on their own during every class for two months. The students' movement studies were evaluated twice.

TWO DIFFERENT APPROACHES

The first of the two different approaches I call the craft-oriented approach. The emphasis is on the teaching and learning of the craft and principles of choreography as a means to achieve an end product, which is the dance itself. The other approach, developed by Alma Hawkins (1991), I call the process-oriented approach, it focuses on the inner creative process in general as a means to foster the artistic growth of a choreographer. More emphasis is put on the process than on the goal of producing a dance. The intention, however, is that the process will naturally conclude in a dance.

What are the major differences between these two approaches? The process oriented approach is connected more with unfolding artistic talent and supporting artistic growth. In the craft-oriented approach one learns skills and principles. The foundation of the process-oriented method is that everybody has creative potential and the task of education is to free and nurture it. The craft-oriented approach is based on the idea that creativity cannot be taught, and that one can only teach skills and principles which support creativity. There is more emphasis on the process of creating in the process oriented approach, whereas the emphasis of the craft orientation is learning skills and principles that help students to create.

There are also other differences between these two approaches. The process oriented is more subjective and the craft oriented more objective. In the process oriented approach it is assumed that everybody has an innate sense of form. This means that, if students are able to work long enough on their own and are deeply involved in the process, they will develop dance movement without any force and the dance will have its own form. In the craft oriented approach one gains knowledge about principles of form which will help in the creation of the dance. The craft oriented group studied such things as movement phrases, theme and variation and some basic forms which are common in music.

The process oriented group worked on exercises which were connected with sensing, feeling, imaging, transforming and forming. They started from sensing, but these areas always overlap. The main goal was to learn how to transform images and feelings into movement. The students were allowed to work on their imaging, feeling and sensing levels without being asked to repeat the movements. The craft-oriented class studied space (floor patterns, distance, focus, levels, shapes, stage space); time (pulse, rhythm, accent, duration); weight and flow; body parts; the phrase; theme and variations and form. They demonstrated certain tasks which were possible to repeat and evaluate.

EVALUATION OF THE MOVEMENT STUDIES

Toward the end of the course the students started to work more independently with their own movement studies. They performed their movement studies twice, first in the middle of the spring semester, and then at the end. The movement studies were evaluated, the first time by three dance professionals who were teachers at the dance department, and the second time by an audience which consisted of different teachers, students and staff from the dance department.

The three dance professionals considered the following questions for the first evaluation, using a scale of 1-5 for each answer: Was the movement material very conventionalized (1) or very organic (5)? Was the implicit form very unorganized (1) or well organized (5)? How was the performer's involvement in the performance: very superficial (1) or very deep (5)? How did you find the performance: uninteresting (1), very interesting (5)? Overall, there was no difference in the quantitative data between these two groups on the basis of this questionnaire. A statistically significant difference was found on only one item and only in the answers of one evaluator, who scored the process group as more involved in the performance than the craft group.

After the performance the students got feedback from the first evaluation. They were able to work on their studies for four more weeks and then they performed them again. The evaluators answered the same questions as the dance professionals had used, along with four new ones which did not involve value judgments: Did not evoke any images--evoked many images; very simple --very complex; did not fill the space--filled the space; and very unrhythmical - very rhythmical. As a researcher, I assigned lower scores to the first item in each of these pairs.

In the second evaluation, like the first, there were no statistically significant differences in the movement studies between the two groups. One of the reasons might have been that the groups were very small; the process group had eight students and the product group had seven students. Another possibility is that the students in the process group did not trust the process enough when they knew that they had to create a dance and perform it in what turned out to be a rather threatening setting with external evaluators. It seemed that many of the students in the process group went back to their old working habits or started to create the dance by thinking about what looks right.

It was interesting to find out that there were hardly any differences between the two groups in the movement studies. By this time in the study, however, the absence of significant differences between the two groups was of less interest to me than other qualitative findings which I was observing.

In both performances the evaluators disagreed very much on their evaluations. It was interesting to find out how difficult it was to evaluate the movement studies. The answers on the different aspects of the performance were often contradictory. Someone considered the same movement study very conventionalized, someone else very organic. In each performance the evaluators tended to disagree on whether or not the movement study had a form or whether it was organic. It seemed that the

evaluators agreed only with themselves: In other words, if the evaluator gave high points in one area of evaluation he/she also gave high points in the other areas.

According to Elliot Eisner (1966, 379) one of the most difficult tasks of the art educator is the evaluation of the art product. He writes, that before the art product can be evaluated, we must determine on what basis this is to be accomplished. Even though I explained before the evaluation what I meant with my questions, it seems they were not clear enough. On the other hand I agree with Susan Foster (1986, 41) who writes, "Each viewer´s experience is unique, not simply because each person has a different heritage of associations to the dance but because each viewer has literally made a different dance."

Most of the students in both groups experienced the evaluation situation as frightful and rigid. It seems that one of the reasons for the negative atmosphere was that everyone performed their studies without any discussion or feedback. Although such response is usually part of courses I teach, I omitted it from the research because I did not want to impose further on the guest evaluators. In order for the evaluation to be a learning situation, the student should tell about his/her aims in the creating process and maybe, after showing the study, discuss how well he/she has fulfilled those aims. According to Hawkins (1991, 131) especially with young choreographers the evaluating should be internal, not external. In other words, the choreographer should play a primary role in assessing the newly created forms.

DIFFERENCES IN MOVEMENT EXPLORATIONS BETWEEN THE TWO GROUPS

I was also interested in evaluating differences between the two groups during class activities, as well as the formal evaluations of movement studies. The next section of this paper is based on my own observations as teacher/researcher, rather than those of the external evaluators. In order to distinguish the differences in the movement exploration, I asked both groups to do a few of the same exercises; these were videotaped for later analysis. One of the exercises involved each dancer taking a movement and repeating it until it changed, and then passing it to the next dancer. I analyzed the movements in both groups.

The movements of the students in the two groups looked very different in this exercise as well as other improvisations. It looked like the students in the process group had a deep internal involvement. They created movement from inner sensation, sensing how the movement felt. Their movements had a slow space flow. They used very little space and energy; their movements were relaxed. It appeared that they were concentrating deeply within themselves. Sometimes there was very little movement, as though there was more happening inside of them. On the video, it seems that they are not worried if the movement is right or wrong, if it is interesting or not. It also seems that they are more concentrated what is happening inside of them than outside. They do not make contacts with the other dancers.

The students in the craft group had a clear sense of visual design. They seemed to create movement by considering what looked right. Their movements used energy and space. It seemed that they were also conscious of the shapes of the body. There was alot of variety in the quickness of their movements. They were also quick to take

the movement and change it. In the video, their body attitude is high and lifted. It seems that they are very conscious of the other dancers, taking stimuli from each other and easily reacting to each other's movements.

These differences actually seem quite obvious when I think about the aims, content, and methodology of the two different approaches. The movement differences I observed bring to mind the theory of multiple intelligences developed by Howard Gardner (1983). In his book, *Frames of Mind*, Gardner discusses the nature of the human intelligence and describes seven different ones: linguistic, logical-mathematical musical, spatial/visual, bodily-kinesthetic, intrapersonal and interpersonal.

Dance is an art form in which the body moves in space and time. In examination of the process of creating choreography, the two distinct intelligences, kinesthetic intelligence and spatial/visual intelligence, play an integral part. According to Gardner, kinesthetic intelligence is the ability to use one's body to express motion, and spatial/visual intelligence is the ability to visualize objects as they would appear in space. Naturally the dancer and choreographer are involved also with the musical intelligence, but I will not discuss this one because I did not study the use of music in my research.

The process of finding movement and creating a solo on oneself is different from creating a dance on a cast. The solo dancer finds the movement with his/her own body, working deeply with kinesthetic intelligence to select movement which feels right. Because students in both groups created the movements on their own bodies, they had to use their kinesthetic intelligence. The students in the process group worked deeply in the feeling level, relying entirely on their kinesthetic sense, whether the movement felt right. The students in the craft group also explored the movements with their bodies, but at the same time they were conscious of the visual and spatial elements.

The exercises which I created according to the two different approaches demanded use of different intelligences. Usually choreographers work using the intelligence area which is the most developed or one they are most accustomed to using. One choreographer may have better developed kinesthetic intelligence and create movement mostly on the intuitive bodily sense. Another may have a stronger visual/spatial intelligence and be able to visualize movements in the space before even exploring them in the body. I wonder whether the process oriented approach might work better with the student with higher kinesthetic intelligence and the craft oriented approach might be more successful with the student who has higher visual/spatial intelligence. I believe that teaching of choreography should develop multiple intelligences for all students. This would imply that students need to experience both the craft and the process approach.

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CHINESE CLASSICAL DANCE AND ITS RHYTHM

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Chinese has a long history and splendid national culture. Dance art plays an important role in Chinese culture. We've paid enough attention to dance and its education since ancient times.

Han culture is the accumulation of long history. In history it melted the Zhong Yuan culture and Jing and Chu culture with development. In Tang dynasty Han culture melted first with Xi Yu culture and then with Southern culture and finally into Chinese culture what we have know today. So Chinese culture has experienced a long history with discarding dross and selecting the essential. It has rich combination and high assimilation.

Because of Chinese living surrounding producing manners and customs. Chinese dance gradually comes to appear its individual characteristics.

Chinese classical dance appears late as a professional dance race. Comparatively speaking, it's younger than the other dances. Chinese classical dance is based on Chinese aesthetic ideals of Chinese operas and Chinese KongFu and absorbed in some foreign cultures such as Ballet. Chinese opera is an art with several thousand years history. It's called XiShe in pre-Qing dynasty and XiXiang in west-Han dyansty, XiNong in Tang dynasty. Chinese classical dance absorbed in a lot of movements and regular movements from operas. After excavating, arranging and improving of almost half a century, the system of Chinese classical dance has come into being by taking initial steps.

I'll discuss the rhythm of Chinese classical dance in the following paragraphs.

The quintessence of Chinese classical dance is the rhythm of its form. From middle 80's it has been called "form rhythm". Why is it called so? Because "form" means a person's appearance, "rhythm" means the body movement with its art connotation in rhythm. In other words all the Chinese movements with the external body expressing in dance are called "form". All the internal idea, feeling, breath can be called "form rhythm". This is a qualitative leap from "form" to "form rhythm", because "form" represents only the external carriage and techniques and rhythm has given some certain art connotation to movement and techniques. Only by melting techniques and rhythm, the connotation and carriage of Chinese classical dance can appear by its nature. So we must emphasize in teaching and performance of Chinese classical dance : mix movement with nature and use body and heart together, and we can reach the harmony and unity between external and internal.

Although operas and KongFu are the resources of Chinese classical dance, we cannot imitate operas in concrete movements and forms. Neither can we copy WuShu for the purpose of bewilding bodies and attack and defence. We must know the

characteristics of dance art – portraying a person and expressing feelings, then we can form our own characteristic styles and systems.

Ballet has been considered as the world scientific system. Its training techniques are accepted by us. Its straight, spread, extended aesthetic standards are gradually accepted by our country especially about the training for hip and legs. Chinese classical dance absorbs in some scientific training techniques in Ballet and promote the development and completion of Chinese classical dance.

Several kinds of the characteristic expressions in Chinese classical dance are as follows.

(1) Circle : flat circle, three-dimensional circle and 8 circle.
Circle, is a movement line of 360 degrees. Circle is the basic and typical movement style, and route, in Chinese classical dance. The form and rhythm of classical dance cannot leave from the circle's regularities. It has something to do with Chinese traditional culture and aesthetic judgment as for "the heaven circle". Heaven circle, square land include the mystery of Heaven and worship of land that Chinese cherish for. In the rhythm of Chinese classical music, circle is a kind of beauty. Circle is all over the classical dance from the movement of wrist, ankle to the training of shoulder, waist arm and big dancing movement. Circle has been permeated into it.

Flat Circle means all kinds of movements, forms and rhythms on the level line of 360 degree including cooperation of hands, arms, waist, shoulder and other parts of the body. For instance : "waist moving" means that waist is regarded an axis and finish a flat circle movement of 360 degree on the level line.

Three-dimensional circle, all kinds of movements, forms and rhythms on the vertical line including cooperation of hands, arms, waist, shoulder and the other parts of the body. With a three-dimensional circle, for instance : "wobble" that is we use hands instead of arms, pass from the front of the body from left to right to left, to move of 360 degree on the vertical line.

8 circle means all kinds of movements, forms and rhythms on the 8 line including complete cooperation of hands, arms, waist, shoulder and the other parts of the body. For example : "twisting hands" means that is a 8 circle which we use our hands instead of arms to move on the 8 circle route in front of the body from up to bottom.

(2) Lifting, sinking, rushing leaning, bearing, sticking out, shifting.
Lifting, sinking, rushing, leaning, bearing, sticking out and shifting are the seven elements in the rhythm of Chinese classical dance. They are also the most foundational elements, abstracted from the rhythm training of classical dance. Element is the core which abstracted and summarized from a series of movements including all kinds of elements such as : movement rhythm, breath, point and line that moves basic techniques. They are basis for you to learn Chinese classical dance.

Lifting : lift body from front sinking to straight gradually sinking. Make straight body sink to the front sinking place. It's the opposite moving line.

Rushing : regard waist as the center to move the upper body forward sideway (direction 2.8).

Leaning : regard waist as a center to move the upper body. Downward sideway (direction 2.8).

Bearing : make the upper body forward and draw into a shape like a bow.

Sticking out : sticking out your chest forward straightly and make the chest open. It's the opposite line from bearing.

Shifting : regard waist as a center, make the upper body move from left to right on the level.

(3) Point and line.
They are very important in dealing with the rhythm practice and teaching. It's similar with the point and line in Chinese calligraphy. Point means an instant stop. During the movement of Chinese classical dance rhythm, it adds the touch that brings a work of want to life. For instance the last movement after finishing pulling the "mountain arm" is declaration of one's position. It's like "back point" in calligraphy line means all the lines that you want to finish the whole movement. They are changeable, for instance all the lines that "cloudy hand" needs. The aesthetic perception of "point and line" is connected with the appreciation of the beauty of our country we think that the line unique between sculpture characteristic and the line flowing is a kind of beauty. A fixed movement includes "turning", "tilting" and symmetry. There are light, heavy, slow, hasty in a line movement. You can feel calmness from movement of movement from calmness. The aesthetic perception of "point" and " line" keeps unity with the aesthetic perception of Chinese traditional calligraphy. Chinese calligraphy has a long history, its techniques and connotation are very deep : we should absorb in more essence from it by our Chinese classical dance rhythm.

The coordination of point and line is very important in teaching and practising. "Point" is very steady and effective. "Line" is natural and smooth like floating clouds and flowing water and flow past in an endless stream. If you can deal with them effectively you can have a bold and unstrained feeling.

On the whole, the changeable rhythm and unique characteristics of Chinese classical dance melt "hand", "eye", "body", "technique", "step" into a whole ingeniously and create a kind of special dancing art. They provide excellent words for expressing Chinese feelings and psychological activities.

Chinese classical dance and its rhythm experienced a course of absorbing in traditional art used the experience of other arts for reference, then made up in practice abstracted and developed, arranged through practice and developed. They are developing towards complete and mature.

October, 1998.

"ARTICULATING THE UNSPOKEN" - GENDER AND RACE (AND CULTURAL) CONSTRUCTIONS OF THE MOVING BODY IN CONTEMPORARY DANCE THEATRE IN SOUTH AFRICA (WITH SPECIFIC REFERENCE TO THE KWA-ZULU NATAL CONTEXT).

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Paper written for ***CONFLUENCES 2: "Articulating the Unspoken"***
School of Dance
University of Cape Town
14 - 17 July 1999

I think the philosopher Michel Foucault would have liked the title of this conference, *"Articulating the Unspoken"*, as it implies a host of issues relating to power and how we have constructed our (dancing) histories to either support or subvert historical power operations in our South African society. As a poststructuralist, Foucault radically shifted discourses around power by indicating that power is not something that a few have and the majority are without - he speaks of power as "a chain or a system" (1981:92) supported by a sphere of operation. That power most effectively operates in spheres which manifest economic privileging to construct and support dominant thinking, is what Antonio Gramski would have called hegemony. Foucault challenges this notion of 'all pervasive' power by offering an understanding that we (as subject to and of discourse) are never without power, as "power is relational" (1981:92). In order to subvert the economically privileged discourses of our society, poststructuralism advocated the need to speak/to voice/to articulate those discourses which are unspoken but always implicit as an alternative to hegemonic discourse. By 'implicit' I refer to the notion that an articulated idea or discourse always contains its opposite, its point of resistance within it. In this way one understands Foucault's notion that "power is relational" as a discourse or an idea exists on the premise that the unspoken opposite is implicit in its articulation. For example, to only watch white dancers performing ballet in the social construction of this being 'High Art' and therefore valuable, contains the point of resistance within it that this is a construction created and normalised to support certain racial, gendered and social constructs of dance history and practice in South Africa that support a specific economic and racial privileging. This understanding of power generates what Foucault would call,

> mobile and transitory points of resistance, producing cleavages in a society that shifts about fracturing unities and effecting re-groupings. (1981: 96)

To articulate the unspoken, thus carries within it the power to fracture dominant thinking and offer mobile points of resistance to dominant knowledges. Foucault also

speaks about the fact that far from preventing the production of knowledge, power produces it (1986). This is a re-working and appropriation of the Marxist idea where Engels and Marx state that,

The ideas of the ruling class are in every epoch the ruling ideas: i.e. the class which is the ruling material force of society is at the same time its intellectual force. The class which has the means of mental production at its disposal, consequently also controls the means of mental production. (1976:59)

Thus in order to challenge the dominant historical and cultural production of knowledges as normalised by the 'ruling material force of society', this paper seeks to represent a Foucauldian "transitory point of resistance" by looking not only at dance and dance history (a definite area of knowledge and knowledge production not often given much academic credence in South Africa) but to also offer up an exploration of the dancing body as discourse and therefore a site of power struggle for meaning in South African contemporary dance theatre. This will be argued through looking at 'the body' and how it is used, trained and choreographed in South African dance theatre (with specific - though not exclusive - reference to the Kwa-Zulu Natal context), and also how the material dancing body - race, gender and culture[40] - embodies the flesh and thus articulates profound (often naturalised) areas for the operation of power. Both these articulations of 'the body' offer the potential to re-invent racial, gendered and cultural stereotypes, but also contain the relational constructs and can thus articulate the power to subvert stereotyping.

In order to understand the notion of the body as a site of struggle for meaning, it is important to look into feminist theory and locate the first historical instances of constructing the body as political. It was in America in the 1960's and 1970's when the Second Wave of feminism began to articulate that "the personal is political"[41], that women (and men) began to seriously explore the female body (a constructed personal space) as being profoundly gender political in the way in which social discourse articulate and prescribe it. The female body was looked at for how it represented a 'colonised space' for men where, for example, activists like Andrea Dworkin began writing the first feminist works on pornography and the politics of patriarchy defining female sexuality (1980). Susan Brownmiller wrote, also for the first time, about the rape of a female body as an act of patriarchal power (1975) where the female body, because of its 'female-ness', is articulated as object, powerless and owned. These (amongst others) arguably now slightly dated feminist works, began a whole way of re-looking at the female body as a point of power which was taken up later by feminist media theorists. Women like E. Kaplan (1983) and Laura Mulvey (1989), in their seminal writings on the male-gaze and the power of looking, dealt primarily with issues around the reception and construction of the female body through media discourses (film, television etc).

[40] it is important to mention that the chosen categories of power (race/gender/culture) are not exclusive or indeed the only ones operating on the body; further areas such as age, disability, sexual orientation, class ... all carry the same weight but are not the focus of this paper.

[41] This slogan was frist used by Carol Hanisch in 1969 in the radical feminst journal *Notes From The Second Year*. It has come to epitomise much of the politics of Second Wave Feminist thinking by encapsulating the ideas that the personal and intimate experiences of women's lives are not isolated, nor individual and undetermined, but rather that they are social, political and sytematic.

So important were their writings on the way is which media constructs the female body that many early American feminist dancers and choreographer took up their ideas and attempted to find ways of choreographing and moving the female body that displaces the hegomonic 'male gaze'. Primary amongst these was the Judson Dance Theatre performer Yvonne Rainer who, in *TRIO A*, (originally choreographed for a female dancer) had the dancer constantly moving body parts so that no part was still thus displacing the idea of presenting the female body on stage as object to be 'looked at'. Further, Rainer, refused to allow the dancer to look at the audience thus disrupting the notion of the female body as the 'bearer of the gaze' - if the dancer did look forward it was always contained within a movement and the dancer's focus merely passed through the audience. While shocking in its day, no less for its commitment to a lack of virtuosity, as for its attempt to offer the female dancing body as something more than object, Rainer's strategies were slightly problematic (and perhaps naive) in that she did not acknowledge the power of hegemonic and patriarchal discourse to construct the female body and to inscribe it through gendered social and political patterns. What Rainer (and others) did begin, however, was a profound engagement of dance and choreography with feminist ideas around the body as a site of political (gendered) struggle.

As Carol Brown has said, "both feminism, as a politics, and dance, as a cultural practice, share a concern for the body" (1983:198). Further, Ann Daly has said,

Amongst all the arts in western culture, dance may have the most to gain from feminist analysis. Certainly the two are highly compatible. Dance is an art form of the body, and the body is where gender distinctions are generally understood to originate. (1991: 2)

Whilst feminist concerns around 'the body' have mainly been about the gendered social and historical construction and reception of femininity and female-ness as potentially profound areas of inequality, dance is an art form which locates its practice in the moving body. As such, form and content (around the body) have often merged to the point where the visceral, body as flesh, has often not been politicised in the late Western 20th Centuries predilection for claiming authorship, artistry and politics around the choreographer. Dance utilises the body as a means of expression. Dancer's bodies are used as vehicles through which motion and dance languages are access by the choreographer to communicate and articulate meaning to an audience. However, the body (as feminists have argued in varying ways) is not a neutral site onto which dance can be placed through training and choreography; 'the body' comes to dance already inscribed by discourses and ideology whether these be gendered, racial, or cultural. The visceral body (the flesh) is often encoded by cultural practices, social and racial constructions and gendered conditions of use and reception (Loots, 1995: 53).

This is (and has been) clearly evident in training for the contemporary dancing body in the South African context where black dancers, not historically having had access to formal dance training, have come to performance dance later in life only to have to compete with the hegemonic (and racial, in the South African context) privileging of ballet line and form as the dancing body ideal. While this notion of what constitutes the 'correct' dancing body is being profoundly challenged in South Africa at the

moment, performing arts councils in South Africa (as important bench-mark institutions for guaging artistic politics and policy) are doing very little to cross contextualise cultural dance performance and thus are adding to stereotyping (racial, gendered and cultural) of the dancing body. The Playhouse Company, for example (and I do not think they are alone in doing this), have an implicit dance policy where ballet productions are done to cater for 'white audience', productions like *Imbizo* for black Zulu speaking audiences and Classical Indian dance and music evenings are held for an Indian audience. This re-invents a type of apartheid (all in the guise of multi-cultural political correctness) where the cultural, racial and gendered stereotyped constructions around the body and the sorts of movements and dance work that it can access, are not challenged but are simply re-articulated. Perhaps this is one of the unspoken reasons for the recent lack of renewal of dance residency funding for Durban's SIWELA SONKE DANCE THEATRE. Under the pretence of creating a more inclusive residency policy for performance in the Kwa-Zulu Natal context, the Playhouse Company refused to continue with SIWELA. It is now four months later and the province still has not seen any sign of an artistic residency policy. Perhaps contemporary dance, and specifically the work of Jay Pather, a choreographer who defies cultural stereotyping, made the Playhouse nervous in that Pather's dance work and process of training contemporary dancers (with his collaborative approach to choreography) cannot be defined as white, black or Indian - concepts and categories highly suspect in the monolithic racial constructions they imply.

Thus, while the dancer's body is always marked with the physicality of race and gender, there remains the need to decode and deconstruct the dancing body to examine how discourse and ideology permeate the use and reading of this body. The contemporary body is nothing less than a battlefield where, as Sally Banes - appropriating a Foucauldian perspective - has pointed out that,

> ... culture wreaks utter tyranny on individual bodies ... where bodies are disciplined, moulded, re-arranged by dominant powers, which simultaneously promote the illusion that people are 'free' to construct their own bodies. (1994: 45/46)

In *The History of Sexuality. Vol. 1* (1976), Foucault interrogated the body as a site of struggle in the discourse of sexuality where he attempted to "show how deployments of power are directly connected to the body - to bodies, functions, physiological process, sensations, and pleasures" (1976:151). He writes of the way in which power (as a relational concept) not only operates on the body, but *through* it as well. He argues, for example, that within contemporary society, discourses around sexuality have become prime areas of struggle in which power is exercised through the constitution of the body. These discourses around the body do not carry neutral constructions, but have, operating through them, ideological imperatives which, in turn, become naturalised through being privileged by dominant institutions. Foucault goes on to argue that in our society power has not been operating by denying or allowing sexual expression, but rather by constructing and validating particular forms of modern sexuality. In effect, therefore, Foucault, claims that subjects have been repressed *through* such constructions of sexuality that categorise 'correct' or 'deviant' sexual practice. It is important to note that the constitution of specific subjectivities through privileging certain discourses also creates the possibility for

resistance and counter-discourse. Power is never absolute and controlled by one central site (the state for example)[42]. The possibility to resist is always open, as Foucault says,

> There is not, on the one side, a discourse of power, and opposite another discourse that runs counter to it. Discourses are tactical elements or blocks operating in the field force relations; there can run different and even contradictory discourses within the same strategy. (1981: 102)

Herein lies the value of appropriating Foucault's thinking both for feminist writing and for re-thinking dance practice in the South African context - not only is the body recognised as a site for the struggle of subjectivity through ideas of construction and reception, but Foucault also offers the understanding of how the body has the ability to resist the dominant (and naturalised) discourses that surround and permeate it. Marianne Goldberg, in her article "Ballerinas and Ball Passing" (1987/88), picks up on these ideas and reiterates how the "body is constructed through discourse" (1987/88: 8) yet has the ability to "become subversive" (1987/88: 27). She claims some of the following strategies as disruption:

- to challenge the accepted range of motion for the female dancer
- to challenge partnering conventions
- to challenge narrative structures
- to challenge visual gaze and display mechanisms
- to challenge spectator - performer relationships
- to challenge gendered aspects of costuming (1987.88: 13)

It is interesting to note that with the increased studies around masculinity, writers like Burt Ramsey (for example) have picked up on these debates and used them to equally apply to the hegemonic and social constructions around the dancing male body. He states finally (in reference to both the female and male dancing body),

Representation in dance might therefore be seen as ideologically produced and historically and socially situated. (1995:31)

It needs to be pointed out, however, that while Foucault articulated the body as a site of struggle for meaning and power, he failed to interrogate that the discourses operating on the female body are, and will be, different to those operating on the male body given that the disciplinary practices identified by him (sexuality, medicine etc) have operated more powerfully upon the containment of women's bodies than on men's. What Foucault neglected is the feminist challenge to poststructural thinking; that is, how gender affects the discourse operating through and around the body. This paper seeks to address just this - how the body, as discourse, can articulate the unspoken within a society permeated by powerful and dominant race, gender and cultural discourses.

Much of the paper up until this point has spoken about the body as a site of struggle for meaning and power by focusing on issues of gender and gendered identity.

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[42] These ideas have been extended and appropriated from a previous article I have written, Loots, L. 1995. *"Colonised Bodies: overcoming gender constructions of bodies in dance and movement education in South Africa"*. SATJ. Vol 9. No. 2.

Mention has been made around cultural identity as worn by the moving body but equally relevant to the South African context is the powerful and all pervasive discourse of race and racial oppression. Like sexual identity, racial identity embodies the flesh and is thus ever present no matter if attempt is made to assume neutrality; as many postcolonial critics (Spivak, 1990) would argue 'neutrality' always assumes the centre hegemony of a white middle class male and is thus a violence on the (female) body of colour which does not embody these powerful discourse of the centre. To have a black dancing body in a South African ballet company, for example, offers two things; firstly a profound relief that black dancers are finding their way into a historically white owned dance form thus challenging the racially constructed ownership of ballet history in South Africa (something similar to Arthur Mitchell's reasons for setting up the Dance Theatre of Harlem in America). However, the often assumed neutrality with which these black dancers enter the political ballet arena in South Africa, where they become 'just part of the company' often disguises more racial prejudice where they are assumed to act like 'one of the company' - meaning a white company (often European in its structure). Perhaps this debate around black dancers entering the ballet arena needs serious time and energy as it speaks not only to a sense of racial identity in an already fraught racial society like South Africa but it also bears the marks of how ballet was one of the only funded dance forms under the apartheid government which gave it a certain level of cultural privileging, where the assumed audiences for ballet was, and is still primarily white and middle class. This is a fraught debate as one also does not want to hold black dancing bodies in cultural stereotypes that assume traditional and ritual dance as this is equally containing to the potential power of the (black) body to articulate subversive discourses and challenge racial discrimination.

What does become important, however, in the above debate is the interesting linking that comes from thinking about gender and race (as imbodied in the flesh) as both powerful categories that define (and often determine) the effectiveness of the performing, moving dancing body. Further, is the way that these two categories intersect when one starts to look at how race and gender has contained the potential of black female dancers and choreographers in the South African context. Arguably many black female dancers have, and increasingly are, taking important places in contemporary dance companies thus increasing the visibility of black female performers. The problem still remains, in the South African context, that virtually no black women seem to be forthcoming as choreographers. This is a construction that needs careful unpacking given the major platform that black South African male choreographer seems to be enjoying both locally and internationally - Vincent Mantsoe, Boyzie Cekwana and Jackie Simela to name only three.

Given that these black men have arguably come out of an apartheid situation where they had to fight against no small amount of prejudice to find a space to be choreographers and dancers, the truth is that being men afforded them a certain level of privileging that their female counter parts were/and are denied. Perhaps this debate bears certain types of similarity to a South African theatre tradition which also 'found' space for many black (and highly political) male actors and playwrights during the height of apartheid. If one focuses on the form of protest theatre in South Africa, much of it (finding its voice in the 1980's) worked against mainstream ideologies of white state nationalism. Arguably these Nationalist discourses operated as dominant mainstream ideologies but if one goes back to Foucault's notion that

power is relational, then the very existence of these discourses offered the alternative - counter discourses that did express themselves in a strong theatre of protest. Protest theatre in South Africa (like *Woza Albert!* and Maishe Maponya's *Hungry Earth* as two famous examples) defined itself on its articulation of opposition to state legislated racism in the form of the apartheid government. Much protest theatre of this period took the political line of showing how a system like that of apartheid victimised the black man - the use of the term man is not generic but serves to highlight the almost invisibility of black women's concerns and indeed black women involved in writing and workshopping protest theatre. Thus, while these theatrical discourses of protest theatre were much needed to challenge a system of profound racial inequality, far from being victims of an all pervasive racist ideology, black male theatre practitioners did find a voice and space to articulate their (male) concerns thus challenging the notion of complete racial victimhood.

Perhaps the similarity to the history of the black dancing and choroegraphing body in South Africa, lies in the expressed notion that an overriding concern with racism and race issues (sometimes allied to a class critique) caused anti-racism to be articulated as the meta-oppositional discourse to apartheid. We were all to pleased (in the need to address white privileged training, white privileged access to funding, white privileged access to space ...) that black performers were finding dancing voices and spaces to move from, but we never stopped to realise that these 'speaking voices' were all male voices. What was not/and is not addressed is the need to see apartheid and its legacy as not only a race issue but one which profoundly intersects with gender (and class). To merely address one part of this interconnected understanding of power, does not assume that everything will right itself; hence the profound absence of the unspoken and unspeaking black female South African choreographer. It is also interesting to further note that performance dance has attracted far greater numbers of women than men and yet, that the 'mysterious artistry' of choreography has mostly not opened itself to black women says something more about our continued racist and gendered structures and to whom support, funding, space, and training ... is given. The few black women that have found their way into the ranks of professional dancing bodies in South Africa still remain in the ranks of the 'acted upon' and the interpreters of other choreographer's visions and voices. Of course this is not only (or always) a position of victimhood as power operates profoundly through the subversive power of the black moving body but is does highlight a profound need within the dance community to look to the way in which it has silenced certain voices.

Having spoken at length about the way in which race and gender (and cultural) discourses operate around and through the body, it becomes important to celebrate the power of the body to resist hegemony. The final part of this paper turns to look at a specific examples of how the moving South African body in contemporary dance theatre can become a subversive site for struggle and change. Focus will be based on Jay Pather and his work with the Siwela Sonke Dance Theatre based in Durban[43].

[43] While the interesting history of this contemporary dance company is not the focus of this paper it bears mentioning that Siwela was formed out of the then NAPAC's (Natal Performing Arts Council) expressed need to begin a contemporary dance company that address the historical disadvantage of many black dancers access to training. After being a training programme, they finally launched - in 1996 - (under Jay Pather's artistic directorship) as a fully fledged dance company. With the political changes in the country and the changed

One of the difficulties of studying dance (as academic discourse but also as practice) is the marginality of it as an art form in relationship to other art forms due to its ephemeral nature. However, within a poststructural framework, its very temporality, its fleeting presence, locates it as a privileged site for the exploration of (as Brown puts it) "fractured and fragmented identities" (1983: 212). The moment a (dance) discourse or text offers a sense of dispersed experiences that cannot be located in tradition or a fixed sense of racial or gendered (or cultural) identity, then the work becomes a site of physical and ideological resistance that works against hegemonic impositions of fixed identity. Arguably the work of Jay Pather is all about identity and about offering, through his dance work, a dispersed and hybrid understanding of who we are as South Africans. This very act of un-fixing identity through the moving body on stage, that which is fixed through sex and race, offers a transitory point of resistance which offers a way of articulating the South African dancing body in a way that defies the cultural constructs of out historical process.

Firstly Pather has fought hard (in his setting up of Siwela Sonke Dance Theatre) to challenge the physical stereotyping of what constitutes a 'correct' dancing body by focusing rather on movement quality and expression articulated by a body rather than its size or shape. As argued earlier in this paper, Foucault (1981) speaks about how repression of the body occurs not through how it is used but through how society and dominant discourse define what is 'correct' or 'deviant' use or construction. Part of the violence (and repression) done on the historical dancing body in South Africa has been the definition of a 'correct' body that has articulated it as a ballet trained body, preferably white and most definitely thin. That this 'perfect' construct exists in our heads, is part of the power that mainstream discourses of 'the body' contain. Watching Siwela move on stage offers a cleavage to this (colonial) violence on the body by addressing:

1. The need to offer a professional *contemporary* dance company that does not articulate a ballet technique as the most profound way of training the dancer. While Siwela has done ballet class in its weekly training it is done once a week against a range of contemporary techniques of training. This breaks the unspoken hegemony of one dance styles privileging and construction as, therefore, superior.

2. South Africa has an apartheid legacy of funding ballet as an expression of artistic elitism (and thus giving it the status of 'high art') with local and traditional dance forms being designated as 'cultural' and therefore 'popular art'. Siwela's commitment to a contemporary dance language that is neither the import of European ballet nor the fixed re-enactment of local South African traditional dance, offers a disruption to how we see specific bodies of colour (black or white) articulate their supposedly fixed identity and culture.

policies around arts funding, the Playhouse directorship underwent many changes - the irony of these 'democratic reshufflings' is that Siwela has lost its Playhouse residency under the guise that Playhouse policy is to offer more artists work by having less permanent residencies (that this is counter to specific ideals expressed in the White Paper for Arts and Culture is also not under discssion here). The Playhouse company has still not come up with a residency policy and so, in effect, no artists are being employed in a residency programme; which by its very nature would support and harness talent. The irony of Siwela's history is that as a company that addressed the need for black trained dancers and the creation of political (and educational) dance work, they are now left floundering for funding and for space to make work.

3. That Siwela accesses traditional Zulu and Xhosa dance forms and the specific dance languages of Classical Indian dance (Kathak and Odissi) together with a contemporary dance training, speaks not of a naive fusion but instead offers a cultural and racial cleavage to a hegemonic understanding over which dancing body can do what form of dance. The dance languages are often fused together in ways that make them unrecognisable from their traditional and cultural roots in Pather's articulated desire to come up with shifting dance languages that speak of a multiplicity of identities in response to our own hybridity as South Africans.

4. Given that the Siwela dancers are primarily black, Pather has worked to deconstruct the 'normalisation' of what constitutes the unspoken 'correct' dancing body shape and colour. Dancers like Ntombi Gasa defy these stereotypes offering cleavages to hegemonic understandings of who can dance. Pather has also articulated the need to keep the company multi-racial as he feels this adds to an understanding of the processes of this country and the processes of making multiplicity in South African dance and performance identities - plurality being the key word.

The above represent a type of ideological positioning of Pather's dance processes and his articulations around Siwela Sonke Dance Theatre. To see how these ideas and identities are performed one needs to look specifically at his choreography - to this end I will briefly discuss *"Untitled"* [44].

"Untitled" is perhaps a work that did not characterise Pather's choreographic style for Siwela up until this point. His work had dealt more specifically with openly social and political issues - spousal abuse (*"Unclenching the Fist"*) and the politics of racial hybrid identity (*"Shifting Spaces, Tilting Time"*). In discussion, Pather stated that he finally felt that the dancers were ready to do the work that he had been imagining for them all along - "they were ready as people and as dancers". The work is a dream-like quartet for 4 men in which strange shiftings of cultural heritages move in and out of one another to create a sense of dis-ease. Overtly the work is about the ambiguous relationship of a father and son but as the work progresses the relationship shifts to being about two gay men in the process of leaving and parting from one another. That the meaning of this relationship (father/son and gay couple) cannot be pinned down speaks of the need to decontextualise overt narratives in dance work and offer (once again) a multiplicity of meaning. As Brown (appropriating Foucault) says, "categories of self or author are not as straight forward as conventional approaches to history would have us believe" (1983: 212). *"Untitled"*, as dance history in the performed making, does not allow the audience to get off lightly in understanding the ambiguity of relationships and hence points to the difficulties of pinning notions of identity (be they race, gender or culture) down to neat categories.

The work also accesses a ritual quality by including two phantom-like male creatures dressed in Sari's (a link back to Pather's own cultural growing up experiences as a Diaspora Indian?) who frame this ambiguous relationship between these two men. They chant and sing with the apparent invisibility of phantoms of Pather's Indian cultural heritage - speaking of a profound need to contest the space one finds oneself

[44] *"Untitled"* was first performed on the opening night of the KZN based ***JOMBA! Contemporary Dance Experience*** in August 1998. It subsequently went on to be performed at the 1998 FNB Vita Dance Shongololo in Durban in October.

in in South Africa and how this shifts issues of what/or where is 'home'. The work ends with these two phantom creatures enacting a Xhosa death ceremony (the throwing of white ashes on the naked body) on the one male dancer. Not only does this displace cultural specificity but, perhaps, Pather is making a poignant statement about death as the final leaving. To contextualise this 'leaving' in a black traditional Xhosa ritual further layers the work as the dance language (up until this point) remained in the realm of recognisable contemporary technique (and does not access the South African 'fusion' dance language that Pather has become famous for). The piece is a dark, brooding contemporary dance work that leaves one uncertain of specifics with the vague sense of unease that much of the normalised politics of South African identity has been disrupted. The work represents what Foucault would call (and as quoted at the beginning of this paper),

> ... a mobile and transitory point of resistance, producing cleavages in a society that shifts about, fracturing unities. (1981: 96)

Perhaps one needs to end where one began, with the understanding that dance and discourses around the moving body in the South African context, represent the potential to challenge the construction of hegemonic power operations; specifically in the articulating around issues of race, gender and culture. The body is not only a site for struggle and meaning but wears the embodiment, through colour and sex, of much of our physical identity and definition; surly it is up to the artists of the body - choreographers and performers - to disrupt and resist closed and narrow definitions of who we are so that we can produce discourses that challenge the normalised and naturalised power relations around issues of race, gender and culture. Pather's work with Siwela Sonke is just one example of many such disruptions that are beginning to occur in the contemporary dance work of South Africa. Space needs to be given to begin toa rticulate the hitherto unspoken in South African dance history - past and present.

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DRAWING ABOUT DANCE: A LOOK AT CHILDREN WATCHING DANCE PERFORMANCE

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This presentation is initiated from questions such as: What is the best way of introducing contemporary dance to young people? Is there one right way to present dance to younger audiences? Is there such a thing as dance for children?

I believe that by introducing youngsters to contemporary choreographic repertoire, or by presenting them dance pieces specially constructed for children, it is possible to attract their attention and stimulate their appreciation for live performances of dance.

This paper presents an analysis of one of such performances, taking in consideration the audience's reaction, by recurring to children's drawings after the performances. In our country, Portugal, we developed a research with the intent of understanding what the children captured after a specifically constructed dance performance. To analyze the audience's response to the performance, we had the collaboration of 3 teachers from two local public schools. In their classes, the three teachers asked all their students to make drawings about what they had seen in the theater. We had access to all the drawings, and based our analysis on the study of what is represented in the children's works.

The analysis of the drawings which we developed has pointed to some interesting conclusions concerning the differences between the way boys and girls see the performance and how age seems to affect it.

INTRODUCTION

Since 1993, I have regularly worked with a Dance Company, not only as a choreographer, but also in the development of several programs and initiatives directed to the presentation of Dance to school children. Though this is not my main occupation, this subject has been one of my concerns during these years. What is the best way of introducing contemporary dance to young people? Is there one right way to present dance to younger audiences? Is there such a thing as dance for children?

I believe that by introducing youngsters to contemporary choreographic repertoire, or by presenting them dance pieces specially constructed for children, it is possible to attract their attention and stimulate their appreciation for dance live performances. This is, I believe, extremely important in a country such as ours (Portugal), where the audiences for dance performances have grown a lot in the last decades, but are still extremely limited. Big audiences simply are not used to going to the theater. Since the problem is not merely an economic one - usually dance concerts are much cheaper than popular music concerts or football matches which take the largest audiences, filling big stadiums - we believe that dance concerts don't attract more people mostly because there is a lack of tradition and education in this sense. People do not like what they are not familiar with. And dance, as an art form, is not familiar to most of our population.

As art lovers, and dance appreciators, what can we do to change this situation? Besides advocating the importance of art education in the schools, with the inclusion of dance in

the curricula, one possible way is certainly to intervene according to our possibilities, among the youngsters of today, which may become bigger audiences for dance in the future.

"Grupo de Dança de Almada" is a Dance Company with which I have worked with, in programs for children. Mostly, it has presented, in different theaters, dance performances or pedagogical dance sessions offered to local school's young people. The main question which I still ask myself about is to know whether we should have dances specifically created for children, or if we should just introduce them to the company's repertoire pieces. I personally believe that, if well presented, most of those pieces, even if not completed apprehended, may resonate in the children, and create the interest for seeing more, in the future. On the other hand, by creating dances purposely for younger audiences, it may be easier to grab their attention and get them involved in the action. The company I'm working with has tried the two different approaches.

This paper presents an analysis of one of such dances, taking in consideration the audience's reaction, by recurring to children's drawings after the performances.

THE DANCE

"Grupo de Dança de Almada" has invited guest choreographers to create dance pieces dedicated to young audiences. Ana Rita Palmeirim is one of them, and we have shown the video about her work called *Lusco-Fusco*.

As I see it, this work is interesting in the sense that it pays a lot of attention to psychological characteristics of young people, such as the time of concentration on a specific task - it uses short music pieces corresponding to many short scenes. The use of unusual, humorous situations, and frequently changing the characters and situations, contribute to keep the children's interest alive. Also, the type of thematic may easily resonate in them, recalling a magic universe of children's fairy tales.

The dance tells the story of a little girl who is awaken by a fairy, and receives the visit of a series of funny, playful characters, including some sloppy ballerinas, a human-like moving clock, dolls and puppets that comes to life, and a magician who unskillfully moves on roller-skates frequently falling on the floor, among others. On the set, there is a bed that becomes a sofa and a panel; The girl handles different puppets, wares a variety of hats, the fairy blows soap bubbles in the beginning, and, at some point, the dancers throw ping-pong balls on the stage.

From all of this, we wanted to understand what the children had captured. Though their reaction is very spontaneous and immediate, laughing and commenting at many points, what would their main impressions be, after leaving the theater?

ANALYSIS OF THE CHILDREN'S DRAWINGS

To analyze the audience's response to the performance, we had the collaboration of 3 teachers from two local public schools. 81 children participated, 26 from the 1st grade (6 years of age), 34 from the 2nd grade (7 years of age), and 20 from the 3rd grade (8 years of age). In total we had 36 girls and 45 boys.

In their classes, the three teachers asked all their students to make drawings about what they had seen in the theater. We had access to all the drawings, and based our analysis on

the study of what is represented, independently of the quality of the etching. We know, for instance, that at these stages, it is very difficult for most children to represent the figures in movement, so we were not surprised that, in most cases the characters represented seemed static and fixed. Also, particularly in younger children's drawings, it is sometimes difficult to understand who or what is represented. Nevertheless, some of the characters in the dance had peculiarities that made them easy to recognize. The fairy's hat, the magician's roller-skates, the ballerinas skirts were taken as symbols of the characters represented. After an overview of all the drawings we could understand that 4 characters appeared frequently in many of the drawings: The ***fairy***, the ***little girl***, the ***magician*** who is also a ***roller skater*** and the ***ballerinas***. ***Other*** characters appear more or less well depicted in several drawings, but with less frequency. For the analysis we considered these 5 categories corresponding to main characters depicted. Concerning stage settings we settled 4 categories, after verifying that the most represented are the ***lights***, the decoration set (***sofa/bed*** and panel), the ***stage***, frequently framed by ***curtains***, and little circles that may represent the ping-pong ***balls*** that are thrown, the soap ***bubbles***, or the confetti made appear by the magician. For each of these categories we have counted how many children represent them, overlooking the fact that some of the children represent the magician, for instance, several times in the same drawing. After counting how many children of each group represent each of the characters and each of the stage props categories, we were able to present it in terms of percentages in each group. We could also compare each sub-group (males/females in the totality and in each grade; children from each of the grades) to understand if there were significant differences. For that, we applied the χ^2 statistical test.

We have drawn Table 1, showing how many children have depicted each character of the dance. Under "other" character we considered not only human figures which are not identifiable in the drawing (which frequently occur in the lower ages), but also characters that are represented less frequently than the main ones.

These are sometimes very well characterized, particularly in the drawings of the 3rd grade children. This is probably the reason why the older sub-group represents others characters much more frequently than the younger.

Table 1 – Number of children representing each character

	Fairy	Girl	Magician	Ballerina	Others	TOTAL (n)
1st grade girls	7	4	4	5	5	13
1st grade boys	4	1	12	2	7	13
1st grade total	**11**	**5**	**16**	**7**	**12**	**26**
2nd grade girls	7	3	5	2	5	13
2nd grade boys	6	4	21	6	11	22
2nd grade tota	**13**	**7**	**26**	**8**	**16**	**34**
3rd grade girls	8	7	1	6	9	10
3rd grade boys	7	5	3	2	7	10
3rd grade total	**15**	**12**	**4**	**8**	**16**	**20**
total girls	**22**	**14**	**10**	**13**	**19**	**36**
total boys	**17**	**10**	**36**	**10**	**25**	**45**
total children	**39**	**24**	**46**	**23**	**44**	**81**

On Table 2 we have the percentages representing each character, by groups and sub-group.

Table 2 - Percentages of children representing different characters

	Fairy	Girl	Magician	Ballerina	Others
1st grade girls	53,8%	30,8%	30,8%	38,5%	38,5%
1st grade boys	30,8%	7,7%	92,3%	15,4%	53,8%
1st grade total	42,3%	19,2%	61,5%	26,9%	46,1%
2nd grade girls	58,3%	2,50%	41,7%	16,7%	41,7%
2nd grade boys	27,3%	18,2%	95,5%	27,3%	50,0%
2nd grade total	38,2%	20,6%	76,5%	23,5%	47,0%
3rd grade girls	80,0%	70,0%	10,0%	60,0%	90,0%
3rd grade boys	77,7%	55,5%	33,3%	22,2%	77,7%
3rd grade total	78,9%	63,2%	21,1%	42,1%	84,2%
total girls	62,8%	40,0%	28,5%	37,1%	54,2%
total boys	38,6%	22,7%	81,8%	22,7%	56,8%

Comparing results (Figure A), we can see that while the fairy is the most represented character among girls, for boys, it is the magician.

Using the χ^2 test, we could verify that the different distribution between boys and girls is very significant ($\chi^2 = 15.14$; $p = 0.0046$). This is probably due to an identification with the male figure. Since there was only one male performer whose main character was the skater/magician, almost all the boys have represented it on their drawings, while the girls paid attention not only to the fairy, but also to the little girl and to the ballerinas. Comparing all the 1st and 2nd graders, to the 3rd graders, we could also find a very significant ($\chi^2 = 22.25$; $p = 0.0015$)

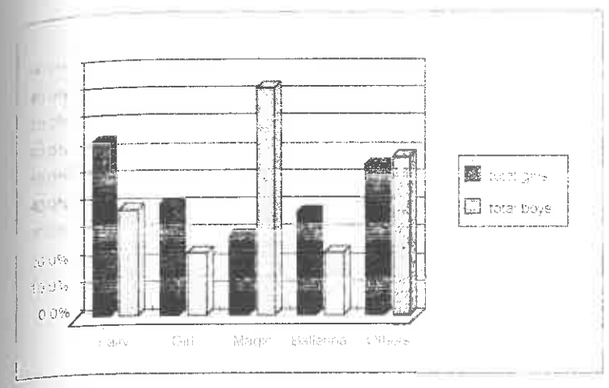

Figure A - Percentages of children from each gender, representing characters

The older children seem more conscious of the main characters around whom the story develops (the little girl and the fairy), while the youngest pay more attention to the character that portrays more accidental situations, like the magic, and the humorous aspects of the dance usually performed by the roller skater/magician (See Figure B).

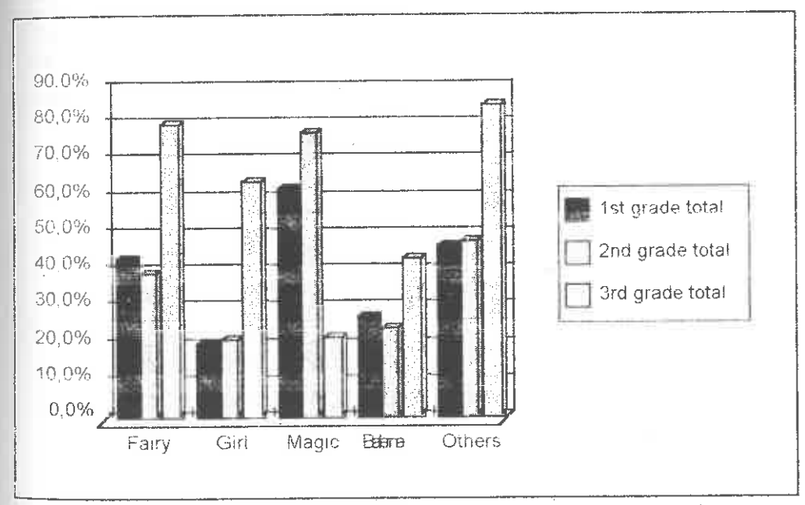

Figure B - Percentages of children from each grade, representing each character

This is possibly justified because, at lower ages, the literal aspects of the dance are not yet well apprehended. So the incidental, humorous events seem to be more kept in their mind than in the older children.

Concerning the stage props that were represented, we prepared tables 3 and 4, to show the number and the percentage of children who, in each group, depict each category of stage props.

Table 3 - Numbers of children representing stage props

	Lights	Sofa/Bed	Balls/Bubbles	Stage/Curtains	TOTAL (n)
1st grade girls	8	4	4	5	13
1st grade boys	9	4	6	8	13
1st grade total	**17**	**8**	**10**	**13**	**26**
2nd grade girls	5	7	4	6	13
2nd grade boys	17	11	7	10	22
2nd grade total	**22**	**18**	**11**	**16**	**35**
3rd grade girls	6	10	1	6	10
3rd grade boys	8	6	1	2	10
3rd grade total	**14**	**16**	**2**	**8**	**20**
total girls	**19**	**21**	**9**	**17**	**36**
total boys	**34**	**21**	**14**	**20**	**45**
total children	**53**	**42**	**23**	**37**	**81**

Table 4 - Percentages of children representing stage props

	Lights	Sofa/Bed	Balls/Bubbles	Stage/Curtains
1st grade girls	61,5%	30,7%	30,7%	38,5%
1st grade boys	69,2%	30,7%	46,1%	61,5%
1st grade total	**65,4%**	**30,8%**	**38,5%**	**50,0%**
2nd grade girls	38,5%	53,8%	30,8%	46,2%
2nd grade boys	77,3%	50,0%	31,8%	45,5%
2nd grade total	**62,9%**	**51,4%**	**31,4%**	**45,7%**
3rd grade girls	60,0%	100,0%	10,0%	60,0%
3rd grade boys	80,0%	60,0%	10,0%	20,0%
3rd grade total	**70,0%**	**80,0%**	**10,0%**	**40,0%**
total girls	**52,8%**	**58,3%**	**25,0%**	**47,2%**
total boys	**75,6%**	**46,7%**	**31,1%**	**44,4%**
total children	**65,4%**	**51,9%**	**28,4%**	**45,7%**

Contrarily to what happened in relation to the analysis of the characters represented, we could find no significant differences when comparing the results of the totality of the girls and those of the boys ($\chi^2 = 2.21$; $p = 0.53$). Neither did we find any differences comparing the results of both and girls of each of the grades. This means that the children from different gender apparently received identically the scenic aspects of performance (See Figure C).

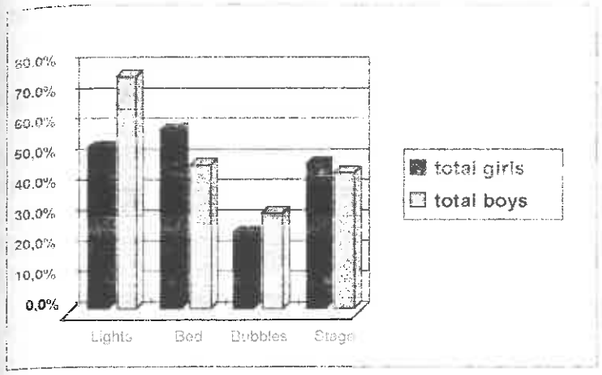

Figure C - Percentages of children from each gender, representing stage props

For the totality of the children, the lights and/or projectors are the most represented, showing us that this young audience is very responsive to the lighting effects of the performance, followed by the stage set.

The statistical differences found concerning the stage props represented by the children are relative to the comparison between the group of the younger (1st and 2nd grade) and the older group (3rd grade). This is a significant difference, according to the results of the test ($\chi^2 = 7.68$; $p = 0.05$).

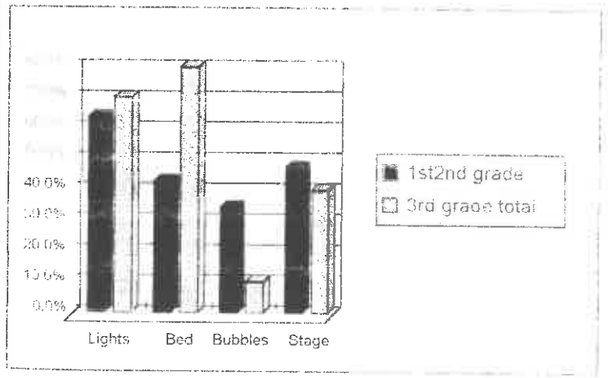

Figure D - Percentages of children 1st/2nd grade versus 3rd grade, representing stage props

As we can see on figure D, the younger children represent more or less equally all the categories of props.

The older children, on the contrary, pay much more attention to the set decoration (Sofa/Bed, and Panel), and very few represent any little balls or bubbles. This is the main difference, since between 60% and 70% of both younger and older children represent the lights and between 40% and 50% represent the stage framing, which are not significant differences. We also applied the test to compare exclusively the representation of the

decor and the bubbles, by each of the three grade groups (see Figure E), to show that, in this case the difference is very significant ($\chi^2 = 2.92$; $p = 0.01$)

These results seem to confirm the idea brought up before that older children pay more attention to what is fundamental and persistent throughout the development of the story: The bed/sofa and panel, which were permanently present, where the little girl is sleeping in the beginning, and frequently uses to seat, during the piece. For the younger, small incidents, which happened for just a few seconds in the whole piece, probably because they were unexpected, impressed them enough to be remembered after the performance is finished.

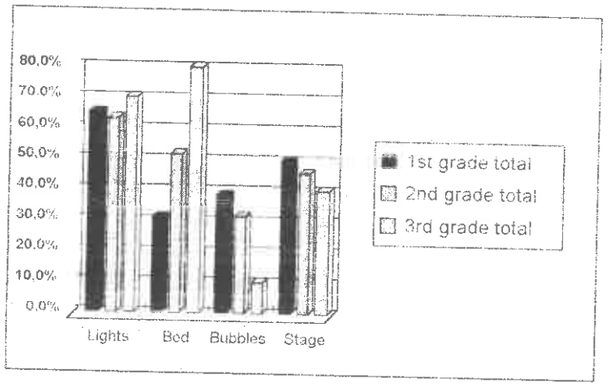

Figure E - Percentages of children from each grade, representing stage props

To finish, I would like to remember that, as important as any of the main characters seems to be the role played by the lights. In all the groups, at least more than 60% of the children have drawn lights and/or projectors, frequently with bigger dimensions than any of the characters.

CONCLUSION

From the analysis we have presented here it is not possible to have definite answers for the basic question we have raised: What is the best way to introduce dance as a theater art form to young children?

Nevertheless, the analysis of the drawings which we developed has pointed to some interesting conclusions concerning the differences between the way boys and girls see the performance and how age seems to affect it.

While girls seem to identify with feminine characters (the fairy, the little girl, the ballerina), boys represented mostly the main masculine character (roller skater/magician).

The older children seem more conscious of the main characters around whom the story develops (the little girl and the fairy), while the youngest pay more attention to a character that portrays more accidental situations, and the humorous aspects of the dance: the roller skater/magician. This is possibly justified because, in lower ages, the literal aspects of the dance are not yet well apprehended.

This seems to be confirmed by the analysis of the stage props represented by the children. While the youngest group represents more or less equally all the categories of props, the older one, pays much more attention to the scenery (Sofa/Bed, and Panel), and very few represent any little balls or bubbles, as opposite the youngest.

Again, we see that the older children pay more attention to what is fundamental and persistent throughout the development of the story (The bed/sofa and panel, which were permanently present). For younger children, small incidents, probably because they were unexpected, or funny, or magic, impressed them enough to be remembered after the performance is finished.

For all the children we could recognize the importance they have given to the lighting of the performance: Almost all of them represent the lights and/or the projectors, and some who don't, show the importance of the lights in the colors with which they paint the back of the drawing.

From all of this we may conclude that a literal story portrayed in a dance seems to be important for children around 8 years old. Before that, the children's attention seems to be caught by small incidents that, for their surprise, humor, or other specific movement characteristic may impress them. Also, and to conclude, it seems important that, if we want to attract boys for dance, it is important to have male characters in the dance pieces we present to them.

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DANCE AS A FORM OF NON-VERBAL COMMUNICATION

Jayesperi Moopen – Dance Alliance

Dance in South Africa means different things to different people. Dance for most of us is a journey on different levels as it provides a cross-cultural perspective that encourages an understanding and appreciation of differences among peoples.

Fundamentally cultural and aesthetic in nature, dance is a powerful non-verbal language. Dancers once trained develop non-verbal as well as verbal skills and literacy through a process of making movement experiences personal and culturally meaningful.

While some will agree that dance movements supplement verbal communication, dance movements alone have the capability to communicate affectively and cognitively. Through communication, individuals learn a culture – the values, beliefs, attitudes and behaviour a group shares. (footage)

Dance is human thought and behaviour performed by the human body for human purposes. While dance is used as non-verbal communication to convey a variety of ideas and emotions, its meaning may not always be self-evident, as different societies have different interpretations for these messages that we try to convey. (footage)

The simplest form of power is the individual's own body. Dancers underestimate the power of their bodies in making dance "work", in utilising this powerful tool to communicate. Question is are we doing justice to this art form?

Viewed as "language" of command and control, dance may be a significant symbol and medium of power and politics. Dance as a part of a religious belief system further re-inforces its tenure. So if dance is so powerful a medium in which to communicate non-verbally are we using it purposefully? In a country like South Africa where people are moving through a period of transformation, dance can be a powerful weapon in moving people to redressive action. Of course, the potency of dance in the political domain varies in different times and places. For example the overemphasis is on the specific basic needs of a nation undervalues dance for the population at large.

However as a consequence many subcultures exist which overvalue dance precisely on this account. Dance has been part of most societies through historical time and geographical space. Surely the time has come to consider the significance of the human body, in the dance realm of specialised non-verbal communication and otherwise influence individuals and groups. (footage)

When using dance as a system of effectively non-verbal communication one has to be conscious that different dance forms communicate on different levels and their interpretations are dissimilar. (illustrate e.g. Indian dance)

DEMOCRATIC, INTERCULTURAL CHOREOGRAPHY: SEARCHING FOR THE DANCE *BETWEEN* DANCES

Jay Pather

There was a time when much to the chagrin of purveyors of the dance, both practitioners and commentators, I drew parallels with dance and politics *ad nauseum.* In a paper for a Forum held under the auspices of the Dance Umbrella in 1990 entitled Dancing into the New Decade I swore that South African dancers were specimens who did not have brain connected to body. I ranted and raved about how elitist and disconnected dance was from the rest of the marginalized masses. Ten years later, I was hoping to be able to deliver a paper without the politico-speak, without the rhetoric, feisty, irresponsible, whimsical. I did so wish to have moved on.

So in preparation for this paper I fantasized about how South Africa could offer the world the ultimate in democratic choreography, a way out of the inane cool aesthetics of post modern dance. Cultures in juxtaposition, complementing each other, sometimes in conflict, crashing with each other would produce a *frisson* that could in turn provide the passionate spark, sometimes missing from contemporary Western nihilistic art.

Reality especially in KwaZulu Natal proffers something else. It seems that separation is very much part of the South African consciousness and hard to shake off. Perhaps this is just part of a global phenomenon. A resurgence of difficulties in dealing with postmodern dislocation with its attendant hysteria has seen the creation of ever increasing *laagers* of all types and persuasions throughout the world. But in South Africa, the conflation between 'African' and 'renaissance' must worry even the most ardent cynic.

The dominance of culture over art in the name of the preservation of indigenous cultures is further cause for concern. Five years ago I wrote a paper on Culture as Illusion, culture as divisive and inconclusive. (Feels like I could be held for treason on that score right now.) The diminishing place of any substantial discourse on art in the emerging political agenda must make us cautious and alert yet again.

So, instead of a paper blithely proclaiming a refinement in an emergent choreographic process, I must address this paper to the challenges that face inter-cultural, contemporary dance. This, in a country where culture and art are used interchangeably by gratuitous politicians some of whom unfortunately head Arts departments without any sound understanding of what they are dealing with.

The history of South Africa is reflected in trends of race and gender politics that permeate dance. Trends in South African dance are not eclectic or idiosyncratic in ways that are evident in for example Amsterdam. They are predictable because of a well-worn formula of oppression and selective expression. So when the country

produces such profound mavericks such as Orlin, Pretorious and Cohen they are predictably white.
Challenges to this dynamic reveal a bristling debate since the water under the bridge so to speak is so rich and runs so deeply.

My work with the Jazzart Dance Theatre in the early nineties was an attempt at reconciling notions of democracy lived with notions of democracy pursued and felt through in our (collective) making of art. I wrote an acceptance speech for Jazzart's choreography award in 1991 that "the notion of an individual choreographer was an archaic one foisted upon us by systems of control that we had not been party to"; that "these awards were Victorian in design, white in dissemination and out of touch with the realities that face a country in the throes of a revolution". We in fact had the audacity to technically decline the award and accept the cash. We were basically unemployed, not funded and human.

Somewhere in this thinking was a bewilderingly ambitious task to take on Verwoerd and other architects of the Group Areas Act that kept people, cultures, dances, lives forcibly and painfully stratified and apart, thereby eschewing any kind of inter-racial, inter-cultural collective.

South Africa's history of "workshop theatre" is well acknowledged and arguably the most popular means whereby art was and continues to be created in this country. "Workshop" is an inappropriate, inadequate term for a complex concept. Nevertheless, the term is here to stay. It is no wonder that especially in this country, writers on the performing arts often dismissed the process. The term conjures a lack of finesse and sophistication. At best "workshop theatre" is tolerated as one of those unfortunate 'made in South Africa' apologies for special pleading protest theatre.

In reality workshop theatre is pervasive and hints at a much older process of assimilation and collaboration that at the risk of sounding reductionist takes place as soon as two diverse people work together on any level. In South Africa it was based on the belief that as a result of the highly effective machinations of apartheid, our most meaningful art could only come from collaboration, to offer *the other point of view*. This was a profoundly political act in that areas of strangeness, power shifts, roles all had to be negotiated on the rehearsal floor even though the content dealt with power relations that at times were diametrically opposite. One could quite easily proclaim that way before CODESA, 'talks about talks' were happening in rehearsal rooms, offering the world fantasies of co-creation and holistic perspectives. So arose Fugard, Ntshona and Kani's *The Island* and *Sizwe Banzi is Dead*, Junction Avenue's *Sophiatown* and Simon, Mtwa and Ngema's *Woza Albert*. Perspectives and ideas were of course not all that were shared. This was political in so far as it was economic as well: trained under apartheid's sophisticated educational systems, white writers and directors offered to black co-creators and actors, techniques for shape and form, knowledge of contemporary Western performing arts as well as no doubt, the rehearsal venue.

Dance somehow took longer. As with the postmodern movement, inter-cultural theatrical dance trailed behind music, architecture and theatre. The past decade however has seen a range of such work from Jazzart Dance Theatre's *Ekanievatie* to the work of Moving into Dance.

Democratic choreography is a complex process in constant evolution. There was a time when a smattering of rhythms or a few hand gestures snatched and re-contextualized was evocative. Now, however, in a more robust democracy, the process demands a greater interrogation of the various ethnic dances from *iscathimiya* to classical ballet before they are juxtaposed or even overlapped. The process as with any other choreographic process is not without its pitfalls and its clichés. It is also riddled with all kinds of catch phrases, the most deceptive being "fusion". However, the value in a multi-layered dance work with a variety of cultural influences has become more than just offering another point of view. I have found that in my work with the Siwela Sonke Dance Theatre that this process is vital in developing a large enough palette to contain a vastly complex, multi- (dance) lingual culture, the dance *between* dances.

The presentation will address in detail some of the practical application of this process such as:

Technique and the merry go round of classes planned to augment a variety of styles and ideologies and approaches to the anatomy.
Use of the Method from the Acting discipline as a way of accessing inner life to develop a contemporary theatricality while retaining traditional forms. The technique is also a means of developing performances of emotional complexity, performances that are immediate and affective.

Improvisation and Composition

This will be followed by a discussion and audio visual presentation of four works which I choreographed with the Siwela Sonke Dance Theatre:

***Ahimsa/Ubuntu* (1995)** This was a work based on the life of Mahatma Gandhi in South Africa and his influence on the struggle for liberation here. The work used a variety of styles of dance: classical ballet, *indlamu*, gumboot and classical Indian dance to embody various aspects of history and discourse amongst races.

***Shifting Spaces Tilting Time* (1997)** A work that started off as an exploration of the relationship between architecture and dance. It ended up being a dark essay on identity as dancers traveled through various alienating and clashing architectural formations. Use was made of specific dance styles as a starting point in the creation of a fantasy world revealing a collective new South African subconscious. Besides the dancers themselves, collaboration with designer Sarah Roberts produced further layers of self-reflexive irony. A pas de deux between a ballet dancer on pointe with an *iscathimiya* dancer was given a delicious twist with the dancers wearing a tutu of the new South African flag and *amabeshu* made of pink fur, respectively.

***Untitled* (1998)** Contemporary dance set against a backdrop of hijacked motifs from Hindu and Christian wedding rituals and Xhosa burial rituals.

***A South African Siddhartha* (1999)** Based on the Herman Hesse novel, the work involves narrative and detailed characterization realized through specific traditional, classical and contemporary dance forms.

The paper will conclude with addressing some of the more salient issues challenging collaborative choreographic processes.

Inter-cultural work derived though collaborative processes is ironically not as popular now as the concept was a decade or two ago, before the dismantling of apartheid. The discourse around these issues is a minefield of premises, with radical left and conservative right perspectives making the same, intersecting point.

It must be borne in mind that Black South Africans have practiced inter-culturalism from the onset of colonialism, we had no choice. Shakespeare, Jane Austen and classical ballet became our parameters for cultural excellence and we were led to believe that the African queen, Cleopatra looked like Elizabeth Taylor and spoke in iambic pentameter. Since then the stench of colonialism and apartheid have left behind suspicion, fear and defensiveness from all sides of the spectrum. Cross-cultural work even before plunging into the solid democratic processes needed to engender this, is sometimes considered weak, a compromise, in some instances, a betrayal.

Then there is the growing tension between culture and art. In KwaZulu Natal especially, the development of new work is continually arrested by a need by State subsidized Arts Administrations to create large spectacles of cultural products. While this is an essential aspect of development, the reclaiming of indigenous culture, the exercise is often without form and vision and ends up being patronizing and self-serving.

One is also faced with the simple reality that financial support is often meted out to the established, that which is predictable and safe, that which supports and affirms the status quo, not that which challenges and is therefor unknown. Arts management especially the deadly combination of the old guard and a not well informed new guard want work (art? Culture?) that is roughly indicative of a new democracy but that which is spectacular and predictable. Our democracy is young, one acknowledges that there is a need for solid affirmation. However, with a two third majority behind the country, it is time to take the risk of actively promoting and developing vigorously independent art, indeed it becomes crucial to do so.

Democratic, intercultural choreography is needless to say not some already fashioned product, nor is it necessarily an advertisement for co-existence. Personally I prefer to see the work that I do as not a conscious attempt at promoting either democracy or interculturalism. These are ways of behavior that are merely apparent on the rehearsal floor. In creating a contemporary South African work, an intercultural fabric provides the basis on which I make artistic choices and attempt to develop a layered viewing of the subject of my work. So, in *Shifting Spaces Tilting Time*, for example, the ballerina in a tutu of the new South African flag is less a representative of white South Africa and more a symbol of the new South Africa, on pointe, teetering, fragile, a fairy tale democracy. So when she loses her pointe shoes at the end, this is less about the demise of European culture in Africa as it is representative of a post modern democracy struggling to deal with the realities beyond hyperbole and election promises.

This brings me to the concluding point of the paper and that is the need for a democratic process for this work to emerge without appropriation or compromise becoming stumbling blocks. I believe strongly in the individual as a member of a nation. I cannot seek the approval of an entire group of people who I might assume as custodians of a traditional or classical form. I do however, negotitiate directly with a dancer on the floor not as representative but as an individual sufficiently aware of the discourse and issues involved. In *Shifting Spaces Tilting Time*, the classically trained Kathak dancer, Pravika Nandkishore and I negotiated her role. One of my suggestions was that her hands should be bandaged during her duet. The *mudrhas* (hand gestures) in Indian dance form the equivalent to the mouth in speech, they are the primary source of communication and articulation. Bandaging her hands while dancing traditional Kathak was like ripping off her tongue which is what was needed for the work. Through a process of negotiation and common understanding, this was achieved. Whole group participation is achieved from the onset of conceptualizing through rehearsing the work. If an objection is raised about doing something, the objection is not just silenced. In rehearsals, charged as they are with moments of creation, when the diverse dancers and characters they play actually meet it is important that one does not crawl back into totalitarianism and our *laagers* just to achieve results.

In general however, so-called cultural forms are appropriated, de-contextualized and used as symbols within a theatrical context. I remain unprecious about their origin and sanctity.

PLEASE, MIND THE GAP: ARCHITECTURAL BONDAGE AND THE SPACES BETWEEN

Samantha Pienaar

> **South Africa is a country in a state of change, and its new** democracy has *created the space* for most aspects of life to be re-visited and re-appraised.

When I first read this introduction on the Confluences 2 application form, my eye was immediately drawn to the word SPACE. As a choreographer, teacher, director and performer I have become increasingly conscious of the way in which the human body interacts with, utilizes and expresses itself in space. Of course, for many of us on a daily basis, space is nothing more than a structural element in our lives: a physical, logistical component that gives form and order and definition to our actions. Yet space can also be viewed as a spiritual -- an emotional, mental or cultural - component of our daily interactions. Walter Terry, in reference to Martha Graham, spoke of her ability "to reveal in solid dance architecture the architecture of the inner man"[45]. 'Architecture' in this sense does not only refer to structure, or to form, but to what motivates, inspires and defines (or designs) that form. Buildings are not just structural entities; any one of us knows the impact that a place, a space, can have on the psyche. We all know the feeling of walking into a room and experiencing a sudden or dramatic shift in mood or thought. Although this may seem to be occurring in the intangible and irrational realm of the metaphysical, it is a response brought about by largely by the immediate *physicality* of the space: its shape and size, the type and intensity of lighting, its colours and textures, and even its temperature. Ramsay Burt, in his study on Alien Bodies in early modern dance, talks of the changed experience artists had to new urban spaces at the turn of the century.

> The city's public spaces are perceived not as rational architectural constructions but as sexualised, uncanny and threatening[46].

Since the human body in time and **SPACE** is the central exploration of theatrical movement[47] as a medium of communication, it is both of these qualities that I would

[45] Exely: 1993
[46] Burt: 1998, 27
[47] I have chosen the term 'movement for performance' rather than 'dance' since there are still far too many unresolved issues surrounding what constitutes the latter, especially in formalist arguments. 'Movement', or 'to move', implies far less about structure than it does about intention, organisation, motivation. Dictionary definitions include: "to cause to be in motion, to stir", "to arouse affection, pity or compassion in; to touch", "the organized action of a group", "a trend or tendency" and "an instance or process of moving".

like to address in this paper: space as form, but also as content; space as a structure but also as an inspiration, a source of reflection.

Without delving into an argument surrounding what distinguishes dance from movement, or about the functions and roles of dance, I think we agree that movement is made manifest by the *dynamic* relationship existing between space, time and energy. The word SPACE – in the context of South Africa's socio-political history, however - floods the mind with notions of *rigid* national boundaries, exclusion by geographical location, dis-placements and re-locations, barriers and barricades. The overriding image may be that of blocked entrances, forced exits and a cramped breathing space somewhere in-between. Indeed, during the past few years, the government has made some of its priorities those dealing with space: the re-distribution and re-allocation of land, the building of new places, the offering back of old spaces. The dance community has equally become involved in righting the historical wrong of spatial isolation. Choreographers have invited new dancing bodies into spaces that were previously exclusive, spaces that were demarcated and reserved for a small segment of the country's population. This did not *only* take place on a practical level: with open entrance to theatres, stages, rehearsal rooms and community halls previously barred; but also entrance to emotional, psychological and spiritual spaces as a result of the liberation of movement into and around places. So perhaps we can justly say that South African theatres have experienced their own microcosmic redistribution of spatial resources. And yet, there is something in this whole equation of spatial distribution that still troubles me immensely.

When I wrote this paper, I had just cast my vote in South Africa's second round of democratic elections. I noticed how politicians went out of their way to try and make this exercising of choice as *spatially* accessible as possible: there were numerous polling booths around the country, special facilities for the aged and the ill, special inclusions to allow travelling South Africans or individuals in remote and foreign places, to participate. Yet, hundreds and thousands of potential voters still found these democratic spaces too remote, too inaccessible, too inconvenient. Choreographers and performers have experienced similar responses from audiences complaining about the remoteness and isolation of theatrical performance spaces, and practitioners also attempted to 'win' back the vote by setting up outreach programmes - taking performances, workshops and/or events to people in remote places. So can South Africa's dance community now sit back and relax, having rightfully declared itself in a state of democracy? Based on my last few years of experiencing both rehearsal and performance spaces in South Africa – examples of which I will discuss further on - I would have to argue that this is not the case; that, if anything, theatre designers, choreographers and directors (specifically in mainstream theatre) still tend to perceive space as a framed, static, finite entity, unable to change or to transform on order to encompass all re-presentations of material objects. In the light of the geographical vastness of our country, as well as the cultural gaps and the language margins which are not yet resolved, do we as theatre practitioners - whose aim it is to re-present[48] the moving body in time and space - feel that our current spatial resources are adequate for fulfilling this role? More importantly, are the methods by which we interact with, and utilize, these spatial resources adequate? In

[48] Regardless of whether one sees this as imitating *or* refracting the mirror image

other words, is our theatrical architecture allowing the performance of movement to be accessible to audiences? I do not mean this simply on a functional level – in terms of location, entrances, exits, facilities – but on a level of perception. How much do audiences really see when they watch movement being performed in the current locations of performance? And again, I am not only referring to the obvious here - to good or bad sightlines - but I include notions associated with insight, of feeling, empathising and *critically* perceiving. Jacques D'Amboise is quoted as having said: "You can dance anywhere and you can dance in your mind, in your heart"[49]. If viewed according to the definitions offered by the dictionary as the unlimited, three-dimensional expanse in which all material objects exist, or an unoccupied or blank area, space indeed seems capable of yielding unlimited potential for the holding, creating, moving and expressing of bodies. But *do* we dance anywhere? Or are we still dancing in the same physical, and therefore emotional and mental, spaces?

Performers and choreographers *have* begun to explore alternate spaces in terms of redefining inner landscapes, discovering cultural vistas, representing original movement material in inventive ways on-stage; but performances are still predominantly presented on *stages* where they are framed and trapped behind the proscenium arch, with audiences sitting comforted and sheltered in a darkened auditorium. These performances are still viewed predominantly frontally, with artificial lighting, and limited resources for changing the shape, size and texture of the space. When one thinks of Pina Bausch's transformation of the stage space through the use of natural elements - trees, leaves, water, flowers - we see the potential of space, no longer simply viewed as a box with predetermined margins, but rather as an unoccupied space – a gap in time – that can be filled with a diversity of elements and feelings. W H Sokel describes this notion of the expressive potential of the stage space quite succinctly:

> The entire stage becomes a universe of the mind…the individual scenes are not replicas of 3-D reality, but visualized stages of thought[50].

Thoughts, emotions, sensations do not happen as squares or rectangles of contained energy; rather, they tend to spill over the edges of what is seen to constitute the frame of sane reality.
Our proscenium arch stages tend to give the appearance of time and space being finite and enclosed, of our experiences of the world always beginning and ending neatly; the sensations of risk, danger, intimacy, attack and surprise, overflow and intensity, that are a reality in our new urbanised technologically advanced society, are tempered and mediated.

So what are our options? Can our old buildings undergo a 'face-lift', a 'make-over', without there being some renovation to the original framework? Will a simple dash of paint and new trimmings necessarily do the trick? When any country goes through a period of transformation, there are always those that opt or argue for *cosmetic* changes: the random mixing of cultural icons and historical images together like one might mix paint colours; but random mixing, without an understanding of

[49] Exley: 1993.
[50] Burt: 1998, 46

the repurcussions that this blending might have, often leads to nothing more than a dull wash of grey. Attempting to toss a salad in a milkshake blender will only result in a sticky mess, lacking definition and individuality. Also, by simply building on extensions or adding new accessories we tend to take ourselves further and further away from the essence of a thing. Renovation, rather, should involve destroying something (or at least a part of it) in order to rebuild it, and to rebuild it into a new structure that is more relevant to the changing conditions. I suggest we do the same with our current theatres: like bodies, buildings have scars from a history of experience; some scars being more visible than others. The proscenium arch is one of the most visible scars, predetermining and ultimately short-circuiting any potentially dynamic relationship that may exist between stage and auditorium, performers and spectators, presentation and interpretation/perception. If an individual walks into an unknown space, the body is less likely to fall into old habits of interaction; perception is heightened, critical awareness is sharpened and the individual is forced to freshly navigate the space both on a physical and an emotional, spiritual level.

In 1919, the Swiss stage designer Adolph Appia wrote of the need for a renovation of the traditional stage space. He argued that "...the division separating the stage and the auditorium becomes simply a distressing barbarism arising from our selfishness".

> We have arrived at the crucial point for dramatic reform...which must be boldly announced: the dramatic author will never liberate his vision so long as he believes it yoked by necessity to a barrier separating the action from the spectator...The inevitable conclusion is that the usual arrangement of our theatres must evolve gradually towards a more liberal conception of dramatic art...We shall arrive, eventually, at what will simply be called the *House*: a sort of cathedral of the future, which in a vast, open and changeable space will welcome the most varied expressions of our social and artistic life, and will be the ideal place for dramatic art to flourish, *with or without spectators.*[51]

Although Appia was referring specifically to dramatic art, there are two issues which seem relevant to the dance community: firstly, the concept of liberating artistic vision; and secondly, the notion of art flourishing with or without spectators.

I would like to approach the first issue by posing a few questions to the audience; I have my own answers to the questions so I would like you just to make mental notes in this regard. How many choreographers here have found themselves compromising on an artistic vision because of:

i) lack of, or inadequate, rehearsal spaces? [cutting down on rehearsal periods to fit into budget, dancers experiencing injuries on hard or slippery floors, working in extreme temperatures, low ceilings, narrow spaces, poor lighting and sanitary facilities]

ii) limited facilities in the performance space? [untrained or poorly paid – and therefore disinterested – technical crew, poor sound quality, limited lighting facilities, limited move-in or rehearsal time, absence of dance mats on an inadequate surface]

[51] Burt: 1998, 23.

I know that not all choreographers and dance companies experience these problems; but as a professional performer, choreographer and teacher I have experienced one constant problem over the last few years: SPACE. I have rehearsed, performed and taught in a number of cities, at a number of institutions and events, with amateur as well as professional companies, and the first questions I inevitably ask are concerning the adequacy of the space. I have rehearsed on concrete floors; unvarnished, splintering wooden floors; carpets, tiles, sand and grass; in spaces small and narrow, with ceilings as low as my head; on stage surfaces that were uneven, dirty, dusty (one floor was so slippery in fact we had to shower Coke onto the surface to prevent uncontrolled slipping!); in rooms without heating or airconditioning, rooms without sound systems, video machines or monitors. The movement room at the University of Stellenbosch, where I teach from under- to post-graduate students, measures roughly twelve by seven metres; it has a varnished wooden floor; two heaters; no air conditioning and a small sound system that I asked to have put in when I arrived. Some of my groups include up to 15 individuals at a time; all the groups share that one room to rehearse on any exam pieces or extra-mural work. There is no dance mat in case we need to do a movement production on the stage although the stage is usually fully booked throughout the year with departmental dramatic productions and commercial shows; the stage is wonderfully expansive but the sightlines to the back area are extremely limited; the floor is varnished wood, but uneven in places because of the revolve and trapdoors.

I know that at the Wits School of Dramatic Art there are similar problems. The movement room – which is used to train first-year movement through to post-graduate choreography and performance - measures roughly twelve or thirteen metres by seven; the ceiling is not more than two metres high; the floor is unvarnished wood (unsprung and extremely slippery when dusty); the Department also has no dance mat. The theatre is also usually out of bounds for rehearsals or classes although most of the performances/exams take place there. Pre-production rehearsals usually amount to less than a few days in the space.

Critics and audiences are constantly being 'wowed' by overseas dance companies, continually expressing disappointment at the poor quality of artistic work in the country, the lack of vision, of professionalism, of slickness. Is a pharmacist or a doctor considered professional, up to standard, if he or she is still dispensing tablets with expired dates, or products that have long since been removed from the market? Would a sportsman be considered competitive and top of the league if he/she were still playing by old rules of the game? Why is it that competition – in the sense of staying progressive, efficient, professional – seems not to affect artists and technical crews in South Africa? Do our performing artists create only to please their audiences – their spectators, or are they involved in challenging themselves and their peers, setting new standards of artistry, provoking originality and inventiveness, regardless of how many audience members ultimately view their work? Why is it that the visions and debates of artists such as Appia, and hundreds of other theorists – addressing inventive ways of utilising and structuring performance spaces - have gone unheeded almost a century later? The French dramatist, actor and philosopher Antonin Artaud, in the 1930's, also argued for a changed spatial relationship between performers and audience so as to encourage a dynamic, co-operative mental and emotional relationship:

> ...in order to affect every facet of the spectator's sensibility, we advocate a revolving show, which instead of making stage and auditorium into two closed worlds without any possible communication between them, will extend its visual and oral outbursts over the whole mass of spectators.[52]

Perhaps everyone will scream "Money!", "Finances!", "Lack of funding!" – renovation requires masses of money, time and manpower. I am sure that the issue of funding will come up again and again throughout the conference proceedings. But I do not wish to address this problem based on funds alone, but rather to three groups directly involved with the creation, presentation and appreciation of movement for performance.

Firstly, I would like to challenge technicians, heads of departments, choreographers and teachers to expect and demand high standards in terms of the space in which creative movement is required to happen; the first step on any road towards transformation is an awareness of what is old, no longer functional, no longer inspirational and relevant; theatre should not be reduced to a problem-solving exercise, but rather a place where magic still abounds, where the technical aspects of the space do not limit and mask the movement but rather illuminate, rejuvenate and amplify it.

Secondly, I would like to challenge/encourage choreographers and dancers to seek out new spaces; maybe it will take a while before our old spaces can be structurally modified, but until that time we should not allow artistic vision to be tempered. Allow your artistry to be rejuvenated by the discovery of a new location; allow bodies to find original movements related both thematically and practically to a previously unexplored space; allow audiences to be surprised, revitalised by changes in expected modes of perception. Alter sightlines, change seating designs, integrate stage action with audience participation, encourage audiences to make their own choices about what to look at, when, and where. Site-specific works are not about creating movement pieces in one particular rehearsal room (with certain restrictions in terms of size, shape, feeling) and then adapting that work in a different performance space. If that were the case, most work in South Africa could be considered site specific, because it is very rare for performers and choreographers to rehearse for more than a few days in their chosen performance space. Site-specific rather refers to allowing a location – its temperature, design, colours, textures, position, history – to impact on the themes explored, the movements originated and the relationship set up between audience and performers.

And lastly, I would like to challenge critics to research and recognise the problems that confront local artists. Instead of simply denigrating the work of choreographers and dancers, who are more often than not working under extremely challenging spatial conditions (not all companies have free access to rehearsal spaces), critics should be applauding their tenacity, revealing their hardships to audiences and encouraging what are often very creative solutions to their problems.

One last point that is of interest here is that during the first few decades of this century the European artistic community (including Appia and Artaud who I have

[52] Burt: 1998, 26.

referred to) were being heavily influenced and inspired by the rites and rituals of African, Indian and Oriental modes of performance. There were attempts to recapture a "total theatre" - utilising gesture, sound, music, dance and the spoken word in open changeable space – to recreate a theatre of sensory immediacy. During the past few decades in South Africa, artists have been working hard to allow traditional African dance forms and communal rituals onto mainstream stages, so that they could be credited with aesthetic value. I feel that in this rush to ensure political correctness we have perhaps lost sight of one of the most important elements of the artistry of African performance: the spontaneity and the intensity that was brought about by audience/performer interactions and by a shared space of experience (both on a physical and a metaphysical level). Perhaps that is where the democracy of movement and performance in our country truly lies.

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FRANK STAFF'S *RAKA* (1967): TOWARDS A NEW SOUTH AFRICAN DANCE AESTHETIC?

Gary Rosen

INTRODUCTION

A new political dispensation invariably affects economic, social and artistic trends. As the new order sweeps away cobwebs of the past a different and challenging perspective to human endeavour begins to emerge. Exciting and hitherto unexplored novel ideas are stimulated, encouraged and investigated. South African theatre dance is now faced with accommodating expectation of what is perceived to be original, relevant and entertaining. And this, by and large, depends on subject matter and should accord to the African Renaissance by securing some form of entrenched African content either in terms of its theme, design, motif or movement component. There needs to be a point of reference reflected in things African.

Frank Staff's *Raka*, made some thirty-two years ago, was one of the first dance pieces[20] to suggest an exploration of ethnic dance without being specifically tied to an identifiable African tribe. It is certainly the first South African dance confluence to be recorded on film in its entirety.[21]

This paper, which serves as an illustrative commentary rather than an exhaustive study, stems from my interest in the changing face of Frank Staff's choreography. I have examined *Raka*, his magnum opus, in terms of a brief history surrounding its genesis, its design, music and dance components and its apparent Africanism. Whether or not *Raka* could be viewed as a revolutionary paradigm for a new South African dance or simply as part of a greater evolutionary process, depends on the individual analysing its worth..

HISTORICAL BACKGROUND

Contrary to popular belief within the South African dance context, *Raka* was never Frank Staff's idea but that of Faith de Villiers, then Artistic Director of PACT Ballet. It was her artistic vision and sensibility in 1965 that defied the South African ballet aesthetic by confronting the inflexible restraint placed on PACT Ballet through the restrictions of classical ballet. "I wanted indigenous works that would reflect something of our national and cultural heritage," she said, "something that moved away from the *Swan Lakes* and *Giselles*, and a ballet created by South African artists with a particularly South African flavour."[22]

Political constraints at the time denied the use of black artists for, or in, so-called 'white' theatres, but not the use of African-inspired, quasi-African or cleverly disguised related themes -- provided they were not politically sensitive. For this reason de Villiers turned to N.P. van Wyk Louw's *Raka*, an epic poem about the undoing of a noble race by elementary passion as personified by an unknown, evil force (Raka). He invades their lives and upsets their ordered world until Koki, the leader of the community, the "fleetest in the chase"[23] and sole fighter for the morals of his people, decides that Raka must die. But the clash is a struggle which ends in Koki's death. When the morals of a race are allowed to deteriorate, Raka is allowed

to enter their domain for "never again did any dare to close the narrow gate against him"[24]

To secure her group of artistic personnel de Villiers gathered a team of two South Africans (choreographer Frank Staff and composer Graham Newcater) and a Dane named Raimond Schoop. [25] Collaboration between choreographer and composer was intense (lasting about six weeks) with designer (Schoop) waiting patiently in the background to take his cue from the composer's score.

DESIGN AND MUSIC COMPONENTS

The elements of décor derived from African-inspired motifs, although, according to Schoop, they were not realistic. The set consisted of stark, monotonous uncomplicated lines to suggest Koki's kraal or enclosure while the costumes comprised simple bodytights with motifs painted onto them. The painted designs also covered the dancers' faces while on their heads they wore tightly fitting caps to cover their hair. Schoop maintained that the designs took their inspiration from Mapogga tribal dress with a marked emphasis on fertility symbols and African-inspired motifs.

Graham Newcater's score was structured as a twelve-tone work with chords and tunes attached to a single tone row which Newcater describes as "Tchaikovsky with dissonant notes in the slower sections."[26] The length of each musical/dance section (including dynamics and phrasing) was confirmed with Staff and musical climaxes were checked to coincide with dance climaxes. Atmosphere was of crucial importance and here Newcater looked at the dance action to determine its musical counterpart as well as the use of *leitmotifs* for the work's three principal characters: Raka, Koki and The Woman.[27] The score is angular as opposed to melodic and compounded with odd rhythms. Horns and trumpets are emphasized with bases underneath.

Newcater's inspiration for this score was his own First Symphony which he said was not influenced in any way by Stravinsky's *Right of Spring*.

CHOREOGRAPHIC DISCUSSION

Frank Staff's choreographic style in *Raka* marked a striking and conspicuous departure from his usual ballets although he adhered to grouping the dancers in the frequent ensemble, solo and doublework format. While van Wyk Louw divided his poem into five sections entitled "The coming of Raka", "Koki", "The Dance", "The Hunting of Raka", and "The Night", Staff assembled his choreography as a one act piece in six scenes which he called "The kraal -- awakening (scene one)", "The river (scene two)", "A clearing (scene three), "The kraal (scene four)", "The jungle (scene five)", and "The kraal (scene six)".

The choreography throughout blends classical ballets steps with modern dance techniques, pedestrian lay movements with quasi-African, or ethnic, gestures. Marina Grut was of the opinion that "Staff succeeded in telling a traditional story in a very contemporary twentieth century idiom."[28] His use of the upper torso region, particularly in the head and shoulder movements, hints at an African flavour -- as

does his constant use of repetition and canon. Earthy, *terre-a-terre*, movements are punctuated with bold leaps and wide compromising spatial designs. Dancers engage in abstract, acrobatic, erotic and near-contortionist movement, throbbing, writhing, whirling and thumping in symbolic, universal and timeless patterns brimming with excitement and meaning. Staff indulges in his favourite choreographic device of exploring horizontal movement and the use of a 'touching' motif where dancers would physically touch one another, either by holding hands or by one dancer placing a hand on another dancer's shoulder, arm or leg. This 'touching' motif gives rise to striking images, and, admittedly, although not unique, this was a major hallmark and essential ingredient of Staff's choreography.[29] For Staff this choreographic motif was vital and symbolic, and it recurs in most of his choreography.

INTERPRETATION: RAKA AS AN AFRICAN BALLET OR AS A MEDIUM FOR POLITICAL THEATRE

Staff never lost sight of creating atmosphere in *Raka*, which, he said, made it impossible to "create the poem literally in ballet form. To my mind the theme of the poem is universal; it need not be presented as a form of African legend or African dance."[30] Because the clashing symbols represented by Raka and Koki are set against a vague milieu, the piece is not necessarily tied to a single period or race.

For Frank Staff *Raka* was more concerned with a battle between civilisation in all its aspects -- whether it be making beads or the way to eat properly -- and the destruction of that civilisation rather than with race issues. It could be set anywhere in the world from Siberia to South America. Graham Newcater added that if the score had to be African in content he would have been obliged to listen to the African xylophone which he found inappropriate. Also he believed African drumming was not powerful or diversified enough for a work of this magnitude, so he decided to avoid African music altogether. Newcater firmly rejected the notion of *Raka* being a political ballet, giving as his reason that "Frank would snort if you mentioned a politician to him. He would have nothing to do with politics, so from his point of view this had nothing to do with politics."[31] Newcater was of the opinion that *Raka* was a work of art with no political message. Besides, he said, political theatre in South Africa at the time was geared towards protest theatre and Raka was not protest theatre.

Ken Yeatman, who created the role of Koki, was not convinced either that this was an African ballet although he said it drew a lot from South African ethnic dance -- especially for the women. For Yeatman only the war dance in scene 4, the kraal, was akin to Zulu dancing or mine dancing. He said that if one read African dance into *Raka* one could also see political connotations if Koki was regarded as the apartheid regime; Raka the liberation struggle and the tribe as a complacent white South African community that followed without questioning. Alternatively, Raka is seen as a force that will emancipate the whole country -- bearing in mind that Staff never cast his Raka as an evil energy. However, political interpretations were denied by Staff according to Yeatman, who nevertheless admitted that if one saw the character Raka as *being* ominous and evil with Koki as the one in power maintaining order (regard being had to the South African political scenario in 1967) then it could

be viewed in political terms. There could be many interpretations, but Staff would not commit himself to any of these.

Reverting to the so-called 'Africanism' in *Raka*, Veronica Paeper, who created the part of The Woman, said the piece was more modern and contemporary in style and feel than it was African. In Paeper's view, restricting oneself to African dance only permitted limited movement. "Frank said it's impossible to put that form of dance onto the professional stage because it's for doing, not for watching. If anything, it's the flavour that might be African rather than the movement itself although I think it does have a definite African feel to it, especially when one considers its very earthy quality."[32] Regarding the possibility of a political message, Paeper said it was what Staff *thought* N.P. van Wyk Louw was trying to get at when she exclaimed that "Frank was absolutely sure this was the message N.P. van Wyk Louw was conveying."[33]

Gillian Joubert, PACT company repetiteur during the 1960's, rejected the idea that *Raka* was both African and political. She always thought it was an indigenous work simply because it was arranged to a score with choreography by South African artists and set to a South African's poem. For her the work depicted primitive life in all its aspects that could be set anywhere in the world. She remarked that "even the costumes did not say African."[34] To reinforce her argument, Joubert looked at Staff's choreography, particularly where the dancers come into a circle. She maintained that dancers performing in a circle is indicative of primitive dancing. From a political angle Joubert expressed similar sentiments as Newcater, saying that *Raka* was not, nor was it intended to be, a political piece.

Dawn Weller, the current artistic director of The State Theatre Ballet who danced the part of The Woman in PACT's 1985 revival, went a step further by lamenting what she called a "South African complex" where the word 'indigenous' is concerned. Weller stated that a choreographer will create a work if he/she has a feel for it irrespective of whether it happens to be related to a country or not. She cited Choo San Goh's *Unknown Territory* as a case in point: "Just because the man happened to have Chinese blood in his veins and because he used specific hand movements, people parcel the two together and say that *Unknown Territory* was a Chinese ballet. But Choo San said it's not set anywhere in particular."[35]

Critical opinion at the time (1967, 1968 and 1985) was silent on the political issue but commented on the African origins of the piece. Writing in 1967, the dance critic of *The Star*, Marilyn Jenkins, who first saw the work in rehearsal, said: "The feeling of the African jungle is in both the choreography and the music to such an extent that its dramatic impact, just in the bare practice room, was quite remarkable."[36] Bernard Melunsky, in the *Rand Daily Mail*, said the dance was influenced by the rhythms of Africa. [37] Raeford Daniel, also writing in the *Rand Daily Mail*, implied that the work was not African enough when he said "the graceful, faun-like Raka is too European a concept. His bestiality is seen in the fanciful context of a forest-glade figure."[38] Nevertheless, Daniel thought Newcater's score, which weds "the tonal innovations of, say, a Stravinsky, with African thematic material, is superlative."[39]

The critic of *The Pretoria News*, given only by the initials P.A.K., alleges that although *Raka* has its roots in African legend, Staff has given it a contemporary,

even space age, treatment by lifting it out of the kraal milieu and into the realms of universal significance. The critic thought its importance lies as much in symbol and movement as it does in beat and rhythm, so much so that Raka becomes a remarkable combination of the primitive and the highly sophisticated.[40] The theatre critic of *Die Transvaler*, also given by initials only, likened the piece to an African locale, particularly where circle dances remind one of tribal African dancing.[41]

But in 1985, when Marilyn Jenkins looked at the work in revival after it had slipped into a 17-year slumber, she came to the conclusion that many of the images are "drawn from a kind of amorphous anthropological source which is not solely African."[42]

Irrespective of *Raka's* so-called African or political content, the work offered a new way of looking at theatre dance in South Africa, a way which Raeford Daniel described as imperative if professional dance was to survive in this country:

> If professional ballet were to survive at all in South Africa, let alone develop a truly national character that can, in time, take its place among the great ballet traditions of the world, it will have to reinforce its repertoire with works that are conceived and executed in this country, preferably from indigenous material. That is why "Raka" is so important. Even if it were less successful than it is, it would still be necessary and significant.[43]

NOTES

[20] In 1952 Dulcie Howes created *Vlei Legend* for the University of Cape Town Ballet Company. The piece concerned a young Khoi princess pursued by a group of sailors across the Cape Flats. Weeping, she sinks to the ground and her tears form a vlei (a shallow marsh or small lake) around her. The sailors, still in pursuit, drown in the lake. An old Cape belief maintains that every year a victim is claimed by Princess Vlei. This, like *Raka*, was an all-South African ballet with South African choreographer, South African composer and South African designer. The subject matter was confirmed by South African writer, Uys Krige.

[21] *Raka* was filmed for local and overseas distribution in 1968.

[22] Faith de Villiers, interview with author, 22 October 1992, Johannesburg, tape recording.

[23] See N.P. van Wyk Louw, Raka (Unpublished translation by Antony Dawes), n.d., 3.

[24] Ibid., 20. The narrow gate refers to the kraal or enclosed area where Koki's people lived.

[25] Raimond Schoop was PACT's chief designer who had worked previously with Staff, most notably on their collaborative project for PACT entitled *Five faces of Euridice* (1965). So the Staff/Schoop association had already been established prior to the advent of *Raka*, proving, as it did, to be particularly fruitful and enterprising.

[26] Graham Newcater, interview with author, 3 November 1992, Johannesburg, tape recording.

[27] Newcater explains his leitmotifs in terms of achieving the required atmosphere. Koki, for example, had to be noble, grand and virile, while Raka's theme is suggested with the strings trilling to anticipate his entrance before a crescendo marks his actual entry onto the stage. "Raka is given uneven beats because he's a clumsy man so he couldn't be given a regular and pleasant rhythm." (Newcater,

interview, 3 November 1992). Newcater was quick to add that his use of leitmotif was not as congested as Wagner's for instance, nor where they methodically or pedantically applied.

[28] See Marina Grut, *The History of Ballet in South Africa* (Cape Town: Human and Rousseau, 1981), 277.

[29] Choreographers Balanchine and Paul Taylor make the same use of this 'touching' motif in their choreography.

[30] See "All-South African Ballet," *The Pretoria News* (24 August 1967), 4.

[31] Newcater, interview, 3 November 1992.

[32] Veronica Paeper, interview with author, 30 November 1992, Cape Town, tape recording.

[33] *Ibid.*

[34] Gillian Joubert, interview with author, 16 November 1992, Pretoria, tape recording.

[35] Dawn Weller, interview with author, 14 October 1992, Pretoria, tape recording.

[36] See Marilyn Jenkins, "Startling ballet," *The Star* (21 August 1967), 16.

[37] See Bernard Melunsky, "Birth of a ballet," *Rand Daily Mail* (23 August 1967), 11.

[38] See Raeford Daniel, "Staff hits the mark with Raka," *Rand Daily Mail* (28 August 1967), 8.

[39] *Ibid.*

[40] See P.A.K. "Dynamic [is] the word for Raka," *The Pretoria News* (28 August 1967), 4.

[41] See M.P. van M. "Raka is aangrypende dramatiese ballet," [Raka is gripping dramatic ballet,] *Die Transvaler* (29 August 1967),4.

[42] Marilyn Jenkins, "Faithful to Frank Staff's original," *The Citizen* (28 September 1985), 15.

[43] Daniel, *Rand Daily Mail* (28 August 1967), 8.

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GENDER CONSTRUCTS IN POST-COLONIAL ORISSI DANCE

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In the West, feminist analysis and postmodernist discourse, in general, has skirted dance, even as it "has been concerned with the female body as the site of the construction of the gendered image" and even as it has "appropriated [the body] as metaphor in cultural analyses." (Carter, 1998: 247). Some of the major concerns in feminist discourse on dance are the presentation or representation of the female in dance or the imaging of women, the lack of female choreographers, sexuality, and the use of space. (Martin, 1988; Forte, 1988; Thomas, 1993).

Feminist analysis of the classical dance of India is even more sparse. The discourse has primarily focused on historiography, textual analysis of Sanskrit literature, and the relationship between the mythical and epic representations of the female in dance and theatre versus the reality of women's lives at the brink of the 21st century. (Hanna, 1993; Bose, 1998; Martin, 1987/1988). The difficulty of feminist analysis is compounded by the fact that dance in India is inextricably linked to Hindu philosophy, a masculinist discourse, since the dance developed as a means of reaching the illiterate masses, a "Veda common to all varnas." (Ghosh: Bharata, 1956: 1-3). The texts that the dance "kinetically visualises" (Hanna, 1993: 121) are from the epics, the Ramayana and the Mahabharata, or from lyrical poetry extolling the exploits of Krsna or the power and beauty of Siva. The gendered interpretation of these texts have been given religious sanction by Brahmanic patriarchy. Second, many of these dance styles have been revived during post-colonial nationalist fervor as a means of decolonization, thereby affirming the exactitude of indigenous form over politicized content. Besides, the revivalists have been primarily male, and the high caste female dancers whose bodies have been the site of construction of this gendered imaging have accepted the thematic interpretations without questioning the Shastraic ethos or the possibility of the perpetuation of gender inequality or the reality of the present-day (Martin, 1987/1988: 32-33). Again, the difficulty of questioning the ethos has been exacerbated by the facts that the spiritual and the aesthetic are still inextricably linked, and both male and female roles are performed by dancers of either sex.

In this paper, I will focus on the gender constructs in only one style of dance, neo-classical Orissi, both mainstream and marginalized, as well as hypothesize on possible future directions, within the parameters of the classical style, using classical Orissi music. The discussion will be limited to the private sphere of interpretation and use of space in the portrayal of one female protagonist, Draupadi, as a microcosm of the macrocosm of gendered imaging.

In her analysis of classical Indian dance in general, Dr. Mandakranta Bose, an eminent dance scholar, states, "Although the performer could in theory be either a man or a woman, in practice the division of labour was gendered. The dancers were women, the very word for a dancer--nartaki--being feminine, while the dance teachers and theorists were men. The balance of artistic autonomy and social agency was thereby tilted decisively away from the performers themselves towards their male mentors and guides." (1998: 251)

Much of Dr. Bose's analysis is based on available historical texts, which in themselves are gendered. Besides, even if we accept the historical records as complete, the choreography and presentation in the public sphere has been taken into account, discounting the nuances that have been incorporated by women in their presentations of the dance. Veena Talwar Oldenburg in "Lifestyle as Resistance" discusses this private sphere of the "courtesans" of Lucknow, although there is no analysis of the choreography or the dance itself in her writing. Given the scope of the language of gestures and rasas (expressional dance), a slight variation can alter the meaning drastically. The fact that Dr. Bose acknowledges that in "early times the status of the dancer was high" (1998: 252) indicates that historical censorship and gendered accounts have warped our visions today. The first evidence of dance in Orissa dates back to 1st or 2nd century BC. In the city of Bhubaneswar, at Udaygiri caves, built by King Kharavela, is a panel depicting a dancer with four musicians performing for the King and his two wives. The dancer is powerful, not delicate, and the musicians are all female. If we were to accept the relationship of the male mentors to the female dancers as existing unchanged through time, we need to account for the existence of two female drummers in the first evidence of this dance style since the gurus of today are in most cases the drummers, rhythm being a means of control, particularly in Indian classical dance.

Second, what has not been taken into account in much of this discourse is that the dancers had some measure of autonomy if not a large measure of autonomy by virtue of being literate and having a means of livelihood.[53] Oldenburg's discussion of the secular "courtesans" of Lucknow is very illuminating in terms of the wealth the dancers in the kothas amassed. In Orissa, there were the "mahari" dancers, females dedicated to the temples, and the "gotipua" dancers, young boys dressed in female garb, who performed for the public in general. From the accounts of the surviving mahari dancers, one of whom supervised my training in the dance style, these women considered themselves independent since they did own land, were paid, and were literate. Frederique Marglin's excellent analysis in Wives of the God-King shows the ambivalence of Orissan society to these women. They were marginalized, yet were auspicious women, whose presence was required in most ceremonies. In the analysis of dance in this region, eastern India, one has to also remember that it has been "outside the domination of the Vedic culture and outside the pale of Brahmanic hierarchy . . . Jainism and Buddhism from early times had been strong in the eastern part of the subcontinent. These influences might also have been responsible for the restricted entry of Brahmanic orthodoxy or the stunted impact of Aryan civilization in Bengal." (Roy, 1993: 2-3)

According to historical documents, the dance of the maharis was instituted around 10th century AD and suffered immensely during foreign invasions, probably resulting in the institutionalizing of the gotipua tradition and the initiation of the idealization or fantasizing of the female by male gurus and dancers (Hanna, 1993: 128). Dancing as a temple service, an art, and a profession received its death blow during the British rule. Some of the classical styles were gradually revived in the

[53] The only women in the temple of Jagannatha in Puri, Orissa, who were literate were the maharis, the dancers. Veena Talwar Oldenburg writes of the courtesans of Lucknow: "In 1976 . . . I came across the city's famous courtesans for the first time in the civic tax ledgers of 1858-77. . . and to compound the surprise of finding women in the tax records was the even more remarkable fact that they were in the highest tax bracket, with the largest individual incomes of any in the city." (27)

early 20th century when nationalism was on the rise. The revival of Orissi dance, however, did not begin until the 1950's in post-colonial, independent India.

Nationalism and, subsequently, regional identity played a key role in the process of revivification, regeneration, and even reinvention of the classical Orissi dance tradition in Orissa through the concerted efforts of male scholars such as Kavichandra Kali Charan Patnaik and Mayadhar Mansingha and the formation of Jayantika in Cuttack, with other male scholars such as Lokanath Mishra, Dayanidhi Das, Nilmadhav Bose, Dhirendranath Patnaik, and male gurus such as Kelu Charan Mahapatra and Mayadhar Raut. In this process, the voice of the maharis was consistently silenced. "Because femininity had become a correlative to dancing, it came to signal eroticism and loss of masculinity, both threats to the moral health of society. This was the moral logic behind British proscriptions against dancing, which put the seal of state power on the stigmatization of women as dancers." (Bose, 1998: 253). Jayantika formalized one style of Orissi as "the" style of Orissi. Thus, the tradition of Orissi as it has come down to the present generation of dancers has the interpretation provided by Guru Kelu Charan Mahapatra, the foremost of the preceptors, brought up in the gotipua tradition.

The intelligentsia that revived Orissi ignored the maharis and also one of the male preceptors, Guru Pankaj Charan Das, because of his social status as the son of a mahari. (Marglin, 1985: 28, 30-34). His dance choreography, known only to a few, combines some of the elements of theatre ("opera parties") where he worked with other male dancers and the marginalized private sphere of interpretation of the maharis, his acknowledged mentors, validated in part by the impact of the Gaudiya Vaisnavite and Tantric faiths.

Here, I will analyse the gender constructs in one dance, "Draupadi," from the epic, Mahabharata, as represented by the accepted traditional Orissi repertoire and the mahari repertoire, reinterpreted by Guru Pankaj Charan Das. Following that, I will discuss the continuing problematics of interpretation of texts, and representation and imaging of the female in classical Orissi dance.

Draupadi was the wife of the five Pandava brothers, heroes of the epic, Mahabharata. During her svayamvara, Arjuna was successful in hitting the target and winning her hand. The brothers were told by their mother, Kunti, to share whatever Arjuna had gained equally. Thus, Draupadi became the wife of all the brothers. The story that is pertinent to the dance dramas relate to the time when Yuddhisthira, the oldest of the Pandava brothers, was invited to a friendly dice game by his cousin, the Kaurava King, Duryodhana, who had rigged the game with his crooked uncle, Sakuni. Yuddhisthira had lost everything, even his brothers, when he pawned his wife. He lost her and his kingdom.

In the dance choreography of "Ahe Nila Saila" by Guru Kelu Charan Mahapatra, this episode is dramatized as one of three major episodes to extol the virtues of Lord Jagannatha, who is worshipped as Visnu or Krsna. The episode is 3 minutes long. Draupadi is represented as being brought into court and humiliated for 44 seconds. The dice game between Yuddhisthira and Sakuni takes 2:16 minutes. The emphasis on the dice game delegitimizes the objectification and virtual rape of Draupadi. In the characteriztion of Draupadi, there is no questioning, only passive acceptance of her fate.

In the mahari dance, 17:05 minutes long, this episode is central to the characterization of Draupadi in Pancakanya, the tale of five virtuous women. The scene begins with Duhsasana dragging Draupadi into court (1:50 minutes). The court in this dance drama consists of Duryodhana, the Kaurava King, his father, Dhrtarastra, the guru, Dronacarya, the great-uncle Bhisma, and the maternal uncle of the Kauravas, Sakuni. (1 minute).

Draupadi is described as born of fire of sacrifice, one who has five husbands, daughter of Dhrupada, fiery sati, one who is purified and dharmic, loved by Krsna, dark, famed as Draupadi. Her audacity is seen as honorable rigteousness in this interpretation. (1:10 minutes)

The dice game and the loss of the kingdom takes 45 seconds and is followed by Draupadi commanding Duhsasana to stop plaguing her while she speaks to her husbands. (6:05 minutes). To Yuddhisthira she asks what he will do as Dharmaraja (King of Dharma) now that she has been dragged into court like a prostitute. His silence takes her to Partha (Arjuna). Pleading with tears, Draupadi says, "You are the son of Indra, the second Krsna, the jewel of the Earth, see what trouble I am in." There is no tearful pleading as she goes to Nakula. "You have might. You wear clothes made in the svargaloka. In this court, Duhsasana is disrobing me. How can you bear it?" There is a feistiness that increases as Draupadi goes to Sahadeva. "You are the one that knows of all three kala (Time), the past, present, and future. With all of this power, did you not know before that I would be in trouble?" Finally, she challenges Bhima. "With a hero like you (for a husband) I am in such sorrow. Watching Duhsasana pull my hair, how can you not be angry?" Seeing the hardheartedness of the Pandavas, Mahasati invokes Krsna. The heartlessness of the Pandavas is juxtaposed with the great virtue of Draupadi. The fact that the Pandavas were bound by Yuddhisthira's word is not stressed, only their heartlessness. Draupadi then meditates at the feet of Govinda and gives herself up to Caitanya, his disciple, rather than a Vedic God. Even as she is harassed by Duhsasana, Draupadi recounts how the "five" Pandava brothers with five bodies, five souls, were defeated by the manipulations of the Kauravas. In her last words, the fieriness and the feistiness of Draupadi evaporates as she pleads, "nihso asvasone aso" (come to give assurance to the poor/the destitute). Here, there is a prolonged "suspension of disbelief" as the harasser, Duhsasana, is frozen, while Draupadi recounts how she was won by Arjuna and lost by Yuddhisthira. It gives an epic quality, a pause, and a grandeur to the characterization of sexually harassed Draupadi.

As the drumming begins, Guru Pankaj Charan Das visualizes Draupadi letting go of herself and stretching out both her hands. It is at this moment that Krsna appears, when the human soul has given in to him completely. According to Rittha Devi, at that time "Gone was the serene detachment with which he beheld human sufferings. He rose to Draupadi's rescue." (1968: 21). (6:15 minutes)

We see an ambivalence even in this depiction of Draupadi. Her strength when she says, "ruho ruho Duhsasana," and stops him on his tracks, when she challenges her husbands, Nakula and Sahadeva in particular, evaporates as she becomes more vulnerable and at the end gives up in complete surrender. It is true, in the characterization of Draupadi there is a syncretism of the powerful Tantric goddess (particularly since Draupadi was menstruating at the time) with the sakhi bhava of Vaisnavism, the ultimate relationship of unpossessive love with her God as Dungri Mahari would call it. But there is also the inability to follow through with his challenge of patriarchal images of the female on the part of Guru Pankaj Charan Das.

Freezing Duhsasana, while imparting the dance with an epic quality, also underplays the theme of sexual harrassment even as the guru builds up to it through Draupadi's words to her husbands. He raises the questions and voices them clearly but ultimately gives in to the postulates of mainstream thoughts and beliefs as Draupadi becomes vulnerable and pleads with Krsna.

Guru Pankaj Charan Das kept the court static in his choreography: the Kauravas, both the antagonists and the patriarchs, occupy the upstage, while Draupadi has unlimited space downstage in her struggle with Duhsasana. The husbands are somewhere in the audience as she pleads with them. Keeping within the parameters of the established music and dance, the five brothers can be placed left stage, seated, and hence rooted, emphasizng their inaction, consequent to authoring Draupadi's plight in the hands of the Kauravas. Draupadi would still continue to move in and out of their space as she challenges them. The immobility of the male patriarchs in the court, emphasized by freezing them during the sexual harassment scene, would underscore their silent acquiescence to virtual rape. The courage it takes to face a room full of men, who either hate her or are indifferent to her struggles or are paralyzed by their honor and/or its loss as opposed to her honor was never addressed by Guru Pankaj Charan Das. The original choreography needed some changes in the private space. Through experimentation, particularly in the choreography of Draupadi's expressions and movements, one can alter the audience perception of the character. Second, in Guru Pankaj Charan Das' interpretation, Draupadi is rescued when she humbles herself to Krsna, the male God. One can conclude that what she found was inner strength, which is divine, to confront her humiliation and virtual rape by her captors, similar to her modern namesake in Mahasveta Devi's short story, "Draupadi." That imparts strength to the character and also relates her to strong-willed women who have bravely fought oppression, in spite of threats to their lives.

The variations I have suggested[54] are within the prescribed limits of a choreographed dance, statements made in the private sphere of a dancer that she takes into performance. However, larger issues need to be raised: why have dance choreographers limited themselves to the dice game scene to portray Draupadi? Why have Draupadi's feelings, at being married off to four men that she did not love, instead of being united to Arjuna alone who she did love, not been portrayed in classical dance? Thus, the selection of the dice scene to characterize Draupadi is itself gendered, and hopefully her characterization will be more complex in future choreographies as women's voices emerge from the private sphere to the public sphere and we go beyond nationalistic reconstruction of classical dance. (Puri, 1986: 38).

Some of the feminist critics, while discussing classical Indian dance in general, have affirmed that educated, high caste women who are now practicing dance will alter the traditional perspective in the future. (Bose, 1998: 254; Martin, 1988: 35). There are emerging and established female choreographers, such as Chandralekha, Mallika Sarabhai, M. Chaki-Sircar, in various classical styles. But it is also necessary to remind ourselves that there has been a long tradition of resistance and that dancers of the past, such as the courtesans of Lucknow and the marginalized maharis of Orissa,

[54] "Draupadi," with the variations, was first performed by this author in 1985 in Calcutta and New Delhi. Subsequently, it was also performed in 1995 for the NGO Forum of the UN Conference on Women in China.

were independent, educated, and casteless, their feminisms predating Western feminist thought.

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FIGHTING THE GOOD FIGHT, RUNNING THE GOOD RACE, DANCING THE GOOD DANCE: TIGHTROPE AS THE DANCE ACCORDING TO ST. PAUL

Robert A. Russ

For my purposes, the theme of this conference--"Articulating the Unspoken"--could as well be "Articulating the Unspeakable" or "Saying the Unsayable." The dance to be performed here--Tightrope, choreographed by Jan Van Dyke, of the University of North Carolina at Greensboro --is an expression of things both spoken and unspoken, as well as of things unspeakable, a religious or spiritual message with many intersections between dance, religion, philosophy, and literature, only a few of which may be explored within the allotted time.

I come to the experience of viewing Tightrope as an outsider to dance. And since not trained in dance theory and criticism, I turned to The Performer as Priest and Prophet, by Judith Rock and Norman Mealy, to help me articulate what I sense being expressed within the dance as "the unspoken." In their book, Rock and Mealy emphasize the nonlinear, nonverbal, intuitive role that music and dance can play in spirituality and theology. This role they guardedly call "feminine" and see as a neglected aspect of human experiences, especially those which--like church, worship, and theology--have been dominated by the "masculine" linear, verbal, and analytic.

While they stress the importance of this "feminine," this nonverbal, it is not as opposed to the verbal, but in addition to it. Though called "feminine," it is an aspect of life that all have, and when tapped, it enriches our experience and offers "an unprecedented opportunity to reclaim the arts as inexhaustible wells of intuition and image" (xii). And thus, I hope not to be too self-contradictory in speaking about the unspoken or the unsayable, and even stressing connections with texts.

And the first text that must be acknowledged comes from the Bible and is alluded to in my title. That is, 2 Timothy 4:7: "I have fought the good fight to the end; I have run the race to the finish; I have kept the faith . . . ." And though Tightrope might be seen as interpretive or illustrative of this text, it should definitely not be seen as merely interpretive. Its meaning and complexity transcend the Biblical text and are more in dialogue or interplay with it than illustrative of it. So: 2 Timothy 4:7: "I have fought the good fight to the end; I have run the race to the finish; I have kept the faith . . . ."

The second text I have in mind is also spiritual, but Eastern, rather than Christian or Western, and more suggestive and more puzzling as well. That is, the Tao te Ching, especially from two chapters.

From one:

> The tao that can be told
> is not the eternal Tao
> The name that can be named
> is not the eternal name. (1)

And from the other:

> Look, and it can't be seen

Listen, and it can't be heard.
Reach, and it can't be grasped. (14)

The intersection of 2 Timothy and the Tao suggests that while one level of understanding of "the fight" and "the race" might be reached through the naming, looking, listening, and reaching of the linear, another level evades those methods, and another method--artistic, creative, intuitive, "feminine," suggestive, connotative--is needed. Let us then push aside the text from 2 Timothy, and let it work in the background, and meanwhile explore how Jan Van Dyke's dance Tightrope provides another method and expresses through dance a spiritual message with a reality, a vividness, inexpressible in words alone.

But words will play a role in the overall message of the dance, and that role begins with the significance of the title--Tightrope. This title--and its suggestion of danger--may seem all too appropriate for athletic competition and for the sports shapes Van Dyke uses within the dance. But that danger may seem foreign to an audience's theological understanding. There is more ambiguity in Tightrope's conception of faith. It is not so safe; it is dangerous; one may fall. And that ambiguity challenges the audience to re-examine their own conceptions, much as Judith Rock explains some reactions to her own dance Baptism, which invites audiences to consider that the sacrament of baptism may not always, without qualification, be placed on the "'desirable' side of the desirable/undesirable duality," and that "the tapwater in the baptismal font is an inlet of the sea of God, perfectly capable of sweeping us, our expectations, and our categories away" (38-39).

Likewise, in opposition to the usual sense of comfort and peace that an audience might have, Tightrope articulates the challenge and the danger in the life of faith.

Throughout the dance, the observer sees movements and shapes that Van Dyke has developed from the study of photographs of athletes in action. Some of her shapes include readily identifiable sports and actions, including baseball--catching, throwing, batting, sliding into base; basketball--guarding, scoring; football--kicking, throwing; wrestling-- struggling to break a hold; and many more.

In addition, though, there are more generic movements that may be common to dance, sports, and other physical endeavors--whirling, jumping, spinning, stretching, reaching, running, leaping, grabbing.

My reading of Tightrope sees a structure of three main parts, or movements. These divisions are most apparent in the accompanying sound, two sections with music only, separated by one with music and the spoken text. However, these divisions are also tied to the choreographic structure and the structure of the meaning derived from all of the elements that make up what Tightrope is.

In the First Movement, the dancer appears in athletic garb, and the music--John Adams' "Christian Zeal and Activity"--begins as the dancer adopts the role or persona that I call "The Contestant." In the opening, the dancer appears particularly vulnerable, as the music begins in serene and solemn tones that, in conjunction with the light focused on the dancer, suggest responsibility in a game, contest, match, or trial, responsibility focused on the Contestant.

The earnest, or even sacred, mood continues throughout the dance, broken only by two casual moves early on, and the Contestant's performance in the various activities is attuned to that solemnity as the dancer assumes a shape that is simultaneously "athletic" and "prayerful" in its intense concentration.

From this prayerful starting stance, the Contestant appears to casually "jump into" a game, simply kneeling on one knee, somewhat lackadaisically, and then grabbing for a ball. Then the Contestant begins to swing a bat and ends only casually swinging her arms in a somewhat careless gesture. But the sprit has now seized her, and she engages all further movement and shapes more seriously, more intensely. Then, throughout this first section, the dancer's movements and shapes usually appear at normal speed, natural for the sports and actions represented, though with a few slow motion gestures.

The unspoken dedication and commitment on the part of the Contestant-persona are conveyed to the audience through the built-in kinetic sense. Ironically, in her explanation of "kinetic sense," Rock herself mentions the activity named but not illustrated in this dance: "When we watch the tightrope walker or the trapeze artist, our stomach churns, our feet tingle, and we hold our breath" (7). In observing the represented activities in Van Dyke's Tightrope, though, we might recall the feel of the extra push needed to make a play or to reach a goal; we might feel the exuberance of striving to one's limit, of being at the peak of one's game, or "in the zone"; we might also feel the crush of not reaching well enough, of failing to have quite enough; we might recognize the desire to quit or fall back. All of these familiar physical reactions may be responses from the kinetic sense.

In Adams' composition accompanying the movements and shapes, the tonal progressions lead to four main climaxes and silences. In the first three, the Contestant's exertions cease when the music does, and begin again when the music returns. The fourth progression leads not only to silence, but also to the end of the First Movement, when the Contestant only briefly halts.

Following the last silence of the first movement, the dancer assumes a position standing, nearly at attention, and as the music slowly begins again, she fluidly, seamlessly moves through several shapes, first directing palms out in an expression of welcome or acceptance, then slowly raising arms until, parallel to the ground, the shape suggests an image of crucifixion, then finally raising them straight up to the light shining on her, as if to suggest inspiration or strengthening from above. As opposed to the vulnerability at the beginning of the First Movement, the Contestant now conveys confidence, strength, poise, and self-assurance.

As the Contestant appears to receive the unspoken gift from above and then returns to her contests, the voice of the preacher comes on:

> And I believe that. And I believe that same Jesus is present through the power of the holy spirit--right here in this room--right now, right now. And he wants to be there for thee.

The Sermon then continues throughout the second movement of the dance, with selected lines being looped, and run over and over, like a talking doll or broken record. These lines include:

- And I believe that Jesus Christ not only healed this man in the synagogue with a withered hand. But I believe this very same story has a message for you and me, right even down here in this year in which we live.
- Who can forgive sins but God?
- Take up your bed and walk.
- Now what's wrong with a withered hand?
- Why would Jesus [have] been drawn to a withered hand?
- A withered hand can't hold on to anything.

These Sermon lines are repeated throughout the Second Movement, and while the Contestant's movements continue--now with more intense slow-motion than normal motion--they do not seem to be attuned to the Sermon, but to the music. In as much as the dance's emphasis on exertion/activity contrasts dramatically with the sense of "ease" and "rest" commonly associated with "faith," it is appropriate that, as described in the liner notes for Adams' composition, the "text-sound composition *Sermon* provides an interestingly nervous yet lyrical contrast to the hymn tune's serenity" (Steinberg).

We must remember, though, that the verbal text in Adams' composition does not negate its reading as "nonlinear." As Rock explains:

> . . . we tend to associate verbal communication with linear structure, and nonverbal communication with nonlinear structure. But we need only consider poetry in relation to the first assumption, and mime in relation to the second, to realize that words can be used in a nonlinear way to create meaning, and that nonverbal expression can depend upon linear communication. (xviii)

A normal reading of a sermon, such as the one on which this Sermon text was based, would have been naturally linear and analytic, including some narrative and some moralizing. But in Adams' version, as the statements are looped and repeated in pull-the-string fashion, they lose their natural linear power, but gain poetic connections and intuitive power in the interplay among themselves, and among the music and the Contestant's activities.

Among these connections is the surprising reversal in the juxtaposition of the hymn/sermon with the dance/commonplace "faith." That is, the frantic sermon does not seem to correlate with the exertion of the dance, but with the wordy superficiality of "faith"; the calm, graceful dignity of the hymn is aligned with the focused concentration of the athlete who doesn't speak, but is active, active in her faith/quest/struggle/works.

Another surprising and ironic reversal--and one particularly signficant--is the Sermon text's emphasis on "the man in the synagogue with a withered hand." The Contestant's vigorous and energetic and graceful and "able" movements stand in stark contrast to the inability of the withered hand that "can't hold on to anything."

But then, as the Second Movement approaches the end, the preacher's text changes. No longer is there the vacant repetition of the same lines of the sermon, but a new

line is offered--"Jesus always knew when he had a divine appointment, and he had an appointment"--and the sense breaks through, highlighted by the contrast to the senseless repetition, and the sudden silence then puts even more focused attention and meaning on the Preacher's final announcement: "Someone had a withered hand. And he made it whole."

The Third Movement then begins in the wake of this final announcement. And in the silence that follows, there is a moment of awakening, as the dancer enters the final phase. In this one, the dancer's movements are to music only--the same hymn tune as before--but the movements appear less precise, more rapid, in less than top form. And the Contestant is almost frantic as she struggles to do all that is expected or to continue her struggle, her performance. She repeats the running, leaping shapes several times to the left and right, but there are two changes. First, the "boundaries" to which (or into which) she runs left and right appear to be closing in, as the runs become shorter. But also, the Contestant appears to be becoming frustrated, her perseverance and determination challenged by apparent lack of success or by the increased difficulty, or by her own inability--or all of these, or some kind of spiritual "withered hand" that "can't hold on."

Frustrated, she becomes "stunned" and looks around--wondering what has happened, what has failed, looking for the guidance or inspiration found at the beginning of the Second Movement. Then, somehow, the dismay vanishes, as if something unspoken has strengthened her, healed her, or made her whole, and the Contestant returns to a merely standing position, but not the blatantly confident, assured stance of the Second Movement. Rather, there is a less showy but nonetheless deliberate confidence--confidence not in winning, but in having done her best. The spiritual "withered hand" has now apparently been made whole.

In the closing of the Third Movement, the Contestant again goes on her knees, as at the beginning. And from that prayerful kneeling shape, she begins to stretch in one final exertion of effort, perseverance, hope, and faith.

And as she stretches to the finish line, the music and lights fade--extinguished together with the Contestant's last effort.

So at the end, we may now again think of 2 Timothy, Chapter 4, and consider not just verse 7, but 5 and 6 as well: "But you must keep steady all the time; put up with suffering . . . fulfil the service asked of you. As for me, my life is already being poured away as a libation, and the time has come for me to depart. I have fought the good fight to the end; I have run the race to the finish; I have kept the faith . . . ."

By the finish of Tightrope, then, not only have Van Dyke's strong and dynamic sports imagery and shapes expressed the constant conflict, the dedication, the testing, and the challenges in a life of faith, but all of the elements that make up the dance--performance, lighting, costume, music, sound text--have combined to make real and vivid and alive what the Biblical text could only state, and to articulate what really can't be said, and, as the Tao says,

> . . . can't be seen
> . . . can't be heard.
> . . . can't be grasped. (14)

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DANCERS OF THE THIRD AGE

By Kathleen Verity Shorr

American choreographer and teacher Liz Lerman runs a dance company in Washington, D.C. The ages of her dancers span ninety-five years. What does it mean to begin to learn to dance and to choreograph at the age of 80? And what does dancing with someone that age mean for the younger dancer?

Elderhostel an American educational organization for older adults, doesn't offer dance very frequently, but an instructor described a typical class as an "opportunity to learn and meet people and really soak it all up... Occasionally you have people who are almost ready to take over the class, they're so active." [1]. This seems to be the case whenever students can find connections between the course material and their own experience. Lerman creates this bridge with life stories and danced autobiographies, at first improvised and then later in a set form. Teaching older adults offers new challenges to younger dancers, creates role models for younger students and brings new material and ideas into the classroom or studio.

Researchers who have looked at how adults learn seem to fall into two camps. There are those who believe that teaching adults is no different from teaching anybody else, and there are the learning theorists. The latter seem to fall into one of three groups. One of them is made up of scholars who view learning as a process which shapes, controls or changes behavior. Another group views learning as the development of abilities, growth and achieving potential. Still another group objects to the emphasis on cognitive development to the exclusion of emotional skills and other right brain resources.

Knowles claims that andragogy, the process of teaching adults, is a legitimate science and that it is based on four assumptions. They are:

> 1) Changes in self-concept occur in learning. That an individuals move from a state of total dependency to increasing self-directedness, which is now they need to be perceived.
>
> 2) The role of experience plays a large part in the process by making use of experience as a resource for learning. Experience also shapes each individual's cognitive style in a unique way and this must be taken into account.
>
> 3) Readiness to learn. This concept assumes that as a person grows, her readiness to learn is produced less by biological development and academic pressure and is more the product of the developmental tasks required for her social roles. Timing is of the essence.
>
> 4) Orientation to Learning. Children have been conditioned to have a subject-centered orientation to most learning, whereas adults have a problem-centered orientation to learning. [2].

According to Knowles, the early ideas regarding how adults learn were strongly influenced by John Dewey. In a book published in 1929, The Meaning of Adult Education, by Eduard C. Lindeman, it was recommended that the curriculum be designed around the students' needs and interests, which often emerge from their life experiences. Lindeman states that the most valuable resource in adult education is the experience of the student. "My conception of adult education is this: a cooperative venture in nonauthoritarian, informal learning, the chief purpose of which is to discover the meaning of experience." [3]

Psychologist Abraham Maslow saw self-actualization as the peak of human functioning and he felt that older adults had the most potential for this. "This pattern sees education as a way to discover new possibilities in life. Education should lead to ego integrity, wisdom and fulfillment in later life. Older people who express these values will serve as a resource to society and as role models for the young. [4]

Many sedentary elders complain of having less energy than they used to. Restak says that "the good news is that the brain can be energized through the deliberate cultivation of curiosity. On the basis of my interviews and discussions I have become convinced that curiosity is the mental trait most linked with superior brain functioning over the life span." [5] He cites six factors associated with dementia: low levels of physical activity; failure to retain a high degree of finger dexterity; less frequent opportunities to converse; too much empty spare time; decreased number of friends and excessive use of alcohol.

It has been known for some time that aerobic activity increases the number of synaptic connections in the brain, and that learning complex movement patterns, such as those involved in dance or Tai Chi, pushes the number of new connections even higher. Happily, the more synaptic connections you have, the more you can learn and the easier the learning process becomes. According to Zaven Khachaturian, director of the Ronald and Nancy Reagan's Alzheimer's Research Institute, education (in general) creates more synaptic connections and enriches the dendrites. "Since it takes longer to reverse these changes, those with a better education stay mentally alert longer than those with less learning." [6]

Restak also cites the work of Marilyn Albert of the Massachusetts General Hospital and Harvard Medical School. Albert tested thousands of older people over a twenty year span and identified four factors associated with improved brain function and healthy brain aging. At the top of the list of course, is education. According to Restak, "...of all the factors contributing to a successful brain functioning in later years, education ranks highest.... in a 50 year follow-up those with the highest measures of intelligence and most extended education showed the least cognitive deterioration with aging. " [7] Education is closely followed by strenuous exercise which increases the flow of blood and oxygen to the brain and helps to keep the blood vessels healthy. It also enriches lung function and increases the load of oxygen carried in the blood from the lungs to the brain.

His third factor is self-efficacy, which is defined as faith in the value of one's accomplishments and the belief that one is in control of one's own future. Self-efficacy also determines how the individual responds to stress. "If a person feels helpless in the face of uncontrollable stress, that person's adrenal glands will put out

increased levels of glucocorticoids, the stress hormones. These increased levels directly damage the hippocampus on each side of the brain. The hippocampus is a limbic system structure that plays a vital role in the gradual processing of our explicit memories for names, images, and events into long-term memory. This part of the brain is not a permanent storehouse, but a way-station that sends new information to other brain circuits for permanent storage. When monkeys lose their hippocampus to surgery, they lose most of their recall for things learned during the preceding eight weeks..

Clearly, the price for inadequate self-efficacy is very high. Restak recommends a few simple steps to take to enhance brain functioning at any time of life, but especially in later years. Be sure to get adequate sensory stimulation; learn something new and unfamiliar; participate in activities that involve working memory and reasoning, and don't prejudge what is and isn't worth learning.

Restak mentions a tai chi study which helped reduce the number of falls in the study group. Tai chi is an ancient Chinese martial art done in slow motion and it is also a form of moving meditation, what the Chinese call "mindful exercise." Restak states "In a study of 200 people 70 years of age or older, those participating in a 15-week tai chi program reduced their rate of falls by 47.5%.... Fear of falling is a tremendous problem for the elderly, who often needlessly isolate themselves even more. (In another study) in which students also were provided with 15 weeks of tai chi classes, subjects were far less fearful of falling than they had been at the beginning of the study. Strength training has also been shown to help reduce falls, but both these studies showed that tai chi not only drastically reduced the number of falls, but also reduced tension, depression and anger.[8]
Given the opportunity to study dance for 15 weeks the outcomes would probably be very similar.

Another study compared the benefits of dance with an exercise class for Parkinson's patients. Exercise classes often come with a prescriptive, must-be-good-for-you stigma so patients were not hard to persuade to take part in the study. One of the most debilitating symptoms of Parkinson's Disease is difficulty in initiating movement. and dance was found to be more helpful with this problem than exercise. In addition, the dance classes helped to raise patients moods.

Both Houle and Novak agree that the more education a person has, the more likely it is that they will continue their education in later life. Unfortunately age stratification theory works against this. Age stratification theory has to do with the social pressures that prevent older people from leading an active life. This theory claims that people who have always been sedentary have no role models for a more active lifestyle and they are limited by the social strictures about what is and is not acceptable in the way of activity for older adults. This theory can lead to programs that fail to challenge their participants. Well-designed programs can help to promote self-efficacy, provide a sense of adventure and develop new potentials. The process can lead in an upward spiral because people who have a high level of self-efficacy attempt more difficult activities and put out more effort.

Any new activity contains potential physical and psychological risk. The latter includes risk of failure, embarassment, inability to live up to one's own or others'

expectations. Although research shows that there are increasing numbers of older adults who take up high-risk activities in later life such as rock-climbing, skiing and (my parents' example) paragliding, most activities must involve minimal risk to attract people. As an example of someone who has resisted age stratification theory, Novak cites Billie Lucas, an American woman who runs a very successful exercise program with no music. With no set tempo, people are free to do the exercises at their pace. Novak says "Billie studies her people carefully. She listens to them, watches how they perform and builds the program to suit their needs. Billie's program reduces threats to members' self-worth." [9] Lucas' program is also unusual in that her students stick with it. One of the most important requirements for a successful class is social interaction. It is one of the main reasons participants keep coming to class. Without it, most of the time about half of those who sign up for exercise programs leave within six months.

There are three theories that explain this. They are age stratification theory, which has already been described, disengagement theory and continuity theory. Disengagement theory claims that older adults will withdraw from activities and social life and that they wish to do so. Continuity theory views older adults as older versions of their middle-aged selves, and predicts that they will continue the same habits and interests that they had in middle age. Fortunately activity theory can often counteract the preceding three. Activity theory proposes that people are happiest when they are active. Novak cites as an example, an older woman who had always wanted to learn to tap dance, but now was incapacitated by arthritis. Another older adult who had been a dance teacher provided tap dance classes to this woman, who learned beautifully while sitting down.

Another example of both continuity theory and activity theory applied to dance is the wildly successful tap dance company in Tucson, Arizona called The Hot Flashes. Nobody can audition to be a hot flash unless they are over fifty and have worked their way up through several levels of tap dance classes. This generation loves tap dance. They like the sound, the movement and the old familiar music.

Van der Kamp states that a key factor in effective learning is intrinsic motivation. In dance, the motivation for those who have never danced can be difficult to provide because the sheer joy of moving through space and the transformation from self to visible music have to be experienced first. Lerman solves this problem ingeniously. Her beginning dance classes start out being only fifteen minutes long, partly because her students are building strength and becoming familiar with new ways of moving. Then for the next ten minutes she dances for her students, performing a mini-concert just for them. This allows for resting time and keeping people interested. After a few sessions like this, more and more students begin to join in the little performance of their own accord and gradually the class lengthens to almost an hour.

Other barriers to learning which Van der Kamp mentions are those brought by people who have had little education, or who have had negative experiences in school. They often lack self-confidence and/or have a fear of failure. When they find themselves in a class once more they may have resistance to learning, anxiety about losing face and little or no initiative. For these people especially, improvisation or creative dance can be very helpful as there is no "one right answer." Instead, there is an abundance of many different "correct" ways to solve a choreographic problem and each is a unique

expression of that particular individual. One of the beauties of choreography is that no one will make a dance anything like anyone else and that is as it should be.

Another barrier in America is that our Protestant work ethic discourages "play" and our Puritan heritage discourages "dancing," so it is often difficult to persuade older American adults to dance. Minorities, however, do not have these legacies and are often much more open to dance. Our Puritan ancestors viewed dance as sinful and even now, activities that are "just for fun" can be often suspect.

Current research shows that at least 50% of the physical and mental decline formerly associated with aging is merely due to inactivity. Recent studies also show that it is never too late to start, and that older adults often underestimate their own abilities. Dance is non-competitive and so is less stressful than competitive physical activities. Dancing, improvising and choreographing together create a little community, with each dancer having the sense that they have a contribution to make. Classes often divide in half with one group taking the part of the audience and the other group performing their own choreography.

Some students are invited into Lerman's company and perform for "real" audiences in such locations as the Kennedy Center in Washington, D.C. . Performing builds confidence and a sense of achievement and the approval of the audience creates a sense of well-being. Given the chance to perform, older dancers invariably comment on what that experience means to them, saying, in various ways, that dancing is something to share and so they feel useful. Several generations performing a dance builds another little community among people who otherwise would probably not find themselves together, and is enriching for all concerned.

One of Lerman's older male students wrote "Liz Lerman believes that everyone can dance. She further believes that each person's movements are beautiful and can be used in meaningful ways to express emotion, re-create an event, deal with an idea, or simply create happiness." [10] Lerman clearly believes that everyone can dance and that more than the rest of us, older adults have so much more to dance about Furthermore she is convinced that as her older students' range of motion expands, so does their range of thinking. Dance therapists take this idea farther in exploring the profound relationship between how we move and how we feel, that the dance can change the dancer.

It is interesting to compare Knowles' list of conditions most conducive to learning to Lerman's. Knowles begins with "Learners need to feel a need to learn." On Lerman's list this would probably appear last because most of her students would not yet know that dance can combine exercise, self-expression, fun group activity, intellectual stimulation and spiritual uplift. Lerner's first is "Everyone can dance," even the lady mentioned earlier who tap dances on her kitchen floor while sitting in a chair. Next on Knowles' list is "The learning environment is characterized by physical comfort, mutual trust and respect, mutual helpfulness, freedom of expression and acceptance of differences." Lerner's version is "The teacher must respond to the beauty and capability of each student," and "The teacher needs to adapt traditional dance movement to the technical capabilities of the student." "Each person should dance as well as he or she can" parallels Knowles' "Learners perceive the goals of a learning experience to be their goals." Knowles last four conditions have to do with the

learners' sense of ownership of the experience by helping to plan it, making connections between the class material and their own experience and having a sense of progress." [11] These four conditions are built into the structure of the dance class, specifically in the section following the warm-up which includes creative work and improvisation, which often includes danced life-storytelling.

However, Lerner includes a fifth essential ingredient for the class to thrive. Because the dance teacher is working in a senior center setting, he or she is forced to decide what is most important about dance and how to communicate that to people who may have very stereotyped or even negative images of what dancing is. This is an invaluable process for the teacher to navigate and thus the class becomes mutually beneficial to both the instructor and the dancers.

All the dance sources I discovered essentially agreed on the most effective class structure. It begins with a gentle warm-up, which can also include breath work and massage (with self or others,) builds to a creative/improvisational section and ends with quiet relaxation and summation. The first and last sections are usually done in a circle formation, which creates a sense of acceptance and equality. However, in demonstrating movement in a circle it is very important not to define right and left because everyone will have a different idea about it! Particularly with older adults who may take a longer time in learning movement combinations, it is important to allow time for repetition and practice. Adequate repetitions are essential to produce a sense of mastery and self-confidence. The discipline of a dance form can be both challenging and comforting and should always be balanced by the freedom to explore new possibilities.

Instructors need to speak slowly and break movement combinations down into small sections, allowing adequate time for participants to practice on their own and at their own pace. Physical contact can provide affirmation and reassurance so it is very important to always make sure every student gets a soothing touch from the teacher. In addition, the instructor needs to be alert to the moods and reactions of group members which are often expressed as non-verbal cues.

Lindner, et al say that the most effective teachers will be sensitive to student needs, learning from them, sharing ideas and recognizing what each individual has to offer. The teachers who soothes instead of corrects, and who patiently waits rather than coaxes will find that students will respond with enthusiasm and trust. The most difficult task for the teacher is to try to maintain a dual focus, to provide inspiration and nurture independence at the same time. The ideal teacher should have some background in psychology and gerontology, or at least access to someone with a strong background in counseling. This will make the class as stress-free as possible, an important element for older adults who may be venturing into this type of movement for the first time and may be anxious about it.

One of the beauties of improvisation is that it frees people to dance for a longer period of time without having to remember a movement combination. It also is frustration-free, unlike the process of learning steps which can be challenging. Some of the advantages of improvisation are that it is impossible to be wrong or to make a mistake, each dancer feels that they have choice and opportunity to contribute to the dance's creation and, of course, freedom of expression. Dance improvisation combines mind and body by making visible the workings of the imagination.

Improvisation can be wide open, where the only instructions are "do what the music tells you." Or the instructions can be more specific, such as "move on the diagonal, changing levels twice." Or improvisation can encompass life histories and other art forms. Choreographer George Balanchine once said "You can't dance 'mother-in-law,'" but you can dance almost anything else.

Another advantage of improvisation is that it validates each student's own unique way of moving. It is a wonderful way to come up with new movement ideas, develop them and keep in touch with a sense of fun and spontaneity. The process is not only playful, but it can be an immense help in alleviating loneliness and isolation because dancing with another person translates to "in dancing with you, I accept you."

Another form of dance that creates community is folk dance. The patterns are simple and repetitive which creates a feeling of ritual power and safety. These dances can be performed with the traditional steps intact, or be re-choreographed by the class. Folk dance can be a non-threatening way to accustom students to dancing, particularly for those who are reluctant to try new ways of moving. Also, as the large, open spaces in senior centers are often tightly scheduled and have several activities going on at once, students feel more comfortable performing familiar forms that won't attract too much attention from onlookers and passersby.

Because the class is held in such a public environment, it will affect nonparticipants, including staff, who may not understand its value at first. If the teacher perseveres, what usually happens is that the scoffers eventually begin to take the time to join in when they can. There are always observers who do not fully participate in the class and they should be encouraged because even watching can be helpful for them. For some of these people it is the only way they can become involved and even vicarious dancing can be enriching.

In such a situation noise is an inevitable problem. Unlike studio dance classes, sessions in senior centers can be very distracting for students due to other activities taking place nearby. Unlike younger students, older adults often talk to themselves and each other during class. Conversations, muttering and constant commentary from students can easily unsettle the teacher if he or she is not prepared for it. The constant dull roar can be extremely helpful if the teacher is alert, because it often verbalizes what the students are experiencing.

If the talking is too distracting for others in the class, and has nothing to do with the class material, it is important for the teacher to intervene. Sometimes it just means that the class needs a rest and instead of continuing to dance, the teacher can lead a short group discussion. Sometimes it is possible to use the disruption creatively, for example turning an argument into improvised angry dances. Angry dances take alot of energy and it usually only takes about five minutes before the class settles back down again.

How students experience dance is also affected by the size of the class. Large groups are often energetic and can tempt others to try it. Smaller groups allow for more questions, personal encouragement and a deeper awareness on the part of the teacher. The decision is up to the teacher and the administrator, but when the group increases to more than ten, the teacher's attention by necessity moves from individual student needs to group dynamics.

A good way to begin a class series in a new location is to arrange for more experienced older dancers to give a demonstration or a miniconcert. Seeing what others their age are doing can be very inspiring to the audience. If that is not possible, a short lecture demonstration by a local modern dance group can also be effective.

Very often students are enthusiastic after the first few dance classes and then do not return. This can be surprising and disappointing for the teacher who needs to understand that dancing can cause changes in students that can be frightening. Sometimes the contrast between the laughter and affirmation of dance class can make the rest of the week too much to endure and that is why they stop coming to class.

It is also important for teachers to understand that dancing can make people very vulnerable. It is possible that a particular movement or old, familiar music can set off a memory that causes so much anguish that the student cannot bear to think about it, much less dance. Even with these people, sometimes just a phone call from the teacher saying that they are missed will be enough to encourage them to return.

Support from the center's administrator is crucial to the success of the dance program and this person may need extra time and energy from the teacher for this to happen. Funding a dance program is always a problem, but some services that have responded include the following: Government subsidy including grants from the Departments of Health and Human Services and Housing and Urban Development' local arts commission grants for special populations; private donations; fund-raisers in the center itself, and the National Endowment for the Arts.

According to Lindner, et al, "Because the aging process is characterized by the onset of physical limitations and emotional stresses, it is vital to find outlets for self-expression and opportunities for social interaction, physical activity and relaxation techniques...Expressive and creative activities are an excellent way of establishing a sense of personal identity and developing one's inner resources."[12] Dance is particularly well suited for this because it is an outlet for emotions, it frees and ventilates the spirit and prevents the internalization of aggression that can be caused by isolation, depression and the loss of identity.

Interestingly, although the dance process is therapeutic, the product is not therapy. People feel better when they dance and they also learn about themselves and their world through dance. When older adults create dances, the learning process places the tools of art-making into new hands, tools that are too powerful not to be shared by everyone.

Due to the many years of technical training required – choreographer Martha Graham once said that it takes 10 years to make a dancer -- dancers often live in a "hothouse" atmosphere that can lead to feelings of isolation from the rest of the world. Both artists and the elderly are often very isolated populations and dance can create a bridge between them, letting them know they are not alone. Teaching older adults can help to put dancers in touch with a different reality. Much more than younger students, older adult students bring with them a huge amount of material to dance about. In dancing out their lives, older adults enhance their images of themselves, improve their sense of self-worth and have more reasons for living.

Choreographing their life stories provides their histories with a mythic dimension and validates their life experiences. Their sense of joy, of self-understanding and sense of belonging all increase when dance is a regular part of their lives.

For younger dancers, an audience of older adults is affirming, supportive and gives freely of very strong, loving attention. This experience can be very nurturing for dancers whose audiences are usually small, and often not the friendliest. This is not to say that older adults are not critical. They can be very discerning, but not usually harsh as some media dance critics can be.

Lerman is very appreciative of how her older adult students have enriched her choreography. She says "To put oneself in the world and respond is an important thing for a creative artist to do. The combination of emotional safety I feel around old people and the images I see surrounding their lives provide an incredible landscape for choreographic work."[13] As funding for both the elderly and the arts shrinks, it is imperative that these two groups recognize that they need each other and that each has much to offer the other.

Carl Jung said that we need to create new schools for older learners where students can delve into spiritual issues, studies of death and dying, and promote self-discovery through literature, art and music. Everyone has reasons to dance. When older adults have the opportunity to dance the benefits cause them to take notice. They say it improves their physical well-being, their social outlook and their sense of personal worth. For some, it has opened a new area of study and they begin to see themselves as developing an artistic sense and a knowledge of dance. Jung would be pleased.

One of Lerman'students began dancing for the first time in her eighties. She says "'I used to be shy and timid. Then I started to dance with The Dance Exchange and all of a sudden I was blossoming.' She began dance classes with one arm in a sling...(now) she conceptualizes dances frequently, saying 'Wouldn't it be fun if we could make a dance about -----.' Her imagination is constantly functioning." [14].

In dealing with the inevitable adversity of later life, meaning making remains crucial. As people change, they need to find a dynamic, fluid process that will change with them for creating a meaningful life. Anna Halprin, an American teacher and choreographer writes "What is important is not mastery, but mystery at the heart of life itself. When we tap into the deep regions of the dancing body, we have that wonderful opportunity to tap into that for which we have no words, that which seems to go to a place that connects us to ourselves and each other in a harmonious way." [15].

Lerman's program demonstrates that senior centers can provide a haven for many creative imaginations, and are places where dancers can share their art with an affirming and receptive audience. Senior centers have the potential to be not only studios where people can learn to dance, but also to serve as choreographic nurseries where new dances can grow. Once developed in such a safe space, these dances can be taken to a wider audience, as can older dancers as well. As one of Lerman's older male students put it, "Imagine older dancers interpreting their experiences and emotions into meaningful movement. Imagine older dancers giving performances in which they confound the stereotypes by creative expression of their knowledge and feelings in dance form." [16]. For third agers, as for the rest of us, the artistic growth

that accompanies dance-making both empowers individuals who often badly need it, and builds community.

Footnotes:

1. Novak, p. 320.
2. Knowles, p. 55.
3. Knowles, p. 29.
4. Novak, p. 318.
5. Restak, p.233
6. ibid. p. 114
7. ibid. p. 113.
8. ibid, p. 112.
9. Novak, p. 312
10. Lerman p. x.
11. Knowles, p. 77.
12. Lindner, et al, p. 120
13. Lerman, p. 146.
14. ibid. p. 139.
15. Serlin, p. 123.
16. Lerman, p. xii.

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COMPOSING A CURRICULUM: ARTICULATING UNSPOKEN VALUES

by
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This paper was prepared for oral presentation and has not been altered for publication

A decade ago, Mary Catherine Bateson (1989) published a book entitled *Composing A Life*, in which she reflected upon various decisions she and several other women in her generation had made about work, relationships, and other aspects of their lives as women in changing times. Several had had some connection with the arts, and spoke of art-making as a metaphor for the creation of their lives. More recently, an 11-year-old I was interviewing in my research told me something similar, when asked if she thought what she was learning in dance would be important, even for people who would not be dancers. She thought a bit and replied, "Well, yeah, because all through life you're sort of choreographing, like I'm trying to choreograph what I'm going to live....You're basically choreographing your life."

Indeed, choreography or composition in music and dance makes a good metaphor for the decision making process that we use in other parts of our lives. While some decisions may get made on the basis of a balance sheet, weighing pros and cons, most are more complex than that, a mixture of rationality and intuition, conscious and subconscious choices. Whether selecting a job, a vacation site, or a partner, aesthetic criteria are usually part of the equation—for example, a sense of balance, and the relationship between parts to make a whole.

In honor of the emphasis of this conference, I will be speaking today about the process of composition--not of music or dance, but of curriculum. I recognize that, to many people, a curriculum does not seem to have much in common with a work of art, or even a life. It seems cut and dried, more like a report than a novel or poem. Ralph Tyler, who is often thought of as the grandfather of curriculum planning in the United States, considered planing to be a practical, not a theoretical matter. He identified four steps: setting objectives (based on a need or problem), selecting and creating learning experiences, organizing them, and evaluating learning (Tyler, 1978).

When I present this process to graduate students in dance, they like its clarity: "It makes sense." I then ask them what would happen if they applied it to their choreography. They could decide the purpose of a dance (perhaps to showcase the dancers' skills), select and create movement combinations, put them together in a logical way, and then evaluate the work. They acknowledge that this is possible, and perhaps appropriate in some cases, but that it is hard to think of the outcome as art. Tyler, however, notes that "curriculum building involves artistic design as well as critical analysis, human judgments, and empirical testing" (1978, p. 247).

I think that artistic composition is a good way to think about the process of creating curriculum. In order to get into that, I first need to define what I mean by curriculum. To some, a curriculum is what appears in a university catalogue—a list

of courses. To others it looks like a syllabus, outlining all the topics to be covered in a course and the assignments for each. Officially, it derives from the Latin *currere*, meaning, "to run"; undoubtedly many students consider the curriculum an obstacle course to be run.

Our thinking about curriculum may be expanded by the concept of the "hidden curriculum," which refers to what students are learning besides what the teacher is explicitly teaching. Certainly a variety of lessons may be learned in a dance class, in addition to steps, processes, and principles of dance. Students also may learn lessons about authority, about relationships, about their bodies, about themselves. Frequently, when I am introduced to someone outside the profession and they learn of my line of work, they confess to me a past that has included a dance class, and I hear of some of these "other" lessons. Through their stories, friends have related learning that they were just not creative, or did not have the kind of body (or even the kind of hairstyle!) needed to become a dancer. Some learned that they had "two left feet." Some learned that "dance is a lot of fun," others, that "dance is a lot of work." Children may learn how to stay in straight lines or how to form a circle, how to take turns, how to keep going even when no one notices you (or when they notice you too much). It is clear that there are many possibilities in addition to pliés, improvisation, and ABA form, which often are part of the explicit curriculum. Lessons may be learned not just from directions, demonstrations, and images, but from a tone of voice, a look, or no look at all; from peers, as well as teachers. The environment is also important; students may learn about the importance of dance, for example, by comparing the space and time given to it in comparison to that of other subjects. So I define curriculum as not just the content, but anything contributing to student learning. Going back to my artistic metaphor, this is like thinking about a choreographic work as consisting of not just the movement, but all the theatrical accoutrements involved as well as the dancers who bring it to life.

Another of many similarities between curriculum and art is the kind of thinking processes involved. Howard Gardner (1987/88) has identified three of them:

> Production—or thinking *in* the art, in the process of art making;
> Perception—thinking *about* a particular work of art, as when one looks at one's own work and critiques it; and
> Reflection—looking back at one's work over time, identifying themes, trends, and issues.

One may substitute the word *curriculum* for the word *art*, and find these processes equally valid. In fact, they work pretty well to illuminate thinking in a variety of realms.

In considering the metaphor of artistic composition a bit further, one may recognize that there are practical constraints upon the development of curriculum, but the same is true in choreography. One may be limited by the number of dancers, their skill levels, the amount of time available for rehearsal, the resiliency of the floor, and so forth. In choreography, such limitations become creative problems; the same is occasionally true in curriculum, when, for example, the limitations of a teacher may allow us to build on strengths that otherwise would not have been noticed.

The idea of the curriculum as somehow akin to an art work is not a new one, and not original to me. I have been influenced by theorists like Elliot Eisner, Maxine Green, and Madeleine Grumet in thinking about aesthetic dimensions of curriculum. I was honored to have a chapter included in a 1991 book, *Reflections from the Heart of Educational Inquiry: Understanding Curriculum and Teaching through the Arts* (Willis & Schubert, 1991), to which these individuals contributed major sections. The book "consists largely of statements by individual educational scholars writing personally about how they have come to understand curriculum and teaching through the influence of the arts in their own lives" (p. 5). The editors, George Willis and William Schubert, note that

> making decisions about curriculum…is no mere technical matter. Education at its best is the same as how to lead a life, and, therefore, decisions about curricula are microcosms of everything that goes into wise living…Wise living, we believe, is not a matter of prudential calculation; it requires constantly extending ourselves through many acts of faith, and courage, and imagination. Hence, there are no simple answers about how or what to live, only opportunities continually to inquire reflectively into ourselves and the world around us as we continue to make decisions about how to act on what we believe. (pp. 5-6)

I agree with the Willis and Schubert that "this kind of inquiry, which is the heart of living and education, is the same kind of imaginative inquiry that is the heart of creative art" (p.6). Today, however, I will not be going over the ideas that I wrote about in that volume, or the sections by other theorists in this highly readable book. There is plenty of evidence that curriculum development can be a creative and artistic act, and that a curriculum can be evaluated by aesthetic as well as pragmatic criteria. I have some regrets that this is not the subject for my talk, because it could be more of the kind of presentation that I like to do as a keynote—telling some stories, filled with warmth and charm of the characters to make challenging ideas more palatable and leave an audience uplifted, so they may exit with a few memorable lines inscribed like the tunes one whistles on the way out of a Broadway musical.

This conference, I think, demands something different. To "articulate the unspoken" implies that there is a reason not to have spoken. This may be because the ideas are difficult, or because they do not easily translate to a verbal medium. It may also be because they are ones we do not want to face, preferring that they live beneath the surface where we do not have to pay too much attention to them. In taking up the challenge of the planners of this conference, I will be speaking from that darker place, reflecting upon some of the issues and values that I think reside in the process of composing curriculum. I'll do this in the context of describing a graduate course that I teach, "Issues in Planning the Dance Curriculum."

In this course, we spend the first 2/3 of the semester reading and exploring a number of diverse visions for dance and arts curriculum, and a variety of theoretical issues which I hope will extend my students' thinking. I choose the juiciest reading I can find, and we have rich discussions. During the last part of the course, students must write a philosophy and curriculum design for a dance program. I insist that each articulate the unspoken values upon which their curriculum is based and the basis of those values, including personal as well as theoretical sources. Today I'll be sharing

with you a few of the themes that have become important to me in guiding their work, in particular, ones having to do with consciousness and imagination. Like Maxine Greene, "my concern is to enable…persons to break through the cotton wool of daily life and to live more consciously" (1978, p. 185). I have borrowed titles from Greene for the sections that follow; the themes soon become as entwined as the pieces of our lives—like work and home, friends and colleagues—even when we try to keep them separate.
"Towards Wide Awakeness" (Greene, 1978, p. 161)

One of the first tensions that we explore in the course is between dance education and dance training, between "everyone can dance/dance is for everybody" and "it takes discipline and talent." Not surprisingly, this has been one of the continuing controversies in dance for decades, and my students and I struggle with it as well.

For more than half of my life I have been an advocate for dance education. A latecomer to this art, compared to many of you, I began dancing as a teenager, with what I now think of as "closet dancing": moving back the furniture and closing the doors to the living room as I danced to music played on vinyl discs that today's teens recognize only as antiques. A year or so later I began formal classes in modern dance, driven only by the sense that I felt so alive when dancing, and needed it to balance my otherwise heavily intellectual self. I discovered my creativity in dance, a sense of freedom, and my physicality. It is no wonder that I, along with many other dance educators, became a strong advocate for dance education for every child. We made claims based on our own experience, but without any rigorous evidence, that dance was good for everybody, that it could help all children fulfill their human potential and develop incredible self esteem, and even, in our most passionate moments, that it could promote universal peace, love and happiness. (I exaggerate only slightly.) Such claims, and the self indulgence they promoted, were of course occasionally challenged by those who considered themselves "real" dancers, those who aspired to dance professionally or had already done so.

Nevertheless, dance education advocates have promoted the idea that dance education should be available to *all* children, meaning that it should be taught in government-supported schools just like mathematics and social studies, and not limited to the wealthy or the talented. Further, this perspective holds that dance education should focus on needs of the individual, with creativity and self expression as the primary goals, and that it should be a non-competitive, no-failure activity. To quote Margaret H'Doubler, a central figure in U.S. dance education,

> [Just] as every child has a right to a box of crayons and some instruction in the fundamental principles of drawing and in the use of color, whether or not there is any chance of his becoming a professional artist, so every child has a right to know how to achieve control of his body in order that he may use it to the limit of his ability for the expression of his own reactions to life. Even if he can never carry his efforts far enough to realize dance in its highest forms, he may experience the sheer joy of the rhythmic sense of free, controlled, and expressive movement, and through this know an addition to life to which every human being is entitled. (1977, p. 66)

These are powerful words, ones that most dance educators would agree with today, sixty years after they were written.

More recently, there has been a strong trend in many countries, including the USA, to incorporate education *about* dance—especially history, but also criticism and aesthetics—to more fully develop the mind as well as body and spirit. This perspective has its roots in what is known as Discipline Based Arts Education, or DBAE: "The goal of discipline-based art education is to develop students' abilities to understand and appreciate art. This involves a knowledge of the theories and contexts of art and abilities to respond to as well as create art" (Clark, Day, & Greer, 1987, p. 135).

A vision of dance that includes creative work, some technique, and some dance history/appreciation is clear in the National Standards for Dance Education (1994) adopted several years ago in my country. North Carolina, my home state, has been working to implement this vision for some time. By state mandate, every school in North Carolina is supposed to offer dance, along with the other arts, and schools are to require it of every child in the first six years of public, or government-supported, education. To have such a requirement is the dream of dance educators in the rest of the United States as well as many other countries. Although North Carolina's mandate is very far from being fully implemented, we can already see positive outcomes at the university level. An increasing number of students arrive at my institution having spent several years in public school dance programs. These students are much more physically diverse (in terms of skin color as well as body shape) than the rest of our population, who come from private dance studios. These newer students have seen more dance, at least on videotape; most studio trained dancers, in contrast, have seen only dance recitals and perhaps a performance of *Nutcracker*. Dance students from public schools usually know some dance history and principles of choreography, and are not afraid of improvisation, unlike other students who often know only how to replicate what they have been taught. They bring our program some of the cultural diversity we have been longing for.

At the same time these students bring some important strengths, they also bring limitations. The state-mandated dance program is about educating students in dance, not training them; most students have fairly minimal technical skills in dance technique, and feel far behind their studio-trained peers. Except for those with an abundance of natural ability, or those who have attended one of the few arts magnet high schools in the state, they end up being placed at the lowest technique level; many become discouraged, decide that they are too far behind to catch up, and change their major before long. Those who do stick with it often feel marginalized as they watch their peers who are more skillful dancers receive the public acclaim on stage. They had loved dance classes in their high schools and felt successful there, but clearly their self esteem takes a blow when they compare themselves to more highly trained dancers. Certainly not all those with studio training are excellent dancers by age 17 or 18, but it is clear that making dance education available for every child does not necessarily provide equal opportunity for a dance career.

To develop the level of skill necessary for a successful performing career, one needs not just dance education but dance training. This includes drill and repetition to make certain actions habitual, so the performer doesn't need to think about them. The training must stress the muscles sufficiently to result in what is sometimes called a "training effect." Thinking of the demands necessary to reach a level of excellence as a performer reminds me of the words of a track coach a number of years ago. My

daughter, age 12 at the time, loved to run; in particular, she loved the pleasant sensations of running, which we now know come from endorphins. The coach told her that she had natural ideal form, and the potential to be the best runner he had ever coached. But he also shared a basic principle of athletic training: In order to increase her speed enough to be a champion, she needed to push herself beyond the point where running felt comfortable or even pleasant. Part of me wanted her to "go for it," to know the exhilaration of pushing those physical boundaries and the satisfaction of working harder than one thinks is possible.

Dance training, like athletic training, requires effort and discipline in order to achieve results. Those who are willing to make the sacrifices, which include discomfort and even pain, may earn a big payoff. For athletes, the payoff is going faster, farther, and/or higher, doing the triple lutz. For dancers willing to invest in this level of training, the payoff is skill that earns awe from admiring audience members, and the satisfaction of physical power and accomplishment.

Those who have been willing to make these kinds of sacrifices may be critical of dance programs that do not involve significant technical training. At the same time, evidence has been accumulating that dance at times is harmful, both physically and psychologically. Most of the harmful experiences reported have resulted from professional practice, training young women as professionals—or, at least, to have a chance at becoming a professional. The chances were and still are very slim that any young dance student, even one blessed with a perfect body, intense dedication, and significant talent, will be able to earn a living as a dancer, at least for very long.

There are too few places in full-time professional companies, even for the most talented and dedicated. Books like Joan Brady's *The Unmaking of a Dancer* (1982) and Suzanne Gordon's *Off-balance: The Real World of Ballet* (1983) and films like *Silver Feet* (Rubenstein and Samuelson, n.d.), have recorded the devastation for those who did not make it, or those who were used up or injured and then tossed aside as expendable. After all, there are always more young women standing in line ready to sacrifice themselves on the altar of dance.

I have been a critic of many of the traditional training practices in dance. And yet who, other than indulgent parents, wants to watch dancers—at least those past childhood-- who aren't really terrific? There is little place in our society for those who love the art of dance but are not highly trained. Maybe they eventually become audience members, the supporters every dance company needs. Maybe they switch to ballroom dance, or even yoga. There are not many other choices. Our community, like many others, has community musical and theater groups for amateur performers, and many churches do as well, but no comparable place for dancers. My daughter happily chose the option of being a recreational runner, and runs in occasional road races where the emphasis is on finishing, not winning. Where does the recreational dancer go—the one beyond adolescence who loves artistic work, but is not obsessive about it?

Both of these approaches--dance education and dance training--have much to offer, and both have many advocates as well as limitations. When I discuss them with my students who wish to teach dance, most blithely reply that they want to do both, and assume that they can, even within the limits of a public school teaching schedule.

They think they can have it all, by teaching creative dance and adding in some technique and dance history. It is true that they can do some of everything, but not all of everything. Something will receive less attention.

To make this point more clearly to the young women in my class, I relate a lesson from my own life. In the early years of what we now know as women's liberation, many women of my generation thought that we could have it all. We didn't want to choose between career and family, and many of us did not. What we didn't realize at the time is that there would be other things we would have to give up—sleep, for one thing, but also hobbies, keeping a journal, being with friends, being there for every milestone in the lives of our children, just *being*. Those of us who tried to do it all found that time was not an unlimited resource, and there was not time to do everything—no time for reading novels, for working in the garden, for doing all of those good-for-you activities that take "only a few minutes a day," according to popular women's magazines. Those same magazines, just like all the self help books lining aisles at the local bookstore, promise us the secret to having it all, doing it all, being it all. Busy and exhausted women have grabbed these books and articles, snatching a quick read while waiting at the dentist's office or on the telephone, desperate to find the time-saving techniques that will make it all possible. Only rarely do they tell us the *real* truth: it isn't possible to do everything, not even everything that is really important.

This lesson is as hard to deal with in curriculum as it is in life. In my course, as we take up one article and author after another, each putting forth a different vision of dance education, my students say, "Yes!" They want it *all* in their dance curriculum. With some prodding, they reluctantly start to recognize that each approach has problems and limitations as well as benefits. For a while they hold on to their optimism that they can find the perfect balance, the one way to teach dance that will allow themselves and their students to have every advantage and give up nothing. Eventually they realize that there is not enough time to do everything fully enough to accomplish every goal; there is no perfect curriculum, no Holy Grail, that will allow any of us to have all the plusses and none of the minuses. It is a painful moment--when they recognize that time is limited, that the opposite side of every strength is a weakness, and a choice to do one thing is a choice not to do another. The best any of us can do is to become wide awake--conscious of our values as well as the possibilities we face, recognizing what we are giving up as well as what we are gaining with every choice that we make.

Of course, this stance also has its limitations. Recognition that there is no perfect choice can sometimes lead to relativism ("it doesn't matter what you choose"), paralysis, or even despair. And there are some issues with which it is not very helpful. For example, what about the choice to become a professional dancer, particularly one in a dance form which requires that a career choice be made at an early age—by eight to 12 years, before a child is able to fully understand all that she will be giving up? I know that some young children do have a passionate desire to be a dancer, a dream that sustains them through years of sacrifice and even bloody toes. If I could wave a magic wand, I would not rid the world of the possibility for such choices, even though I was relieved that my own daughter did not make one like this. But from my research and responses to it, it is equally clear that many little girls start to dance not by their own choice, but their mothers' Stinson,

Blumenfeld-Jones, & Van Dyke, 1990). Many daughters stay in dance classes out of addiction or fear—fear that, if they stop, they will lose their self-discipline, or get fat, or even worse—lose the chance to become a dancer if they decide later that this is what they really want. What should we tell mothers who want to enroll their daughters in serious dance training at age eight, and do everything possible to keep them interested, so that the door to a performing career is not closed? What should we tell the mother whose daughter needs no persuading, but is becoming obsessive about dance, when it is pushing out all the other activities that will help make for a more fulfilling life if she eventually decides not to become a dancer or sustains a career-ending injury?

You'll notice that this example is populated only by females. That is not just because mothers are usually the ones who encourage their children to dance, and the children they encourage are usually little girls. It is also because few people think that boys must begin dance at such an early age. Why should girls have to make such an early choice, when men are often welcomed even if they do not start training until early adulthood? I can hear the answer, "That's just the way the world is. Some things are just not fair."
"Moving towards possibility" (Greene, 1980, p. 1)

I'm now about to engage in an argument that may seem quite contradictory to the first one I shared, that "you can't have it all." That first lesson is grounded in pragmatic reality, or what we like to refer to as "the real world." As administrator of a large university dance department, I spend a lot of time in this real world, reminding my faculty that I have no magic wand to wave. I find myself saying things like this:

> Yes, we are all overworked. Even if we had more faculty, we do not have enough space for more faculty to teach, and we have no more office space. Either we stay overworked, or we decide to stop doing some of the unnecessary activities that are making us that way.
>
> Yes, we want nicer brochures, and more support for faculty and student travel: What will we give up from our limited budget in order to get these things? That's the way the world is--you can't have it all.

In some ways the world is indeed fixed. A day has 24 hours, and the state takes in only so much tax money to support universities.

As a person who came of age in the 1960's, however, I also recognize that the social world is a human construction, and it can be changed. My generation in the United States was on the front lines of a number of initiatives--the women's movement, the civil rights movement, the movement against the Vietnam War--that changed the social landscape of our country. Clearly, ours was not the only generation or the only country that has been changed. Those of you who had dreams and made changes in South Africa may know this best of all.

So the second theme that I take up with my students is consideration of not only what *is*, but what *might be*. Is it possible to be a professional dancer without years of technique class? I remember when Alwin Nikolais told my Department that he preferred to go to clubs, not auditions, to find new members of his company. He wasn't looking for trained dancers so much as an affinity for the kind of movement he wanted to use. Is it possible to be a dancer without a perfect body? Look at the

Bill T. Jones Company. Is it possible to be a professional dancer starting as a mature adult? Look at the Liz Lerman Company, "Dancers of the Third Age."

I look back at films of the early Martha Graham Company and realize that our undergraduate students today are more technically advanced than those early modern dancers. What have we lost by continually pushing the technical expectations of what it takes to be a dancer, especially if one is female? Can we imagine something different? Can we imagine giving up some demand for technical expertise that we now know is possible, and gaining something that we might value even more?

Similar imaginative visions are possible in education. I taught 20 years ago in a high school in which no grades were given, only narrative evaluations. The students still got into college, and they still do today, with no grades to demonstrate their academic potential—just a portfolio of their work and extensive comments of their teachers. In North Carolina, a college once existed that gave no grades and awarded no degrees; decisions were made by faculty and students through democratic process. Founded in the height of the Depression as an "act of faith," Black Mountain College lasted only 24 years and only 1300 students were ever enrolled, but "the college has exerted an impact on every area of American cultural life" (Harris, 1987, p. 244). Members of the faculty included Merce Cunningham and John Cage, who staged the first "happening" there. Cunningham first established his company at Black Mountain, where Paul Taylor and Ruth Currier were among his students. Doris Humphrey and Barbara Morgan spent a summer there. I don't find it surprising that a college like this made the arts a central part of the curriculum for all students.

Indeed, if anyone should understand this theme of possibility, it is artists, because art making requires that we be able to imagine what does not currently exist. Interestingly enough, it was a professor in education, not art, who helped me recognize the connection between art-making and world-making. Dr. James Macdonald taught a course he called "Personal and Social Transcendence." During the first half of the course, students engaged in arts activities in a variety of media. The emphasis was on sensory awareness and imagination, at a level some would call "dabbling." This arts experience was used as a base for the second half of the course, when students were asked to imagine possibilities that went beyond paint or clay or sound or movement. They were asked to consider not just what is, but what might be in the social world of education.

I found participation in this course to be a very powerful experience. All too often, I think, arts students end up recognizing their compositional powers only in relation to artistic materials. This connection—between art-making and world-making—is neither obvious nor automatic. While many of us in arts education like to claim that lessons learned in the arts will transfer to other aspects of life, there is little if any evidence to support this. If it is to happen at all, I think, teachers need to make a bridge, like Macdonald did, between what happens inside the studio and what happens outside.

In the case of my graduate curriculum course, thinking about *what might be* is not just creativity for the fun of it, as in "How can you move across the floor without using your feet?" My students are generally quite good at creative problem solving. When planning curriculum, it certainly is possible to imagine creative titles for

technique classes, or different kinds of assignments to give for the sake of variety. But of course I want my students to go beyond this. *"What might be?"* also generates the question, "what *should* be?" Again, this requires that students be in touch with their values. As Macdonald advocated, we must "sound the depths of our inner selves" (Macdonald, 1995, p. 79) to uncover them.

As a structure for identifying their values, I start with several challenging questions:

What is dance—meaning, what is the vision of dance that you wish to communicate to your students? Should it be the same for all students? How can this best be communicated?

What does it mean to be educated? What is the purpose of education? Is this always its purpose? How can this best be accomplished?

These questions start students thinking, but they are at least ones that they have partially considered before. I also, however, ask them to ponder two questions posed by Macdonald, which he named as the most essential questions for all educators:

What is the meaning of human life?

How shall we live together? (1995, p. 146)

I encourage students to probe their answers to these two difficult queries, and to ask to what degree their curriculum should educate students to be more fully human and to be in life-enhancing relationships with others. These are clearly not the kinds of questions students thought they would have to consider in a dance curriculum course. Next to them, most other curriculum questions—such as the most effective sequence for teaching triplets--start to sound a bit trivial.

Such questions are also terrifying at times. It certainly is possible to teach dance and to plan course after course without considering them, but, through the hidden curriculum, we are teaching something about how to be human and how we should live together even when we are doing it unintentionally. If we choose to live an unexamined life, it is possible to live in a way that directly contradicts what we think we believe. My students become aware of this when they try to put together their philosophy and their curriculum design, and often realize that the two are in opposition.. Most of us are able to live such contradictions fairly easily—doing one thing while holding a contrary belief--unless we take time to become conscious of them.

I press my students as I press myself, to discover what lies underneath what we say and what we do. I ask, "What are you living for? What are you willing to give up to do this? Does this practice that doesn't seem to fit your philosophy indicate something that you value even more?"

Some values are easily incorporated into a dance curriculum. For example, many students come to identify values related to both individualism and community. Dance can be a way to teach students to recognize and value individual differences, and to recognize their connectedness with others. My job as their teacher, of course, is not to impose my values but to push them to consider more difficult issues: "If these are your values, how does daily ballet class fit in?" " How do your values affect your system of assessment?"

Sometimes students may identify values that cannot so readily be taught through dance, or ones that may be taught only by skewing the curriculum to such an extent that dance seems like an afterthought. Many of us have argued for a long time that dance should not be taught as just a means to an end, a way for children to learn science and social studies. But, again, we teach more than dance whether we intend to or not. Why should we not, as Maxine Greene suggests, "live deliberately" (1978, p. 162) and make conscious choices about the hidden curriculum as well as the explicit one?

I must say that I don't think that everything can be taught through dance, and many important lessons can be taught better elsewhere. But if we identify important values that just do not fit within a dance curriculum, where else might they be lived? How can we teach students that dance is not everything, that there are other important things in life too? Are we teaching this to our students by the way we live our own lives? This is an especially difficult issue for me to talk about, as I have let work and work-related activities take over such a big portion of my life, far larger than I think is warranted. With most of the faculty in our Department doing the same thing, I think obsessiveness about work has become part of the hidden curriculum that we teach.

It is not that all such conflicts of values will ever be completely resolved; this happens only in utopias. Since I don't work in a utopia myself, I find that I live in contradiction with some of my own deep values. For example, grading students puts me in a relationship to them that is in violation of my own vision of how people ought to live together. Of course, I will lose my job if I do not turn in grades. Further, I admit that, since grades are recognized as standing for a certain level of achievement, I have a problem with just giving "A's for effort." My awareness of the contradictions in all this, however, has led me to explore ways to give students more power over the grade they receive, by developing clear scoring rubrics so that they are not in a state of confusion about "what the teacher wants." This, of course, means that I spend more time talking about grades, which seems to give them greater importance than they warrant. I choose to live in conscious awareness of the contradiction between my beliefs and my actions, even though it means that I suffer more in grading than I would otherwise. That is not because I am a masochist; rather, to me, consciousness—the ability to think about our own thinking—is one of the answers to what it is to live a human life.

Of course, it is easier *not* to do this kind of thinking; decision-making would be far less painful if we were not so aware of what we were giving up. Some people, including those who commit acts of atrocity, seem able to turn off consciousness of pain, their own and that of others. We wonder how people who have been tried for war crimes could go home and play with their children, listen to classical music, and enjoy a good dinner, just like the rest of us. Whether we choose to be wide awake to the consequences of our choices or anesthetized against feeling them, there is something to gain as well as something to lose.

The final part of the project that students must do to complete my graduate course is to reflect on the process of doing the philosophy and curriculum design and trying to make them compatible. Because I also teach that curriculum and its underlying philosophy are projects that continue throughout one's professional life, and usually

wind up like the "Unfinished Symphony," this is the paper in which they reveal which ideas they have considered but do not know what to do with, and lay out issues that are still unresolved. (We require graduate students to write similar papers reflecting on their choreographic work and process each semester.) I tell them that everything in their philosophy and their curriculum does not have to "fit," but I want them to be aware of the pieces that do not.

One of the students in my graduate course last year has the potential to become a star in our field. Extremely gifted as a choreographer and a scholar, she has already won awards and fellowships that leave her dizzy with choices. She revealed in her process paper that the curriculum she designed was as exciting and over-full as her own life in dance—so full that she had too little time to be with her partner and care for a relationship that was also very important to her. Such consciousness gives people the possibility to make different choices in their work and in their lives.

Another student revealed her struggle between teaching students the skills of dance technique and performance, necessary so that they can get a job and continue to practice their art, and what she called, "relating dance to the human experience." She thought that the latter could be accomplished only by dance appreciation-type activities, having students watch dances from their own and other cultures and discuss what they saw and what it meant to them in terms of their own lives. Because she revealed the struggle, I could share with her my experience that the movement of dance itself has much to teach us about the human experience, if we choose to be conscious of it and reflect upon it. For example, what does it feel like to rise, to fall, to advance, to retreat, to close, to open, to stretch, to hold on, to release? What do these feelings, and the experiences on which they are based, have to tell us about the human experience?

A number of times, students have ended up questioning their choice for a career in dance. I sympathize, because I have done the same throughout my career, and still do. I remember when my doctoral advisor asked me, only somewhat facetiously, if it was not pretty trivial to spend one's days (and nights) prancing around a dance studio when people were starving and suffering all over the world. At about the same time, my mother returned a book of remembrances written for my adolescent daughter, her granddaughter, in which she wrote, "When your mother was your age, she wanted to 'save the world,' but she became a dance teacher instead." I continually seek reasons why dance is so important, why I have stayed, why I continue to stay. Among others, I find compelling an argument that has to do with freedom: If the world were suddenly changed, so that all people were free *from* all forms of oppression, what would they then be free *to* do? Is it important that there is art, beauty, and pleasure, even in the most awful of times and places? How else can we explain the human impulse to create—what Martin Buber (1955) called the originative instinct—so strong that children in concentration camps still played and drew pictures and wrote poetry (Cunningham, 1978)?

I still have days when I wonder, "What am I doing this for?" On most, however, I end up concluding that the arts in general, and dance in particular, are important ways for me to make and find meaning in my life, and the impulse to seek meaning is another one of those qualities that define our humanness. But I always must ask,

"Am I teaching, am I living my life, in a way consistent with what I believe and value? What kind of a composition have I made, am I making?

In closing, I recognize that reflecting on these questions, issues, and concerns may make your life more difficult, as it has mine. But, as Maxine Greene tells us, "To make things harder for people [means] awakening them to their freedom. It [means] communicating to them in such a way that they [will] become aware of...their responsibility as individuals in a changing and problematic world." (1978, p. 162). Through such difficulty, may we move, may we dance, towards wide awakeness and possibility, as we compose our curricula and our lives.

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DE-CONSTRUCTNG DANCE CRITICISM IN THE NEW SOUTH AFRICA.

Sarah Tudge B.A. (Hons.) HED

Dance criticism in the new South Africa should be contentious by nature. Practitioners have different worldviews, critics have various opinions, and our country, enormous diversity. One would therefore expect debates to be raging within the dance community, however all one hears is a strained silence. The critics quietly doing their job and the practitioners creating and rehearsing work; existing in two different realms, which only ever clash in print.

This silence became apparent to me whilst doing my research for this paper. I sent off questionnaires asking both critics and dance practitioners what they thought of the state of dance criticism in the new South Africa. I expected a flood of heated debate, but in fact received a very small response and of those that did respond, I found the critics and the dance practitioners hesitant to answer my questions.

In this paper I hope to analize the reasons for this silence by posing questions, questions that need to be answered by critics and dance practitioners alike. I doubt that consensus will be reached, but perhaps the silence will be broken and debate generated.

To begin with I would like to look at the term "dance criticism". In the context of this article dance criticism can be defined as " an article expressing or containing an analytical evaluation of dance"[55]. Here the keyword is analytical which means "to examine in detail" or "find the essence of". Combining these definitions we can say that dance criticism should examine the detail and essence of a dance piece.

When I sent a critic the ideas for my paper she asked, " how can you deconstruct dance criticism in South Africa when there is so little of it around?" I agree with her. We do not have an established tradition of dance criticism in South Africa. What we do have is dance reviewing. Contrary to popular belief there is a difference between the two. As one critic responded " those that cannot critique, review".

Nugent contends that "a review is a brief composition reacting to specific work, whereas a piece of criticism tends to be a longer and more reflective, on a variety of themes, even departing from the artworks themselves." [56] I am not attempting to put forward that there should only be criticism in dance, but I do think that in order to raise the status of dance in this country there needs to be a great deal more informed writing on the subject. In South African the bulk of reviewing consists of regurgitating the story (often incorrectly) and adding two or three lines at the end which provides the critics opinion. The problem here comes with reviewing contemporary dance because by merely telling the story the critic is ignoring the context of the piece, and "no one has any business writing a critique until the context has been established."[57]

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[55] Concise Oxford Dictionary. 8th edition. Ed. RE. Allen. Oxford University Press. Oxford
[56] Nugent A. Choreography, Criticism and Communication , Dance Theatre Journal, Vol 13 no.4
[57] Windreich L. Classroom for Critics, Dance Central

In 1994 the political paradigm of our country changed. We obtained a democracy and with it the freedom of expression. Thus the context for contemporary dance changed. Forms that had existed for some time evolved or gained the exposure that they had not had access to during apartheid. Old mindsets were challenged and new forms born. With these changes one would have expected that South African critics would be on the cutting edge of dance analysis, for, as new dance forms emerge, they need to be defined.

Four years later we can reflect on what changes have really occurred. It seems that a handful of critics embraced the "new" and have journeyed with dance practitioners to new places. Other critics have refused to budge from the safe paradigms of what they know (which in the broader South African context is very little). The problem comes when a critic with no understanding (of the context of a contemporary dance piece) writes a review. When this occurs, misrepresentation is the result. As a dancer responded " I don't read reviews, because with the work that we are creating, descriptive precis mean nothing"

The next word that I would like to look at is the word "critic". What is a dance critic? The word critic means " someone who finds fault with"[58]. A dance critic, therefore, is someone who finds fault with dance. People that, in any realm of life, are qualified to "find fault" usually have a raised status that was earned through qualification or experience. Here the key word is "earned". So how have our South African dance critics earned their status? Let us first look at "earning through qualification". From the responses that I received, it seems that a few critics have academic qualifications while others have none. I learned, for example, that one critic was taken from the sports pages to write about dance because it was an "easy beat" (no pun intended). Another newspaper editor said "there is a dearth of good dance journalists around and at times we have to send who ever is available". This is unacceptable and it is the role of the dance practitioner to be the watchdog of such things. It is time that choreographers and dancers wrote back, challenged and were vocalized their discontent. Recently in Cape Town there have been critiques published by writers in tandem. This is a wonderful tool to establish those that are qualified and those who are not, to separate the chaff from the corn so to speak. With this era of transparency in South Africa, dance practitioners need to be vigilant so that some kind of qualification standard can be established.

The question remains, therefore: how do we decide when critics are sufficiently qualified? I discovered that the University of Natal Durban, Rhodes, Wits, Pretoria Technicon and the NSA are offering courses in critical analysis as part of dance programmes. It will be some time before we reap the benefits of these courses. So how can critics here and now educate themselves? The answer here is the eternal standard - experience. A dance critic should expose themselves to dance events and meet with as many practitioners as possible, as well as keeping up to date with new forms and movements both in South Africa and globally. One of the few qualified critics in South Africa responded that critics need to " go to halls, celebrations, festivals (small ones as well as main stream), youth clubs, night clubs, theatre, watch

[58] Concise Oxford Dictionary. 8th edition. Ed. R.E. Allen. Oxford University Press.Oxford

the news, read and speak". It may seem that I am stating the obvious here, but in many cases this has not being adequately done.

The reason why our critics in South Africa need to have such a broad "data base" is not only because we live in a post- modern world but also because we live in a country with radically diverse cultures and heritages. Because we do not have specialist dance critics in South Africa, critics are expected to report on diverse dance forms and in order to report properly, they need to have some knowledge of each. A physical theatre performer became enraged on this particular point. He said that he would like to see a critic interviewed by a panel of dance practitioners from different disciplines and see how many questions the critic could answer on different aesthetics and styles. (I have a feeling that if this did happen most critics would come horribly short).

Since 1994 there have been great changes in the structures of dance. Arts councils have folded and those establishments that survived have had to change their working focus and ideologies. New independent companies and community groups have also arisen. With these new developments, dance in the new South Africa runs across the spectrum from bourgeois complexes to street dance, which causes problems for the dance critics. How does one review a fledgling group in comparison to an established company; how do critics support the art form in its entirety without having double standards? A working solution to this problem was put forward by Kalina Stefanova on her recent visit to South Africa. She suggested the strategy of "non-reviewing" in the case of fledgling companies. Dance taking its first steps towards professionalism can be covered by feature articles rather than reviews, thus promoting new talent without the critics having to employ double standards.

Amongst all of this where is the voice of the dance practitioner? Why is there nothing but silence coming from the dance studios? When asking practitioners what they thought of the state of dance criticism, they all responded negatively. Yet when asked what they had done to voice their grievances, the answer which came back was nothing. This I feel is typical of the attitude of those involved in the dance world where they bemoan their fate but do very little which is constructive to change the status quo.

The reasons why many dancers feel that they have no voice is a thesis within itself but it seems to me that they do not challenge critics for two reasons. The first is that there is no platform. This notion of a platform is of the utmost importance. One suggestion that I received was to establish a dance journal. However after speaking to the dance community I felt that perhaps what is needed is a dance publication rather than a journal (for journals seem to be seen as publications that are only for academics that need work published). What would be preferable is a less formal publication where dancers, choreographers, critics and the dance community have a place to articulate visions, thoughts, ideas, concepts and contexts. A place where dance practitioners have a voice and are able to educate the reader and fight for the validity of the art form. Other platforms are slowly been established such as the Dance Umbrella, Conferences, Dance Alliance and other forums.

The second reason why dancers don't challenge critics is because they seem to feel that they do not have the necessary skills to do so. They feel that they have a

command over their physical technique but not their written vocabulary. I think that this is an excuse for apathy. If dancers feel that they have been misrepresented then they need to respond. Until dance practitioners become the vigilant guards of their own artform critical "abuse" will continue.

With the great changes that have occurred in our country there is a new emphasis on legacy and heritage. This is of great importance in dance, as dance itself leaves no tangible form behind. The documentation of our dance history is very fragmented and a fair amount of work got "lost" during the apartheid era. In the new South Africa we need competent dance criticism in order to ensure that we leave a legacy of the innovative work that is presently occurring in our country at the moment. Most organisations have their own archives but what of on a regional and national level? The answer to this question came back timeously. As one practitioner stated "all of these ideas sound wonderful in theory but we do not even have enough money to pay our performers".

The final word that I would like to unpack is "responsibility". Where does the responsibility of the critic lie- to inform the audience or to support and sustain the art form? Critics responses varied, one said "both", another stated "we are responsible to the audience" and another replied " our responsibility is to mediate between the art form and the public". The aspect of responsibility that I would like to alert critics to, is that what they say in their crits have a direct effect on peoples jobs. The South African public aligns the voice of the critic with the word of god, and if a show gets a bad critic audiences dwindle. I am not trying to promote double standards but rather an awareness. Critics should perhaps, write as dances advocate and not as its judge, as dances mediator rather than as its arbitrator.

To conclude I would like to appeal to all South African dance practitioners and critics, to work together to shatter the silence in this country. To be vocal and proactive, to improve standards, to stimulate debate that promotes growth and fosters excellence in the realm of dance.

PHRASE CONSTRUCTION AS A DETERMINANT OF THE MOVEMENT VOCABULARY OF BRITISH CHOREOGRAPHER, SIOBHAN DAVIES

Sarah Whatley

This paper proposes a methodology for analysis of the dance phrase as observable within the choreography of Siobhan Davies. The paper focuses on two different phrases from White Man Sleeps, choreographed in 1988 to music composed by Kevin Volans. As one of the first dances choreographed by Davies on her return from an extended study trip to America, the piece clearly exemplifies the new motivational force, shape and texture evident in her work at that time. The paper will include extracts from the film version of the dance and examples of a score which illustrates the defining features of Davies' phrase construction within White Man Sleeps. As an important building block of Davies' movement vocabulary, the paper argues that close examination of the dance phrase determines those aspects which seem to clearly characterise Davies' movement vocabulary at this time, thereby describing its unique nature within the context of British contemporary dance. In some important ways, White Man Sleeps clarifies and emphasises choreographic concerns that were evident in Davies' work prior to 1988, but in this work are much more clearly expressed and articulated. The dance includes a number of elements which can also be identified in other works choreographed by Davies since 1988, and thus can be said to have formed a basis or foundation for her movement vocabulary from that point on. Very little notation exists for any of Davies' works so access to a clear film of the dance, which allows repeated viewing, is an essential part of this analytic process.

1.0 Contextual issues

Davies' study trip to America, funded by the first Fulbright Arts Fellowship in Choreography, enabled her to spend a significant period of time travelling, reflecting on her own work, experiencing the environment and landscape and reading work by American writers. On her return, she formed her own small company, Siobhan Davies Dance Company, and since then, Davies' choreographic process has demanded that her dancers are engaged in a long and rigorous process of play and experimentation. Much of the movement material is highly individual, developed by the dancers themselves, and generated from a process introduced by Davies at this time, based on experiences in America, which emphasises working 'internally' on deep structures of the body, to motivate movement. The dancers she gathered to work with were all mature and experienced dancers keen to engage in this exploration with her, to reassess their own knowledge and technique. Prior to this time, Davies was unable to give as much rehearsal time as she would have liked, to exploring and investigating movement vocabulary.

As the dance was filmed specifically for television, the camera is selective about what is seen and how it is viewed. It is filmed from many different angles, providing both close-up and distant views. There are filmic devices including layering images of the musicians both behind the dance action and within the dance action, and this makes analysis of specific use of the stage space, and groupings of dancers at any one time difficult. However, the detail of the dance material is very clear for the majority of the time as the camera is frequently very close to the dancing bodies. The musicians are filmed in black and white, in deliberate contrast to the dance

which is filmed in colour, creating the effect of a 'film within a film', highlighting the distinctive aspects of dance and music.

The title, White Man Sleeps comes from the music of the same name, composed for string quartet, by Kevin Volans in 1986. Volans was born and brought up in South Africa and there are clear references to his African roots in the music. The choreography sensitively and perceptively reflects the African-influenced rhythms, layering of sound and musical phrasing. Inferences to something tribal, ritualistic and ethnic suggests Davies was responding both to the music and her experience in America of various aspects of native American Indian culture. Although it can be said that the imagery gives the movement resonance and can suggest meaning, like so many of Davies' works, the subject matter is primarily communicated through the movement itself rather than following a narrative or telling one story.

2.0 The choreological model

A systematic approach has been developed for this analysis which synthesises aspects from existing systems of dance analysis, in particular Valerie Preston-Dunlop's choreological model which suggests a way of looking at, and understanding dance, which considers the communicative functions of dance (1998). Some aspects of her work, in particular her development of Laban's system of Choreutics[44], with its emphasis on spatial forms in dance (1983, 77-88), and her development of Laban's concept of Eukinetics (defined by Preston-Dunlop as "the study of the dynamic qualities of rhythm" (1998, 101- 104))[45], have proved valuable in this analysis, in directing attention to the shape, and interrelationship of dynamics and rhythm, within the Davies dance phrase. It can be demonstrated that the occurrence and dominance of one or more of these concepts, and the way in which clusters of choreutic units occur simultaneously or consecutively in the Davies dance phrase, contribute to a meaningful characterisation of Davies' movement vocabulary. The resulting documentation enables Davies' work to 'live', by focusing on the movement itself, and the way the content of the work is derived from the development and juxtaposition of the formal elements of composition.

3.0 Structural analysis

According to Anca Giurchescu, a structural analysis aims to identify the component units of dance, to make explicit their interplay and hierarchical organization, and to show the rules according to which they function as organic parts of the dance system (1984,33). The hierarchical organization to which she refers is a structure of units which are "detached by the analytical procedure of segmentation, which concentrates on the syntactic level of dance" (1984, 38).

The hierarchical structure used in this analysis follows closely that of Giurchescu and Preston-Dunlop (1998, 145) with small modifications, and is, from smallest unit to largest unit:

Element - a single, significant movement which may be performed by one body part;

Cell- a distinct unit which is a group of elements, performed concurrently, such as a turn in the body whilst the arm gestures. Cells combine to form motifs;

Motif- several movements which combine and through the integration of action, rhythm and dynamic factors give a sense of stability to the dance. Motifs can recur and be a source, to be manipulated and transformed;

Phrase- a single, identifiable, significant compositional unit within the dance;

Section - distinct, longer units, sometimes following seamlessly, sometimes determined by change in numbers of dancers dancing or other performance aspects such as musical change, lighting change or change in 'mood', narrative idea and so on.

Part- a major division in the dance determined by major thematic change, evident in music, movement or combination of these and other aspects;

Dance- the work in its entirety, usually delineated by the entrance and exit of the performers, or the lifting and lowering of lights, the curtain and so on to signal the beginning and end.

A structural analysis developed from this hierarchical system enables the structural elements to be defined and the function of those elements to be described. When the phrase, as a micro-structure within the dance, is analysed systematically, the predominantly used actions and the way in which they link together, the use of space and time and physical interrelationships, are revealed.

By determining the way these aspects intersect, in particular the relationships (affinity) between shape and rhythm and the recurrence or apparent repetition of particular moments which embody these aspects, rules or set patterns may emerge, suggesting a dance grammar, syntax or vocabulary. The dance is studied on both a vertical plane (which deals with its constituent elements), and on a horizontal or syntactic plane, which deals with the progression of dance in time and space (Giurchescu, 1984, 36).

4.0 The Davies phrase

It is generally agreed that since 1988, Davies' work has shown a complexity and richness which could make determining phrase structure within the work difficult. In rehearsal, Davies and her dancers frequently use the word 'phrase'. Davies rarely demonstrates a completed 'phrase' in rehearsal, preferring to edit sequences of movement which have been developed, by one or more dancers, in response to a task, or series of instructions, given by Davies. This sequence of movement, imbued with Davies' own sense of shape and logic then becomes the completed 'phrase'. In the final dance, a phrase is sometimes identified as such, by being predominantly performed by an individual dancer. However, the way Davies manipulates, shares and transforms the phrase throughout the dance means that the original phrase construction may be lost in the choreographic process and motifs from within the phrase may emerge as more easy to discern, name and track throughout the dance. An important distinction is made between the dancers' role in understanding, or determining 'phrase' as a unit of construction, and the phrase which can be identified by the observer, through detailed and systematic analysis of the dance.

Identification of the phrase in Davies' work for the purpose of this paper does not therefore necessarily reflect the phrasing conceptualisation of either Davies or the performers. The phrase identity is based on conventional characterisations of phrase and is undoubtedly guided and informed by experience of viewing and participating in company rehearsals. The phrases vary in length and yet often begin and end with a repeated, recognisable gesture, as if to punctuate the dance, or the dancer returns to a neutral standing position. Often the phrase is identified by the same movement material beginning again, often danced seamlessly, without pause. In White Man Sleeps, dance phrases are frequently repeated, sometimes straightforwardly,

sometimes with embellishments (for example, directional changes, rhythmic changes, by developing or simplifying action), therefore repetition itself may delineate the phrase unit. The phrase may parallel the musical phrase yet seems to be clearly linked to the breath rhythm of the dancer, which was so important to Doris Humphrey and other early American modern dancers. There is an ebb and flow. Climactic moments also have a role in shaping Davies' phrase. It is precisely these more human, lyrical, expressive factors which combine with the direct, worklike, unprojected performance of the movement material to determine Davies' dance phrase. It is not so much the arrangement or structuring of the phrases which brings about the apparent complexity, but the intricacy of the movement, and the articulation of each discrete movement within the phrase itself.

5.0 Two selected phrase

Two phrases have been selected for analysis for the following reasons:

- Each phrase is danced by a solo dancer, Lauren Potter, within a solo section of material. This means the analysis can concentrate on one dancing body and the patterns that emerge, rather than on the interrelationships between two or more dancers.
- First and general impressions suggest that each phrase can be described as 'typical' of Davies, in so much as recurring features, such as the use of space and spatial forms, the dynamic components, the centrally initiated and gestural nature of the movement, the fast footwork and fluidity are all evident. The two phrases also demonstrate to some extent, the range of phrases evident within the dance.
- Each phrase contains motifs which appear elsewhere in the dance and include movement ideas which are seen elsewhere in Davies' choreography.

It is important to note that whilst each of the two phrases is quite different in a number of ways, each is danced by the same dancer. This brings in issues to do with personal style as a determinant of choreographic style but for the purposes of this analysis of the phrases, reference will not be made to the individual dancer's role in determining phrase construction.

6.0 The score

A score has been developed which draws out the perceptual properties of the dance, which says something of the nature of the work and how the dance creates meaning. The score is not based on a movement by movement notation of the phrase but documents Davies' movement in an illustrative way. It is presented as a number of interrelating layers which align vertically.
Reading from left to right on the page, each layer is as follows:

Choreographic outline/ Description	Action ('dancing' figures)	Cell Structure (*a, b, c,* etc)	Motif structure (*a, b, c,* etc)	Rhythm	Shape	Musical Structure

- The choreographic outline/description provides key words as a reference to the longer, more poetic description of the movement as given in the *Summary* for each phrase.
- The action ('dancing figures') gives a visual sense of body shape, and a marker to moments in the dance.

- The cell structure.
- The motifs are differentiated as key motifs or linking motifs
  key motifs are those which recur, either identically or developed in some way throughout the dance, and can be said to be fundamental in giving the dance its identity[46];
  linking motifs are those which have a binding role and thus a complementary role in identifying the dance, yet may in themselves contain clusters of choreutic units which recur throughout the dance and thus have a principal role in characterising Davies' movement vocabulary.
- The rhythm is illustrated by the perceptual properties of
  impulse
  impact
  swing
  rebound
  continuous
- The shape combines the sequence of actions, expressed in Labanotation symbols, with the Manner of Materialization (M/m) of the choreutic unit (ChU):
  body design
  spatial progression
  spatial projection
  spatial tension
- The musical structure provides the counts, bars and bar numbers, with phrasing and accents as appropriate, and as given by the composer in the musical score.

7.0 Example One (Score extract 1 and Video extract 1)

This is the first phrase which begins the solo performed by Lauren Potter, in the final Section of Part 3 of the dance. There are clear rhythmic and spatial patterns within the solo but phrase structure is hard to determine as movement that begins one phrase returns to either complete the phrase or to begin another phrase, without a clear pause. The solo includes material introduced earlier in the dance, or repeated later (including several key motifs).

7.1 *Explanation*

The phrase is comprised of 4 motifs.
Motifs A and D are key motifs. Motifs B and C are linking motifs.

7.2 *Summary*

In this opening phrase, there are flurries of faster movement but as much of the movement at this point in the dance is slower, more sustained, linear and extended, there is more time to see shifts of weight and use of counterpull in the body. The phrase begins in a neutral standing position, with a relaxed body attitude. Movement is motivated through different body parts which transport the body through space. Movement is sinewy, it folds and reaches, skims and darts across the floor with easy unhurried elevation, with soft limbs and hinged elbows, twisting, spiralling and moving continuously. It moves along the edges of the space, emphasising the sense of travel and territory. It is a sensuous solo, with changes of direction in the body and movement extending out of or growing from myriad articulations of body parts. Movement is motivated from the centre of the body, less through whole limbs or the extremities of the body, and it rarely completes one linear pathway in the body before being subverted or diverted somewhere else.

The phrase is repeated with slight variations and embellishments; there are directional changes and gestures, or whole body movements are added to enrich the phrase.

7.3 *Key characteristics*

Action - predominance of gesture (hinged limbs, arms in particular, some legs - for the first time in the dance, although a clear distinction between 'steps' and 'gestures' is downplayed - arms and legs are equally expressive). Travelling steps, low jumps and leaps, movement initiated centrally (from pelvis in particular), opening and closing in the body, counterpull between body parts, fast succession of actions.

Space - travelling in pathways around the edges of the space. Predominance of three-dimensional loops, twists and spirals in the body evidenced by clusters of choreutic units - predominantly *spatial progression*, some *spatial tension*, occasional *spatial projection* (rarely reaching beyond the dancer's kinesphere) and very little *body design* ('arriving' in shapes downplayed). *Body design* created by gestures which punctuate the phrase, not movement of the torso.

Dynamics - combinations of rhythmic patterns - *swing* leading to *impact* (*'impactive swing'*) and *impulse* leading to *rebound*.

7.4 *Significant Shape/Rhythm Affinities*

- In bar 33, count 10, Motif B, cell *a*, an *impulse* accents the beginning of the lunge which *rebounds* before the movement is stopped in a *body design*. The sweeping action of the arm and body to a lunge at low level creates a shallow arc, making a *spatial progression*.
- In bar 34, count 4, in the same motif and cell, the *swing* in the arm and leg to change direction results in an *impact (*'*impactive swing*'*)*, but virtual circles created by the arm and leg gestures mean a *spatial progression* is seen, not a *body design*, giving a sense of the motion being interrupted or briefly frozen at impact, and diverted somewhere else before completion.

8.0 Example Two (Score extract 2 and Video extract 2)

This is the phrase danced by Potter which begins the final Section of Part 4 of the dance. This section is a group section, including duets and a travelling phrase performed in unison, which moves across the stage, out of which each dancer emerges to dance a solo, emphasising their individual presence within the dance. Each solo is either a repeat of solo material seen before in the dance, or includes movement components which have been danced before. There are clear links between the music and dance structure and repeated dance phrases often reflect repeated phrases of music. Breath rhythm is also important in determining phrasing of the movement. Each new musical section, from F - M, introduces a new dance or dancer. Potter's solo includes material seen in Part 1 of the dance where different dancers make reference to it. Elements of the material are included in Potter's duet with Michael Fulwell in Part 1 and it is included in the final Part of the dance, at a faster pace. The extract includes several key motifs.

8.1 *Explanation*

The phrase is comprised of 7 motifs.

Motifs A, D, E and G are key motifs. Motifs B, C and F are linking motifs.

8.2 *Summary*

The phrase in question is performed twice, the second time simply turned in space, facing a new front. The solo emerges out of a repeat of duet material danced with Scott Clark, seen earlier in Part 4.

The density of motifs, cells and elements reflects the complexity of the phrase. Although highly detailed and including the subtlest of gestures, the solo has a loose-limbed, relaxed quality. This quality is evidenced by the way in which the intricacy of material is juxtaposed with pauses on the dancer's 'outbreath' (seen as *'impactive swing'*) giving chance for the eye to rest. The body is in a relaxed, neutral attitude throughout, and the dancer's gaze is not projected outwards. Movement is frequently initiated from the pelvis, then movement ripples through the body, with arms weighty and relaxed, swinging, hinging, hanging and folding in response to momentum rather than making *body designs*. Jumps and steps skim the floor, emphasising the pliancy and folds in the legs and fast weight changes. In landing from jumps, the dancer's soft and open body allows the body to respond to the impact with movement rebounding through the whole body. Movement ideas recur, in particular a gesture of one arm bending or folding at the elbow, giving the phrase shape and form. This gesture reinforces Davies' emphasis on arm gestures being a feature of the dance. Emphasis is given to the fluid passage of movement through the body rather than on end positions, creating *body design*.

8.3 *Key characteristics*

Action - predominance of gesture (hinged limbs, arms in particular). Very little travel through space and elevation is kept close to the ground. Movement initiated centrally (predominantly from the pelvis) and kept close to the body. Limbs are rarely fully extended. Sequential, fast, fluid succession of actions.

Space - Predominance of three-dimensional loops, twists and spirals in the body evidenced by clusters of choreutic units - some *spatial progression*, very little *spatial tension* or *body design* (made by arm gestures to punctuate the phrase) no *spatial projection*.

Dynamics - combinations of rhythmic patterns - *swing* leading to *impact* (*'impactive swing'*) and much use of *rebound*, some *impulse*.

8.4 *Significant Shape/Rhythm Affinities*

- In bar 140, count 1, Motif B, cell *b*, the swing in the arms emphasising the hinge in the elbows results in an *impact (*'*impactive swing*'*)*, but a *spatial progression* is seen, created by a semi-circular pathway in the air created by the arm swing, not a *body design*, giving a sense of the motion being interrupted or briefly frozen or arrested at impact. This movement has the same shape/rhythm affinity as moments in Example One, even though the arrested moment 'hovers' for longer before motion continues.

This movement is repeated in bar 141, count 5 and in the musical repeat, same bar and count.

- In bar 142, count 5, Motif D, cell *b*, a swing *rebounds*. Virtual circles are created in the air by the swing of the arm and leg and yet the *tomahawk* shape is seen clearly in the body, resulting in a cluster of M/ms; *spatial progression* and *body design*.
- In bar 143, count 2, motif E, cell *a*, another *'impactive swing'* with *spatial progression* is seen (the *swing* in the arm and leg to change direction, creating

virtual circles in the air, resulting in an *impact)* giving a sense of the motion being interrupted or briefly frozen at impact and diverted somewhere else before completion.

9.0 Similarities evident in these phrases

Each phrase begins with *continuous* rhythm of fluid movement (either a sustained, extended movement or series of gestural actions) which is then punctuated with a light accent (in Phrase 1 an *impulse* which *rebounds*, in Phrase 2 a *swing* which *rebounds*, evident in both cases by body shape in *spatial progression*), closely followed by stronger accent, an '*impactive swing'*. Here again a *spatial progression* is seen, not a *body design*, giving a sense of the motion being interrupted or briefly frozen and diverted somewhere else before completion. The phrases progress differently although in both cases a series of related actions (in Phrase 1, a series of extensions, in Phrase 2, a series of travelling steps, low leaps and turns) gradually accelerate and transport the dancer through space before resolving to a repeat of the phrase, or elements within it.

10.0 The *'impactive swing'*

The '*impactive swing'* can be seen to be a manifestation of the way Davies achieves complexity in movement, by asking the dancers to deliberately divert movement, with another body part, into a new direction before movement is allowed to follow through to a conclusion or resolution. Thus the *'impactive swing'* describes the way in which a swinging action does not appear to 'go on forever' but is arrested or interrupted with an accent (an '*impact*') but without the emphasis on 'arrival' which *impact* should

embody. Although *body designs* can be identified from time to time within the Davies phrase, shapes and patterns created by the body more frequently become visible as *spatial progressions* than as completed positions and pictures in space.

It is proposed that this analysis demonstrates that in White Man Sleeps, the change in Davies' movement vocabulary at this time can be characterised by the way in which the Mm of the ChU (or clusters thereof), combining with the perceptual properties of rhythm (in other words the affinity between shape and rhythm), operating on the horizontal, or syntactic level of the phrase, intersects with the grouping or linking of these elements on the vertical level. The *'impactive swing'* is one such example. It is proposed that the *'impactive swing'* is a recurring affinity in Davies' work and thus is a defining feature of Davies' phrase construction and an important building block of Davies' movement vocabulary. Although this analysis focuses on only two dance phrases, further examples of the '*impactive swing'* can be seen in other parts of the dance.

As yet, there has been no detailed analysis of this kind of Davies' work. It is proposed that the methodology developed here could be applied to other recent contemporary dance styles to distinguish, and document, different movement vocabularies and to say more about the work in question.

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[44] Preston-Dunlop describes the choreutic unit (ChU) as "the base unit for the analysis of spatial forms in dance. It has two shapes, the line and the curve. It is a notional unit until manifest by the dancer when it becomes visible" (1983, 87). The Manner of Materialisation (M/m) is the term given by Preston-Dunlop to the way in which choreutic units appear in the dancer's body through spatial progression, body design, spatial tension, spatial projection (1983, 82-84). She defines them as follows:

Spatial progression is made visible in motion, the way spatial patterns are perceived through time. There is no positional content, only motional content.

Body design inhabits the body itself. Attention is drawn to the patterning of body parts, to the design rather than the motion.

Spatial tension is the way of moving or holding a position which causes a connection to be seen between two ends of a choreutic unit, making perceivable an illusionary line.

Spatial projection is a line or a curve which continues beyond the body into the kinesphere or into the shared space. It is virtual line perceived through the dancer's performance.

[45] Preston-Dunlop describes rhythm and dynamics as "words for aspects of movement that are difficult to discuss, for they are felt experiences not thought ideas and thence incompatible with words" (1998, 101). However, her analysis of 'flow' in movement, and the analysis of the way in which the perceptual properties of rhythm are seen, are used here as a way of articulating the dynamic content of the Davies dance phrase. They are described as:

Impulse - an accent at the start of a movement

Impact - an accent at the end of the movement - the arrival point

Swing - a pendular movement using the momentum of weight, or an accent in the middle of a movement, to move it on with a swing

Rebound - a bounce out from the flow of movement to move freely somewhere else

Continuous - a flow of movement without accent.

[46] Several key motifs recur throughout the dance. They recur either as identical repeats or changed in some way.