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DANCE ARTIST PRACTITIONERS: AN INTEGRATED MODEL FOR THE LEARNING AND TEACHING OF CHOREOGRAPHY IN THE TERTIARY SECTOR

JOANNE BUTTERWORTH

Submitted in accordance with
the requirements for the
degree of Doctor of Philosophy

London Contemporary Dance School
The University of Kent at Canterbury

August 2002

The candidate confirms that
the work submitted is her
own and that appropriate
credit has been given where
reference has been made
to the work of others

Abstract

Dance Artist Practitioners: an integrated model for the learning and teaching of choreography in the tertiary sector.

This thesis proposes a new pedagogic approach to the learning and teaching of choreography in the tertiary sector appropriate to the perceived career contexts of the 21st century. The study draws upon personal and historical investigation of the choreographer-dancer relationship in theatre and education domains, identifying consensus practice at particular times and in particular contexts. Highlighting the two distinct genres from which they emanate, the disconnection between professional vocational training and educational approaches to learning and teaching of dance is examined and analysed in detail.

Recent and relevant evidence is presented to support the hypothesis that the methods by which choreography is taught, learned and applied need reconsideration. The thesis argues that Peter Brinson's aspiration of the fully educated artist and autonomous thinker is crucial in developing intelligent, dextrous and versatile choreographers able to make, teach, perform, facilitate and apply choreography in diverse contexts. Most dancer/performers work in an essentially short-term and challenging environment where new forms and languages evolve, and where they are required to take part in a wide range of didactic and democratic creative processes. The thesis defines and illustrates the Didactic-Democratic Continuum Model, a symbiotic teaching and learning methodology that will enable tertiary students to experience, understand, reflect upon and evaluate these processes. Within the dynamic context of artistic and interactive roles of dancer and choreographer, the intelligent application of general principles, rather than formulaic paradigms, is considered key. Further, the application of this model in the development of dance artist practitioners has implications for future teaching and training.

The thesis is organised in three sections. Section A focuses on the historical perspective, and provides description and interpretation of the choreographer-dancer relationship in theatre and education domains. Section B, the personal experiential perspective, consists of a frame of reference for the concept of Dance Devising, and a review and observations of selected UK professional practice from 1993, deemed pertinent to the discussion. Section C considers the issues and principles pertaining to the design of the framework, presents the Didactic-Democratic Continuum Model for the learning and teaching of choreography from the perspective of the student, and discusses implications for the implementation of the model.

TABLE OF CONTENTS

Page

Table of Contents i

List of Diagrams vi

Preface viii

Introduction: 1

1. Parameters for the Study 2
2. Principal Approaches and Methods 7
3. Author's Experience and Practice 10
4. Review of Relevant Literature 10
5. Organisation of the Study 18

SECTION A. THE HISTORICAL PERSPECTIVE

Chapter 1: The Choreographer-Dancer relationship in the Theatre Domain 21

1.1 A Historical Perspective of Traditional Styles of Choreography: British Classical Ballet 1930-1940 22
1.1.1 De Valois 26
1.1.2 Ashton 32
1.1.3 Choreographic characteristics of the period 1930-1940 41
1.1.4 Dance Training 42

1.2 A Historical Perspective of Traditional Styles of Choreography: British Contemporary Dance 1967-1977 45
1.2.1 Glen Tetley at Ballet Rambert 49
1.2.2 Robert Cohan and London Contemporary Dance Theatre 61
1.2.3 Choreographic characteristics of the period 1967-1977 69

1.3 A Historical perspective of British New Dance 1977-1988 72
1.3.1 The Genesis of New Dance 74
1.3.2 The Organisation of New Dance 76
1.3.3 The Characteristics of New Dance 78
a) The Body and Dance Language 79
b) Themes and Issues 80
c) Form and Structure 81
d) Debate and Meaning 82
1.3.4 Choreographic Processes within New Dance making 82

1.3 Summary of chapter 86

Chapter 2: Choreography in the Education Domain 89

2.1 Pre-World War 2: social dance and physical recreation 90
2.2 1945-1970: modern educational dance and expressive creativity 91
2.3 Related issues of educational theory 103
2.4 1970-1988: artistic discipline and formality 107
2.5 1988-2001: the National Curriculum and beyond 114
2.6 A comparison of two domains 121
2.7 Summary of the chapter 124

SECTION B THE PERSONAL, EXPERIENTIAL PERSPECTIVE

Chapter 3: A frame of reference from a personal experiential perspective: the concept of Dance Devising 127

3.1 Five Areas of Inquiry

3.1.1. The principles of Rudolf Laban in Modern Educational Dance training in the mid-60s 127
3.1.1.1. Influences from the Laban Art of Movement Studio 135

3.1.2. Teaching Modern Educational Dance in the mid-1970s 137
3.1.2.1. Influences from Starcross School and the ILEA 142

3.1.3. Educational Drama Methods in the 1980s 143
3.1.3.1. Influences from Bretton Hall Drama department 149

3.1.4. The influence of post-modern dance ideas in the early 80s 150
3.1.4.1. Trisha Brown course 154
3.1.4.2. Merce Cunningham course 155
3.1.4.3. Richard Schechner course 156
3.1.4.4. Influences from the period in New York 158

3.1.5 Community Arts developments in the mid-1980s 159
3.1.5.1 Influences from Community Arts 164

3.2 The Dance degree at Bretton Hall 166
3.2.1. Further development 167

Chapter 4: A review of Current UK Professional Practice 170

4.1 *Training Tomorrow's Professional Dancers* (1993) 172

4.2 The CDET accreditation consultation (1994) 175

4.3 William Forsythe and the Royal Ballet (1995) 176

4.4 *The Independent Dance Review* (1998) 178

4.5 Selected data from *The Greenhouse Effect: The Art and Science of Nurturing Dance Makers* conference 181

4.5.1 Can choreography be taught? An artist's response 182
4.5.2 The Creative Voice: Reflections on the *Independent Dance Review* 185
4.5.3 Vocational training: Current practice and future needs 185
4.5.4 Craft, Skill and Application: The HE sector 187
4.5.5 Can choreography be taught? European models 190
4.5.6 Mentor Models 192
4.5.7 The Black Choreographic Initiative 193
4.5.8 Ruthless and Rigorous: Editing the Dance 195

4.6 *Arts Skills 2000* 196

4.7 The integration of EDDC and DAAC (2001) 198

4.8 *21st Century Dance: present position and future vision* (2001) 199

4.9 *Choreography as Work* (2001) 200

4.10 Observations on the Review of Events/Publications 1993-2001 202

4.11 Summary of the Chapter 209

SECTION C THE MODEL

Chapter 5: Designing a Framework for the Learning and Teaching of Choreography: Issues and Principles 212

5.1 General principles applying to the Model 213
5.1.1 Integration 214
5.1.2 Choice 214
5.1.3 Appropriateness 215
5.1.4 Emphasis 215

5.1.5 Balance 216
5.1.6 Communication 216
5.1.7 Overview 217

5.2 Rationale for Model Design 217

5.3 The Testing of the Model: some exemplars 223

Chapter 6: An Integrated Model for the Learning and Teaching of Choreography: The Student Perspective

6.1 Introduction 230

6.2 The Didactic-Democratic Continuum Model 235

6.3 Explication 238

6.3.1 Process 1, case study and comment 240
6.3.2 Process 2, case study and comment 248
6.3.3 Process 3, case study and comment 254
6.3.4 Process 4, case study and comment 260
6.3.5 Process 5, case study and comment 267

6.4 Summary of the five-process continuum model 273

6.5 A Balanced Choreography Curriculum 278

6.6 Artistic-Choreographic Aspects 281

6.7 Performance Aspects 286

6.8 Pedagogic Analysis of the Didactic-Democratic Continuum Model 290

6.8.1 Analysis of Process 1 292
6.8.2 Analysis of Process 2 293
6.8.3 Analysis of Process 3 295
6.8.4 Analysis of Process 4 296
6.8.5 Analysis of Process 5 297

6.9 Comments on the Model 299

Chapter 7: Implications for the Implementation of the Model, and Conclusion

7.1 Implications for the implementation of the model 301

7.2 Conclusion 313

Bibliography 317

Appendices

Appendix A: Council for Dance Education and Training Accredited professional dance training courses October 2001 332

Appendix B: Personal Statement 335

Appendix C: Author's Curriculum Vitae 338

Appendix D: London Contemporary Dance Theatre Choreo-chronicle 1967-77 344

Appendix E: Skills and Aptitudes Chart from *Choreography as Work* 347

Appendix F: 4D works: 1994-1997 348

Appendix G: 1st, 2nd and 3rd Year Modules, BA Hons Dance University of Leeds, 2001 350

Appendix H: 3rd Year Contemporary Dance Theatre Assignment Notes to Students 358

LIST OF DIAGRAMS

Chapter One — Page

Figure 1. Choreographic tendencies identified from 1930-1940 25

Figure 2. Choreographic tendencies identified from 1967-1977 48

Figure 3. Choreographic tendencies identified from 1977-1988 73

Chapter Two

Figure 4. Claims made for modern educational dance in the 1960s 98

Figure 5. Two opposing educational ideologies 104

Figure 6. Chart demonstrating theories of R. F. Dearden (1965) 105

Figure 7. Chart demonstrating developments in dance in education 1970-1988 107

Chapter Five

Figure 8. Diagram to demonstrate five process tendencies 219

Figure 9. Learning concepts 220

Figure 10. The Making and Performing Cycle 221

Chapter Six

Figure 11. Diagram of selected choreographic processes at influence in 2002 234

Figure 12. Diagram of choreographer and dancer perspectives 235

Figure 13. Diagram of the Didactic-Democratic Continuum Model 237

Figure 14. Process One 240

Figure 15. Process Two 248

Figure 16. Process Three 254

Figure 17. Process Four 260

Figure 18. Process Five 267

Figure 19. Representation of the interrelationship of model to choreography curriculum and to the general dance curriculum 277

Figure 20. Artistic-Choreographic Aspects 280

Figure 21. Performance Aspects 285

Chapter Seven

Figure 22. Dance choreography Graduate Attributes Profile 311

Preface

When research for this thesis commenced in 1994, little material of any scope or depth had been published which was concerned specifically with the teaching of choreography in the higher education sector in the UK. Adshead's *The Study of Dance* published in 1981 was a useful point of departure as justification for the validity of studying/teaching/learning dance as an academic discipline, raising as it does the need for a coherent conceptual framework for choreography.[1] Smith-Autard's theoretical basis in *The Art of Dance in Education* was considered beneficial in offering teachers a framework for understanding what and how to teach dance, though the study does not focus specifically on the teaching of choreography in the HE sector.[2] Further, the historical separation of the practice of choreography from its academic study has proved an ongoing dilemma in the UK, as Peter Brinson has repeatedly made clear.[3] By contrast, the situation in North America demonstrates that the development of professional modern dance and dance education since 1930 has been closely related and interdependent within the university sector.[4] Mosston's spectrum of teaching styles in *Teaching Physical Education* has offered insight into framework construction despite that fact that this text deals with the pedagogy of the skill-based aspects of the P.E. discipline.[5]

Opportunities to study choreography in the UK now exist in BA and MA programmes, in some vocational schools, in secondary schools as a part of GCSE and A level syllabi, and on short courses such as weekend courses and summer schools. In the main these programmes have polarised practical and theoretical modes of study. In the lecture room, students learn to analyse the structural properties of dances, to understand the stylistic features or cultural contexts of a work, or to apply other conceptual frameworks. In the studio, they learn through the practical involvement

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[1] Janet Adshead, *The Study of Dance* (London: Dance Books, 1981) pp. 79-80
[2] Jacqueline M. Smith-Autard, *The Art of Dance in Education* (London: A & C Black, 1994)
[3] As discussed in *Dance Education and Training in Britain* (London: Calouste Gulbenkian Foundation, 1980); 'The Nature of Collaboration' in *Dance in Education* (ACGB/DES, 1982); *Dance as Education: Towards a National Dance Culture* (London: The Falmer Press, 1991)
[4] Cathy Beckman, 'Performance and Education: Survey of a Decade', in *Dance Scope* Vol 15 No 1 1981) 26-32
[5] Muska Mosston and Sara Ashworth, *Teaching Physical Education* 4th edn. (New York: Macmillan College, 1994)

and experience of making phrases, sequences, and whole dances, singly and in small ensemble groups, and through working in residency with professional choreographers.

Until relatively recently there has been little commonality as to what is taught and learned in the choreography class or how that is achieved in terms of teaching styles. The long separation of professional/vocational and educational contexts is perhaps just one of the many and varied reasons for the paucity of conceptual frameworks for the learning and teaching of choreography. Other explanations include the emphemerality of dance; the eminence of product over process which has led to the lack of documentation about choreographic processes; the lack of dances preserved on film or video (until relatively recently); and the scarcity of experts in the field as possible contributors to these structural concepts.

Brinson's ideas about collaboration between the two sectors have been an important influence on this study. The need for dialectic between the dance and education professions is a theme which can be clearly traced throughout the *Dance Education and Training in Britain* report. This notion was further developed in a paper at Leicester Polytechnic in 1982, where he called for training methods of the dancer and the educator to be re-considered.[6]

The 1993 conference *Training Tomorrow's Professional Dancers* reiterated some issues and criticisms of vocational dance training, and debated the needs of the dance profession as a whole. Of particular stimulus to the present research was Brinson's ideal of 'the thinking dancer and the thinking teacher - the enquiring teacher and dancer, the autonomous, self-responsible human being, the fully educated artist formed by the fully educated teacher...'[7]

A significant and integrating feature of this thesis is that the author has drawn on and documented her own personal and professional experiences. Since 1979 my own contributions to developments in dance education, which were influenced by the notions of collaboration and integration, have been directed towards the teaching and

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[6] *Dance in Education,* Report of the Joint Course organised by the Arts Council of Great Britain and the Department of Education and Science - for circulation to Course-members only, (March 1982)

learning of choreographic approaches in undergraduate and post-graduate education. The inception of the BA Hons Dance degree at Bretton Hall College of Higher Education (a College of the University of Leeds) in 1988 attempted a reformulation of existing practice and theories, which until that time had tended to polarise dance theatre practice and that of community/educational dance. One of the main objectives of the programme was to minimise a perceived divide between students preparing for a performance career, and those who might work as teachers or workshop leaders. Hodgson's visionary legacy of experiential education influenced an ethos of reciprocity between intellectual and artistic work.[8] Thus the Dance degree was designed with interrelated practical and theoretical studies of choreographic processes at its core, framed by a consideration of choreographic applications in a variety of theatre, educational and community contexts. The personal perspective has therefore influenced to some degree the model proposed in this thesis.

Drawing upon historical and educational research and on experiential evidence, the study presents the hypothesis that in the current artistic and cultural context, the methods by which choreography is taught, learned and applied in the tertiary sector need reconsideration.

For the purposes of this study, a distinction is made between the professional/vocational non-maintained sector, and the college/university maintained sector. Throughout the thesis, these two sectors will be referred to by the terms 'vocational' and 'educational'. In the vocational sector it is noted that the term 'training' is commonly utilised, whereas in the university sector the term 'education' is usually applied. Where this discussion embraces both sectors, the term 'tertiary sector' is used.

In the vocational sector, students normally begin studies at 16+, and study for a Diploma (Appendix A lists those accredited by the Council for Dance Education and Training). These programmes usually run for either two or three years, and entry is by audition and interview. In the educational sector, it is usual to enter at 18+ for a three-

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[7] Peter Brinson, 'Editorial: Challenging Dance Teachers', in *Tomorrow's Dancers* (Papers of the 1993 conference, London: Laban Centre, 1993/4) p. x

[8] John Hodgson was Head of Theatre at Bretton Hall for 25 years, from 1964-1993.

year undergraduate programme leading to a honours degree qualification, and entry is reliant on qualifications such as A levels and BTEC, interview, and, in the majority of cases, an audition.

I would like to express my deep thanks to my supervisor, Mollie Davies, without whom this research would not have reached fruition. Against all odds, Dr Davies has demonstrated immense patience, kindness and challenge in equal measure. My thanks go also to Claire Seymour, Jackie Smith-Autard, Wayne McGregor and numerous colleagues and students at Bretton Hall, which since August 2001 has merged with the University of Leeds.

Introduction

The aim of the study is to develop a theoretical framework for the learning and teaching of choreography in the tertiary sector in the UK, appropriate to the perceived career contexts of the 21st century. The following questions were used to guide and facilitate the research process:

1. What range of choreographic processes and dancer/choreographer relationships currently exists in the UK? What are the dominant traits and significant shifts in the traditions of professional/vocational and educational dance making procedures?

2. What is distinct about these two domains? How do they differ one from the other in their approaches to learning and teaching? What are the gaps between the performing profession and current educational programmes?

3. Why do the methods by which choreography is taught need reconsideration in the 21st century, and what are the views, needs and expectations of professional dancers, choreographers and teachers?

4. Why is a new model for the teaching of choreography required? What are the origins of the ideas offered by the author?

5. How and why can the practice and experience of the author contribute to the undertaking?

6. In what ways will the model be of use to emergent dancers, choreographers and tutors, and what are the implications for its implementation?

1. Parameters for the Study

Self-elected parameters for the study were historically and contextually wide: it was intended that the study would draw upon diachronic and synchronic perspectives to examine the location of dominant ideas from the 20th century, and to determine what range of choreographic processes currently exists. Central to the historical aspect of the research are the evident differences of approach towards dance making that have permeated the professional and educational domains of dance.

It soon became evident that any historical examination of choreography of the theatre domain would have to be selective, both in terms of genre and period. While acknowledging the richness and complexity of the choreographic field today, it can also be recognised that working practices in dance making have often been in flux, merging the paradigms of orthodoxy with innovation, tradition with experimentation. Accordingly, three distinct historical periods of western theatre dance were selected where some clear, significant shifts could be recognised. It was considered important to utilise period-based study in order to chart significant shifts placed in chronological order, and to give a temporal structure to the history of choreographic development. Decisions were also guided by the availability of data in both theatre and educational domains, as the paucity of literature on choreographic processes per se reflects the ephemerality of the discipline, and its comparative youth as an academic subject.

The three periods chosen relate to developments in ballet, modern dance and new dance, in order to explore genre-specific choreographic methods and processes and particular dancer-choreographer relationships. In the first period, 1930-1940, the study is person-centric, focussing particularly on the work of Ninette de Valois and Frederick Ashton as exemplars of early British choreographers. Some commonalities and some discrete approaches are evident. Between 1967-1977, the investigation on the influence of American modern dance is organised by a comparative analysis of two choreographers, each within a specific dance company, and is written with reference to Glen Tetley with Ballet Rambert, and

Robert Cohan with London Contemporary Dance Theatre. In the third period, 1977-1988, it was considered impossible to do justice to the richness of the whole period by selecting individual case studies, and therefore examples of dance-making processes, choreographic methods and the dancer-choreographer relationship are taken from a range of sources and contemporary practitioners.

The evidence collated in chapter one provides some understanding of a wide range of choreographic processes from three genres - ballet, contemporary dance and new dance - which have been categorised by 'tendencies' from each of three periods. There is no intention to suggest that any of these has remained static, nor that the working practices identified do not have a place in the choreographic processes and products of the 21st century. These genres are constantly in flux and have continued to develop their relevant working practices since the periods under review. The range and complexity of choreographic approaches has thus been further extended and enriched throughout the twentieth century, but their scrutiny is beyond the scope of this thesis.

Any examination of choreography in the education domain should refer not only to differing processes, methods and relationships inherent in schools, and subsequently the Higher Education (HE) sector at specific periods in the 20th century, but also to any changes in pedagogic ideology and political decision-making that may have influenced them. Pertinent related issues of educational theory include notions of authoritarian and democratic teaching styles, and the influences on education of polarised concepts of classical and romantic positions on the structure and organisation of knowledge. The predominance of the principles and theories of Rudolf Laban on post-war dance development in this domain are discussed, particularly in relation to the connection with child-centred education, which in itself has undergone changes in meaning. Reference is made to the fact that, through circumstance and context, only limited usage of the original range of Laban's principles has been made in the maintained sector.

The apparent distinctions between professional and educational domains in relation to their approaches to teaching and learning are of particular pertinence to the study. In professional dance contexts, including vocational dance training,

dancers have evidently learned about choreography, even if they have not had the opportunity to do so formally. The 'osmosis' occurs through daily immersion in technique classes, in rehearsals with choreographers or repétiteurs where the concern is with the making of new works or with the re-construction of existing choreography and through the regular performance of completed works. Since no institute for choreography as such has existed in the UK, dancers have tended to become choreographers through what is termed the apprentice method, drawing upon their personal experiences as dancers in relation to the 'master' choreographers. However, there are exceptions to this perception as seen in the curricula of a few colleges now engaged in university validated degree programmes. By contrast the tendency in the higher educational context has been that the focus of the choreography class rests on the student's engagement with the creative process and the development of understanding and application of the methods, concepts and principles of dance and choreography.

For reasons based more on tradition, convention and expectation than on the perceived needs of students, lingering evidence of difficulties is detected, both philosophical and pragmatic, towards the acceptance of the teaching and practice of choreography in both domains. There is a perception among professional vocational teachers that it is difficult to fuse notions of curiosity, range of interest, critical faculty and knowledge of interrelationship of components with rigorous technical training, or what might be termed the mechanics, of the professional dancer.

A contra-perception can be said to apply in some spheres of the university sector, where the level and intensity of technical training may be limited or is supplemented out of programme time. The lack of technical competency which is normally aided by learning repertoire or technical studies renders students incapable of reaching a level of performance proficiency which would allow them to join a professional company, or even to fully demonstrate the qualities of the choreographies that they, or others, have created. Leaving aside the objectives of each institute/programme, and the personal desires of each student, a balanced approach is again advocated, whereby the principles of technical mastery, critical faculty and creativity can be pulled into correspondence. The

issue here is with the disconnection between these two processes, and the concomitant differences of skill, knowledge and understanding. In crude terms, it is evident that two fertile bodies of knowledge have for many years been pursued in parallel but with little inter-relationship, and that there is potential for some form of reconciliation within choreographic education and training. Once more there are exceptions to this perception which point the way forward.

In addition to the historical parameters of choreography in theatre and education, two further parameters of this study will be considered. One relates to the personal, experiential perspective of the author as student, practitioner and choreography teacher in the HE sector for twenty-three years. Selected experiences are described and evaluated in order that their significance and influence(s) on the proposed model can be determined and made transparent. In particular, the origins and fundamental principles of the concept of 'Dance Devising' are excavated as they have become defined at Bretton Hall.[1] The term is used in the model to denote specific choreographic processes that are essentially egalitarian and facilitatory. Though these working processes were originally developed by the author with colleagues in order to teach students to facilitate and enable dance workshops in community and education contexts, it has become increasingly evident that they can be, and have been, successfully utilised in the professional choreography context. Some correspondence can be drawn with contemporary British professional devised theatre practice as analysed by Oddey.[2]

The fourth perspective to be taken investigates the changes in the current dance ecology, and particularly in professional choreographic practice in the UK since 1993, to ascertain the breadth of skills and understandings that may be required by dancer/choreographers in today's environment. In the 1980s and 1990s, as working roles and processes became more complex and diffuse, and attitudes towards training were in debate, evidence is presented to demonstrate disparities between the education of the dance artist and the expectation of choreographers.

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[1] The term 'Dance Devising' was first introduced at Bretton Hall in 1987.

[2] Alison Oddey, *Devising Theatre: a Practical and Theoretical Handbook* (London and New York: Routledge, 1994)

In addition, at different times and to varying degrees, practice has been subject to political, educational and artistic pressures that have tended to dominate pedagogic concerns. The notion of compatibility between current choreographic practice, and vocational training, is investigated and reviewed in relation to the skills required in the diverse contexts in which choreography is now made, performed and applied.

The parameters of the study indicate an eclectic and wide-ranging investigation. Many of the ideas presented here exist separately as published material, and/or are currently being applied by colleagues in their respective domains of pedagogy, educational dance and drama, dance theatre performance and community contexts. However, the thesis has but a single purpose. These concepts and practices have been selected and for the first time are being brought together in synthesis in order to construct a conceptual framework for the learning and teaching of choreography in the tertiary sector. From the wide range of choreographic processes and pedagogic paradigms referenced in this study, a continuum of working practices have been identified and five stages or perspectives have been selected from along the continuum in order to design an integrated theory of teaching and learning. The stages that have been chosen are not discrete: the theoretical approaches detailed in the Didactic-Democratic Continuum Model offer the budding choreographer a palette of choice from which selection can be made at various stages of the choreographic process, or even within a single session. Additionally, the characteristics that steer each stage of the model tend to oscillate in practice, demonstrating delicate differences or nuances between them, and this is referred to as 'slippage' or overlap.

The terms 'didactic' and 'democratic' used in the continuum model reflect references directly mentioned in the study. The definition of the term 'didactic' concerns not only the instructional element of 'teaching by showing', but also to the development of skill whereby competence comes with practice, which is the

basis of apprenticeship.[3] The term 'democratic' developed from the study of Post-modern dance in the New York in the 1960s, and particularly of members of the dance group Grand Union, who rejected traditional hierarchies and demonstrated preference for equality, co-operation, and collective working situations. It refers also to aspects of Community Arts theory and to definitions put forward by devising theatre groups such as those documented by Oddey.[4] There is no intention to suggest either negative connotation or purely political usage of either term, but rather to reconsider the origins of the Greek terms *didactikos*: to teach, and *demos*: the people, the latter denoting an egalitarian and tolerant form of society.

The Didactic-Democratic Continuum Model is designed to be sufficiently flexible as to be adapted to the needs of a range of programmes in the tertiary sector. No doubt its initial usage will be determined by institutions, staff and syllabi, but later by the student him/herself as appropriate, and also by Dance Artist Practitioners themselves.

2. Principal approaches and methods

The thesis pursues recent and relevant evidence to support the hypothesis that the methods by which choreography is taught, learned and applied need reconsideration. The concept of the Dance Artist Practitioner is introduced to define the role of a professional dancer who may also choreograph and teach, a professional teacher who may also choreograph and dance, and a professional choreographer who may also dance and teach. The inference is that the Dance Artist Practitioner learns the basic principles of these attributes in training, develops them in practice, and is able to apply them variously and relevantly.

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[3] See Chapter 2 of this study, pp. 96-100 on related issues of educational theory, and to Bruner's reference to learning as imitation and didactic exposure on pages 115-6. Jerome Bruner, 'Folk Pedagogies', in *Learners and Pedagogy*, eds. Jenny Leach and Bob Moon, (London: Paul Chapman, 1999) pp. 10-12

[4] See chapter 3 p. 143 of this thesis on Grand Union, and pp. 150-155 on Community Arts. See also Alison Oddey, *Devising Theatre: a Practical and Theoretical Handbook* (London and New York: Routledge, 1994) pp. 1-9

The acts of choreographing, dancing and teaching may be located in theatrical, educational or community contexts, and are dependent on choice, opportunity and/or circumstance as well as on craft and artistry.

The Didactic-Democratic Continuum Model for the learning and teaching of choreography attempts to synthesise the consensus practices of these respective domains. Its function is to offer the dance student opportunity to experience a systematic range of choreographic, artistic and social processes within a three-year programme. However, the extent and depth of the model's application is a matter of emphasis, and can be decided individually by institution, programme team, tutor or student.

Modes of research have therefore involved historical analysis, educational analysis and grounded theory, a specific form of qualitative investigation that was originally a paradigm used for conducting educational research. Grounded theory as defined by Strauss and Corbin is a form of qualitative research "deductively derived from the study of the phenomenon it represents":

> That is, it is discovered, developed, and provisionally verified through systematic data pertaining to that phenomenon. Therefore, data collection, analysis and theory stand in reciprocal relationship with each other. One does not begin with a theory, then prove it. Rather, one begins with an area of study and what is relevant to that area is allowed to emerge.[5]

According to Borg and Gall, the qualitative researcher starts with a tentative design, gathers the data and then adapts the design to develop understanding.[6] Bassey speaks of "the common-sense theory of hitherto unrecorded knowledge of practitioners ... (that) ... may be thought of as knowledge in action".[7]

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[5] Anselm Strauss and Juliet Corbin, *Basics of Qualitative Research; Grounded Theory Procedures and Techniques*, (London: Sage 1990) p.23
[6] W R Borg and M D Gall, *Educational Research: An Introduction* (London: Longman, 1989) pp. 380-385 (p.386)
[7] Michael Bassey, 'On the nature of research in education (part 1)' in *Research Intelligence* (BERA, Summer 1990) p.36

Creativity is considered to be a vital component of the grounded theory approach, necessary to develop an effective theory, concept or set of principles, though any categories or statement of relationship must be validated. It is evident that in the qualitative model, the researcher's biases interact with the data, and that the two influence one another and are inseparably interconnected. The research is value-bound because enquiry is inevitably influenced by the values of the researcher. As a practitioner and teacher, motivation comes from the desire to guide practitioner practice.

The study begins with historical analysis as a method of considering various sources of historical data pertaining to dance making in three distinct periods of the 20th century. Primary sources include contemporaneous texts, journal articles, critical reviews, interviews and questionnaires: secondary sources include history texts, collections of criticism and re-published interviews of the period. In some cases the choreography itself can be seen as text, carrying as it does connotations of history, culture and style. However, since the quest of the thesis is in the *process* of making performance, and with the ensemble of *individuals* involved in that endeavour, orthodox historical enquiry on its own is inadequate. Because there is little published material on the description and/or analysis of creative processes engaged in when making choreography, this material requires, as Berg describes, 'both research and writing, with the act of interpretation forming a critical link between the two'.[8] Historical analysis and the act of interpretation together provide not only a method of discovering or surmising what happened in given periods, but also a baseline for other sections of the study.

The investigation of the dance education domain required a multi-layered research method involving analysis of the history of dance education and the history of educational theories pertinent to the study. In addition - since I find myself researching specific aspects of dance education in areas in which I have personally taken part, I am engaged in the process of reflexivity.

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[8] Shelley C Berg, 'The Sense of the Past: Historiography and Dance', in *Researching Dance: Evolving Modes of Enquiry* eds. Sandra Horton Fraleigh and Penelope Hanstein, (London: Dance Books, 1999) pp. 225-248 (p225)

The problem of self-reflexivity arises more fundamentally in the investigation into a comprehensive definition for Dance Devising. Traditionally, the personality is banned from research, yet Steier recognises that there are domains where self-reflection can be legitimated by the possibilities expressed in that domain - most notably in areas of artistic expression.[9] Reflexivity can become a useful way to understand what others are doing, and how connections can be constructed. As Steier expresses: Why do research for which you must deny responsibility for what *you* have 'found'?

3. Author's experience and practice

The thesis and the proposed model draw on the author's personal and professional experience in two ways: first, through a retrospective and positional analysis of five particular areas of influence spanning twenty years, beginning with initial teacher training experience at the Laban Art of Movement Studio in the mid-1960s. A personal statement to contextualise this analysis is placed in Appendix B. Second, though the data gathered in chapter four is written in review form, the author's biases are further revealed in the summative interpretation. This interpretation is qualitatively influenced by my position as course leader and lecturer in Dance in a Higher Education establishment, and it also draws on experience as external examiner and Quality Assurance Agency specialist assessor.[10]

4. Review of relevant literature

As a teacher of choreography in the HE sector from 1979, my resources tended to be drawn from a limited collection of American texts, which included

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[9] Frederick Steier (ed) *Research and Reflexivity* (London: Sage, 1991) pp. 1-11
[10] The author's curriculum vitae is placed in Appendix C. She has been external examiner for Dance programmes at Leicester Polytechnic, Middlesex Polytechnic, Moray House and Birmingham University; has acted as consultant at Salford University, St Mary's Lancaster, and the University of Brighton; and was a QAA specialist assessor at King Alfred's Winchester, Surrey University, University College Chichester, De Montfort University, Bird College, London Studio Centre and the Royal Academy of Dancing.

Humphrey, Ellfeldt, Turner, and Blom and Chaplin.[11] These texts provided practical examples of the 'what' and 'how' of choreography, from the motion factors of time, space and force, to the development of dance content and its relationship to form and style. Other resource material was drawn from revisiting dance in education texts, such as Preston-Dunlop, Foster and Redfern.[12] Aesthetic and phenomenological theory was introduced through the writings of Langer, Sheets, Beiswanger, and D'Houbler.[13] Criticism, and anthologies of primary sources were also utilised (Cohen, Copeland and Cohen).[14] However, no texts were concerned specifically with the concepts of teaching style applied to a range of choreographic processes or to the shifts in staff-student interaction that relate to them.

Further, where choreography teaching existed in the UK, it was usually undocumented, reliant on the diverse experiences of particular individuals, and was developed in pockets.[15] Apart from the occasional professional residency, student access to the processes of choreographers was generally limited to genre-specific historical texts and collections of criticism based on descriptions, interpretation, contextualisation and analysis of choreographic products. The exception to these were the valuable insights provided into choreographer's processes in the works of Graham, Wigman, Cohen, Morrison Brown, Banes and

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[11] Humphrey, Doris, *The Art of Making Dances* ed. Barbara Pollack, (New York: Grove Press, Inc, 1959); Margery J. Turner, *Approaches to Nonliteral Choreography* (Pittsburgh, Pa: University of Pittsburgh Press, 1971); Lynne Anne Blom and L. Tarin Chapman, *The Intimate Act of Choreography* (Pittsburgh, Pa: University of Pittsburgh, 1982)
[12] Valerie Preston-Dunlop *A Handbook for Dance in Education,* 2nd edn. (London and New York: Longman, 1980); Redfern, H. B, *Concepts in Modern Educational Dance,* (London: Henry Kimpton, 1973); Foster, Ruth, *Knowing in my Bones* (London: Black, 1976)
[13] Langer, Suzanne K, *Problems of Art* (New York: Scribners, 1957); Sheets, Maxine, *The Phenomenology of Dance,* (Madison: University of Wisconsin Press, 1966); Beiswanger, George, 'Chance and design in choreography' in *Journal of Aesthetics and Art Criticism* 21: 13-17, (1962); H'Doubler, Margaret N, *Dance: A Creative Art Experience,* (Madison: University of Wisconsin Press, 1966)
[14] Cohen, Selma J, *Dance as a Theatre Art: Source Readings in Dance History from 1581 to the Present,* 2nd edn. (Pennington, NJ: Dance Horizons, 1992); Copeland Roger and Marshall Cohen, eds. *What is Dance?: Readings in Theory and Criticism.* (New York: University Press, 1983)
[15] For example, Nina Fonaroff, Sue MacGuire, Karen Greenhaugh and Sue McLennan at LCDS, Stuart Hopps, Bonnie Bird and Rosemary Butcher at the Laban Centre, Rosemary Butcher and Emilyn Claid at the University of Surrey, Mary Fulkerson at Dartington and Jane Scott-Barrett at St Martins.

Austin, and more recently in the works of Jordan and Foster.[16] Since the early 1980s choreographers' works have been reproduced on video, either off-air or commercially produced, and have frequently included interviews with the choreographer to give the viewer some insights into the creative process. Other valuable exceptions include pre-performance and post-performance talks with choreographers (and members of their companies) before or after live performances in the theatre.

Many texts have been written that describe, analyse or critique the choreographic product, but published material about the choreographic process is relatively rare.[17] Writing about choreographic theory can be traced back to the 1920s and 1930s in Europe[18] and in America.[19]

Early American literature on choreographic theory tended to equate the process of making choreography with the teaching of choreography. Typically, these texts offered elucidation of the choreographic process from a personal perspective and then went on to suggest specific teaching approaches. For example, Humphrey's seminal work *The Art of Making Dances* published in 1959 offers insights into early modern dance making, defining the four essential

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[16] Selma Jean Cohen (ed.) *The Modern Dance: Seven Statements of Belief* (Hanover: Wesleyan University Press, 1969); Jean Morrison Brown, (ed.) *The Vision of Modern Dance* (London: Dance Books, 1980); Graham, Martha, *The Notebooks of Martha Graham* (New York: Harcourt Brace Jovanovitch, 1973); Mary Wigman, *The Language of Dance* trans. Walter Sorell. (Middletown, Conn: Wesleyan University Press, 1966); Richard Austin, *Birth of a Ballet* (London: Vision Press, 1976); Sally Banes, *Terpsichore in Sneakers: Post-Modern Dance* (Boston: Houghton Mifflin, 1980); Stephanie Jordan, *Striding Out:Aspects of Contemporary and New Dance in Britain* (London: Dance Books, 1992); Susan Leigh Foster, *Reading Dancing: Bodies and Subjects in Contemporary American Dance* (Berkeley, Cal: University of California Press, 1986)

[17] This is not to ignore writings on the choreography of social dance forms from the fifteenth century by such writers as Domenico, Cornazano and Guglielmo, Caroso and Negri, Menestrier and Feuillet, or writings on forms of ballet by such important choreographers as Beaujoyeulx, Saint-Hubert, Weaver, Noverre, Léopold Adice, and Fokine.

[18] Rudolf Laban's first book on choreography was published in German in 1926 as *Choreographie: Estes Heft* (Choreography: Volume 1), (Jena: Eugene Deiderichs, 1926); Mary Wigman's *The Language of Dance* was first published as *Die Sprache des Tanzes* (Stuttgart: Battenberg Verlag, 1963)

[19] Ruth St Denis, 'Music Visualisation', *The Denishawn Magazine*, 1/3 (Spring 1925) pp. 1-7

elements of choreography as "design, dynamics, rhythm and motivation".[20] Emphasis is placed on cohesion and unity, form and structure. Hayes' *Dance Composition for High School and Colleges* (1955) presents a prescriptive guide to teaching dance composition, and *Dance Composition: The Basic Elements* by La Meri in 1965 stresses formal elements; both are reflective of American early modern dance choreography.[21]

One of the first texts to evidence the individual nature of the dance making process and to indicate personal theories of dance was Cohen's *The Modern Dance: Seven Statements of Belief* (1966). This book demonstrated the diversity of content, form and working methods of seven American professional choreographers, and belied the theoretical frameworks put forward by Hayes, Humphrey and la Meri. *Modern Dance Forms* by Horst (1961), a collection of writings published in the *Dance Observer* in the 1930s and 1940s, accords insights into specific basic notions of dance form as related to other modern arts, arguing: 'Composition is based on only two things: a conception of a theme and the manipulation of that theme.' Ellfeldt's text, *A Primer for Choreographers* (1967) offered very basic ideas for stimuli and methods of development for dance making without elucidation.

In the UK, the first dance composition text offered as a practical guide to students and young teachers was Smith's *Dance Composition* (1976). This book, though referring to a number of Laban's principles in relation to developing dance content, concentrates on the craft through methods of construction such as stimuli, motifs, considerations of dynamic and space, formal concerns and tradition compositional devices such as variation, climax, balance and unity.[22] The fourth edition has been extensively modified to include sections on improvisation, experimental approaches, and resource-based teaching.[23]

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[20] Doris Humphrey, *The Art of Making Dances* (New York: Grove Press, 1959)
[21] Elizabeth Hayes, *Dance Composition for High School and Colleges* (New York: Ronald Press, 1955); La Meri, *Dance Composition: the Basic Elements* (Lee, MA.: Jacobs Pillow Dance Festival, Inc, 1965)
[22] Jacqueline M. Smith, *Dance Composition: a practical guide for teachers* (Old Woking, Surrey: Lepus, 1976)
[23] Jacqueline M. Smith-Autard, *Dance Composition* (4th edition, London: A & C Black, 2000)

The 1970s and 1980s was a period of significant growth for dance, both as an art form and as pedagogical method. In the US, texts reflected innovative approaches and the growth of improvisation as a tool for generating dance content. These include Turner's *New Dance: Approaches to Non-Literal Choreography* (1971), which reflects the period's move away from expressionist, narrative works towards abstraction and the use of task-based choreographic approaches. Blom and Chaplin's *The Intimate Act of Choreography* (1982) provided the first handbook on choreographic practice to emphasise improvisation, supplying a systematic introduction to fundamental techniques and then extending those into more advanced discussions on form, style, compositional structures and choreographic devices. However, the work concentrates on content rather than on methods of teaching, which can be found in a brief 7-page addendum. Blom and Chaplin's second text *The Moment of Movement: Dance Improvisation* concentrated on improvisatory skills and the generation of dance content through improvisation, but also began to discuss the notion of differing approaches for specific populations.[24] A more recent American text is Hawkins' *Moving From Within: A New Method of Dance Making* (1991) which explores concepts such as shaping, feeling and moving.

A second group of texts offers the choreography student insights into professional dance making processes from an autobiographical or personal-philosophical viewpoint, without engaging in any significant reference to the dancer-choreographer relationship. Graham and Cunningham both published personal and idiosyncratic notes on choreography in *The Notebooks of Martha Graham* (1973) and *Changes: Notes on Choreography* (1968) respectively.

Lesschaeve's conversations with Cunningham in *The Dancer and the Dance* (1985) reveal much about the choreographer's approach, principles and collaboration. Morrison Brown's *The Vision of Modern Dance* (1979) introduces personal philosophies from twenty-one dancer-choreographers: Beatty's *Form without Formula: A Concise Guide to the Choreographic Process* (1986) reflects

[24] Lynne Anne Blom and L. Tarin Chaplin *The Intimate Act of Choreography* (Pittsburgh, PA.:University of Pittsburgh, 1982) and *The Moment of Movement: Dance Improvisation* (London: Dance Books, 1988)

on personal experience but essentially reiterates many of the previously mentioned organisational tools.

A review of the resources of the choreographic process cannot ignore the video-texts and off-air material that has been made available over the last 20 years. In addition, Dance Umbrella, the Video Place and Dance Books Ltd have taken initiatives to ensure that recordings of choreographic products include interviews with the choreographer to give further insight into the personal choreographic process. Many of these resources have been produced using methods which clearly recognise the importance, not just of experiencing these works, but also analysing, reflecting and evaluating them. The insights afforded through careful interviews with choreographers are of inestimable worth in the teaching of choreography. However, as reflections in hindsight, they also raise questions about the actuality of the rehearsal process and the working methods and relationships applied within the studio, and yet these cannot be triangulated.

Within the last decade, four categories of publications and other resources have begun to identify methods, traits and signifying characteristics of British choreographers. First, those published by individual authors attempting either specific perspectives on choreography, or a detailed examination of selected choreographers from a particular period. Valerie Preston-Dunlop's *Looking at Dances: a choreological perspective on choreography* (1998) is a specific example of the former, drawing together eclectic yet interlocking ideas from the choreographer and performer perspective, not simply concerning content and form in choreography but also drawing from theories of semiotics, aesthetics, history and communication. A comprehensive example of the latter is Stephanie Jordan's *Striding Out: Aspects of Contemporary and New Dance in Britain* (1992), which charts significant aspects of the choreography of Alston, Davies, Butcher and Spink. The study includes investigation into such categories as subject matter, structure, movement content, spatial aspects, relationship to music and design, and stylistic issues.

Secondly, academic journals and conferences have increasingly focussed on dance and choreographic issues. The international journal *Choreography and*

Dance supports the development of new literature on a broad range of questions concerned with process and product, and many issues are choreographer-specific.[25] Thematic conference reports include *Choreography: Principles and Practice* (1987); *Following Sir Fred's Steps: a Conference Celebrating Ashton's Work* (1994) and *The Greenhouse Effect: The Art and Science of Nurturing Dancemakers* (1998). Third, other additions to the small canon of literature on choreographic process have responded to the need for resource material for dance examinations in the secondary and tertiary sectors. *White Man Sleeps*, a seminal choreography by Siobhan Davies, has featured in the A-level dance syllabus, and the text *White Man Sleeps: Creative Insights* (1999) was edited by Sanjoy Roy as a resource to accompany the video, and begins to address some questions about choreographic process and the dancer-choreographer relationship. Other examples of material produced specifically for educational purposes include those published by the National Resource Centre for Dance at the University of Surrey.

Technology offers a fourth method of accessing material related to choreographic process. CDRoms and CDi allow students and teachers to interact with recorded performance in a range of ways. *Wild Child,* choreographed by Jane Scott Barrett for Ludus Dance Company, has been utilised by Bedford Interactive to create a pedagogic interactive resource-pack for young people and students. Another growing resource is the number of sites on the internet concerned with aspects of the choreographic process, among them the Cunningham Technology website, Richard Lord's *Big Room Web dances,* The Troika Ranch company, Amanda Steggell's M@ggie's *Love Bytes,* and Frankfurt Ballet.[26]

A review of existing resources has demonstrated that for the most part literature on choreography tends to focus either on the artistic product, or on methodological frameworks for making choreography. Much of this writing is descriptive and non-theoretical, though there is a rapidly developing recent field

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[25] Past issues have featured Martha Graham, Doris Humphrey, Merce Cunningham, Antony Tudor, Hanya Holm, Kurt Jooss, Balanchine and Alvin Ailey.
[26] www.merce.org/technology.htm; www.bigroom.co.uk/edances/index.html; www.art.net/~troika/troikahome.html; www.notam.uio.no/~amandajs; www.frankfurt-ballett.de/billycd.htlm;

of dance analysis from Sally Banes, Susan Leigh Foster, Helen Thomas and Ann Cooper Albright.[27] Little has been written or published on the dancer-choreographer relationship at the professional/vocational level, and literature on the correlation between artistic and social processes in dance, or teaching styles, is virtually non-existent. Thus a fundamental difficulty of theorising about the choreographic process is the lack of *theoretical* sources for the study.

Hanstein's study of a multi-dimensional model for the teaching of college-level choreography in the USA has provided one in-depth enquiry utilising logical and analytical methods to explain the process of creation in dance.[28] Her study pursued data from other art forms possessing a more extended history of scholarly enquiry into the artistic process. However, Hanstein writes from a pre-1986 North American perspective, and continues to separate the roles of dancers and choreographer. Her framework model maintains a distinction between the choreographer who creates the art object or event through meaningful images and symbolic constructs, and the performer who interprets and transmits the dance to the audience, who in turn perceive the expressive form.

In an attempt to supplement available documentation in this area, the author initiated a series of projects between 1997 and 1999 as part of the research for this thesis.[29] A collection of conversations with dance makers provides insight into the choreographic processes of ten professional choreographers, and the edited transcripts of conference papers places emphasis on dance practitioners leading

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[27] Sally Banes, *Dancing Women: Female Bodies on Stage*, (London and New York: Routledge, 1998): Ann Cooper Albright, *Choreographing Difference: The Body and Identity in Contemporary Dance*, (Hanover, NH: University Press of New England, 1997); Susan Leigh Foster, *Reading Dancing: Bodies and Subjects in Contemporary American Dance*, (Berkeley, Los Angeles, London: University of California Press, 1986), and *Choreography and Narrative: Ballet's Staging of Story and Desire*, (Bloomington: Indiana University Press, 1996); Helen Thomas, *Dance Modernity and Culture: Explorations in the Sociology of Dance*, (London and New York: Routledge, 1995).

[28] Penelope Hanstein, 'On the Nature of Art Making in Dance: An artistic process skills model for the teaching of choreography' (unpublished doctoral dissertation, Ohio State University, 1986)

[29] A five-project *programme The Greenhouse Effect: the Art and Science of Nurturing Dancemakers*

the debates about choreographic development.[30] It has been evident that certain aspects of the investigation have been limited by the paucity of particular information about the creative process: often, little is documented about 'the intricacies of making new work, the intellectual endeavour, skills, social interaction or practical application of the choreographer and dancers.'[31] However, recent recognition of the importance of the interrogation of process in dance making has led to a number of choreographers contributing to the literature: these include Jonathan Burrows, Shobana Jeyasingh, and Rui Horta, Paul Johnson and Mary Nunan.[32] The most exciting and stimulating development is the sudden growth of confidence demonstrated by British dancer/choreographers in articulating their concerns about the creation and application of dance making in a variety of contexts. Since the Summer edition of 2000, Scilla Dyke, editor of the journal *Animated*, has solicited articles by choreographers such as Janet Smith, Tamara McLorg, Claire Russ and Matthew Hawkins, Royston Maldoom, Rivca Rubin, David Massingham, Wayne McGregor, Maxine Doyle, Charlotte Vincent, Liz Aggiss, Mark Baldwin and Kwesi Johnson. All this bodes well for future students of choreography.

The thesis has drawn upon literature from dance history, theatre, modern educational dance, community arts, post-modern dance, educational theory and performance studies in the pursuit of data. References to specific works are to be found in the footnotes within each chapter.

5. Organisation of the study

The thesis begins with an interrogation of the historical perspective. Section A raises questions pertaining to the range of choreographic processes extant, and to

[30] Jo Butterworth and Gill Clarke, eds. *Dance Makers Portfolio: conversations with choreographers* (Wakefield: Centre for Dance and Theatre Studies at Bretton Hall, 1998) and Jo Butterworth, ed. *The Art and Science of Nurturing Dancemakers: Papers from the Greenhouse Effect Conference*, (Wakefield: Centre for Dance and Theatre Studies at Bretton Hall, 1999)
[31] Butterworth and Clarke, (1998) p. 1
[32] For example, Jonathan Burrows' *Conversations with Choreographers* (London: South Bank Centre, 1998); Shobana Jeyasingh, 'Imaginary Homelands: creating a new dance language' in *Border Tensions: Dance and Discourse*, Proceedings of the Fifth Study of Dance Conference (Guildford: University of Surrey, 1995); Rui Horta in Butterworth, 1999; Johnson and Hunan in Diana Theodores *Writing Dancing, Righting Dance: Articulations on a choreographic process* (Cork: Firkin Crane, 2000)

the dance/choreographer relationships that relate to them. First in the theatre domain and then in the education domain, the study investigates how choreography has been created and the dominant ideas that pertain, determining some of the most significant shifts in each tradition chronologically. Chapter 1 identifies aspects of dance making from three theatre perspectives: the first context is the influence of early British ballet, which established traditional frameworks for choreography and training. The second section analyses the effect of the Graham-derived American modern dance on British contemporary dance, and the third examines the diversity of activity of New Dance and the Independent sector, which is associated with more democratic modes of dance making. The principal focus in each case is on dance making processes and the choreographer-dancer relationship. Each of the three sections offers a chart of 'choreographic tendencies': these charts are not intended as absolute categories but exist rather to offer insights into the range of processes commonly in use during each period and beyond. In the theatre domain, vocational training is also considered in terms of its relationship to the perceived requirements of the professional dance companies.

A similar historical perspective determines the content of Chapter Two. In the education domain, the shifts in tradition and the way in which pedagogic ideologies have impinged on practice are examined correlatively.

Section B locates the synchronic sections of the thesis. Chapter Three examines the origins of the ideas, and particularly the term Dance Devising, from a personal, experiential perspective in relation to the genesis of ideas that contribute to the model. The development is evaluated through five specific areas of enquiry:

- The use of Laban's principles in modern educational dance training (mid-1960s)
- The teaching of educational dance in the State sector (mid-1970s)
- Educational drama methods (1980s)
- The influence of post-modern dance ideas (early 1980s)

- Community arts developments (mid-1980s)

Chapter Four provides a review of UK professional practice over eight years from 1993-2001, as debated and discussed through events, developments, conferences and relevant publications. The gap between the performing profession and current educational programmes is questioned in relation to Brinson's aspiration, and the views, needs and expectations of professional dancers are considered in relation to the contexts in which dancer/performers now work. Questions are posed about what is lacking in current pedagogic approaches to choreography, and how this might be addressed.

Section C consists of three chapters relating to the model. Chapter Five considers first the elements that make up the design of the model, demonstrating how it is underpinned by basic principles drawn from each of the first four chapters, and how the ideas within it have been tested in the author's practice with colleagues at Bretton Hall. The important concepts and unique elements in this new methodology are then explored from the perspective of the student/learner in Chapter Six. The proposed model of contemporary choreographic praxis can be viewed as a theoretical continuum or spectrum that charts five processes from didactic to democratic methods of dance making and the concomitant differences of the role of choreographer and dancer at each stage. Each of these five stages is discussed in relation to student learning opportunities, learning and teaching styles and the role of the choreography tutor, and brief case studies are given as exemplars. The 5-process model is then analysed in relation to its correspondence with two defined areas of the choreography curriculum, termed artistic-choreographic and performance aspects, specifically in relation to the educational development of skills, knowledge and understanding. The intended outcomes of the model are then re-investigated in terms of the ways in which the model will be of use in developing specific skills for emergent dancers, choreographers and dance workshop leaders. Chapter Seven concludes with issues to do with implications for implementation of the model including the developing role of the choreography tutor.

Section A

Chapter One

The choreographer-dancer relationship in the theatre domain

The field of choreographic working practices in the UK in the twentieth century is both rich and complex, demonstrating a dynamic range of approaches that has been always in flux and always contested. The function of this chapter is to investigate historically

- the range of choreographic processes and dancer/choreographer relationships that exist in Western theatre practice
- the source of dominant ideas, and
- how choreography has been created traditionally in the theatre domain.

The rationale for the investigation is to gain knowledge of the conventional requirements of the professional dance companies in the UK in the 20th century, and thereby to understand the established conventional forms of training for, and the normal demands on, the professional dancer. Three periods have been selected as they provide some of the most significant shifts in the tradition of choreography in the theatre domain in the twentieth century. The first is that of early British ballet in the period 1930 -1940, during which time traditional frameworks for choreography in the UK became established. The investigation focuses specifically on the work of de Valois and Ashton and gives examples of two contemporary yet distinct approaches to the making of choreography. The second context is British Contemporary Dance from 1967-1977 with particular reference to the effect of the Graham-derived American modern dance. The contrasting contribution of two American choreographers is examined; Glen Tetley during his period with Ballet Rambert, and Robert Cohan with London Contemporary Dance Theatre. The diversity of activity of New Dance during the period 1977-1988 provides the third context, where examples are selected from a range of practitioners. Other influences from the period post-1988 are discussed in chapter four.

The principal focus of each investigation is on the range of dance making processes that can be identified, and with specific reference to the choreographer-dancer relationship. The purpose is to note and analyse shifts of choreographic approach, methods, skills, roles and responsibilities. Specific aspects of the choreographic process are evaluated, including methods of research and preparation, planning and conceptualisation, choreographic development, style and language.

1.1 A historical perspective of traditional styles of choreography: British classical ballet 1930-1940

The decade 1930 to 1940 was evidently a period when the structures, procedures and a range of underlying choreographic methods of the British ballet tradition were being established and developed. No inference is made that a single tradition of choreography can be identified; rather, two brief case studies of the choreography of de Valois and Ashton are cited to represent different methods of dance making which together constituted some foundations for what occurred subsequently. Analysis of these early choreographic approaches is made to clarify some processes in use during this decade. It is however acknowledged that actual ballet practice during the 20th century has not remained unchanged since this period of analysis, but continues to develop, adapt and modify, and to use a range of approaches.

The development of choreography in Britain can only be reviewed in the context of the number of choreographers whose work was available, either through

professional dancers learning work abroad, or companies performing in London.[1] The European/Russian tradition had been influenced by Michel Fokine, not only a major choreographer of the early Ballets Russes but an advocate of choreographic reform whose best-known manifesto was published in the Times of London in 1914.[2] The document outlines a clear rationale for the dramatic, stylistic and directional reforms in choreography that he had developed. The major aspects of his argument promote the ideas that:

> ... mechanical, ready-made combinations of steps should be replaced by choreography freshly designed for each occasion, that the corps de ballet should not be used merely as a backdrop for the pyrotechnics of the soloists, that the ballet dancer's mimetic and expressive capabilities not be limited to the face and the hands, and that dancing should be integrated with the other arts.[3]

Writing in 1937, de Valois viewed Fokine, together with Massine, Nijunska and Balanchine as 'the paramount figures' from the Diaghilev and de Basil eras; she details their influence, legacy, and contribution to her own thinking about choreography.[4] Ashton attributes particularly his experiences of Cecchetti and of Nijinska.[5]

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[1] Prior to 1920, Britain's dance teaching and performance tradition was reliant predominantly on the influence of a broad spectrum of foreign teachers and performers, and particularly on the style of Russian ballet brought to Europe by Diaghilev's Ballets Russes. Before the decade under examination, four main methods of classical ballet training had been introduced in London. In 1920, the original committee of the Association of Operatic Dancing, renamed the Royal Academy of Dancing in 1935, represented the classical ballet schools and methods of Italy, France, Denmark and Russia. The full AOD committee comprised Bedells (English School), Cormani (Italian School), Genee (Danish School) Espinosa (French School) and Karsarvina (Russian School). Éduard Espinosa from the tradition of the Paris Opéra had taught in London from 1896, and the Italian Enrico Cecchetti from 1918-1923, two individuals who would prove to be influential on the development of British ballet. Adeline Genée, a ballerina from the Danish Royal Ballet performed in London regularly in the first decade of the century, and subsequently became the first president of the Association. Nicholas Legat opened a school specialising in Russian classical ballet in 1923.

[2] Fokine's scenario for *Daphnis and Chloe* written in 1904 demonstrates his proposed reforms. See Cyril W. Beaumont, *Michel Fokine and His Ballets*, (New York: Dance Horizons, 1981) pp. 23-24

[3] Michel Fokine, 'Letter to "The Times" July 6th, 1914', *What is Dance?* ed. by Roger Copeland and Marshall Cohen, (Oxford and New York: Oxford University Press, 1983) pp. 257-261

[4] Ninette de Valois, *Invitation to the Ballet* (London: John Lane The Bodley Head, 1937) p. 162

[5] Richard Glasstone, 'The Influence of Cecchetti on Ashton's work' in *Following Sir Fred's Steps: Ashton's Legacy* ed. by Stephanie Jordan and Andrée Grau (London: Dance Books, 1996) p. 8

The initiatives that are generally acknowledged as initiating the British tradition of choreography were the establishment of the Rambert School of Ballet in 1920 and the London Academy of Choreographic Art in 1926 by Marie Rambert and Ninette de Valois respectively.[6] Both, in distinct ways, contributed to its growth, as did the contributions of Markova and Dolin, and of the Camargo Society.[7]

The British tradition of the period tended to consider ballet as an aspect of narrative. De Valois and Ashton each found a language that was expressive and that told the story, or evoked mood, character and situation in dance terms. Between 1930 and 1937, they made thirty-nine ballets for the Vic-Wells Sadler's Wells company and, during the same period, Ashton made new ballets at Rambert's Mercury Theatre. The main focus of this examination is on the main tendencies in choreographic approach, methods in the studio, skills required by dancers and choreographers and the interaction between them. Figure 1 demonstrates the main lines of enquiry and the dominant issues to be discussed in this section: it should be noted that these are presented as tendencies, not absolute categories.

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[6] See Brinson (1991), Jordan (1992), Au (1988)
[7] See for example Arnold L. Haskell, *The National Ballet* (London: Adam & Charles Black, 1943)

Role of Choreographer	Choreographer as master	Choreographer as author	Choreographer as manager	Choreographer as editor
Role of Dancer	Dancer as servant	Dancer as tool	Dancer as memory bank	Dancer as inspiration
Description of Relationship/ Interaction	Authoritarian, didactic, hierarchical.	Directorial, didactic, some acknowledgement of individual abilities.	Directorial, part-didactic, use of dancers' individual abilities, and their knowledge of codified technique.	Directorial, part-didactic, deliberate use of dancers' individual abilities and their ability to go beyond a codified technique.
Content/form	Material learned through imitation, instruction or command.	Material learned through imitation, instruction or command, some use of dancers' individual abilities.	Choreographer creates concept/structure, dancers contribute to dance content from a codified technique.	Choreographer creates concept/structure, dancers inspire dance content within and beyond a codified technique.
Example of traditional context and usage	In the classical tradition, particularly when choreographing corps de ballet sections, or when dance content is fully worked out prior to rehearsal.	The traditional notion of the choreographic artist in the classical idiom, usually when there is a given scenario and music.	In the classical tradition, particularly where dance content is initiated and developed in the studio.	In the classical tradition, particularly where a soloist inspires the choreographer by his/her individual qualities and/or abilities.
Skills required by choreographer	All decision-making in terms of concept, style, content, structure and interpretation.	All decision-making in terms of concept, style, content, structure and interpretation.	Decision-making of concept, style and structure and some dance content. Ability to initiate, develop and manipulate dancer contributions.	Decision-making of concept, style and structure. Ability to create content and/or develop/edit or manipulate dancer contribution. The ability to problem solve.
Skills required by dancer	Reproduction, replication of material, style and its interpretation (if required).	Reproduction, replication of material, style and its interpretation (if required).	Reproduce and engage with material and style, and sometimes modify and adapt dance material.	Reproduce and engage with material and style. Contribute, modify and adapt dance material. Gauge interpretation.
Leading to tendencies in the teaching situation	Emphasis on directed teaching: Teacher as expert, pupil as apprentice.	Emphasis on directed teaching: Teacher as influential expert, pupil as apprentice Some individual tuition.	Emphasis on directed teaching with recognition of the need for dancers to develop a knowledge of a choreographer's style.	Emphasis on directed teaching and on developing knowledge of choreographers' styles. Encouragement of personal interpretation.

Figure 1.Choreographic tendencies identified from 1930-1940

Evidence suggests that one of the intentions in the choreographic practice of the 1930s, and the development of new work, came from the drive to establish a British ballet scene and environment comparable to others in Europe. Dance technique was provided by and developed from the French, Italian, Danish and Russian schools and styles proliferating in London. Specifically, the work of five choreographers, Fokine, Nijinska, Massine, Balanchine and Jooss were known through performances in London by the Ballets Russes, Ballets 1933 and Ballets Jooss.

The following section identifies how de Valois and Ashton modified these traditions to suit the purposes of their individual creative processes. General principles for training dancers and the methods of making choreography were borrowed and adapted by these first British choreographers to suit the particular context of the period, and became an accepted series of models on which to build a new British tradition.

1.1.1 De Valois

As a dancer, de Valois studied with Espinosa and Cecchetti, and performed in revues, pantomimes and operas in London and on tour in Britain between 1913 and 1922. Professional experiences included touring numerous pier theatres as a member of the Lila Field Academy. She achieved a first London engagement as principal dancer in the Lyceum Theatre pantomime and continued there annually until 1919 when she was engaged at the Royal Opera House, Covent Garden as *première danseuse* for the first post-war International Opera season. However, it seems that these early experiences had little influence on her personal choreography. In 1923, after years in West End revues and music halls she joined Diaghilev and the Ballets Russes:[8]

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[8] Ninette de Valois, *Come Dance With Me* (London: Dance Books, 1973) pp. 57-74 De Valois notes Diaghilev's choice of the repertory system over one that idealises the individualist or star, and his insistence on the ethos of submission to the ideals of the company. She praises his conception, visionary qualities and creative stimulus.

> The writer can say that everything of value to do with the presentation of ballet, the study of choreography and the development of the artist, that she has ever learned, came from this apprenticeship in the most famous of companies ...[9]

As an apprentice for two years, from 1923-25, de Valois learned company repertoire, including Fokine's *Le Spectre de la Rose* and Nijinsky's *Le Sacre du Printemps,* and worked on a daily basis with Nijinska, Massine and later Balanchine. Her subsequent analysis of the company and of the role of Diaghilev is perceptive;[10] and the value of this two-year period on the development of aspects of her career relating to the development of the Vic-Wells Ballet is made evident.[11] Her subsequent determination and vision for a national ballet company in Britain evidently required a dedication, fanaticism and sense of special vocation fed by the experience of dancing with the Ballets Russes. Clearly the approaches that de Valois brought to the choreographic process were also learned with that company.[12]

Diaghilev brought aspects of the modernist Russian artistic culture to Europe, and his ballet productions represented an attempt to synthesise dance, music and the visual arts.[13] Many works were narrative based, and it seems clear that these two concepts of narrative line and synthesis of elements strongly influenced the developing choreography of de Valois, influenced by Nijinska.[14] Characterisation and a fusion of dance, music and scenography are evident in de Valois' works created between 1930-1940: *Job* (1931), *The Haunted Ballroom* (1934), *The Rake's Progress* (1935), *The God's Go A-Begging* (1936), *Checkmate* (1937), and *The Prospect Before Us* (1940).[15]

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[9] Ninette de Valois, *Invitation to the Ballet* (London: John Lane The Bodley Head, 1937 reprinted 1942) p. 58
[10] de Valois, pp. 21-30. She uses the Diaghileff spelling
[11] see also Ninette de Valois *Come Dance with Me,* (London: Dance Books 1981 2nd edition) pp. 57-74
[12] de Valois, 1942, pp. 159-197
[13] Tim Scholl, *From Petipa to Balanchine: Classical Revival and the Modernisation of Ballet* (London and New York: Routledge 1994) p.x
[14] de Valois, p. 171
[15] Cyril W.Beaumont, *The Sadler's Wells Ballet: a Detailed Account of Works in the repertory with Critical Notes* (London: C.W.Beaumont, 1946) pp. 94-129

The responses of critics of the period give some insights into the form and style of her choreography: Coton writes that she 'worked on the dramatic and narrative ballet with a complex story (often not clarified either by scenario or action)...'[16]. Beaumont criticises her work *The Haunted Ballroom* for a mixture of styles which nevertheless is 'theatrically effective';

> De Valois has made use of the technique of the classical ballet for the dances arranged for the Master and his guests, but the ensembles are conceived in the spirit of the modern German school.[17]

Manchester is critical of the complexity of the stories, changes of scenes that delay continuity, and the repetitiousness of her choreography: 'She is always neat and often ingenious, but too frequently this is allied to a finicky restlessness and triviality.'[18] She writes positively about *The Gods Go A-Begging*, describing the 'very lack of any technical virtuosity is an added grace...'[19] The comment suggests that virtuosity was a key element of other choreographic works of the period. Of *Checkmate,* Beaumont remarks:

> De Valois' choreography is in the main excellently composed, and proves once more that she is at her best in the composition of ballets of a tragic or symbolical character, while her powers of invention receive an additional stimulus when the ballet also possesses an intellectual appeal.[20]

Beaumont and Manchester find much to censure in terms of the characterisation, the length of solo and duet sections, over-dramatisation, sections that are 'too reminiscent of Jooss' *The Green Table'*, the overall length, and repetitiousness.[21] The critiques clearly demonstrate the choreographic characteristics evident in de Valois' work, including its technical simplicity and the juxtaposition of styles.

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[16] Coton, p. 31
[17] Beaumont, p. 105
[18] P.W.Manchester, *Vic-Wells: A Ballet Progress* (London: Victor Gollancz, 1946) pp. 55-57
[19] Manchester, p. 56
[20] Beaumont, p. 121
[21] see Beaumont, pp.121-122, Manchester pp. 55-56

There are many references to the influence of Wigman, Jooss and German Ausdruckstanz, to the apparent attempts at fusion of two styles within a single ballet, and to technical simplicity, which may have been a pragmatic decision based on dancer capability. However, it is clear that the narrative gives form to the dance, and becomes a frame for the structure of the material. De Valois' strategies for choreography, from conception to realisation, are identified in Genné's study of *Bar aux Folies-Bergère* (1934).[22] In particular, the integration of musical form and dancer's movement, and the importance of theatrical presentation including the fusion of all the design elements are clearly indicated.

Beaumont[23] describes the style and language of *Job* as more a 'study in dramatic movement' than actual dancing. The actions of Job and his family are 'simple, unaffected and conceived in an angular archaic stylisation'.[24] Sayers refers to importance of the structure and spatial orientation of the work; '...the dramatic tableaux contrast wonderfully with, and inform the purer dance sections. ... the architectural strength of the groupings presents a stunning sense of bold 1930s style...'[25] With turned-in barefoot steps and languid arms, the modernism of *Job* can be linked to the styles of both Nijinsky and Jooss. The use of tableaux and imagery as building blocks for the structure of choreography feature strongly in the narrative or thematic works of both de Valois and Ashton.

The style and simplicity required in performance suggest that it was interpretation rather than technique which challenged the dancers. Annabel Farjeon was a member of the corps de ballet of the Sadler's Wells Ballet Company throughout the 1930s and offers useful contemporary critical dancer perception. 'Technically the steps were not difficult, but to get the style correct – that balance between restraint and display, that sense of period and character – was a problem that these ballets always posed'.[26] Farjeon gives a rare insight of the creative process; she obviously valued dancing in 'de Valois' finest ballets'

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[22] Beth Genné, *The Making of a Choreographer: Ninette de Valois and Bar aux Folies-Bergère*, (Society of Dance History Scholars: Studies in Dance History, No.12, 1996) pp. 64-79
[23] Beaumont, pp. 100-101
[24] Beaumont, p. 101
[25] Sayers, p. 45
[26] Annabel Farjeon, 'Choreographers: Dancing for de Valois and Ashton', *The Routledge Dance Studies Reader* ed. by Alexandra Carter, (London and New York: Routledge, 1998) p. 25

but her description of the choreographer's methods and manner of working is more critical:

> De Valois was cold and reserved, outwardly sure of herself, so that one was never exposed to her personal feelings or a sense of participation in the creation of a ballet. ... Although the prospect of a new ballet such as *Checkmate* ...was obviously of great importance to the company ... it always seemed to me odd that nobody ... in the corps de ballet knew what this creation was to be about ... We were never told.
> At the first rehearsal de Valois would remain cool, concentrated and often humorous. She was already primed with ideas and knew what she wanted: it had already been written down in a notebook. Save for a pianist or merely using the score, she had marked out the details of the whole ballet in private. She inclined to use dancers as puppets to be manipulated and there was little elasticity to the system. Now and then she would alter some step, rearrange a pattern, or bring a character more to the fore, but it was seldom necessary. Her private imaginings had been pretty accurate.[27]

This is the clearest exposé of de Valois' authoritarian approach, and of the expected role of the dancer of that period. Mona Inglesby, another dancer, reinforces this opinion, recalling 'I was never happy in rehearsals, always feeling very apprehensive under de Valois' severe direction and forbidding personality.'[28]

Inglesby and Farjeon verify that de Valois preferred to arrive at rehearsals with the substance of the work complete. Although there is little evidence for the way in which the choreography was transmitted to the dancers, it seems clear that the choreographic mode was both directorial and imposed. As Julia Farron identifies, de Valois came to rehearsal with plan, pattern, shape, steps and everything completely counted out.[29] Her approach to choreography at that time advocated logical development, an executant understanding of theatre, harmonic choreographic orchestration, musicality, imagination and judgement, while she

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[27] Annabel Farjeon, pp. 23-24
[28] Mona Inglesby, 'From the Cradle of British Ballet', *Dance Now* (4 No 1, Spring 1995) p.39
[29] 'Choreographers and Teachers Panel Discussion, Jordan and Grau, p183

was quite disparaging about the 'abstract work'.[30] De Valois cites herself as being quite outspoken in her personal beliefs, and further insights into the relationship with her dancers in the studio might be surmised from her own writing:

> [A]s artists, the English have too little self-reliance, therefore the tendency at the moment in their training is to exaggerate their weakness and to check any valuable spontaneous reaction they might be forced to develop towards their studies.[31]

It seems that either the dancers lacked the skills to develop more self-reliant practices, or de Valois' dominant personality and directorial approach restricted them. And though de Valois did little to develop self-reliance within the *corps de ballet* it cannot be presumed that she always assumed an authoritarian approach. Evidence suggests that she was capable of utilising particular skills and capabilities of her chosen dancers, especially the more experienced. As choreographer she was able to exploit the virile and savage physicality of Anton Dolin in *Job*,[32] and to create a more classically graceful kind of masculine beauty for Stanley Judson in the role of Elihu. Helpmann in *The Haunted Ballroom* was equally able to dominate the ballet by his 'acute dramatic sense and appreciation of character'.[33]

It can be argued that de Valois' potential as an important and capable choreographer during the 1930s was later somewhat diminished by her other roles as director of a company and of a school. She continued, however, to consider choreography 'one of the most complex and exacting forms of creative work'[34] and to nurture and support new work in her company. While she is credited as the organising force in the development of British ballet, the

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[30] de Valois, pp. 157-197
[31] de Valois, p. 233
[32] Lesley-Anne Sayers, 'An Enigma more than a Landmark', *Dance Now* (2 No 3 Autumn 1993)pp. 45-46
[33] Beaumont, p. 105
[34] de Valois, p.160

American critic Kisselgoff comments that 'it was Frederick Ashton who molded its style'.[35]

1.1.2 Ashton

Vaughan[36] describes Frederick Ashton as a prolific choreographer who from the beginning 'was able to provide on demand works that could make up a well-balanced programme', creating ballets that

> ...by their technical and interpretive demands, helped to turn young dancers into virtuosi, even into artists, and they formed the basis of what has come to be recognised as the English style of classical ballet, a style expressive of what we like to think of as the English national character – lyrical, precise, well-mannered, yet robust – but flavoured by Latin and Gallic elements in Ashton's own temperament and background, a certain chic, a certain flamboyance, which counteracted any tendency towards gentility or dowdiness.[37]

Ashton spoke of the legacy he felt from Pavlova, Karsavina and the Maryinsky tradition[38], but equally acknowledged the value of the Cecchetti method of training and the influence it had on him through his studies with Massine, Rambert and Craske.[39] Both Glasstone and Vaughan identify Ashton's use of the movement material of Cecchetti's adagios and allegro enchaînements as a springboard for his own choreographic invention.[40] For Ashton, ballet was 'an expression of emotions and ideas through dancing',[41] and though, like de Valois, he used narratives, they were by contrast superficial vehicles through which he could explore the human condition. Taking a sensory rather than literary

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[35] Anna Kisselgoff, 'There is nothing 'National' about Ballet styles', in *What is Dance? Readings in Theory and Criticism* ed. by Roger Copeland and Marshall Cohen, (Oxford University Press, 1983), p. 362
[36] David Vaughan, 'Ashton Now' in Jordan and Grau, (1996) p. 1
[37] Vaughan, pp. 1-2
[38] Kisselgoff, p. 363
[39] Richard Glasstone, 'The Influence of Cecchetti on Ashton's work' in Jordan and Grau, p. 8
[40] Glasstone, p. 10. See also David Vaughan, *Frederick Ashton and his Ballets,* (London: A & C Black, 1977) p. 115
[41] Frederick Ashton, 'Notes on Choreography' in *The Dance Has Many Faces*, ed. Walter Sorell, 2nd edn. (New York and London: Columbia University Press, 1966) p. 91

approach, 'the emotions and moods of the characters provided him with the structure, vocabulary and imagery of the dances.'[42]

Haskell[43] lists thirty-eight works produced by Ashton between 1930 and 1940, of which some of the more significant were the following: for Marie Rambert, *Capriol Suite* (1930), *Foyer de la Danse* (1931), *Mephisto Valse* (1931) and *Les Masques* (1933); for the Camargo Society, *Pomona* (1930), *Façade* (1931) and *My Lord of Burleigh* (1931); and for Sadler's Wells *Le Baisée de la Fée* (1935), *Apparitions* (1936), *Les Patineurs* (1937), *Wedding Bouquet* (1938), *Horoscope* (1938), *Judgement of Paris* (1938) and *Dante Sonata* (1940). Through an examination of some of the historical and critical writings of the period and after, it is possible to piece together the choreographic methods that Ashton began to discover and utilise.[44]

Dance writers Haskell, Beaumont and Manchester describe the choreographic methods that Ashton established for himself, and conclude that as an apprentice choreographer, Ashton was influenced by the dancers at his disposal, the number in the company and the size of the Mercury Theatre.[45] Rambert's dancers were eager, fluent, and supportive; the small group gave him experience in the creation of pas de deux and solos, which were elegant and witty but without particular inventiveness or virtuosity.[46] The small number in this sympathetic group no doubt allowed him to share his intentions with dancers and act on their suggestions.

Coton suggests that the Mercury achievements in the 1930s provided overwhelming evidence that 'the Fokine principles were the only practicable basis for choreographic experiment at the time'.[47] Ashton, Tudor and colleagues created dances where movement served expressive or dramatic ends, where every dancer was an integral part of the action, and where music and décor were

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[42] Geraldine Morris, 'The Bourrée: a Myriad of Uses', in Jordan and Grau, p. 14
[43] Arnold L Haskell, *The National Ballet: A History and a Manifesto,* (London: A & C Black, 1943) pp. 81-3
[44] Haskell (1943), Manchester (1946) Beaumont (1946)
[45] Haskell (1943), Manchester (1946) Beaumont (1946)
[46] Haskell, p. 44
[47] Coton, p. 28

indissoluble parts of the whole process. It seems that the inspiration gained from dancers, their individual capabilities and their ability to go beyond codified technique shaped Ashton's style. The Mercury was like a laboratory for the craft of 'the miniaturist', presenting a choreographer with such problems as:

> ...the most effective way in which to utilise duration of dance-phases; impact of the music; dramatic tensions between the several characters; visual impact of each costume, property or piece of scenery ... This was being done on a stage, and with resources, ludicrously minute...[48]

Rambert should not be underestimated in her role of 'impresario' in Ashton's early work. Evidence suggests that she did more than mentor, and was at times responsible for deciding the choreographic concept: she chose synopses and music[49], initiated designs, and made costumes. She encouraged and bullied, cautioned, guided and applauded his early works. She described *Capriol Suite* based on Arbeau's *Orchésographie* as 'a series of sixteenth-century dances, but freely embroidered with beautiful choreographical inventions of his own' to complement the Warlock score. Rambert's concern to develop a cultured awareness of the arts in all of her students led Ashton to immerse himself in relevant music, art and literature, leading to early works like *La Péri* which evoked Persian miniatures, and *Foyer de Danse* based on Degas sketches of ballet dancers. However, Ashton emphasised the dancing qualities over any pictorial or literary elements.[50] Later, in 1948, Ashton wrote that he had come to prefer 'taking one's lead directly from the music'.[51]

Ashton manipulated and extended the range of his dancers' technique to serve his personal stylistic needs, but as with many choreographers, his dance language was effected by his technical capability and personal movement style. Glasstone

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[48] Coton, p. 29
[49] Rambert, p. 130
[50] Frederick Ashton, 'Notes on Choreography', *The Dance has Many Faces* ed. Walter Sorell. 3rd edition. (New York and London: Columbia University Press, 1966) p. 89
[51] Ashton's 'Notes on Choreography' was a published version of an essay 'The Principles of Choreography' written in 1948 and held in the Ashton archive, Royal Opera House, Covent Garden. The relationship between music and dance in Ashton's work is the subject of a chapter in Stephanie Jordan's *Moving Music: Dialogues with Music in Twentieth Century Ballet* (London: Dance Books, 2000), pp. 187-266

notes the influence of Nijinska's work on Ashton's choreography, particularly in the innovative use of the torso:

> Ashton was inspired by Nijinska's marvellously original use of the upper body, but like her, he recognised the importance of the classical basis which underpinned her choreography.[52]

The 1928-29 season with the Ida Rubinstein's company in Paris and on tour was a seminal period for Ashton, during which time he was able to observe Nijinska creating seven new ballets; watching her rehearsals was a further form of apprenticeship, allowing him to develop his craft and eye.[53] Nijinska herself noted certain of his characteristics at that time:

> He stood out by his exact rendering of style and his flawless accuracy in the details of my choreography. ... he had a unique gift for mimicry ... He had a talent for noticing every trait, every lie of the body, the rhythm of a person's movement and so on. These are the qualities which every choreographer should possess. ... He was always very witty and he knew how to inject an element of satire into his imitations. He was also very musical.[54]

These comments give insights into the expectation of the dancer's role as well as that of the choreographer; the ability to demonstrate exact style, and to dance the material musically and with flawless accuracy suggests the capacity to find an appropriate performance persona. In October 1930 the Camargo Society offered Ashton the opportunity to create *Pomona* using a combined cast of dancers from the Rambert and de Valois companies.[55] For the first time he used a *corps de ballet*, and explored the potential of massed movement on a larger stage, giving him the opportunity to experiment further with choreographic design. He also made *Façade*, a 'very chic, very frivolous' suite of dances with a 'freshness and

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[52] Glasstone, p. 9
[53] Jane Pritchard, 'Two letters' in Jordan and Grau, p. 104
[54] Bronislava Nijinska, *Frederick Ashton: A Choreographer and his Ballets* ed. by Zoë Dominic and John Selwyn Gilbert, (London: George G. Harrap, 1971) p.10
[55] Kane and Pritchard, p.28

gaiety' that made it 'an exhilarating and delightful entertainment'.[56] The original cast included Markova who inspired Ashton with her virtuosic technique.[57]

In 1935 Ashton moved to the Vic-Wells company as resident choreographer; thus he gained security, proper facilities and more regular opportunities to make new works in a stimulating environment, supported by the intelligent influence of Constant Lambert[58], the designer Fedorovitch[59] and the efficiency and organisation of de Valois.[60] Critical consensus of Ashton's developing choreographic style was positive. Coton commented: 'Ashton soon showed himself a capable exponent of the romantic story-ballet and made further excursions in a field of 'pictorial' ballets based, usually, on suites of music.'[61] Manchester remarked that the least successful works were those with a definite plot, and that Ashton preferred to 'find an idea which lends itself to all kinds of choreographic embroidery',[62] proclaiming particularly the sheer beauty and inventiveness of Ashton's adagio, particularly when 'he temporarily forgets about the plot'.[63] Haskell points to a significant characteristic; Ashton's early ballets seemed obvious at first sight, but later reveal the most careful observation and a construction that was in fact very far from obvious. In contrast with the work of de Valois, 'Ashton's subtlety is purely plastic and never literary ... it is impossible for the critic to write about it at length without making a fool of himself...'[64]

During the 1930s Ashton developed noticeable traits in his choreography, recognisable characteristics which began to define a personal 'balletic genre'. Manchester compares it to the way a composer uses an orchestra, an ensemble in which the solos and pas de deux emerge in the sweep and flow of the action:[65]

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[56] Beaumont, p.143
[57] see Kane and Pritchard, p.44
[58] Dominic and Gilbert, p.55
[59] Beth Genné, 'My Dearest Friend, My Greatest Collaborator' in Jordan and Grau, pp. 55-71
[60] Dominic and Gilbert, p. 76
[61] Coton, p. 31
[62] Manchester p. 57
[63] Manchester, p. 57
[64] Haskell, p.45
[65] Manchester, p. 58

> *Nocturne* ... is a superb example of the way he orchestrates movement. There is no sharp division between corps and principals, no deliberate 'working up' to solo and adagio. This again is a ballet with a story, or perhaps 'theme' is a better word to express this realisation in choreography of the Delius 'Paris' music. It breathes nostalgia for a life that is past and, half-forgotten, is seen through a veil which softens the actualities. Everything is a little misty, and behind it all lies the heartache of unrequited love.[66]

This kind of scenario, which creates a context, a location and an expressive mood for the work, was utilised too in more thematically lightweight ballets such as *Les Patineurs* and *Les Rendezvous*. It defines another essential difference in terms of theme and preparation between the works of Ashton and the more narrative, literary works of de Valois. The contrast of working practices no doubt aptly contributed both to the development of the Sadler's Wells repertoire, and to the experience of the dancers in the company. For example the scenario of *A Wedding Bouquet*, a collaboration between Berners, Lambert and Ashton, with text from Gertrude Stein's play *They Must. Be. Wedded. To Their Wife*, is essentially created as collage. The piece, which is well documented,[67] was atmospheric; it was scored as a choral work with words, and Ashton's choreography was described as 'link[ing] up with vocal phrases and musical impetus in an entirely impressionistic way'.[68] Walker cites Leslie Edwards to indicate the choreographic process: '...no one gave the dancers any guidelines, it simply all evolved as they went along'.[69]

The notion that 'it simply all evolved' is perhaps simplistic, but it raises a familiar assumption that much choreography occurs intuitively 'in the moment' or 'through the muse', and that concepts and structures play no part in making dances. Unlike de Valois, however, though Ashton obviously planned the

[66] Manchester p. 59
[67] see for example Sally Banes *Dancing Women: Female Bodies on Stage* (London and new York: Routledge, 1998) pp. 180-185 and Kathrine Sorley Walker 'A Wedding Bouquet', *Dance Now* (6 No 1, Spring 1997) pp. 76-81
[68] Walker, p. 77
[69] Walker, p. 77

general, overall structure of new work, familiarised himself with the music and/or text, and imagined tableaux and designs on stage, he only started to choreograph in any detail within the studio with dancers. He has stated in interview 'I never choreograph until I'm with people ... I might have certain ideas but I don't do steps till then ... so I do make a certain structure.'[70] Farjeon describes the 'stillness and silence' in the studio on the days when Ashton had no ideas, or when he challenged the dancers to dance something which would then get him started. He would play and experiment with shapes, and manipulate his dancers to create images; 'on other occasions he knew just what he wanted, but movements were always open to improvements'.[71]

> Often, after searching for clues among his dancers, Ashton would suddenly begin a flow of movement that seemed to take hold of choreographer and dancer alike, until both became instruments on which his imagination would improvise for hours with a facility and professionalism that entirely belied all that earlier agony and dither.[72]

Ashton summarised his quest thus; 'With every new ballet that I produce I seek to empty myself of some plastic obsession and every ballet I do is, for me, the solving of a balletic problem'.[73] During the creative process, when his emotions and sensibilities were on display to the company, the dancers were not only sympathetic but they felt able to contribute to the problem solving by offering sequences in an appropriately technical style. Through listening to musical recordings together, dancers familiarised themselves with the nuances of the music, were able interpret the dance material and to advance a developing Ashton vocabulary.[74] It seems evident that Ashton rather more than de Valois appreciated the individual qualities of each dancer and could show them at their best, being inspired by them and encouraging a personal interpretation from each

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[70] 'Sir Frederick Ashton in Conversation with Alastair Macaulay', *Dance Theatre Journal* (2 No 3 Autumn 1984) pp. 2-7
[71] Farjeon, p. 26
[72] Farjeon, p. 27
[73] Frederick Ashton, 'Notes on Choreography', *The Dance as Many Faces* ed. Walter Sorell, 2nd edition, (New York and London: Columbia University Press, 1966) p. 89
[74] Stephanie Jordan, *Moving Music: Dialogues with Music in Twentieth-Century Ballet,* (London: Dance Books, 2000) pp. 201-203

of them. They in turn totally trusted his judgement, as Alexander Grant reveals in this description of a rehearsal:

> I come into the rehearsal room and very little is said. He doesn't explain the part or the ballet or anything. You just get a feeling for it from the first thing he tells you to do. You get an idea of what he wants and you know that you can try this or that or anything and if it is wrong or it isn't what he wants, he will tell you. You see, he has the most marvellous eye. And you know this, and you know that you can trust his eye. As a result, you feel very free. You can attempt anything, no matter how awful, because he won't let you do it if it isn't right. That's the secret. That's why he can get us to do things we wouldn't try for any other choreographer. In the end he always shows us off to advantage and so we attempt things that wouldn't normally be within our scope.[75]

The relationship described here suggests that dancers trusted him and were prepared to respond to challenges, without necessarily any cognitive knowledge of context. Working practice seems based on a dynamic quid pro quo arrangement, with obvious dance content contribution from dancers, modified and manipulated by choreographer in such a way as to simultaneously create plastic structure and underpin the better capabilities and qualities of the dancer. Helpmann summarises the process more specifically in terms of personal interpretation:

> He allows you to do your own characterisation and then he moulds it. He doesn't attempt to *impose* anything. Choreographically, he insists, quite naturally, on his line and his method of doing things. ... When Fred creates a part you feel he does it for you.[76]

De Valois reiterates the importance of the dancer's personal contribution in Ashton's work, but also identifies one of the perceived problems caused by this method of creation:

> Frederick Ashton has always choreographed more on his artists than on paper. Consequently there is a great sense of harmony and beauty in his compositions. Naturally, since he's a very sensitive person and doesn't preconceive his ballets he's influenced by his

[75] Alexander Grant, in Dominic and Gilbert, p. 101
[76] Robert Helpmann, Dominic and Gilbert, p. 96

> material and by the character of his dancers. But this aspect has been exaggerated. Too many of his ballets have survived too many first-class casts for one to accept that he was specially dependent on his original artists.[77]

Nevertheless, there are critical references reflecting on the maintenance of sense, style and quality in Ashton's work once the original cast has moved on.[78] For example, *Les Patineurs* requires a virtuoso who is so confident of his technical capabilities that he can concentrate on characterisation; thus the conception suffers if the leading male dancer cannot evoke the experience of Harold Turner, on whom it was created. The point raises issues about specific needs of professional dancer training, to be further addressed.

In 1939, as personal response to World War Two, Ashton attempted an abstract ballet in a non-classical technique to music by Liszt, *Dante Sonata.* The scenario is based on the interaction of two groups of spirits, the Children of Light and the Children of Darkness. Farjeon describes it as the one socially conscious work that Ashton produced, and explains the important contribution of Lambert to the general dramatic sequence and the association of various characters with various themes. During the creative process, she recounts how Ashton shared with the dancers as a stimulus a book of illustrations by Flaxman of Dante's *Inferno*, and how the dancers found the work in performance fraught with emotion and thought it would last through generations. The work demonstrates Ashton's ability to evoke emotional intensity in an ensemble, and thus the importance of interpretation and inner feeling brought to performance.[79]

The works cited above are those that were created in the period under review. In the documentation of later works such as *Symphonic Variations* (1946), *Scenes de ballet* (1948), *Month in the Country* (1976) and *The Dream* (1964), it is evident that Ashton's working practices were modified by his own experience and that of his regular dancers. These include the sharing of intention, elements of improvisation, further contribution to problem solving, and the role of

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[77] Ninette de Valois in Dominic and Gilbert, p. 94
[78] Manchester, p. 57
[79] Haskell, p. 46

interpretation.[80] Such development goes beyond the 1930s, and demonstrates the extent to which Ashton's working practices continued to develop during his career, giving opportunity to dancers to interpret more boldly as a creative, choreographic aspect of ballet practice.

1.1.3 Choreographic characteristics of the period 1930-1940

To a greater or lesser extent, de Valois and Ashton built on the five principles of Fokine: that is, they adapted and modified classical vocabulary and searched for an extended dance content appropriate to the character of the work. Representational gesture was developed in ways that served an expressive purpose in the dramatic action, extended either to whole body movement in one dancer, or several. The principle of the expressiveness of group was developed and made distinct through particular emphasis and through the inter-relatedness of elements. De Valois and Ashton recognised the alliance of the arts, each either collaborating with composers and scenic artists, or utilising existing music in an appropriate form.

During this period there were tendencies to create in the one-act ballet form, and to use narrative, theme or relationship as the basic structure of the choreography. Design, costume and music were integrated in holistic ways. These choreographers required a particular technical and performance expertise from members of the company. There is little indication to suggest that de Valois required the cast to contribute any specific dance content, and although Ashton used improvisational material given by dancers, he used it as stimulus for his own physical expression and moulded it in a personal and recognisable style. He felt that his strength as a choreographer lay in his ability to make beautiful pictures and poses, working though visual images.[81]

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[80] See David Vaughan, *Frederick Ashton and his Ballets* (New York: Knopf, 1977); Julie Kavanagh, *Secret Muses: the Life of Frederick Ashton,* (London: Faber, 1996); Stephanie Jordan, *Moving Music: Dialogues with Music in Twentieth-Century Ballet,* (London: Dance Books, 2000), particularly pp. 198-266

[81] Els Grelinger, 'Ashton at Work', *Dance Now* 3 No 3 (1994) pp. 24-5

Evidence suggests that in terms of the dancer-choreographer relationship there was little verbal communication with the dancers as to the intention and planned outcome of the choreography, although there are particular references to Ashton's sharing of visual material as stimulus in the rehearsal studio.[82] Dancers were expected to provide technical expertise, movement memory, and specific performance abilities such as the capacity to develop and interpret a role. Ashton was inspired by the individual qualities of a particular dancer, a certain personal movement style, and was able to build, manipulate and extend those qualities within the choreographic work. Though the special qualities of individual dancers may have been exploited, dancers were rarely involved in discussion about the decision-making process.

De Valois and Ashton were dancer-performers in their own right, experienced in performing the work of other choreographers, and in some cases, the work of each other. They experienced the roles of dancer and choreographer interchangeably, taking part in the creative process of others and making choices as to their own modus operandus. The sources of influence on their respective bodies of choreography are clearly evident, and their respective involvement in the establishment of a British ballet aesthetic is recognised in the tendencies identified. The general principles for training dancers and the methods of making choreography were borrowed and adapted by these first British choreographers to suit the particular context of the period, and became an accepted series of models on which to build a tradition.

1.1.4 Dance Training

During this period, professional dance training in the UK was only offered by the Rambert school and de Valois' school (which moved to Sadler's Wells with the company in 1931) until the Royal Ballet School opened in 1947 at Baron's Court. Students entering these schools came from private studios or from one of the independent dance schools like Bush, Elmhurst, and Davies, which offered general education plus ballet, tap and musical comedy classes. There is little

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[82] Annabel Farjeon, 'Choreographers: Dancing with de Valois and Ashton', *The Routledge Dance Studies Reader* ed. by Alexandra Carter, (London: Routledge, 1998) pp. 23-28

reference to the learning of choreography or improvisation. Rather, the arrangement of steps and sequences for the ballet class, *enchaînements*, fused with simple story, mood or character development became the basis for most dance teachers' understanding of what was meant by choreography.

For a number of reasons Rudolf Laban's arrival in Britain in 1938 had little direct influence on professional dance in Britain, despite the fact that he had been an established choreographer and teacher in Germany.[83] His work with Lisa Ullmann concentrated on dance education which was initiated under the Physical Education Association, and which is the focus of the next chapter. The Ballets Jooss Company, however, based first in Dartington and then in Cambridge with the Jooss Leeder School of Central European Dance, had some effect as Peter Wright, a student from 1944 and later director of the Birmingham Royal Ballet, remembers:

> ...(T)he inclusion of improvisation in the training - something that I believe to be sadly lacking now in our own training in the classical ballet - was most important. It does so much good, first of all in the development of personality and in making dancers feel that they are more than just instruments to be used. Secondly, I think it helps with the interpretation of roles and in making choreography of your own. It also helps you go halfway when working with a choreographer, not just standing there waiting to be told what to do, but actually being involved in a creative way and encouraging the choreographer to go further with a particular train of thought and movement. Not all choreographers welcome this, but a lot do appreciate contributions from their dancers - Jooss certainly did.[84]

Wright's retrospectively applied observation on the inclusion of improvisation was made in 1992, when he spoke also of the potential value of Jooss's theories of space and dynamic in 'our own classical training'. We can only surmise what developments might have occurred in dance and choreography training in British

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[83] see for example Valerie Preston-Dunlop, 'Kurt Jooss and Rudolf Laban: a tale of choreology and choreography' in *Kurt Jooss: 60 years of The Green Table* ed. by Andy Adamson and Clare Lidbury, Birmingham: University of Birmingham, 1994) pp. 15-23

[84] Peter Wright, 'Wright on Jooss', *Kurt Jooss: 60 years of The Green Table* in Adamson and Lidbury, p 53

dance had Laban's or Jooss's theories been incorporated into the classical training during the 1940s.

1.2 A historical perspective of traditional styles of choreography: British Contemporary Dance 1967-1977

The second section of the analysis is concerned with the effect of the Graham-derived American modern dance on British contemporary dance choreography. The particular focus is the period 1967-1977.[85] The study draws evidence from brief case studies of the work of two American choreographers, Glen Tetley and Robert Cohan, selected to represent the differences and similarities in philosophies, methods and approaches of the two major contemporary companies of the period, Ballet Rambert and London Contemporary Dance Theatre.[86] The particular focus concerns themes and trends in the making of choreography at that time in terms of distinctive content, forms, styles and processes. Modern dance further developed the notion that performer and creator can be one and the same. Once established as creative artists, many of the great dancer/choreographers of the modern dance movement did go on to form their own companies and schools.

Contextually, Ballet Rambert's move to modern dance ensemble after forty years as a classical company was initiated by financial concerns caused by constant touring with a relatively large corps de ballet. The ensuing recognition that Ballet Rambert had 'become less and less creative in terms of new work and in developing choreographers'[87] led to a desire to return to the ideals of a choreographers' company that would make its own repertoire. The shift can thus be seen as evolutionary, as earlier dance influences from Russia and Europe were juxtaposed with those from the USA. The establishment of London Contemporary Dance Theatre, meanwhile, is a more revolutionary shift from classical traditions stemming from a growing awareness and appreciation of

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[85] The date chosen to begin this decade of exploration is not arbitary; 1966 marked the start of the creation of a new repertoire within Ballet Rambert, and the formal beginning of the LSCD. LCDT began formally in 1967 and works have been included here up to the end of the decade.
[86] Other choreographers of significance in the period 1967-77 include Norman Morrice, John Chesworth, Christopher Bruce, Robert North, Siobhan Davies and Richard Alston.
[87] Norman Morrice in interview with Peter Williams, 'Changing the form, preserving the tradition', in *Ballet Rambert: fifty years and on* ed. by Clement Crisp, Anya Sainsbury, Peter Williams, (London: Mercury Trust, 1981) p.73

modern dance in America, and specifically of the technique, repertoire and style of the Martha Graham Company.

The arrival of contemporary dance from America in the 1960s signalled an impulse towards rejecting tradition in favour of new practices and theories, and salient tendencies are examined in this section. American dance techniques over the period allowed extension and modification of the existing dance language; new themes and ideas emerged, and contemporary social and personal issues were utilised to stimulate and initiate choreography. Methods of creation began to involve, and expect, improvisation by dancers, and at times the specific roles and contribution of choreographer and dancer became less distinct. The desire of both companies to develop British choreographers led to further opportunities to learn the craft of composition through workshops and to start making artistic work.

Structures that accommodated non-narrative works were further explored; abstract works could be episodic, or organic in their form, without musical structure, or organised by cinematic juxtaposition. Pieces also continued to follow the structural configuration of the music or sound score, but collaboration between composers, choreographers and designers allowed an extended range of inter-disciplinary relationships and possibilities. The language of the choreographer in the rehearsal situation became modified and further extended by the proliferation of codified techniques and corresponding languages. The use of particular imagery, of innovative movement, specific dynamic qualities of movement, or specific spatial relationships, meant that the choreographer needed to be able to express those ideas articulately in verbal form. This requirement had a bearing on the characteristics of the dialogue between choreographer and dancers, and thus on the roles and social relationships in the studio.

The introduction of contemporary dance into the UK had some impact on the pedagogic approach in the learning and teaching of dancers in training, evident not only in the technique class, but also in the introduction of improvisation and composition classes, and concomitant changes in teaching styles. With time and circumstance, however, it is not clear how effective this approach has been

within dance institutes whose primary objective is to produce professional dancers rather than dance artist practitioners. Figure 2 continues and extends the identification of skills, roles and choreographic methods diagram on page 25:

Role of Choreographer	Choreographer as author	Choreographer as manager	Choreographer as developer	Choreographer as builder, constructor	Choreographer as designer
Role of Dancer	Dancer as tool	Dancer as vehicle	Dancer as tacit collaborator	Dancer as contributor	Dancer as improviser
Description of Relationship/ Interaction	Directorial, didactic, some acknowledgement of individual abilities. Little dialogue.	Directorial, part-didactic, use of dancers' individual abilities, and their knowledge of codified technique. Limited dialogue.	Choreographer is in charge of concept and much dance content, but creates an environment of trust and respect so that the dancers have a tacit sense of their contribution. Some dialogue.	Choreographer has initial ideas and overall judgement, but fully encourages dancer contribution of dance content in dancer's own style. Open dialogue.	Choreographer provides macro-structure and concept, and solicits dance material through tasks. Open dialogue.
Content/form	Material learned through imitation, instruction or command, some use of dancers' individual abilities.	Choreographer creates concept/structure and dance content. Dancers contribute to dance content from a codified technique.	Choreographer initiates concept/structure and much dance content. Dancers also have opportunity to develop appropriate content.	Choreographer introduces ideas, initiates some dance content and solicits some from the dancer(s). Form may evolve from episodes created.	Choreographer provides macro-structure and concept. Dancer(s) improvise dance content or develop it under guidance through compositional or improvisatory tasks.
Example of traditional context and usage	The traditional notion of the choreographic artist in the modern dance idiom, usually when there is a given scenario and music.	In the modern dance tradition, particularly where dance content is initiated and developed in the studio.	Tends to be applied where the choreographer is seen to be breaking conventions or pushing boundaries.	Tends to be used in small or medium scale companies, or a pick-up company where dancers choose to work with a particular choreographer.	Tends to be used in small or medium scale or a pick-up companies or in education/ community situations.
Skills required by choreographer	All decision-making in terms of concept, style, content, structure and interpretation.	Decision-making of concept, style and structure and some dance content. Ability to initiate, develop and manipulate dancer contributions. Understand dancers' needs.	Make decisions on concept, structure and style. Develop dance content with dancer(s) and understand their needs. Demonstrate consensus leadership abilities.	Make decisions on concept, structure and style, facilitate contributions from dancer(s) and develop dance content with them. Appreciate reciprocity.	Make decisions on concept, structure and style, facilitate contributions from dancer(s) and develop dance content with them. Appreciate reciprocity and encourage participation.
Skills required by dancer	Reproduction, replication of material, style and its interpretation (if required).	Reproduce and fully engage with material and style, and sometimes modify and adapt dance material.	Develop and fully engage with material taught by the choreographer, and contribute to content where required. Replicate choreographer style.	Develop and fully engage with material taught by the choreographer; contribute to content when required during process in the style of the company.	Participate fully in the creation and development of new material. Demonstrate understanding of the style of the work. Interact with choreographer.
Leading to tendencies in the teaching situation	Emphasis on directed teaching: teacher as influential expert, pupil as apprentice. Some individual tuition.	Emphasis on directed teaching with recognition of the need for dancers to develop a knowledge of a choreographer's style.	Emphasis on both directed and experiential teaching depending on context. Some limited creative experiences within a controlled framework.	Emphasis on experiential teaching and some directed work. Creative experiences given related to dance content.	Emphasis on experiential teaching. Creative opportunities given in relation both to dance content and structure.

Figure 2. Choreographic tendencies identified from 1967-77

1.2.1 Glen Tetley at Ballet Rambert

In 1966 Norman Morrice identified a need for Ballet Rambert to extend the classical background by bringing in choreographers from America[88] and by seriously studying a modern technique; 'it was a case of making an environment in which one hoped a new creative thrust would emerge'.[89] Marie Rambert thought his plan intelligent, practical and in keeping with the artistic ideals of the company.[90] Influenced by his visit to the USA in 1961-2, and by the integrated classical and contemporary forms of Nederlands Dans Theater (NDT) under Harkarvy and van Manen,[91] Morrice made the decision to apply a similar policy to Ballet Rambert. In 1967, four Glen Tetley works were taken into the repertoire, when the dance critic Peter Williams noted that 'there was not the slightest doubt that Tetley was to influence a whole new generation of emerging choreographers'.[92]

From 1966, under Tetley's influence, the new Rambert Company not only experienced alternating daily classes in contemporary and classical ballet technique,[93] but they found 'excitement in the old technique just by virtue of the contrast with the new one.'[94] The need for such mastery was stimulated by works like Tetley's *Pierrot Lunaire* (1962), made for NDT and remounted on the Rambert Company in 1967. The piece used an eclectic dance language to illustrate an allusive and complex style using *commedia dell'arte* characters. The trend towards the assimilation of techniques and expression continued to be demonstrated in Tetley's new works including *Ricercare* (1967), *Freefall* (1967), *Ziggerat* (1967), *Embrace Tiger and Return to Mountain* (1968) and *Rag Dances* (1971). His influence on the re-establishment of Ballet Rambert and on dancer-

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[88] Morrice had studied under Martha Graham during his visit to the USA in 1961-62.
[89] Morrice, p. 73
[90] Marie Rambert, *Quicksilver* (London: Macmillan, 1972) p. 213
[91] John Percival, *Modern Ballet* rev. edn. (London: The Herbert Press, 1980) p. 73
[92] Peter Williams, 'Towards New Horizons', in *Ballet Rambert; fifty years and on* pp. 82-85
[93] Anna Price, Ballet Rambert's first contemporary dance teacher had been one of the British students sponsored by Robin Howard to study with Martha Graham. See *Rambert, a Celebration*, ed. Jane Pritchard, (London: Rambert Dance Company, 1996) p. 74. The classical teacher was at this time Andrew Hardy. (Interview with Ann Whitley)
[94] Percival, p. 142

choreographers such as Morrice, Chesworth and Bruce, beyond the development of the technical dance language, is widely acknowledged.[95]

Tetley's idiosyncratic and highly personalised vocabulary and choreographic style no doubt grew in part from his eclectic background as an American dance performer.[96] Significantly, his own training included modern dance forms from both sides of the Atlantic, and included the study of improvisation and composition at a time when such study was rare in the UK. His choreography demonstrated 'a flair for the theatrical and a tendency to mix ballet and contemporary idioms without strict allegiance to the conventions of either.'[97]

> Tetley's work is characterised by a fervid intensity, sinuous nonstop propulsion, and voluptuous physicality. A stance of epic grandeur (not unlike Graham's) can be found in his approach... He rarely creates abstract ballets but rather utilises movement as a means to convey his meditations on themes from myth, music, theater and literature ... Tetley's tendency toward abstruse intellectualism, coupled with the openly sexual impetus of his movement vocabulary, has sometimes been derided by American critics who find his stylistically distinct work overly mannered; in Europe, however, where he is regarded as one of the major innovators of the century, his critical and popular reputation is of the highest order.[98]

This view is supported by Mackrell in her description of Tetley's work as a ballet-modern crossover 'where the classical language is distorted and exaggerated for erotic or emotional effect'.[99] An alternative perception is offered by Koegler, who alludes to Tetley's early choreographic works of the 60s as 'uncompromisingly modern', compared to the early 1970s when his ballets were characterised by 'an emotional coolness and enigmatic aloofness.'[100] Tetley

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[95] See for example Percival (1970), Mann in White (1985).
[96] Having studied medicine at University, Tetley then danced with Holm, Craske, Tudor and Graham. He studied European dance with Holm in the 1940s, taught at her school from 1948, and danced with the Graham Company from 1957-1959.
[97] Allen Robertson, in *International Encyclopedia of Dance* Corporate editor Selma Jean Cohen, (New York and Oxford: Oxford University Press, 1998) Vol 6 p. 147
[98] Robertson, p. 147
[99] Judith Mackrell, *Reading Dance* (London: Michael Joseph, 1997) p. 52
[100] Horst Koegler, *The Concise Oxford Dictionary of Ballet*, (Oxford and New York: Oxford University Press, 2nd edition 1987) p. 413.

emerges as an intelligent, articulate individual quite able to clarify his personal intention:

> I am very moved by the brilliance, the lift, the drive, the lyricism of classical ballet. I am equally moved by the whole dark spectrum of Graham's theatre, world and technique. Perhaps it's too wide an embrace, but I wanted actively to experience both of these worlds.[101]

Tetley's choreography demonstrated his ability to synthesise these two genres to create something innovative and expressive. As a leading dancer for both Graham and the classically based Ballet Theatre, and as choreographer for both classical and modern dance companies, he had experienced both techniques fully.[102] He made technical demands on dancers who had also studied both techniques to allow him to extend the range of vocabulary in his choreography. According to Morrice, 'he would give a movement one would say was modern ... but unless a dancer had at one time learned to do ... six decent classical pirouettes he would not be able to do this movement.'[103]

For British dancers, the introduction to the synthesis of styles was not easy: Tetley 'made the spines work', wanted the dancers to take 'physical or mental risks', and demanded 'difficult floor work' which for some seemed like 'an abuse' of their classical training.[104] Notably his expectation of dancers was challenging, and he was at times quite critical, sometimes severe. These comments infer that Tetley's expectations were higher than the dancers had previously experienced. Most were in awe of him, though Vardi notes that 'he was marvellous for older dancers; he trusted us, used what we had to offer, made roles specifically to suit us, and gave us our freedom'.[105] Vardi identifies here a

[101] John Percival, *Experimental Dance* (London: Studio Vista, 1971) p. 139
[102] Percival, p. 139
[103] Percival, p. 140
[104] Personal interview with Ann Whitley, 18 April 2000
[105] Personal interview with Yair Vardi, 15 April 2000

significant shift in the choreographer-dancer relationship; these dancers were allowed to negotiate their contribution to the performative act.[106]

Tetley's eclectic mix of dance language extended both content and expression in choreography, and had a liberating effect on narrative structure. Though *Pierrot Lunaire* is dramatically and structurally straightforward, it is at the same time capable of more than one interpretation. In his next work *Freefall,* however, is seen a shifting attitude to structure as Tetley began to work without scenario or preconceived direction, to achieve between people

> ... [A] freefall of associations and relationships ... It is something I have wanted to do, but have always been terrified of being so unprepared and of working just at the moment ... I have always had a theme or an image of who the people were, and where they stood in time or space. But now I started just to start on balance, then the fall, that moment of the jumper who leaves the plane. It is a kind of exhilaration to fall.[107]

Thus he made an abstract work of no specific situation or narrative for two men and three women, involving solos, duets and double duets, which was created with its own dance language, and without beginning with an established internal or external structure. Nevertheless audience and critics were touched by the expression of the work; Williams wrote that the group 'were caught in an air-stream and physically and emotionally they were linked by a common direction.'[108] London audiences had seen this kind of work before, he maintained, but never 'so well, with such genuine feeling, nor with choreographic figuration of such beauty stripped of every superfluous gesture'.

Two important points are raised here. First is the notion that a choreographer intentionally *creates* or *modifies* a dance language for a specific choreographic

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[106] A term used by Valerie Preston-Dunlop to describe the performer's contribution to the communication, in *Looking at Dancers: a Choreological Perspective on Choreography*, (London: Verve,1998) p. 35
[107] Percival, p. 140
[108] Peter Williams, 'Tumbling and the consenting adult', *Dance and Dancers,* (January 1968) pp. 12-14

context rather than utilising an existing dance vocabulary. That is not to suggest that Tetley's dance language was considered as innovative as that of Merce Cuningham or Trisha Brown.[109] Yet it supports Coton's claim of Tetley's work that 'the blending of balletic and expressionistic styles ... is desirable because it offers the imaginative choreographer a palette of many subtle colours for use'.[110] That he began the work without the prior establishment of macro-structure is also significant, using neither literary narrative, like de Valois, nor a piece of music like Ashton. Rather, he deliberately risks a stream of consciousness approach as an appropriate part of his concept.

Both ambiguity and enrichment can be seen in Tetley's mode of construction, a 'double focus of time' which allowed his works to be interpreted on different levels.[111] *Ziggurat*, for example, not only references the Tower of Babel and ancient Assyrian stepped temples, but can also be read as an exploration between man's nature and his religious needs paralleled in modern life. Tetley's choreographic processes seem often to be initiated by music, literature or a picture; 'Usually it is taking something that has stimulated me and bringing it close to personal experience. I work best on an emotional basis...'[112] But when influenced by a personal or sensory response to music, as Ashton might have done, Tetley tended to utilise less accessible music such as Schönberg, Seter, Schubel and Stockhausen.[113] He is articulate about his kinaesthetic and intuitive choices:

> I find the curious thing is that one is like a multiple tape-recorder. You take in impressions all the time that are stored away forever: tactile things, visual things, sounds, images from everywhere. When I come to work on a ballet - if I am working in the right way - scores I have loved, incidents, things suddenly make connections that I never put a connection to before: sometimes there comes a wonderful state where everything starts to have meaning for me, and I try not to follow a message or a particular

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[109] See the references to the courses run by Cunningham and Brown in Chapter Three pp. 146-7
[110] A.V.Coton, *Writings on Dance: 1938-68* (London: Dance Books, 1975) p. 130
[111] Percival p. 141
[112] Percival p. 141
[113] Horst Koegler, *The Concise Oxford Dictionary of Ballet*, 2nd ed. (Oxford and New York: Oxford University Press, 1987) p. 413

> pattern that has been pre-determined. I can go into a work as a 'that moment' exploration of what I am doing. And if I am working intuitively, if I have intuitively responded not only to music but also to the dancers I have chosen, then things come together and actually everything *does* have meaning. There is a structure to all things.[114]

It is Tetley's description of working organically 'in the moment', guided by what Kate Flatt has termed intuitive perception[115] that gives evidence of a state of awareness and cognitive-experiential capability, and allows us a conscious insight into process. Surprisingly, despite evident familiarity and in-depth knowledge of the chosen music, Tetley composed much work in silence, sometimes creating a 5 or 10-minute section before running it with the recorded music. Whitley recalls how magical it seemed when specific coincidences of dance to music occurred after working so long in silence.[116]

One of the most significant aspects of Tetley choreography was the management of entrances and exits within a dance, the transitions that separate one section of the dance from another.

> Tetley did not have dancers running in to particular positions, which was a common device at the time. Entrance and exits were very *choreographed*, they were stylised, either in character or in mode... they seemed very original. It was as if he was in control of everything the audience saw.[117]

An exploration of the contribution of the dancer in Tetley works offers some insight into the source of the specific dance vocabulary. In early works like *Pierrot Lunaire*, Tetley created and performed the title role himself. Cognisant of the depth of characterisation and the range of mood and attitude to be expressed, he was able to build particular understandings into the *texture* of the choreography. Thus, in the creation of very particular movement material, with

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[114] Mary Clarke and Clement Crisp, *Making a Ballet* (London: Studio Vista, 1974) p. 52
[115] Jo Butterworth, *The Art and Science of Nurturing Dancemakers: Papers from the Greenhouse Effect Conference* (Wakefield: Centre for Dance and Theatre Studies at Bretton Hall, 1999) p. 29
[116] Personal interview with Ann Whitley, 18 April 2000, Clapham, North Yorkshire. Whitley was Company notator to Ballet Rambert from 1967-1973
[117] Whitley, 18 April 2000

specific spatial orientation and dynamic range, characterisation evolves through the internalisation and juxtaposition of these elements rather than developed through the dancer's interpretation of given vocabulary.

As choreographer, in rehearsals for the new works made for Rambert, *Ziggurat* and *Embrace Tiger and Return to Mountain,* Tetley tended to initiate phrases with dancers, try out ideas, experiment with the dancers' capacity to bring something of their own to the movement, or see how they approached the material. Rather than introduce the dancers to his ideas through explicit discussion, Whitley remembers he created a state of tension where 'you never knew where you stood'. After his bouts of experimentation with two or three dancers in 'a state of absorption', neither the choreologist nor the dancers knew where the section just created might fit in to the whole. Sometimes everyone would be drawn in, or the section would be inserted much later, or never seen again. The dancers might be asked to repeat the section after several days, or not at all.

Since Tetley's training in America comprised improvisation and composition as well as technique, he tended to work through improvisation himself and then 'turn it over to the dancers ... to see what they will do with it'.[118] Compared with the more traditional mode of demonstration of steps and style by the choreographer, requiring careful observation and imitation, this approach places part responsibility on each dancer, offering a different experience from traditional interpretative expectations. His choice of dancers was reliant on technical capability, flexible spines, grounded movement, but also on presence. Whitley notes that 'Glen was affected by the look of the dancer, in class, in rehearsals; by your dress, your hair'.

> He came (to rehearsal) in white T-shirt and black tights, with no sloppiness. His was a big body, tall and imposing, cleanly exposed, interested in the movement of the torso, ribcage and lower back. He demonstrated everything, lifts, and partnering too. In the experimenting girls felt safe because of his groundedness

[118] Clarke and Crisp, p. 59

> and strength. He was completely and utterly fit, with beautiful feet.[119]

His evident intelligence and broad knowledge of culture fed the imagery he used in order to describe the shape and quality of movements, and in rehearsals he alluded to references from books, theatre, film, architecture, food, and to the quality and atmosphere of places. Whitley often made notes in the margins of the notation to help her remember the specific essence of Tetley's instructions to the dancers. Vardi recalled that 'Glen used to talk about things in an interesting way. Sometimes he would try out ideas on you - he *used* the bodies of the dancers - it was very exciting.'[120] It is perhaps this ability to challenge and inspire his dancers cognitively, technically and phenomenally that demonstrates best Tetley's contribution to changes in choreographic process in the UK, and these qualities may well have influenced other Rambert choreographers.

Throughout 1967 and 1968 Williams and Percival reviewed all the Tetley works in detail, describing and analysing the fusion of his dance language:

> ... his use of gesture, of pauses, of the passages of silence in the score, [and] of lifts not acrobatically but to italicize an emotional experience, his ways of progression, [and] his use of leverage from the ground ...[121]

They identify the means by which Tetley achieved his choreographic purpose, detail essential differences of approach to dance making that he introduced, and commend the achievement of the company in capturing the attitude and style of the 'trans-Atlantic developments of dance'.[122]

In introducing aspects of the American dance culture to Britain, Tetley also brought different conventions of dance lighting, design, costume and music. When questioned about meaning in his works, Tetley responded with the notion

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119 Personal interview, Whitley, 18 April 2000
120 Personal interview, Yair Vardi, 15 April 2000, Tel Aviv
121 Peter Williams, 'Tumbling and the consenting adult' *Dance and Dancers* (January 1968) p. 14
122 Williams, p. 14

of 'a much more dimensional image than words'.[123] He brought an informed knowledge and acceptance of contemporary arts and their interdisciplinary usage which became the norm in the works of Ballet Rambert, post-1966. Elements such as the use of film and mixed media, the influence of sculptors and painters on sets and designs, and the utilisation of contemporary music can be identified in the works of Morrice and Chesworth. This spawned a cross-fertilisation of ideas and a focus on experimentation in the second half of the 1960s comparable with the 1930s.[124]

Dancers in the company were encouraged to create dance content in choreographic rehearsals, and Morrice records that their exposure to Tetley and Sokolow influenced the way that they interacted with a choreographer. 'They ask questions and they demand a certain logic, they feel that whatever they are doing it must have a seriousness of purpose.'[125] In the cultural context of the Rambert company in the late 1960s, the values and conventions of choreographic working practices and outcomes are seen clearly to be building on the pre-war classical traditions outlined in the previous section: they also demonstrate the growing complexity and richness of the choreographic field. And though the Graham-derived technique and dance vocabulary had been appropriated, adapted and synthesised, the *aesthetic* embraced by Graham and her contemporaries was already being challenged.

The issue of *meaning* in the dance work, of ways in which the dance 'text' is read by dancers, audiences and critics, is an important aspect of change introduced by contemporary dance in this period. The accepted notion of ballet as 'a world of its own, divorced from the wider problems of nations'[126] was surely challenged by new Rambert works that bore a basic relevance to contemporary life. Societal issues influenced particularly the choreographic

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[123] Clarke and Crisp, p. 53
[124] Peter Williams, 'Visionary Cochrane', *Dance and Dancers* (May 1967) pp. 18-21 Similar opportunities were offered in the same month by Balletmakers Ltd and the Royal Ballet Choreographic Group, p. 36
[125] Morrice, 'Direction Change', p. 30
[126] Gordon Gow in discussion with Norman Morrice, 'Cheerfulness Breaks In', *Dancing Times* (December 1970) p. 139

themes of Morrice and Chesworth.[127] Though the art form of dance does not undertake the communication of specific factual information easily, specific themes, moods and feelings are evoked effectively through movement, particularly when supported by appropriate design and sound elements, and by dancers who were fully engaged intellectually with the process of dance-making. It can be assumed that understanding infuses the dance work in performance.

Tetley, with Morris and Chesworth, brought changes to bear in the roles of men in dance in the UK. Athleticism and strength countered the accepted dynamic range and gender-specific roles and vocabulary of the classical tradition; both men and women contributed to the new dance languages and partner-work was also challenged. Whitley suggests that this transformation had a purposeful effect on the drawing-in of audiences, and also on the attitudes in the vocational training schools.[128] It can also be argued that the presence and charisma of Nureyev as regular guest artist at the Royal Ballet contributed to this shift, with his 'dazzling virtuosity (and) controlled expressiveness'.[129]Audiences enjoyed the fitness, strength and physicality of male dancers engaged in the communication of dances whose meanings were relevant to their experiences.

In the studio, Morrice perhaps reaped the benefit of the risk and adventurousness that Tetley had engendered through experimentation. He tended to come well prepared, telling the dancers what he wanted, and having steps, counts and notes worked out much like de Valois. Whitley observed that 'he worked hard at home on imagery and working out', but that though people in the company loved him, 'they were not in awe of him, and his work was not revered by the dancers as Tetley's was.'[130] Their attitude suggests that Morrice was unable to engage the dancers cognitively or affectively in his choreographic intention in the way that Tetley did, and that the dancers made implicit comparative value judgements about his work in relation to Tetley's.

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[127] For example, Morrice's *Blind-Sight* and *Hazard*, Chesworth's *H* and *Pawn to King 5*
[128] Whitley, 18 April 2000
[129] Horst Koegler, *The Concise Oxford Dictionary of Ballet*, 2nd edn. (Oxford and New York: Oxford University Press, 1987) p. 307-8
[130] Whitley, 18 April 2000

Tetley's influence on Christopher Bruce is evidenced in a description of the origin of *Wings*, Bruce's third ballet made in 1970:

> I decided that, as a musician sits down and writes a piece of music that comes from *him*, a dancer should be able to do that and choreograph straight from his own instincts and emotions ... I had an idea about flight which was triggered off by a very brief section from Glen Tetley's *Ziggurat* in which the men become like birds. I thought this very strange and beautiful, and I asked Tetley's permission ... to develop it into a ballet. ... I started with the image of flight, of a flock of birds, the men flying in, and I translated that into dance form. ... I even saw images of sad warriors, of birds dropping and being shot, even of a mass suicide like lemmings, a rite, a purge through which they had to go. I worked freely entirely from images and from what needed to follow next, theatrically and dramatically - all these things go through one's mind.[131]

The notion of the image as instigator of the creative process, and of intuition guiding instinctive sensory experience, is central to the ideas of many artists, but is rarely documented within the choreographic context. Yet as choreographer, Bruce seems to objectify his internal experience into crafted movement using methods similar to those applied by Tetley. It can be noted how this approach differs from the structure of theatrical and dramatic works created by de Valois, where a scenario was created and followed systematically.

There are evidently similarities between Tetley and Bruce in the synthesis of techniques, choreographic methods and discipline in the studio, and yet as regards the choreographer-dancer relationship it is argued that Tetley's education gave him an advantage in terms of craft, improvisation and intellectual exchange. Bruce, meanwhile, demonstrates his capacity for finding apt descriptions to aid dynamic and spatial subtleties in the dancers' interpretation, but maintains a more traditional relationship in terms of the development of dance content.[132]

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[131] Clarke and Crisp, p. 41

[132] Richard Austin, *Birth of a Ballet* (London: Vision, 1976)

In 1974 John Chesworth replaced Morrice as Director of Ballet Rambert, and Bruce was appointed Associate Director. Some changes were made to artistic policy, particularly the introduction of full-length works, yet essentially the mode of operation instigated by Morrice continued. The creation of new work with contemporary, social and personal themes; the eclectic use of modern dance languages; the supportive development of young choreographers through Collaborations Three (1976) and Four (1977); open-stage works such as *Cruel Garden* at the Roundhouse, and the celebration of Ballet Rambert's Fiftieth Anniversary in 1976. But as regards the focus of choreographic development and the choreographer-dancer relationship in the UK, a particularly rich vein had been excavated, and the American influence under Tetley clearly demonstrated. First, the hybridisation of techniques and eclecticism of both dance content and expression offered opportunity for new vocabularies; second, the use of imagery and the risk of a stream of consciousness approach indicated new ways of considering the structure of works. Specifically, he made technical, expressive and intellectual demands on dancers as collaborators who are guided in the process. Examples discussed in this section indicate both the inter-relationships of ideas, themes and choreographic methods within the company, and the importance of the Rambert Company's role in the ensuing development of contemporary dance in Britain.

The following section provides a comparative investigation into the choreographic processes of Robert Cohan, Artistic Director of London Contemporary Dance Theatre during the same period, 1966-1977. Though, unlike Tetley, Cohan's personal, creative progress as a choreographer was bound by all his other roles, there is much to inform a model of contemporary choreographic praxis from investigating his approach.

1.2.2 Robert Cohan and London Contemporary Dance Theatre

The foundation of the London Contemporary Dance Theatre, the establishment of the School and the appointment of Robert Cohan from the Graham Company as artistic director of the Trust is well documented:[133]

> Within only a short time of the philanthropist Robin Howard's setting up the Contemporary Ballet Trust and founding of the London School of Contemporary Dance (LSCD), a centre for artistic experiment had been established. Far more than a school for training dancers and dance teachers in Graham-based work, the LSCD spawned its own creative counter-movement and became the centre for choreographic experiment in Britain.[134]

Howard believed in cultivating rebellion and counter-movements within the institution,[135] and initially the LSCD attracted a mixed group of students, some interested in fine art, alternative theatre or performance art. Experimental work was encouraged, fired by the momentum of a heightened political consciousness, liberation and the development of the Women's Movement.[136] The results of this experimentation influenced the development of New Dance, discussed in the next section.

However, despite Howard's intent, the Trust's influence in relation to this study lies essentially in the development and maintenance of a modernist professional dance culture and aesthetic through the Company and the School. Pertinent issues to be raised concern the technical and artistic philosophy engendered by Cohan, and the establishment of specific approaches to the making of choreography. Though there are some similarities of practice with Tetley, essentially Tetley created a new form, while Cohan, who had danced with the

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[133] see Janet Adshead and Richard Mansfield, *London Contemporary Dance Theatre 1967-1975* (Surrey: National Resource Centre for Dance, 1985; Mary Clarke and Clement Crisp, *London Contemporary Dance Theatre: the first 21 years*, (London: Dance Books, 1989); Joan White *20th Century Dance in Britain: A History of Five Dance Companies* (London: Dance Books, 1985)
[134] Stephanie Jordan, *Striding Out: Aspects of Contemporary and New Dance in Britain*, (London: Dance Books, 1992) p. 13
[135] Jordan, p. 14
[136] Christy Adair, *Women and Dance: Sylphs and Sirens* (Basingstoke: Macmillan, 1992) p. 183

Graham Company from 1946-57 and 1962-69, pursued what might be termed the traditional, known path of American modern dance-making initiated by his mentor Graham.

Initially the School aimed to train dancers in a pure modern dance Graham-derived technique, in order to develop "a native style appropriate to the bodies and outlook of British people"[137] and was not overtly concerned with a synthesis of styles. A published series on the vocational dance schools demonstrated that the LSCD curriculum comprised at least eight Graham classes per week, at least four classical ballet classes, a short intensive course in Laban's creative movement, dance composition, history of dance, music and art.[138]

Thus Graham-based technique and composition training methods devised by Louis Horst formed the basis of the course, supported by Jane Dudley and Nina Fonaroff.[139] Cohan chose not to fuse ballet with contemporary dance, as Tetley had done.[140] Siobhan Davies maintains that Cohan deliberately made the technique 'more physically articulate' in response to early criticism which 'hit the company psychologically. They worked extremely hard to make themselves technically skilled rather than dramatic'.[141] In some ways the imposition of this choreographer-specific technique into the UK was very challenging, and certainly became influential, but ultimately it could not support the development of new choreographic ideas until it was allowed to adapt and change.

Cohan's works created between 1969 and 1977 include *Cell* (1969), *Stages* (1971) a full-length multimedia work, *Mass* (1973), *Waterless Method of Swimming Instruction* (1974), *Class* (1975), *Stabat Mater* (1975), *Nympheas*

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137 Robin Howard, 'Transatlantic Influence', *Dance and Dancers* (October 1966) pp. 28-31
138 Audrey Turnbull, 'Teachers and teaching: the London School of Contemporary Dance', *Dance and Dancers* (Vol 20, No 8 September 1969) p. 50
139 Jane Dudley arrived in 1970 as Director of Graham Studies, giving the school a more direct link with the original, undiluted artistic tradition, and Nina Fonaroff joined in 1972 to establish a new Department of Choreography. Jordan, p. 15
140 'Robert Cohan talks to Dance and Dancers on Contemporary Dance in Britain', *Dance and Dancers* (September, 1967) p. 19
141 Siobhan Davies in interview with Chris de Marigny. *Dance Theatre Journal* (Vol 3 no 4 Winter 1985) pp. 6-7

(1976), *Khamsin* (1976) and *Forest* (1977). Initially works from choreographers who had worked with Graham - Cohan himself, Lapzeson, Louther and Powell - dominated LCDT programmes. For a limited period, two Graham works, *El Penitente* and *Diversion of Angels* were in the repertoire.[142] Several other American guest choreographers were invited, and there seems a paradox between the stated aim which was to build 'a distinctively British repertory and thus give the company its own character',[143] and the way in which the company and the school imposed existing strategies from the US. Between 1969 and 1977 a predominantly American repertoire was occasionally enlivened with pieces by Alston, Davies and Bergese.[144]

As sole Artistic Director during the period under scrutiny, Cohan provided the majority of works. His role was multifaceted: he taught, performed, choreographed and directed, with a 'non-aggressive authority' and a 'ready willingness to give other people opportunities'.[145] At the time he saw his role as one of establishing a good technical base for the company, and Cohan's teaching of technique was generally praised, stimulated by his own technical capability and performance experience. Yet in terms of his choreography, the 'strong Graham basis of the training has meant that most of the early works created for it have been dutiful copies of her technique without her enlivening spirit'.[146] Despite Cohan's prolific output, there has been critical ambivalence about the quality of his choreography and little of substance has been written about his choreographic oeuvre.[147] The modernist aesthetic and symbolism demonstrated in many of them was perceived as reflecting an over-reliance on Graham's methods in terms of themes, language and form.[148] Such criticism warrants further investigation of his personal methods, processes and dancer-choreographer relationships, the primary focus of the investigation.

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[142] John Percival, *Modern Ballet*, (London: The Herbert Press, 1980) p.72
[143] Percival, (1980) p.72
[144] see LCDT choreo-chronicle in Appendix D
[145] Drummond, p.11
[146] Percival (1971) p.149
[147] Cohan's choreographic output comprised fifty-nine works between 1954 and 1989, forty-three of which were danced by LCDT.
[148] Peter Williams, 'Sturdy Foreign Roots', *Dance and Dancers* (November 1969) p. 24

Cohan was keen to encourage choreographic efforts from company members, and composition workshops featured consistently in the early seventies when the company performed relatively infrequently.[149]

> We were still, in those early days, still struggling against the old ballet idea that choreographers have to be born, not trained. ... It is true that some people are able to make good work easily ... But certainly there is a huge amount to teach about choreography, and that's what we did in the School (LSCD) and in company workshops. I taught composition classes to the company whenever we had a week or two ... simple things just teaching the basic rules of composition. I tried very much to be like Martha by including the dancers in the choreography, so that they would learn what the process was."[150]

Cohan's philosophy is stimulating, but his teaching methods derivative. Evidently in his teaching of composition and performance, Cohan worked from similar principles to those he had encountered through Graham and Horst.[151] But at least by recognising that the craft of choreography needed to be taught in the UK, and by ensuring that some basic rules of composition were passed on to members of his company, he empowered the dancers of the company, some of whom became choreographers in their own right.[152]

Contemporary critical and historical writing does not make clear the extent to which members of the company felt loyal and deeply committed to Cohan at a personal level, and proud of the company's achievements.[153] His own nurturing yet pragmatic choreographic process indicated that it was important to him to make the dancers feel that they were contributing, and his leadership methods in the rehearsal studio were consensual, mentorial and facilitatory. Thirty years later, he recounted how he felt passionately that the 'inner experience of the choreography' merges with the 'outer experience of the company', and that it

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[149] Janet Adshead and Richard Mansfield, *London Contemporary Dance Theatre 1967-1975* (Surrey: National Resource Centre for Dance, 1985) p.10
[150] Robert Cohan in conversation with Sue Hoyle *The Art and Science of Nurturing Dancemakers* (Wakefield: Centre for Dance and Theatre Studies at Bretton Hall, 1999) p. 21
[151] Dorothy Madden, *You Call me Louis, not Mr Horst,* (Amsterdam: Harwood Academic Publishers, 1996) p. 82
[152] Robert North, Tom Jobe, Chris Bannerman, Siobhan Davies, Richard Alston
[153] Bannerman, 11 November 2000

was his responsibility to ensure that, for members of the company, 'the sensations came around'.[154]

His own choreography was often labelled conventional, however, and he was praised more for his flair for production and scenographic theatrical effect, particularly in *Cell, Stages* and *Waterless Method of Swimming Instruction.*[155] *Cell* provided some illustration that Cohan could create an individual and imaginative dance statement,[156] but his aesthetic and technical style was perceived to be much like Graham's, emotional and highly dramatic in the more serious works.

> As a choreographer he was in some respects an heir of Graham both in style and subject matter, reinterpreting myths for a contemporary audience and for their universal relevance ... He has presented immediately recognisable situations on stage.[157]

Bannerman, who joined the company in 1975, confirms that Cohan still replicated codified movement from the Graham technique, at times equating dance with symbolic and representational gesture, and suggests that 'Bob's inextricable link between movement and emotion was both a positive and negative thing'.[158] It was as if he saw his primary role as transmitting the Graham legacy to the UK, rather than allowing himself the freedom to develop his own artistry. Yet it is difficult to find from Cohan any reference to the development of psychological depth in characterisation as demanded by Graham:

> To perform the role of a character in Graham's dances, the dancer must find the experience of that character in his or her own psychological life, grow into that experience, and become completely identified with the character.[159]

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[154] Dance UK Forum panel, London Studio Centre, 12 Dec 2000
[155] Percival, (1980) p. 72
[156] Peter Williams, 'Sturdy foreign roots', *Dance and Dancers* (November 1969) p. 25
[157] John Percival, *International Dictionary of Modern Dance* (Detroit, New York, London: St James Press, 1998) p. 135
[158] Personal interview with Christopher Bannerman, 11 November 2000
[159] Susan Leigh Foster, *Reading Dancing: Bodies and Subjects in Contemporary American Dance* (Berkeley: University of California, 1986) p. 30

Cohan's occasional forays into the avant-garde as in *X* (1970) tended to produce critical disdain.[160] Fergus Early described the LCDT company as 'never a radical force, being concerned to create a dance style, an audience and indeed a respectability to rival those of the ballet. In this it succeeded, and is today both respectable and popular, and in its way a pillar of the dance establishment'.[161] It seems that critics rarely appreciated Cohan's extensive contribution to that popular success. Of the first London season, in 1969, Williams wrote

> ...I began to question two things about Cohan as a choreographer - was he imbued with the whole Graham concept to the exclusion of a more personal statement, could he only create for the highly trained Graham dancers?[162]

However, Williams concludes that *Cell* proved his doubts unfounded, and that with this work, in a white walled space designed by Norberto Chiesa, Cohan 'has moved in a way that is far more individual and imaginative than anything he has done before'. However, the critique details the scenographic elements and structure of the work, and attempts an interpretation of meaning, yet gives little information about the dance language and content, which suggests that the imaginative elements were not specifically embedded in the dance content. Percival comments on the dance language of the six dancers, which embraced naturalistic movement in the first section and more formalised dancing later to help symbolise 'a stripping off of layers of pretence and convention'.[163] But generally, it is hard to find the kind of poetic, contextual and interpretative critical writings that were stimulated by the choreographic work of Tetley.

As a celebration of the virtuosity reached by the Company after six years, *Class* (1975) presented in choreographic form all the movements and patterns that come from the daily technique class. Bannerman recollects the methods used by Cohan in its making:

[160] Short reviews, *Dancing Times* December 1970 p. 147
[161] Fergus Early, 'Liberation Notes, etc', *New Dance* 40 (1987) p. 11
[162] Williams, p. 25
[163] John Percival, 'Early Blossom', *Dance and Dancers* (November 1969) p. 45

> He rarely gave steps ... he demonstrated indicatively, and the dancers engaged with just the small hand and body gestures. He didn't *demonstrate* the movements: sometimes he would do a small movement, moving his shoulders or torso, and the dancers would understand and replicate that in the proper way. Sometimes idiosyncratic movement became (part of) a language, became a code that the company knew...[164]

Since during this period Cohan taught company class each day, he often experimented with the movement, distilling and evolving his own derived version of the Graham technique. However in this choreographic situation his methods were apparently less clearly demonstrational, even in a work based on technique class and requiring precise group unison, spatial clarity and intensity. According to Bannerman, he believed like Graham that dance is more than a collection of steps and it was as if he was offering the company some elements of decision-making, however subtle.

Drummond suggests that for Cohan, choreography was rarely a question of narrative but rather of a psychological perception, of the interaction of situation and personality.[165] Certainly Bannerman recalled the 'multiplicity of meanings and feelings in his pieces', his hunches and his use of imagery to guide his negotiation with the dancers. Often, 'movement content was negotiated' through the dancer, which can perhaps be equated with a form of devising. Cohan's methods seemed to start with images, or intellectual idea as starting point, rather than a complete concept of a whole dance, and then particular small sections would be taken and realised by members of the company.[166] Additional movement material was attached to that starting point in an organic and intuitive way, and so the dance grew. One of the main differences between Tetley and Cohan in terms of the choreographic approach can be perceived by their respective abilities to articulate choreographic ideas and reflect on their own practice. From available evidence it can be surmised that Tetley was educated, deeply thoughtful, singularly focused on his choreography and able to articulate

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[164] Bannerman, 11 November 2000
[165] John Drummond, 'A Golden Stage', *Dance Theatre Journal* (Vol 13 No 2 Autumn/Winter 1996) pp. 10-12
[166] Bannerman, 11 November 2000

his conceptual ideas in verbal form, whereas perhaps Cohan's role as leader and arbitrator left little time for such depth of conceptualisation, justification or reflection in his own choreographic work.

Stabat Mater (1975) was seen as a turning point in that the choreography transcended its form and content. The work was inspired by the first line of a poem by Jacophone da Todi; 'The Mother, sorrowing stood weeping near the cross while her Son was hanging...' and Cohan was inspired by the concept of actively standing still and sorrowing. His intent was for all the dancers to represent parts of Mary's experience rather than being attendants to her.[167] Bannerman, who watched many rehearsals during the ten days that it took to complete the work, commented that the theme and the classical music inspired the creation of 'a different language', one which seemed to be moving towards 'a fusion of style', and that the 'structural idea made the work clear and strong'.[168] Hodgen's structural analysis of *Stabat Mater* supports the opinion that Cohan utilised the structure of the music and that the dance is carefully crafted around each section.[169] There was a deliberate building up of numbers of dancers, the trio form was significant, and motif and development was employed. For Drummond, '*Stabat Mater* had the authentic feeling of a deeply considered dance classic.'[170] Hodgens considered it a complex and highly integrated piece on the human condition of suffering.[171]

Evidence given thus far suggests that Cohan trained a company of excellent technical dancer-performers, and that he understood and applied craft in his choreography, especially an understanding of form, but his works were rarely considered by British critics to have attained artistry in the way that Glen Tetley achieved. Generally, his dance content remained close to the codified Graham language. As regards training, there is clear evidence that as the School adapted its policies and curriculum to suit the needs of the Company, the more radical

[167] Programme note, LCDT at Sadler's Wells Theatre, Nov-Dec 1978
[168] Bannerman, 11 November 2000
[169] Pauline Hodgens, 'The Choreographic Structure of Robert Cohan's *Stabat Mater* (1975)', *Choreography: Principles and Practice* ed. by Janet Adshead, (Guildford: National Resource Centre for Dance, 1986) pp. 245-255
[170] Drummond, p. 11
[171] Hodgens, p. 254

and experimental aspects of The Place began to develop elsewhere, a circumstance documented in the last section of this chapter. Cohan contributed to the notion of choreography as a profession by initiating the concept of teaching dance composition (albeit from a tried and tested paradigm), and by concentrating on developing choreographers in the Trust. Recently, and in hindsight, however, Cohan has regretted the 'fateful decisions' that were made to concentrate totally on the establishment of the School and the Company to the detriment of outside influences.[172] Nevertheless he has generously supported many young choreographers, including those who brought contrasting works to the LCDT repertoire, and has continued to be a significant mentor for aspiring choreographers through the International Dance Course for Choreographers and Composers.[173]

1.2.3 Choreographic characteristics of the period 1967-1977

Drawing on the evidence collated in this section, the following characteristics have been noted and illustrated.

Both companies introduced American dance techniques that over the period allowed extension and modification of an existing dance language, particularly in the application of floorwork. The standard of the technical ability of the dancers grew with the maturity of each of the companies. Tetley exceptionally brought an understanding of how a synthesis of technical languages can be used to make a more expressive dance medium.

In terms of the creation of new work, fresh themes and ideas emerged, and contemporary social and personal issues were utilised to stimulate and initiate choreography. Choreographers have always used the special capabilities and qualities of individual dancers, but the new techniques offered an even broader palette for the dance maker. Travel, for both choreographers and dancers,

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[172] Cohan in Butterworth, 1999, p. 21

[173] He has directed a number of summer schools for the International Dance Course for Professional Choreographers and Composers (previously known as the Gulbenkian Choreographic Summer School) both at Surrey University (1977 and 1978) and at Bretton Hall (1990 and 1999).

brought a greater understanding of the range of personalities and nationalities as inter-cultural exchanges were encouraged by the British Council and other bodies.

Methods of creation began to involve improvisation more frequently, and the specific roles of choreographer and dancer became less discrete. The American modern dance tradition introduced to the UK the notion of the dancer/choreographer who was trained in improvisation and composition, and who both created and performed dance work. In turn, this allowed the choreographer a greater degree of internalisation of characterisation or physicality, and the dancer greater freedom to interpret and endow the dance. The desire of both Companies to develop British choreographers led to further opportunities through workshops to learn the craft of composition and to start making artistic work.

New structures tended to develop to deal with the non-narrative works that were being produced; abstract works could be episodic, or organic in their form, or organised by cinematic juxtaposition. Often pieces followed the structural configuration of the music or sound score. Collaboration between composers and choreographers, and between choreographers and designers, allowed exploration of a range of inter-disciplinary possibilities.

New conventions of dance lighting, design and costume extended the field, as did the use of film, projections, image and text in multimedia presentations, allowing yet further cross-fertilisation of theatrical ideas. A move away from the convention of the proscenium arch altered notions of illusion and reality for both performer and spectator.

Finally, the introduction of contemporary dance into the UK has had a particular impact on the way in which critics write about dance. The shift from narrative to abstract, from codified classical technique to contemporary technique, and the variety of structural devices being utilised, has had an effect on the interpretation of meaning. If choreographers subscribe to the notion of freedom for audiences

to read meaning in a work, then the role of the critic tends to becomes one of description and contextualisation rather than of interpretation.

These developments impact on the third section of this chapter, which examines significant trends prevalent in the diversity of activity of New Dance choreography, and the introduction of more new forms, fresh ways of generating dance content, and more democratic modes of dance making.

1.3 A historical perspective of British New Dance 1977-1988

The third section of this chapter identifies the dominant ideas stemming from the influence of the post-modern, alternative ideologies of independent dance making as exemplified by the New Dance movement,[174] as it is from these that the democratic concepts of facilitation, dancer contribution and devising mechanisms derive.[175] Practices within education contexts, some of which overlap with the period, will be further explored in the next chapter.

The American post-modern dance phenomenon from the 1960s to the 1980s demonstrated some of the alternative characteristics represented when dancer-choreographers challenged the orthodoxy of certain dominant ideologies. Notions of excellence, elitism, the idealisation of the body, and hierarchical structures were challenged in order to redefine and radicalise the art form.[176] Clear similarities are to be recognised between the innovations recognised in the USA and comparable New Dance developments in the UK, although the temporal, cultural and economic context is different and distinct. Exemplars of dance making processes, choreographic methods and the choreographer-dancer relationship in this section will be taken from a range of sources and practitioners within the period 1977-1988 as the choreographic choices vis à vis mechanisms for the generation of dance content and its structure have become so various.[177] New dance is seen here as the precursor of what is now called Independent dance, which is examined in chapter four.

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[174] Contributions to such studies include Jan Murray, *Dance Now* (Harmondsworth, Middlesex: Penguin Books Ltd., 1979); Judith Mackrell, *Out of Line: The Story of British New Dance* (London: Dance Books Ltd., 1992); Stephanie Jordan, *Striding Out: Aspects of Contemporary and New Dance in Britain* (London: Dance Books, 1992)

[175] Peter Brinson, *Dance as Education: Towards a National Dance Culture*, (London: The Falmer Press, 1991)

[176] See for example, Sally Banes' *Terpsichore in Sneakers* (Boston: Houghton Mifflin, 1980) and *Writing Dancing in the Age of Postmodernism* (Hanover: Wesleyan University Press, 1994); Nick Kaye's *Postmodernism and Performance* (Basingstoke: The Macmillan Press, 1994)

[177] These dates cover the publication period of the eponymous *New Dance* magazine.

Role of Choreographer	Choreographer as builder, constructor	Choreographer as designer	Choreographer as facilitator	Choreographer as collaborator
Role of Dancer	Dancer as contributor	Dancer as improviser	Dancer as creator	Dancer as co-owner
Description of Relationship/ Interaction	Choreographer has initial ideas and overall judgement but fully encourages dancer contribution of dance content in his own style. Open dialogue.	Choreographer provides macro-structure and concept, and solicits dance material through tasks. Open dialogue.	Choreographer provides means by which the dancer(s) can work together on the dance. Dancers work within the stylistic framework provided by the choreographer, but within it have much freedom. Open dialogue.	The creative process is discussed and shared by both parties, with negotiation, but the choreographer often takes the role of 'outside-eye', and makes final decisions about the form and the 'look' of the work.
Content/form	Choreographer introduces ideas, initiates some dance content and solicits some from dancers. Aspects of form may evolve from episodes created.	Choreographer provides macro-structure and concept. Dancer(s) improvise dance content or develop it under guidance through compositional or improvisatory tasks.	Choreographer provides aspects of structure/form and may discuss these issues with the group. All contributors initiate dance content. Form may evolve from episodes created and by suggestions made from all parties.	All group members may take the opportunity to contribute to content. The structure and form may evolve through negotiation, but the choreographer makes the final decision if necessary.
Example of traditional context and usage	Tends to be applied in small or medium scale companies, or a pickup company where dancers choose to work with a particular choreographer for a limited period.	Tends to be used in small or medium scale or pick-up companies, or in education/community situations.	Tends to be used in pick-up or democratic dance companies, or in education or community situations.	Tends to be used in democratic dance companies, or in education or community project situations.
Skills required by choreographer	Make decisions on concepts, structure and style, facilitate contributions from dancer(s) and develop dance content with them. Appreciate reciprocity.	Make decisions on concept, structure and style, facilitate contributions from dancer(s) and develop dance content with them. Appreciate reciprocity and encourage participation.	Understand concept, structure, style considerations. Demonstrate facilitation and mentoring skills. Make final decisions.	Understand concept, structure, style considerations. Demonstrate facilitation and mentoring skills. Negotiate final decisions.
Skills required by dancer	Develop and fully engage with material taught by the choreographer; contribute to content when required during process in the style of the piece or the company.	Participate fully in the creation and development of new material. Demonstrate understanding of the style of the work. Interact with choreographer.	Understand and participate fully in the creation and development of the work.	Understand and participate fully in the creation and development of the work.
Leading to tendencies in the teaching situation	Emphasis on guided experiential teaching and some directed work. Creative experiences given related to dance content.	Emphasis on guided experiential teaching. Creative opportunities given in relation both to dance content and structure.	Emphasis on experiential teaching. Creative opportunities given in relation both dance content and structure.	Emphasis on experiential teaching and devising. Creative opportunities given in relation both to dance content and structure.

Figure 3. Choreographic tendencies identified from 1977-1988

1.3.1 The Genesis of New Dance

Before becoming formally institutionalised, the London School of Contemporary Dance offered one-year courses to mature students with an interest in modern dance. Royal Ballet School graduates, visual artists, musicians, members of fringe theatre companies, filmmakers and performance artists gravitated towards the Artists Place Society held at The Place in Dukes Road. London was experiencing political activity such as the Women's Liberation Movement at this time.[178] Fergus Early, dancer with the Royal Ballet and later founder member of X6 Dance Collective responsible for the eponymous New Dance magazine in 1977, suggests that The Place was central to the arts in London for at least four years from 1971 to 1975.[179] Jordan describes it as becoming "the centre for choreographic experiment in Britain".[180] Sally Potter, a structuralist film maker, Geoff Moore of the Moving Being mixed-media group, the sculptor Barry Flanagan and Diana Davies of IOU Theatre Company all participated in workshops and added to the environment of experimentation.

By 1971 'an assemblage of some rather heavy-weight individuals who were quite conscious of what they were doing, structurally and politically'[181] chose to work in a context deliberately different from a classical ballet or modern dance aesthetic. This context was arguably influenced by the political and socio-cultural context mentioned above, by post-modern dance developments in New York, by visual and non-linear aspects of the English performance art scene and by the work of certain British structuralist filmmakers.[182]

> It seems clear now that a good deal of the late 1970s New Dance ... interlocks with what is considered the post-modern movement in dance, if we adopt a broad notion of what constitutes post-modern dance.[183]

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[178] Christy Adair, *Women and Dance: Sylphs and Sirens* (Basingstoke: Macmillan, 1982) p. 182
[179] Personal interview with Fergus Early, 11 September 1985
[180] Stephanie Jordan, *Striding Out,* p. 13
[181] Early, 11 September 1985
[182] Jordan, p. 29
[183] Jordan, p. 87

Also of note in terms of influence were the art schools, fringe theatre practices and visits from American guest artists. In all these disciplines can be traced a general move away from expressionist work to an interest in conceptual concerns, involving new structures and new languages. The influence of Cage and Cunningham on the disciplines of music, visual arts and dance after the Cunningham Company visits of 1964 and 1966 cannot be underestimated.[184] Dance artists who were interested in developing an alternative dance context, such as Alston and Strider, and members of X6, chose to explore the boundaries of dance, challenging the structures, techniques, and venues of the establishment:

> This was the world which we were all trying to break - the ballet with its appalling social snobbery and the modern dance with its vacuous intellectual pretensions.[185]

What lies behind this criticism is perhaps at one and the same time a censure levelled at both the establishment and the bureaucracy of the ballet world and the social conventions implicit within the form, including the hierarchical organisation of soloists and the 'corporate identity' of the corps de ballet. [186] It was a conscious assault on the authority of the academy, on the training methods utilised in order to effect the technical expertise and precision required in classical and early modern dance, and on their meta-narrative themes. Of importance to this thesis are fundamental questions about the body and dance language, the identity of dance works, new structures, and the possibilities for new methods in the dance-making process. During the 1970s, cross-fertilisation and collaboration occasioned by the intensely rich environment of The Place began to challenge the conceptual concerns of dance making, its materials and its modes of construction.[187] Though there has never been any firm agreement as to a definition of the term New Dance, the term tacitly embraces three elements; the democratic choice of organisational structure, particular characteristics of the dance product, and the post-modern processes utilised in their making.[188]

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[184] Jordan, p. 19
[185] Teresa Early, 'What Balletmakers Was', *New Dance* 2 (Spring 1977) p.17
[186] Jan Murray, p. 41
[187] Ramsey Burt and Michael Huxley, 'Second Stride', Programme for *the Festival International de Nouvelle Danse* 19-29 September 1985, Montreal) p. 67
[188] See Jordan, (1992), Kaye (1994) and Mackrell (1992)

1.3.2 The Organisation of New Dance

In terms of organisation structure, boundary breaking was effected in two ways, in both internal and external organisation. New Dance was generally performed at small-scale fringe venues, often on a 'one-night-stand' basis, or in arts centres or school halls, and often adapting to the particular environment. The dancers themselves usually executed their own administration, and there was a tendency to work under collective management, with a concomitant effect on the relationship between choreographer and dancers. In New Dance the figure of the dancer/choreographer emerged alongside the notions of collective choreography and joint collaboration:

> ... [T]he new dance scene is entirely non-monolithic, and so far very ungrandiose in its aspirations. Little attempt has been made by the practitioners to institutionalise themselves. New Dance Groups have not become formalised, contractualised, but have tended to extreme fluidity. Organisational structures have evolved that allow maximum flexibility of roles, both in administration and in artistic creation.[189]

The notion of New Dance as 'a body of diverse ideals finding a form of collective organisation'[190] was promoted by the publication of the *New Dance* magazine at the beginning of 1977. In the second issue the Editorial commented that it had been produced and organised by an expanded collective of seven, who had shared in all aspects of the editorial and practical work.[191] Most of the collective members were also performers and teachers, working from the X6 Dance Space Butlers Wharf in London's Bermondsey Docklands from 1976 to 1980. The establishment of the X6 Dance Space by these experienced artists 'turned out to be the foundation of an important self-support situation for this new growing community of independent dancers'.[192] Classes, workshops and performances were organised in a loose confederation, and were eclectic and wide-ranging. Gradually other small and inexpensive venues such as Battersea

[189] Fergus Early, 'A Good Year', *New Dance* 5 (New Year, 1978) p. 4
[190] Fergus Early, 'Naples', *New Dance* 9 (New Year 1979) p. 11
[191] The group comprised Fergus Early, Emilyn Claid, Maedée Duprès, Jacky Lansley, Stefan Szczelkun, Mary Prestidge, Timothy Lamford and Geoff White.
[192] Jordan, p. 61

Arts Centre and Jackson's Lane Community Centre in Highgate were used for performances and to initiate new audiences. In a very real sense these dancers and choreographers took responsibility, recognising that a number of practices in the dance world needed reconsideration, demonstrating independence from the academy and raising questions about the role and place of dance itself.

Dance festivals were initiated in the late seventies through the growth of independent dance work.[193] Initially, the principles of non-selection, non-competitive and informal sharing of home-based British work associated with X6 were maintained, and they allowed interested parties a comprehensive view of the range and amount of new dance activity.[194] Of significance is the opportunity for the sharing of choreography in an ambience quite distinct from traditional and theatrical performance venues, and also a more generous attitude towards critical writing from a number of new dance critics. The festivals helped to change attitudes in the UK towards who made and performed dances, what constituted dance content, and how dance was created and structured, much as the Judson Dance Theater of 1962-66 had challenged preconceptions in New York.

The third festival, Dance Umbrella, emerged though different means. Its inception 'came about in response to an obvious need: that of the new wave of dance-makers for proper presentation and management, and of a fast-growing dance audience for exposure to important contemporary work by foreign and UK artists'.[195] Modelled on a similar festival in New York, it was planned to showcase the 'work of younger choreographers and the smaller companies'.[196] Further challenges to the status quo of the British contributors came from solo

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[193] ADMA, the Association of Dance and Mime Artists, organised a festival in May-June 1977 at the Drill Hall in Action Space, London, and Mary Fulkerson initiated the Dartington Festival in Devon in 1978-1987.
[194] Jordan, p. 88
[195] Jan Murray, *Dance Umbrella: A Short History* (London: Dance Umbrella, 1985) p. 3
[196] Murray, p. 3 The first Dance Umbrella Festival was held from 7th -25th November 1978 at Riverside Studios in Hammersmith and the ICA. 38 evening performances included young British artists and their companies: Richard Alston, Basic Space, Rosemary Butcher, Cycles, EMMA, Extemporary and Junction, and solo artists Maedee Dupres, Fergus Early and Tamara McLorg.

performances from the USA, from Remy Charlip, Douglas Dunn[197], Brooke Myers and Sara Rudner, who brought different choreographic concerns and stylistic diversity which either inspired or enraged.

1.3.3 The Characteristics of New Dance

In *Out of Line: The Story of British New Dance,* Mackrell begins by attempting a definition of New Dance, and concluding, 'no single ideology and no single approach to choreography has dominated the movement'.[198] Early's manifesto is quoted:

> New Dance is not:
> baggy trousers, rolling about, chinese shoes, contact improvisation, ballet to rock music, release work, image work, outside performances, post-modern dance, martial arts, self-indulgence, American, non-narrative...

Early concluded, 'the one and only essential concept to New Dance is Liberation'.[199]

While it is simplistic to try to identify the movement with a single philosophy, it is, however, possible to distinguish certain characteristics. These include a shift towards individuality in movement choices, eclecticism of dance language, juxtaposition of structural devices, and a further move towards the interaction of

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197 Dunn opened the Festival with an extended and controversial solo *Gestures in Red,* where the choreographic process was shown through a systematic investigation of the restraints movement invention can bear (for example, severely limiting the movement of the torso). The four parts of the dance offered not only the results of the investigation, in terms of invented movements, but also a look at methods: how restraints are applied, systematically tested, and dissolved. No doubt this work exposed British choreographers to a wide range of influences and challenged their thinking about the kinds of investigation can occur on stage. Predictably, *Gestures in Red,* which was performed in silence, promoted arguments about the validity of the work even as it was being performed. Yet such exposure was a form of education for many choreographers and teachers in the audience, including the author. Dunn's choreography put on display the rationale, intentions, problems and discoveries of a particular form of dance making.

198 Judith Mackrell, *Out of Line: The Story of British New Dance* (London: Dance Books, 1992) p. 1

199 Fergus Early, 'Liberation Notes, etc. A paper from the Chisenhale/NODM weekend to celebrate New Dance, May 1986', *New Dance* 40 (1987) pp. 10-12

dance with the culture, economics and politics of its day. The notion of liberation can only be viewed in relation to the established conventions and perceived restraints of ballet and modern dance. For the purposes of this chapter, these will be categorised as the body and dance language, themes and issues, form and structure, and debate and meaning.

a) The body and dance language

First, liberation can be equated with an interest in the body, and in the comparison between a technically trained body and an untrained one. An interest in individuality may lead to an acceptance of idiosyncratic movement, of a personal movement style away from a codification of particular dance language. One line of enquiry leads to pedestrian movement and the untrained body; another might lead to a search for new ways of moving, from street and folk forms to the appropriation of dances and movement from other cultures. A third route might attempt a cross-fertilisation of two or more dance styles, or the freedom of improvisation, alone or in contact with a partner. Eastern movement philosophies or martial arts might instigate new language, or individuals or groups might develop new challenging techniques.

Examples of alternative attitudes to the body included release work, contact improvisation, the Alexander technique, and various forms of martial art including T'ai Chi, Aikido and Capoeira. Dancer/choreographers chose to demystify the body by using everyday gesture, task-based improvisation, and non-dancers in a performance context. The delight in the unenhanced body was principally a revolt against conventional training by those who had been through the system and therefore had something to reject. In *New Dance* 3, Claid discusses Betsy Gregory's solo *Slots,* which was performed at the ADMA Festival in June 1977:

> Dance skills were used only when necessary, as a tool to support the image context, not as the image content itself - a factor that has hindered the growth of dance forms for so long.[200]

[200] Emilyn Claid, 'A Frame of Reference', *New Dance* 3 (Summer 1977) p. 8

Contact Improvisation certainly reverses the process of external image in classical or contemporary dance, based as it is in the physical laws of mass, gravity, momentum and inertia, and demanding sensitivity, support and accommodation between two people:

> Contact Improvisation offers practitioners a movement process that de-socialises, or rather resocialises, mind and body functions ... it has been referred to as the 'democratisation of dance' because not only can non-dancers quickly become adept at it, but also the one social model it offers is that of equality.[201]

Contact Improvisation offered a tool for choreographic development in terms of the concepts of personal, physical, mental and perhaps, spiritual growth. According to Nelson, '... It was a very, very impressive postperformance state, extremely energized. There was something that really unified everybody'.[202] For some it allowed dance to develop a relationship with the social realities of life, which, it was generally felt, it had conspicuously failed to do in the past. In the 1970's Contact Improvisation became a recognisable characteristic of many New Dance pieces, often used to link certain set fixed points in the choreography. In partnerships like those of Julyen Hamilton and Kirstie Simson, notable skill, virtuosity and intuition were developed. For example, each performance of *Agatha and Jimmy* (1985) was different from the one preceding it. Simson described the risk of improvisation in performance: 'I have a feeling that we are dealing with performance and material in a very multi-dimensional way where you can't have control over it, you just have to let it be.'[203]

b) Themes and issues

Second, liberation refers to the themes or issues chosen by dance practitioners: permissiveness, rebellion, and ironic or surreal use of the dance heritage or a

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[201] Anna Furse, 'Body Politics: From Outside In to Inside Out', *New Dance* 17 (New Year 1981) pp. 10-11
[202] Cynthia J. Novack, *Sharing the Dance: Contact Improvisation and American Culture*, (Madison: University of Wisconsin, 1990) p. 73
[203] Interview with Ramsey Burt, *New Dance* 35 (January 1985) p. 10

more reductive and factual approach to dance making to challenge the expressionist or modernist norm. Challenges to the establishment might embrace overt political themes, social issues or explicit sexual imagery, subvert the highly stylised gestures of modern dance, or reject any expressive effects. Indeed, any of the numerous conventions of the dance medium might be deconstructed, revealed or indeed, celebrated.

The themes and issues chosen by New Dance practitioners to initiate dance content were wide-ranging and eclectic. The choreography of X6 members included comment upon and deconstruction of the classical heritage, such as Lansley's *Swan Lake Act 2* (1976), Early's *Naples* (1978), Lansley and Rose English's *Juliet and Juliet a Duet, Romeo and Romeo a Duel* (1979), and *I, Giselle* (1980), co-directed by Lansley and Early. A number of works engaged with the conditioned persona and image of the female dancer, the roles of women, or menstruation and pregnancy. For example, Lansley's *Dance Object* (1977), *Bleeding Fairies* (1977), which was a collaboration between Claid, Lansley and Prestidge, and Claid's *Making a Baby* (1979) performed when she was seven months pregnant. There were also a number of works which drew on individuals' autobiographical details, such as Claid's *Going Back* (1976), *Family Background* (1977) by Sarah Green, and Duprès' *Choice and Presence* (1977), which explored imagery from her childhood in Switzerland.

c) Form and structure

Third, in terms of construction, liberation might mean that chance ideas are used to generate or organise dance content, or the microstructure of the dance might be created through organic, collage or layering techniques. Alternatively it might mean that formal devices are utilised, such as accumulation, reversal or repetition, in place of the development or modification of dance motif, gesture or image. Traditional formal qualities tended to be superseded by the juxtaposition of unrelated, discrete sections of separate materials that create a constant dialectic, and written scores and instructions might be used to generate dance content and to distance movement from personal style.

d) Debate and meaning

Inherent in these ideas about liberation is an intrinsic question of meaning, and a shift in expectation as regards audience response. New Dance demands response on both an empathetic and an intellectual level, and there can be little assumption in the portrayed action. Within a choreographic work can exist many possibilities of meaning that may or may not be intentional, and much work is resonant with uncertainties: this tendency to discontinuity, or disassociatedness, is in direct contrast to the 'unified' product offered by establishment ballet and modern dance companies. New Dance practitioners tended to be questioning, consciousness-raising and unorthodox, critical of the mainstream and reflective of each other. Discussion and debate has been an educative force, manifested in the development of more articulate dancers who also choreographed, in new forms of critical writing in the journal *New Dance*, and in sharing and critiquing each other's choreographic work in progress. Thus X6 challenged the perceived mindlessness of some forms of pragmatic, highly technical dance training, and initiated the link between dance making and research. In the context of this study, this philosophy of the thinking dancer and practitioner is possibly one of British New Dance's most important characteristics.

1.3.4 Choreographic processes within New Dance making

Choreographic methods for generating dance content in the new dance genre in the period 1977-88 tended towards experimentation and improvisation by dancers who were also aspiring dance makers, working alone, with partners or in small groups. The range of starting points was colossal, and dependent upon such elements as political stance, attitudes towards the body, the grouping and the environment. Setting movement tasks controlled by particular rules, or using chance scores or instructions, graphic notation or structures from other art forms such as music or painting, led to new movement invention. Chance work derived from the Cunningham tradition was favoured as a way of relinquishing any pre-planned meaning or movement material, and of getting away from the normal

furrow of repeated improvisation.[204] Another approach was stripping dance down to the minimum, sometimes in terms of size, or speed or contrast of movement, as in Miranda Tufnell and Dennis Greenwood's minimalism. Formal structures were used, such as accumulation, as in Sue McLennan's *New Moves* (1983) for the Piazza in Covent Garden, or pure improvisation as in one of Maedee Duprès' many audience-initiated improvisation dances.

Collaborative pieces were common, often exploring political issues of sexism, elitism or feminism, or the ideological situation of arts practice. *Mounting* (1977), a collaborative piece by Rose English, Jacky Lansley and Sally Potter, dealt with arts practice and its relation to women artists. Claire Hayes consistently made pieces about feminine issues, as in *Sphinx* (1980): in the same programme Anna Furse investigated such issues as oppression and patriarchal systems, in *Under* (1980). Because the social relationships of groupings and collaborations were immensely flexible and determined by availability of personnel, most New Dance works were not more that 60-70 minutes in length; one-night performances toured for a few months only and were then discarded.

The growth of small groups and pick-up companies in the 1980s meant that a gradually increasing pool of experienced dancers was able to contribute to the creation and development of new pieces. The opportunity of working with the same choreographer over a period of time, in informal settings, provided contexts in which the specific choreographic concerns and stylistic qualities of a choreographer could be explored more deeply and in a spirit of reciprocity, if the choreographer so wished.[205]

New Dance works tended to be constructed through organic or collage structures, non-linear narratives, or by deliberate juxtapositioning of discrete sections of separate material. *Manley Struggles* (1978), a piece by Fergus Early

[204] Remy Charlip describes Cunningham's early chance work in 'Composing by Chance' in *Dance Magazine* (January, 1954) reprinted in *Merce Cunningham: Dancing in Space and Time*, ed. by Richard Kostelanetz (London: Dance Books, 1992) pp. 40-43
[205] For example Rosemary Butcher, Janet Smith, and Siobhan Davies.

and Julian Hough is an example where 'the whole structure was a kind of linear collage, a constant dialectic. Internal and external comment was stimulated through theatrical means (e.g. playing on the rehearsed/spontaneous relationship of the actors/people)'.[206] Many of Jacky Lansley's works were a deliberate attempt to layer material, as in *Mirror, Mirror on the Wall* (1981) with 27 students at the Place, described as a 'stomping, romping hyperactive and crazy collection of images'.[207]

Inherent in this structure is an intrinsic questioning of meaning, with no security for the audience in the portrayed action and no assumption as to one single rational structure. There are any possibilities of meaning that may or may not be intentional as Ramsey Burt discusses in relation to the structure of Laurie Booth's *Animal (Parts)* (1984):

> I suspect that Booth, who has worked a lot with improvisation, is more concerned with spontaneously generating ideas and associations with which the audience can construct what they like, than with a carefully weighed up aesthetic whole. But I worry that some people may be alienated by the experimentation and lack of structure, and not try to evaluate the piece at all.[208]

Burt's unease rests with the potential alienation of audience and material, an estrangement caused by spontaneity and discontinuity, in this overtly political piece by Booth. Yet fragmentation, collage and montage became New Dance's most manifest characteristics in terms of structure, seen in direct contrast to the unified product often offered by mainstream companies. Mackrell identified the very close alignment of these pieces to the post-modern tradition in dance 'in which fragmentation, subversion, casualness and anti-expression are now such key terms.'[209] *Musk: Red* (1983), with Julyen Hamilton, Mattheu Keijser and Kirstie Simson, 'lacked any clear narrative other than that of the performance

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[206] Claire Hayes, 'Many Ways of Seeing – Dance at the Riverside Studios', *New Dance* 6 (Spring 1978) p. 6
[207] Anna Furse, 'Reviews: Mirror, Mirror on the Wall', *New Dance* 19 (Summer 1981) p. 13
[208] Ramsey Burt, 'Animal (Parts)', *New Dance* 30 (Autumn 1984) p. 21
[209] Judith Mackrell, 'Umbrella 1983: Some Thoughts and Reviews', *Dance Theatre Journal* 2/1 (Spring 1984) p. 30

itself' though it was 'light years from pure abstraction. The three performers invested each relationship, each task, each piece of music and dance with such a strongly personal significance and purpose ... (however chaotic and fragmented)'. Fulkerson's piece *Fine Romance* (1983), also shown in the 1983 Dance Umbrella, incorporated elements of narrative, although these were always fragmented and subverted. Mackrell wrote that 'the piece suggested a surreal parody of a conventional musical.'[210]

Hall suggested that fragmentation was the most fertile possible environment for the arts, and recognised the debt that the establishment owed fringe theatre.[211] This same phenomenon can be identified in the field of dance in terms of the non-linear structuring devices that were chosen by practitioners from the New Dance genre, and which remain a feature of Independent dance making. Equally the ability to conceptualise, to reflect and to communicate effective criticism, and to organise and manage the dance event can be identified.

It is evident that ideas that germinated within X6, Dartington or beyond have subsequently been transmitted from group to group a little like Chinese Whispers, borrowed, personalised and passed on, while new knowledge is introduced from other countries, ethnic groups, social or martial forms. Eventually choreographers and dancers within the more established companies have to some extent subsumed some of these modes of initiating and structuring choreography, taking them on osmotically. Individuals such as Alston, Claid and Lansley became Artistic Directors of existing dance companies, and ideas spread also through residencies and performances in Universities and colleges. Much of what was initiated in the 1970s and 1980s has essentially become part of the fabric of the domain of choreographic process in the 1990s.

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[210] Mackrell, p. 30
[211] Brian Appleyard, *The Culture Club: Crisis in the Arts* (London: Faber and Faber, 1984) p. 85

1.4 Summary of Chapter

This chapter has provided some historical context of ways in which professional dance practice developed and emerged as it did in the twentieth century, and demonstrated how the roles and responsibilities of professional dancers, and the knowledge and skills required by them has changed over time. It is evident that vocational training practices in the classical tradition, first introduced from France, Italy, Denmark and Russia in the first two decades of the century, provided exemplars for Britain. Since then many of the major ballet companies created a direct link with a school - The Royal Ballet School, English National Ballet School, Central School of Ballet, etc - and these have been concerned predominantly with training professional dancers for employment within those companies. They have not, therefore, been principally concerned with the notion of developing skills, knowledge and understanding about the broad field of dance and choreography, as much as with the maintenance of traditional standards, conventions and quality.

It seems that a *major* concern for these schools lies with their ability to train professional dancers to achieve competency and to perform choreographic works that already exist in the repertoire, rather than to consider the skills and understandings encountered in the making of new choreographic work. However, professional dancers can respond well to a diversity of working methods and technical challenges at a personal level, as has been demonstrated by the recent work of the Artist's Development Initiative at the Royal Opera House.[212] The establishment of X6 in the 1970s suggests that some dancers began to take responsibility for their own learning as the vocational schools concentrated on the needs of the companies rather than the needs of individual dancers.[213] However, since then, although many institutes now offer choreography as a relatively small aspect of their programmes, the importance of the learning and

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[212] The ADI at the ROH offers opportunity to dancers from the Royal Ballet to involve themselves in their own time in innovative, possibly challenging performance contexts. Discussion with Deborah Bull, 24th March 2001

[213] Fergus Early, Jacky Lansley and Emilyn Claid all danced with the Royal Ballet.

teaching of choreography has not yet fully permeated the ballet company structure.[214]

The evidence collated in chapter one has provided some understanding of a wide range of choreographic processes from three genres - ballet, contemporary dance and new dance - which were categorised by 'tendencies' from each of three periods. However, it should be noted that nothing has remained static: these genres have continued to develop their relevant working practices since the periods under review, and the range and complexity of choreographic approaches has been further extended and enriched.

This chapter was designed to contribute to the model the notion of diverse roles and responsibilities for both dancer and choreographer within a range of choreographic processes, based on historical evidence, and to emphasise the difference of conceptual and practical skills and understandings that may accrue. In addition, many examples have been noted of the development of new dance languages, the introduction of new modes of generating dance content beyond a set technical vocabulary, and the identification of further methods of structuring dance material.

Moreover, these choreographic processes have also been examined in terms of the interrelationship between artistic process and social process. This demonstrated that one of the most significant shifts in the last thirty years has been the overt requirement for dancers to contribute to the development of dance content through improvisation, tasks, problem solving, discussion or other means. As dancers develop these capabilities, choreographers have essentially been provided with new methods of creation, but in order to work effectively it is argued that these methods require the ability of both parties to verbalise concepts, to negotiate and to engage in dialogue.

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[214] Since 1999 choreography classes have been taught at the Royal Ballet Upper School by Kate Flatt and Jennifer Jackson, and at White Lodge by Susie Cooper. Discussion with Susan Crow, 19th December 2001.

A number of fundamental concepts arising from this chapter can be seen to contribute to the teaching and learning model in Section C. Centrally, tertiary students should be given the opportunity to gain knowledge and experience of a range of roles and responsibilities in dance making. They should also begin to understand the contribution that dancers can make towards the generation of new content and new dance languages. Distinct conceptual understandings about choreography may require different artist responses from both choreographer and dancer. Both parties require the ability to communicate effectively on both verbal and non-verbal levels.

The next chapter seeks to chart how choreography has been learned/taught in the education sector by examining some significant shifts in the education domain, and by identifying pedagogic ideologies which have impinged on developments. A comparison of teaching and learning approaches in theatre domain and education domain will then be possible.

Chapter Two

The choreographer-dancer relationship in the domain of education

The principal focus of this chapter is on the identification and analysis of choreographic processes and dancer-choreographer relationships from the perspective of dance education in the maintained sector. Special reference is made to the learning and teaching practices of dance education within the formal framework of maintained educational institutions, schools, colleges and Universities in the mid- to late-20th century, and related educational theory. The chapter questions

- how choreography has been taught and learned in the education sector
- the significant shifts in the tradition, and
- pedagogic ideologies that have impinged on that tradition.

The investigation concludes by drawing comparisons with, and demonstrating distinctions between the two domains examined in chapters one and two, particularly in their approaches to learning and teaching.

In the context of dance education practice the choreographer-dancer relationship is taken as applying to the teacher-pupil, lecturer-student, student-student, student-pupil or pupil-pupil relationship, and may also apply to student-professional dancer and/or choreographer relationships. This chapter ranges quite widely, drawing on educational theories and influences that have affected the education/training strategies and ethos of dance in the maintained sector in order to provide context for the thesis model. Four periods demonstrate some significant shifts in the tradition:

1. Pre-World War 2: social dance and physical recreation
2. 1945-1970: modern educational dance and expressive creativity
3. 1970-1988: artistic discipline and formality
4. 1988-2001: the National Curriculum and beyond

2.1 Pre-World War 2: Social Dance and Physical Recreation

From the turn of the century until the Second World War, traditions of dance in British education can be categorised by emphases on social dance forms, folk forms, physical recreation and basic movement training. These were allied to the provision of popular education, the wider movement of health reform that sought implementation within the newly established educational system and the influence of radical thinkers and reformers such as Pestalozzi (1746-1827), Froebel (1782-1852) and Ling (1776-1881). According to Bloomfield, Pestalozzi included physical education in his experimental schools; Froebel saw play, free forms of movement, games and dancing as outwards expressions of inner life; and Ling developed classically inspired systems of gymnastics and aesthetic movement.[1] Syllabi in Physical Education advocated dancing steps, musical drill, singing and marching, all highly formal and disciplined, with freer movement, which was 'less methodical' and 'more natural'. A growing consciousness of national heritage brought a revival of English folk dances, which continued until after the First World War.

In addition, three forms of modern dance originated in Britain, influencing schools in both the private and maintained sectors. These were Natural Movement (Madge Atkinson), the revived Greek Dance (Ruby Ginner) and Margaret Morris Movement (Margaret Morris). The Swiss Emile Jacques-Dalcroze's Eurhythmics (a system of training musical sensibility through the translation of rhythm into bodily movements) was also influential. These philosophies can be seen to presage the work of Laban:

> This notion of identifying a generic form of physical performance that could lead to different modes of expression including the artistic and the aesthetic took many years to develop and reached its zenith through the theories of Rudolf Laban (1897-1958), especially through the study of what Laban termed Effort.[2]

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[1] Anne Bloomfield, 'The Philosophical and Artistic tradition of Dance in British Education', *Young People Dancing: an international perspective* 1, (London: Dance and the Child International, 1989) pp. 10-20

[2] Bloomfield, 1989, p. 15

Two contrasting impulses are evident here; the highly choreographed and spatially exact social and folk dances, which need to be taught didactically and in groups, and the beginnings of creative and dynamic dance expression in the curriculum, which require a different and freer approach and engage children as individuals. The differences between the first impulse - the importance of the dance - with the second - the importance of the responses of the child/student - can be seen to have a significant effect on the relationship of the teacher and those who are learning, whether pupils or students. That is, the teaching style must change if individualistic responses are to be encouraged. As the influences of these dialectical ideas continued and developed throughout the 1930s and 40s, it seems that the value of dance as part of the curriculum had begun to be recognised in some quarters. Changes in the social/cultural context after World War II, and the 1944 Education Act provided a new context of receptivity for the modern educational dance based on the principles of Rudolf Laban.

2.2 1945-1970: Modern Educational Dance and Expressive Creativity

This section of the chapter focuses particularly on some aspects of the work of Rudolf Laban, 'recognised as a major theorist of movement and as an innovator of modern dance'.[3] The application of his work to educational dance in schools in the UK is well documented in terms of its philosophy, approach and application by practitioners such as Redfern, Preston-Dunlop, Foster, Haynes, and Russell, and in the publications of the Laban Guild.[4] It can be regarded as an extraordinary set of circumstances in which the movement principles developed by a particular individual, for applications in theatre and communities in Germany, became predominant in educational terms in the UK.

When Rudolf Laban arrived in the UK as a refugee in 1938, he left a distinctive

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[3] F.M.G. Willson, *In Just Order Move: The Progress of the Laban Centre for Movement and Dance 1946-1996* (London and NJ: Athlone Press, 1997) p. 5

[4] H.B. Redfern, *Concepts in Modern Educational Dance*, (London: Kimpton, 1973); Valerie Preston-Dunlop, *A Handbook for Modern Educational Dance*, (London: Macdonald & Evans, 1963, 1980); Joan Russell, *Creative Dance in the Secondary School*, (London: Macdonald & Evans, 1969); Anna Haynes in Peter Abbs, ed. *Living Powers: the Arts in Education* (London: Falmer Press, 1987); John Foster, *The Influences of Rudolf Laban* (London: Lepus, 1977)

career in Europe as performer, choreographer, director, pedagogue and mentor. He had already applied his philosophic ideas and systematic analysis of human movement to an extraordinary variety of contexts in dance, acting and performance, and in notation, psychotherapy, non-verbal communication and ergonomics.[5] Though Laban's ideas were new to the majority in the UK, they had developed from as early as 1912 in Switzerland and Germany, and his pupils had gradually established Laban schools and dance companies in some of the main cities of Germany. In the 1930s several private dance schools in Britain had begun experimentally to introduce some German dance ideas into their curricula as inspired by Laban, Wigman, Jooss and Bodenweiser. [6]

However, Laban's influence on the physical education curricula in England from the 1940s was much more profound. The growth and dissemination of his work in the UK created a major influence on dance in the maintained sector of British education during the post-war years.[7] The inclusion of Modern Educational Dance or 'movement' within the curriculum of many schools in the 1940s and 50s suggests a working knowledge of Laban's concepts and concordance with his view that dance offered 'the development of creativity, imagination and individuality.'[8] The move towards a more progressive education in this country encapsulated in the 1944 Education Act co-existed with Laban's ideas that the study of movement and creative practice leads to intelligent activity and the integration of the individual.

Post-war education adopted teaching and learning strategies that were increasingly child-centred and process oriented, and these developed and extended into the 1950s and 60s. It is clear that the interpretation and practical application of Laban's theories as identified by the physical education teachers were analogous with these doctrines. Significantly less attention was paid to

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[5] Texts that specifically document Laban's life and influence include John Hodgson & Valerie Preston-Dunlop, *Rudolf Laban: An Introduction to his Work and Influence* (Plymouth: Northcote House, 1992), Valerie Preston-Dunlop, *Rudolf Laban: An Extraordinary Life* (London: Dance Books, 1998), and Rudolf Laban *Ein Leben für den Danz* (Dresden: Carl Reisser, 1935) translated and edited by Lisa Ullmann as *A Life for Dance* (London: Macdonald & Evans,1975)
[6] Valerie Preston-Dunlop, *Rudolf Laban, an Extraordinary Life* (London: Dance Books, 1998) p. 206
[7] Brinson, p197, Foster, p. 104
[8] Jacqueline M Smith-Autard, The Art of Dance in Education (London: A & C Black, 1994) p. 9

other aspects of his work, which stressed the evaluation of dance works of art,[9] and the potential of his work in professional performance spheres has been largely ignored.

Laban believed in the dancer as creator as well as interpreter. He emphasised mastery of movement and personal expression, placed importance on dance play, improvisation and experimentation, and desired synthesis between understanding dance and practising dance. These notions were adapted for use with young people in practical dance education sessions in school, but were also applied to the training of intending teachers in colleges of education. And it is evident that for modern educational dance outcomes - individually composed movement and small group interaction based on Laban's themes - appropriate teaching methods involve guidance, facilitation and encouragement.

Process-oriented approaches to the making of dance concentrate on open, even democratic methods using exploration, discovery and problem-solving to find movement content relating to body action, dynamic or spatial considerations. Using these methods the teacher may act as initiator, guide, facilitator or collaborator, or indeed choose to utilise more didactic or instructive methods if and when necessary. S/he can provide a range of creative dance-composing situations that engage students both practically and cognitively, and that demand individuality, imagination and an element of ownership. Laban, Ullmann and other colleagues developed these approaches in schools and colleges, thereby offering non-specialist teachers a range of non-didactic dance making methods and procedures.

The educational climate of the immediate post-war period was generally conducive to change, and, influenced by John Dewey's educational theory, placed emphasis on directing the child's natural curiosity as a motivating factor towards self-discovery of knowledge.[10] It was felt generally that teachers should

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[9] Rudolf Laban, *Modern Educational Dance*, 3rd ed. (Plymouth: MacDonald and Evans, 1975) p. 104

[10] John Dewey, *Art as Experience* (New York: Mitton, Balch, 1934) and *Experience and Nature* (New York: Dover, 1958)

design and facilitate problem-solving activities so that the child's innate curiosity could be developed and refined through practical experiences, or learning through doing. According to Preston-Dunlop, these ideas found resonance in the culture of Britain of the period, as teachers of child-centred education wrestled with issues such as reason and emotion, tradition and modernity.[11]

Laban and Ullmann taught three short holiday courses almost every year at Christmas, Easter and in the summer; in addition, many of the Physical Training colleges began offering the study of The Art of Movement as part of their teacher-training curriculum. Once the Laban Art of Movement Centre had been established, first in Manchester in 1945 and subsequently in Addlestone, Surrey, full-time courses were offered for students, and one-year Ministry of Education funded courses for teachers and lecturers. The Laban Guild's publications and lectures were also influential in spreading knowledge of his research work. Laban and his pupils and Faculty gave papers, lectured and offered demonstrations to many associations, in the UK and in Europe, including the British Association of Organisers and Lecturers in PE.[12]

With the publication of *Modern Educational Dance* in 1948, Laban introduced a systematic application of these basic theories for use in schools. The ideas in this text were subsequently developed and further exemplified by Preston in *A Handbook for Modern Educational Dance* in 1963. During the 1950s and 1960s modern educational dance became the form of dance usually taught in teacher training colleges and schools, supported by the theories of Dewey and later by the work of Piaget, Inhelder and Bruner on the importance of cognitive development.[13] These progressive educational theories synthesised effectively with the principles of primary education (particularly the Froebelian tradition), the expansion of secondary schooling, innovations in the physical education

[11] Preston-Dunlop, (1998) p. 208
[12] Preston-Dunlop, (1998) pp. 204 -269; John Hodgson and Valerie Preston-Dunlop, *Rudolf Laban: An Introduction to his Work and Influence* (Plymouth: Northcote House, 1990)
[13] See for example J. Piaget, *The Origin of Intelligence in the Child,* (London: Routledge and Kegan Paul, 1953); B. Inhelder and Piaget, J. *The Growth of Logical Thinking from Childhood to Adolescence* (London: Routledge and Kegan Paul, 1961); Jerome Bruner (ed*)*, *Studies in Cognitive Growth* (USA: Wiley, 1966)

curriculum and the continuing influence of the expressionist dance of Central Europe. The rationale made for this form of dance in schools in the UK at the time was driven by the concepts of natural physicality, kinaesthetic awareness, personality development and social interaction.[14] These concepts provided not only certain fundamental general principles for dance making processes in education and community contexts; they can also offer possible new approaches to the dancer-choreographer relationship in professional dance making, and are thus relevant to the concerns of this investigation into dance-devising and the choreographic process.

With extended research work into all forms of movement, and from long experience as choreographer in a variety of professional and community contexts in Switzerland, Austria and Germany, Laban had already evolved a system of dance composition and a system of dance notation before his arrival in England.[15] In the UK he continued to develop insights into the application of his principles in the educational situation. In the Introduction to *Modern Educational Dance* (1948) he wrote:

> In schools where art education is fostered, it is not artistic perfection or the creation and performance of sensational dances which is aimed at, but the beneficial effect of the creative activity of dancing upon the personality of the pupil.[16]

By emphasising social/personal rather than artistic benefits in the educational context, Laban drew attention to a deliberate distinction between two traditions of dance. This alienation between the two domains, the first generally taught in the private, non-maintained sector, where skilfulness in performance was sought, and the second taught in the state (or maintained) sector, where creativity was stressed, was to have particular implications for dance development in the UK. The Introduction continues:

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[14] Adshead (1981) pp. 25-26; H.B. Redfern, *Concepts in Modern Educational Dance* (London: Henry Kimpton, 1973); Marion North, *An Introduction to Movement Study and Teaching* (London: MacDonald and Evans, 1971)

[15] Laban's system of dance composition was further developed by Kurt Jooss and Sigurd Leeder, and his system of dance notation by Dussia Bereska, Kurt Jooss, Albrecht Knust and Ann Hutchinson-Guest.

[16] Rudolf Laban, *Modern Educational Dance* 3rd ed., rev. (Plymouth: MacDonald and Evans, 1975) pp. 11-12

> The practical use of the new dance technique in education is manifold. The innate urge of children to perform dance-like movements is an unconscious form of outlet and exercise introducing them to the world of the flow of movement, and strengthening their spontaneous faculties of expression. The first task of the school is to foster and to concentrate this urge, and to make the children of the higher age groups conscious of some of the principles governing movement.
>
> The second and no less important task of education is to preserve the spontaneity of movement and to keep this spontaneity alive up to school-leaving age and beyond it into adult life.
>
> A third task is the fostering of artistic expression in the medium of the primary art of movement. Here two quite distinct aims will have to be pursued. One is to aid the creative expression of children by producing dances appropriate to their gifts and to the stage of their development. The other is to foster the capacity for taking part in the higher unit of communal dances produced by the teacher.[17]

It is possible to see in the first aim the notions of catharsis, fitness, and cognition or understanding and in the second, the preservation of spontaneity, or the ability to be creative. Laban's third 'task' is quite specific about craft, artistry and interpretation. He speaks not only about the creation of dances (which presupposes the ability to generate dance content and to structure material) but also the ability to perform the ensemble works created by the teacher (and the assumption that the teacher is able to create these dances). A further important issue raised by Laban's text is the importance of children understanding intellectually what is being experienced practically:

> It should be mentioned ... that the new dance technique endeavours to integrate intellectual knowledge with creative ability, an aim which is of paramount importance in any form of education.[18]

Ideas that had been developing through the varied aspects of his career in Germany - as a teacher, choreographer, director, researcher, in the theatre, in the private sector of education and in therapy - were now thoughtfully applied to the

[17] Rudolf Laban, 1973, pp. 12
[18] Rudolf Laban, *Modern Educational Dance* (1948) p. 13

British post-war education situation. Though he was too catholic in his intellectual concerns to devote himself solely to the pursuit of teacher training, Ullmann took on this task as she recognised the importance, at this stage, of recruiting teachers and potential teachers.[19] Laban's philosophy and concepts offered a new approach to physical training, a clear set of principles and a holistic view of the child as individual, and these were clearly taken up by teachers and advisors both regionally and nationally.

However, the application by physical educationalists of selected aspects of Laban's work, those deemed appropriate to educational dance in the particular context and time, meant that the potential of Laban's work in other spheres was almost totally ignored. The experience of running his dance company *Tanzbühne Laban,* of establishing a *Choreographisches Institut* in 1926 and his appointment as choreographer at the Opera House in Berlin from 1929 demonstrate that he possessed considerable skills and knowledge of professional choreography. Yet the opportunity to apply these skills in Britain in the 1940s and 1950s never materialised, except through the work of Jooss and Leeder. The professional dance genre of the period remained predominantly based in the classical ballet traditions and relationships, as demonstrated in the previous chapter.

Laban and Ullmann concentrated on applying their work in the maintained education sector and advocated a series of clear aims for dance in schools. These general principles are sound, and despite being written more than 50 years ago, could be adapted to benefit all children in schools today. Indeed, these principles are valuable to all students of dance, in whatever sphere, and particularly to students of choreography, but their communication is reliant on qualified and skilled teachers who can guide these creative experiences with confidence and understanding.

For those who did not experience in any depth the *practice* of Laban's principles in the dance studio, the written text alone cannot easily be translated. After Laban's death in 1958 this problem of transposing theories from page to practice,

[19] F.M.G. Willson, *In Just Order Move: The Progress of the Laban Centre for Movement and Dance 1946-1996* (London and NJ: Athlone Press, 1997) p. 38

and indeed the multiple translations by his colleagues and students, left his theories open to criticism.[20] For example, Adshead[21] quotes an unpublished study by Layson in which she identifies and criticises five general claims for modern educational dance made by Laban practitioners in the 1960s:

Claims made for the educational value of modern educational dance in the 1960s (Adshead, 1981, pp25-26)

1. **That movement forms are universal,** i.e. that mankind shares a common potential for moving.
2. **That children have an innate urge to move,** i.e. that they spontaneously leap, run etc.
3. **That there is a beneficial effect upon the child from experiencing a wide range of movement qualities** termed 'efforts' by Laban, which is capable of contributing to the personality development of the child.
4. **That modern educational dance is unique in offering many opportunities for small group interaction,** in encouraging co-operation and improving communication.
5. **That the form of dance taught in schools** (whether termed modern educational dance, modern dance or creative dance) **is essentially an aesthetic experience** and that it has potentially the structure of an art form.

Figure 4. Claims made for modern educational dance in the 1960s

In the conflict over the future of dance education, those who advocated the learning of a specific dance discipline tended to criticise notions of freedom of expression and individual development as woolly, subjective and untenable. Layson, Adshead and others[22] criticised these claims for their implicit assumptions about the educational value of modern educational dance. Examining these claims from the point of view of the choreographer-dancer relationship, it is possible to identify in several ways how the central tenets of modern educational dance offer quite a different form of dance experience to those analysed in the previous chapter.

In terms of natural physicality, for example, early modern educational dance worked from a set of movement principles rather than from a series of codified

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[20] For example, Adshead (1981), Curl, (1969), Redfern (1973)

[21] Adshead, (1981) pp. 25-26

[22] See Jacqueline M. Smith-Autard, *The Art of Dance in Education* (London: A & C Black, 1994) p. 6

and learned techniques, yet allowing participants to gain proficiency and mastery in the body, and in time to become both physically fit and kinaesthetically aware. Through a teaching approach that utilised general instruction and discovery rather than specific demonstration and imitation, students could experience success in movement because of the individualised nature of the instructional process. Similarly, in terms of the claim for kinaesthetic awareness, the child or student learned how a particular movement or phrase felt within his or her own body, rather than learning about what it should look and feel like in the context of a particular technique. For example, in the study of choreography we might ask students to 'make the movement their own', or ask them to imbue a phrase or section of a dance with personal qualities which helps to clarify a particular interpretation. And although the claim that modern educational dance can aid personality development is as yet to be adequately demonstrated, some inter-relationship between personal movement characteristics and personality traits can usefully be drawn.[23] It can also be argued that the student who is helped to experience a wide range of movement qualities can engage with them in both sensory and cognitive ways. It is possible to utilise both forms of experience in creative discovery situations within dance making.

The opportunities for small group interaction as afforded by involvement in democratic dance making may or may not aid the ability to establish the kinds of relationships experienced in every day life. Yet the shared problem solving and decision-making engaged in during the creation of a group dance can be of value educationally at a number of levels. The experience may help develop an understanding of leadership or group dynamics, or the ability to articulate ideas verbally to other members of the group. It could equally relate to developing and manipulating movement material in the creation of structure in a dance, or engage a pupil or student in the process of working democratically as part of an ensemble. That is, it could be of value as part of the *artistic* process, or as an aspect of the *social* process. Whichever objective is intended or outcome observed, there is no doubt that small group interaction experience is quite distinct from that of learning a dance developed by a choreographer or taught by

[23] See for example Marion North, *Personality Assessment through Movement* (London: Macdonald and Evans, 1972, reissued by Northcote House Plymouth, 1990)

a teacher as a series of steps and patterns, though of course both these experiences offer a different kind of worth.

The claim that modern educational dance offers an aesthetic experience is questionable, and may well depend on what is being taught, and how. Essentially appreciation infers coming to some understanding about the meaning, or form, or significance of the piece that has been created, and leads to the ability to articulate one's perceptions about it in discussion. According to Redfern,

> As educators, we are not engaged in a therapeutic task, but are committed to initiating children and students in to 'the world of human achievement' ... which is constituted by a variety of public modes of experience ... As far as dance in concerned, this means that they engage in an *aesthetic* form of understanding, that they learn both to 'speak' and to 'listen' to this 'voice' which contributes to the 'conversation' of mankind. A confused, private 'babbling' will not do.[24]

If aesthetic intent is embedded in the teaching it might be experienced by young people as part of the valuing process in making a dance, or from the perspective of creating a whole dance product. It is more likely, however, that initially they might experience subjective sensory or expressive qualities, which are aspects of aesthetic perception, and that aesthetic understanding develops with time and experience.

From personal experience as student, teacher and lecturer, and also from study of the literature written on Laban's theories, it is evident that his ideas offer valuable opportunities to the would-be dance artist from several points of view. Of particular importance is the emphasis on training as a holistic approach, framed by a set of movement principles rather than by codified techniques. Laban's classification of movement comprises four major components, which are usually termed Body, Effort, Space and Relationship.[25] Through the use of this

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[24] H.B. Redfern, *Concepts in Modern Educational Dance*, (London: Henry Kimpton, 1973), p. 20-1. Redfern refers here to Hirst and Peters (1970) and Oakeshott (1962, 1967). See also David Best, *Feeling and Reason in the Arts*, (London: Allen & Unwin, 1985) pp. 153-168, and Graham McFee, *Understanding Dance*, (London and NY: Routledge, 1992) pp. 263-283

[25] See for example, Valerie Preston, *A Handbook for Modern Educational Dance*, (London: MacDonald and Evans, 1963).

theoretical framework for movement, which can be used in both *creative* and *analytical* situations, we can generate new movement and examine it once it is formed:

1. Body: emphasis on the kinaesthetic sense and on the mastery of the body as an instrument of expression. That is, the analysis of the action and motion of the body, including such aspects as posture, gesture, weight transference, travelling, stillness, elevation, turning, etc
2. Effort: emphasis on studying dynamics or qualities of movement, the components of which are Time, Weight, Space and Flow. Effort involves an analysis of how the body moves in terms of
   a) the time continuum of suddenness and sustainment,
   b) the weight continuum of firm and fine touch,
   c) the space continuum of direct and flexible action, and
   d) that of flow of energy, from free flow to bound, and
   e) all the possible combinations of these elements.
3. Space: emphasis on studying spatial orientation, or where the body moves in space, including levels, directions, extension, stable (dimensional) and labile (diagonal) movement, etc
4. Relationship: emphasis on the changing relationship of body parts, of dancers or to the location, set or work/performance space.

This codification of the principles of movement into four aspects allows the systematic identification and organisation of terms of the *material* of dance.[26] Indeed, the majority of texts on dance in the primary and secondary curricula since 1960 utilise Laban's ideas, even where they do not acknowledge him directly.[27] Each of these texts stresses the gradual progression from experiencing movement, to developing understanding of time, weight, space and flow, to

[26] See also Laban's *Mastery of Movement*, which was originally published by Laban as *Mastery of Movement on the Stage* in 1950, and the second edition was edited by Lisa Ullmann in 1960
[27] See for example Mary Lowden, *Dancing to Learn* (London: The Falmer Press, 1989), and Rosamund Shreeves, *Children Dancing: A Practical Approach to Dance in the Primary School* (London: Ward Lock, 1979). Russell (1965, 1969), Bruce (1965), and Davies (1994) however, all acknowledged Laban.

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developing a knowledge of how to generate, develop and manipulate dance material, and also of how to shape and structure it. And although Laban's early texts do not elaborate on the question of form in dance,[28] the notion of structuring movement is implicit in *The Mastery of Movement*. In *Choreutics*, he describes choreology as 'a kind of grammar and syntax of the language of movement ... based on the belief that motion and emotion, form and content, body and mind, are inseparably united'.[29]

Thus from the point of view of the development of the young dance-artist, Laban's Movement Analysis offers a useful tool for formal dance *analysis*, but can be equally valuable in exploring and learning to *manipulate* the materials of choreography, that is, in exploration and creation. Meaningful expression in dance relates to the concept of intention or stimulus, which may be a theme, topic or pure movement idea, that establishes the subject matter of the dance, and guides the exploration of movement material. Then, through positive choice, selection, practice and performance the individual or group is able to compose dances. Naturally, others have developed cognate methods, and today Laban's theories can be utilised alongside many other theories from practitioners in the USA and UK.[30]

The ability to harness changes of time and rhythm and above all to discover how to find the wide range of textures and movement qualities hidden within the movement is a valuable characteristic.[31] This is the kinaesthetic process; a consideration of dynamic, spatial and sensory awareness is part of the *performance* process, as well as being the palette of the *choreographic* domain. Equally, it is possible to see that an awareness and understanding of dynamic and spatial aspects of movement allows the means of developing 'personal movement style', and also offers the student a tool for observation, which helps the ability to

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[28] Personal interview with Jacqueline Smith-Autard, 17 August 2001
[29] Rudolf Laban, *Choreutics*, (annotated and ed. Lisa Ullmann, London: Macdonald and Evans, 1966) p. viii
[30] See for example Doris Humphrey, *The Art of Making Dances* (New York: Grove Press, 1959); Margery J. Turner, *New Dance: Approaches to Nonliteral Choreography* (Pittsburgh: University of Pittsburgh Press, 1971); Lynne Anne Blom and L.Tarin Chaplin, *The Intimate Act of Choreography* (Pittsburgh: Pittsburgh Press, 1982)
[31] Hodgson and Preston, (1990) p. 36-7

interpret movement.[32] It is thus in these aspects of Laban's *method* or *approach*, where the dance student or intending actor moves progressively towards independence in terms of his or her own learning, that the most significant advantages of his contribution lie.

> As a dance teacher he was more of a catalyst than an instructor, more of a coax than a coach, never a judge but always a keen critic, and a powerfully perceptive analyst, but usually combining several of these qualities with those of the inspirer.[33]

Laban's movement principles (kinaesthetic awareness of the body, dynamic and spatial awareness and relationship), together with notions of spontaneity (the ability to play, explore movement, be creative in improvisatory terms), of the fostering of artistic expression, the ability to observe and to understand intellectually what is being experienced practically, as well as the above references to roles and responsibilities are all further developed in the thesis model proposed in chapter six.

2.3 Related issues of Educational Theory

Here Laban's work is placed in the context of developments in educational theory. Early studies of teaching identify notions of teachers' styles rather simplistically, as either *authoritarian* or *democratic*, and this was a key concern during the inter-war and post-war years, with 'attempts to categorise significant features of pedagogy by polarised and over-simplistic descriptions of teacher's approaches'.[34] The origin of this polarity lies in the approach to the structure and organisation of knowledge. A brief examination of two opposing educational ideologies, the Classical and Romantic views of knowledge and curriculum, demonstrates this. The Classical view sees the curriculum as the induction of young members of society into established forms of thought and understanding, whereas the Romantic view considers education as an integral part of life rather

[32] Terms used by Laban in *Modern Educational Dance* (1948)
[33] Hodgson and Preston-Dunlop, (1990) p. 37
[34] Chris Watkins and Peter Mortimore, 'Pedagogy: What Do We Know?', *Understanding Pedagogy and its Impact on Learning,* ed. Peter Mortimore, (London: Paul Chapman, 1999) p.3

than the adult world, and stresses experience, awareness and creativity.[35] Advocates of the classical model include Phenix and Hirst, the latter known for his work on forms of knowledge.[36] A summary of these two positions is set out in two juxtaposed lists of attitudes or characteristics in Figure 5:

Classical	Romantic
Subject-centred	Child-centred
Skills	Creativity
Instruction	Experience
Information	Discovery
Obedience	Awareness
Conformity	Originality
Discipline	Freedom

Figure 5. Two opposing educational ideologies

Though this dichotomy is artificial, and teacher or school could rarely justify adhering to either one of these 'ideal' types, yet the polarity can be identified in certain forms of teaching in terms of tendencies. In dance education it is noted, for example, that the Classical view tends to be propounded in the Conservatoire, Academy, or vocational schools where traditionally the major objective is the acquisition of an extremely high level of practical performance skill, whether in violin playing, or painting or classical ballet. The development of these skills is reliant on the practical transmission of expertise and competence dominated by a disciplined, didactic approach to instruction. By contrast, characteristics of the Romantic view can be recognised in the maintained, state-sector dance education of the 1950s and 1960s, with emphasis on learning as process, and learners being active in applying their knowledge.

Teaching in any phase of education is influenced by attitudes towards education and current beliefs about teaching and learning, and Laban's ideas were introduced at a specific period when 'progressive' and 'child-centred' practices were on the ascendance. The influence of psychological theories in shaping the

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[35] Denis Lawton, *Social Change, Educational Theory and Curriculum Planning*, (London: Hodder and Stoughton, 1973) p. 22
[36] Philip Phenix, *Realms of Meaning* (NY and Maidenhead, Berks: McGraw-Hill, 1964); Paul Hirst and R S Peters, *The Logic of Education* (London: Routledge and Kegan Paul, 1970)

curriculum was particularly in evidence in the fifties and early sixties. Dearden's paper on 'Instruction and Learning by Discovery' published in 1965 demonstrates aspects of the instruction v discovery debate, and these have been placed in diagrammatic form for the purpose of this thesis:[37]

INSTRUCTION	DISCOVERY
Known as the elementary school tradition	Known as the developmental tradition
Relative to the teacher	Relative to the learner
Teacher as instructor	Teacher as facilitator
Teaching seen as 'directly imparting knowledge'	Learning seen as 'finding out', teacher guides experience
Through	*Through*
Rote learning, drilling, repetition	Exploring, and encountering failure as well as success
Formal instruction	Abstractionism, or making explicit what has been learned
Skills acquisition	Problem solving
Learning by experience: teacher using such devices as questioning, hinting, commenting, professing ignorance	Learning by experience individually, with peers

Figure 6. Chart demonstrating theories of R F Dearden (1965)

Dearden sets out to compare two conceptions of teaching, but begins to demonstrate in the paper that teaching can take many forms, and that instructing is only one method of many. He suggests that where the acquisition of skill is concerned, *intelligent* instruction would seem to be quite the best way of teaching. However, he supports Dewey by acknowledging that learning by discovery has an advantage over instruction in respect of the mastery of what has to be learned, in that it allows more room for individual difference and permits a more intelligent appreciation of what one is doing. He also refers to the point of view of improved motivation and the better retention of what is learned.[38] The notions of individual difference, intelligent appreciation and improved motivation are important concepts in the learning and teaching of choreography.

[37] R F Dearden, 'Instruction and Learning by Discovery' in *The Concept of Education* ed. by R S Peters, (London: Routledge and Kegan Paul, 1965) pp. 135-155
[38] Dearden, 1965, p. 152

By the late sixties, however, contrasting educational theories were introduced which concentrated on rational curriculum planning, and which introduced the language of tangible objectives, learning outcomes and measurable changes in student behaviour. There were a number of reasons for this. External pressures included the development of the binary system in HE, the fall in the birth rate, the raising of the school leaving age, and the reorganisation of teacher training sector resulting in a drastic reduction of teacher education places allocated to colleges.[39]

The post-war climate of expressive creativity in education had thus changed significantly by the early 1970s. Lawton suggests that the problem for education lay with the pedagogic and political arguments of the period, and the polarised ideologies of Classical and Romantic views of knowledge and the curriculum.[40] In general terms the period was characterised by curriculum planning which was an uneasy compromise between traditions of doubtful pedigree and various pressures for change, with an enormous gap between theory and practice. According to Lawton, teachers needed to become more aware of the theoretical substructure of their own teaching activities and be more systematic in its use.

Best describes the central discussion in general educational policy in the late 1960s and during the 1970s as a conflict between those who emphasised freedom of expression to allow unrestricted individual development, and those who emphasised learning the discipline of an activity or subject.[41] Although this definition seems overstated, even questionable, it does seem clear that the debates about forms of knowledge, behavioural learning theories, and theories of learning and teaching initiated a burst of theoretical activity which raised issues for all those involved in teaching, and particularly those teaching dance.[42]

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[39] Janet Adshead, *The Study of Dance* (London: Dance Books, 1981) pp. 34-66. Some of these changes were initiated by the Robbins report of 1963
[40] Denis Lawton, 1973 p 22
[41] David Best, *Feeling and Reason in the Arts* (London: George Allen and Unwin, 1985) p. 64
[42] See for example R S Peters, (ed) *The Concept of Education* (London: Routledge and Kegan Paul, 1967), which includes papers by Peters, Hirst, Ryle, Dearden and Oakeshott.

2.4 1970 - 1988: Artistic Discipline and Formality

Developments in Dance in Education 1970-1988

1970s - a number of CSE/CEE dance courses existed in England. Schools in Inner London, and in pockets around the country (e.g. Cheshire, Yorkshire and Birmingham) had a very high dance profile.
-Numbers of Certificate and BEd courses in Dance developed (Teacher training)
-Inner London Dance Teachers Association began
1975 - approval of first Council for National Academic Accreditation (CNAA) courses offering Dance as a major study in a creative and performing arts programme
1977 - first BA Hons Dance Studies degree at Laban Centre (CNAA accredited)
1978 - first CEE examinations
1979 - the Inner London Dance teachers' association set up a subcommittee to write the O level Dance Examination
1980 - *Dance Education and Training in Britain* published by Gulbenkian Foundation
1981 - University of Surrey BA Hons Dance in Society starts
1982 - London Contemporary Dance School (LCDS) Dance degree starts validated by University of Kent at Canterbury (U KC)
1982 - *The Arts in Schools* published by the Gulbenkian Foundation
1982 - joint conference on Dance in Education Arts Council of Great Britain (ACGB) and the Department of Education and Science (DES) on Dance in the Arts and in Education
1983 - new ACGB policy on education
1983 - University of London's GCE O level exam first examined
1985 - the Arts in Schools project initiated
1986 - A level Dance first offered
1988 - The Education Reform Act - leading to
1989 - The National Curriculum

Figure 7. Chart demonstrating developments in dance in education 1970-1988

During the early 1970s a number of teacher training institutions in the UK offered an education and training in modern educational dance and related studies, although rarely comprehensively.[43] It became clear that the level and depth of knowledge and understanding developed by students was dependent upon where they studied, and who taught them. Dance was particularly

[43] Janet Adshead, 1981 pp. 48-57, cites 35 B.Ed.Ord and B. Ed.Hons courses in dance in 1976 in sample institutions.

vulnerable to change, as the subject had little existence in its own right in the Colleges of Education. Specialist courses such as those at the Laban Art of Movement Centre offered some depth of study, continuity and sequential progression.[44] Though the theoretical and empirical basis of the work was for a time predominantly the work of Laban, gradually a whole range of dance competencies was also offered, together with choreography, theoretical studies and other arts subjects. Trent Park College of Education, Roehampton Institute, Dartford College of Education and I.M. Marsh, Bedford and Chelsea Colleges of Physical Education (PE) all offered some study of modern educational dance theory and practice, focussed on the preparation for teaching the subject, but not to the same depth or continuity.[45] Those who studied full-time at the Laban Art of Movement Centre were considered most thoroughly immersed in Laban's philosophy of movement.[46] Though knowledge of publicly referenced dance works was sparse, fellow students felt that they were fully prepared for making, performing and analysing dances, and for teaching dance in a variety of contexts.[47] Those who experienced Laban's work in the physical education colleges disagree, arguing that they were taught simplified and formulaic methods that were further diluted by the small amount of time allocated to movement and dance studies.[48]

Adshead's investigation into the nature, purpose and structure of these dance courses in HE in 1973-4 demonstrated the effect of the various theoretical debates and political changes on dance education. Not only were the majority of the 40 institutions selected concerned totally with initial teacher training in Physical Education, but it became evident that in these colleges dance was dependent either on Physical Education or Human Movement Studies.[49] It was noticeable that the PE connection inhibited the development of artistic considerations in dance study, and that dance as a discipline 'was in no viable

[44] From 1976 this institution moved from Addlestone to London and changed its name to the Laban Centre for Dance and Movement Studies.
[45] Personal interviews, Jacqueline Smith-Autard, 17 August 2001; Mollie Davies, 23 March 2001
[46] Willson, (1997) p. 84
[47] Responses from questionnaires from fellow students: Anna Haynes (Carlisle), Drusilla Peach (Barnes), Patricia Richards (Foulis) and Helen King.
[48] Interview, Smith-Autard, 17 Aug 2001
[49] Adshead, 1981, p. 40

sense an equivalent in stature, literature, complexity or standard to music or other arts subjects'.[50]

Betty Redfern's seminal paper 'Dance as Art, Dance as Education' in 1972 identified some of the basic difficulties inherent in the notion of 'educational dance':

> It is not simply a matter of different methods of training, different methods of composing, different styles of expression, but the very question of what we are trying to do - what is the *nature* of the activity? What sort of experience and understanding are involved here, and how is this different from (though not, of course, necessarily unrelated to) other distinctive forms of experience and understanding? What are the objectives if not aesthetic objectives? By what criteria are achievements in it to be judged if not by aesthetic criteria?[51]

Redfern argues vociferously for a definition of education that contributes to a differentiated understanding of experience, and to the development of knowledge and experience that, in each discipline, is logically discrete and has its own public standards.[52] By so doing, she places the dance artefact, the history of dance inheritance, and the concept of aesthetic experience firmly as constituent parts of dance education, relating to aesthetic criteria based on convention, not on intuition. In the context of this thesis, similar arguments apply to the teaching and learning of choreography in the tertiary sector. It follows that to justify the study of dance in education settings, the making and performing of dances and their appraisal in accordance with aesthetic criteria must all feature. However, that is not to deny the place of exploration, discovery and problem solving in dance improvisation and composition tasks, or of the importance of feelings, communication, inner attitudes and expression in the development of the dance artist practitioner. All these elements contribute to the understanding of

[50] Adshead, 1981, p. 40
[51] Betty Redfern 'Dance as Art, Dance as Education', ATCDE conference papers (1972) pp. 76-88
[52] Redfern, 1972, p. 77

choreographic processes, and to the ability to evaluate one's own work and the work of others.

The effect of these pedagogic shifts in dance education was that previous emphasis on process, imagination and self-expression shifted in the post-progressive era to one that increasingly stressed the performed product and a developing aspiration towards knowledge of theatre dance performance, influenced particularly by the establishment of the LSCD. Technical training systems derived from American modern dance or classical ballet were introduced to complement or replace Laban-based modern educational dance forms, and attention turned to the need for formal, objective assessment in the dance curriculum. In many ways this move was reflective of a shift in the arts generally.[53]

Many 'Laban-based' dance teachers were threatened by all these challenges which required them to extend their range of skills, knowledge and understanding from the twin perspectives of the dance discipline and of educational theory. Some institutions provided part-time programmes for teachers to extend their range of skills and to upgrade their qualifications from Cert.Ed. to B.Ed. equivalent.[54] Meanwhile what was seen as prejudice and resistance from universities meant that there were few isolated dance programmes in the universities, either at undergraduate or post-graduate level. Members of the NATFHE Dance section were more aware of this than most, as Curl made clear in 1975:

> Perhaps one of the most pressing needs of our own association's members at this critical time of reorganisation in higher education, together with the conception of many new degrees of which dance

[53] Anne Bloomfield, 'The Philosophical and Artistic Tradition of Dance in British Education', *Young People Dancing: an International Perspective* 1 (London: DaCi/Roehampton Institute, 1989) p. 19

[54] The author followed one such part-time course jointly run by Goldsmiths College and the Laban Centre for Movement and Dance Studies, leading to the Advanced Diploma: Dance and Movement Studies Qualifying Papers in Education (B Ed equivalent) validated by the Institute of Education at the University of London, 1976-78

> is a component, is some help in the bridging of the gap between the professional world of dance and dance in education.[55]

From 1975 the influence of Laban's work weakened for many reasons, as courses proliferated in the creative and performing arts, particularly in the secondary sector of teacher education.[56] An emphasis on technical skills development and contextual studies, including the history of theatre dance, developed, and tended to draw upon available exemplars from America rather than from Europe, where more university level courses existed. Texts were available, published in English, new techniques were being taught, particularly in London, and the works of contemporary dance choreographers from the USA and the UK were available to view in performances by companies such as London Contemporary Dance Theatre and Ballet Rambert.

During the mid-1970s the Council for National Academic Awards developed a very influential role in tertiary dance education. Though a small number of universities were involved in the validation of dance courses[57], the majority were validated by the CNAA offering dance either as a major study in creative and performing arts programmes, or as an aspect of teacher education courses.[58] Aspects of the content of these courses varied, but many offered some form of dance technique, choreography, theoretical studies and some integration with other arts.[59] Staffing was perceived as a problem:

> It was difficult to find resources for additional staff to provide expertise from the dance profession to complement that of staff experienced in teaching dance to B.Ed. students. It was also hard to find validators with relevant expertise. ... The styles of dance most commonly taught in the courses covered by this report are

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[55] Symposium: 'Dance in Higher education - A look ahead', *Collected Conference Papers in Dance* Vol 2, (NATFHE, 1974-76) p. 43
[56] Janet Adshead, *The Study of Dance* (London: Dance Books, 1981)
[57] For example, Birmingham, Leeds, Manchester and London
[58] CNAA, *Dance in degree courses in polytechnics and colleges: a review of present practice and future development* (London: Council for National Academic Awards, 1992) p.7
[59] From the experience of the author, who followed the Advanced Diploma at the Laban Centre for Dance and Movement and Goldsmith's College from 1976-78, see footnote 54.

> derived from the American tradition of Modern Dance (Graham or Cunningham).[60]

Indeed, since there was no tradition of academic study in the UK in the mid-1970s, and since few professionally trained dancers followed teacher training courses, it was difficult to staff dance courses with tutors who were qualified and experienced both practically and theoretically. In most institutions, existing staff taught theoretical studies and some dance education or composition work and brought in professional dancers to teach technique classes, thus compartmentalising theory from practice. Few tutors were able to provide a balanced and coherent experiential encounter of knowledge and practice for students. In the context of this thesis, where the notion of balance and coherence of theory and practice in the learning and teaching of choreography underpins aspects of the proposed model, this issue is still an important consideration.

Despite the argument that behaviourism was likely to narrow educational objectives, confine what is taught to what can be measured, and produce 'teaching for the test',[61] examinations in dance choreography were established both in dance in degree courses, and in secondary education through the Certificate of Secondary Education (C.S.E.), the Certificate of Extended Education (C.E.E., from 1978), and in the General Certificate of Education O level examinations, first assessed in 1983. These required the student to create dance products demonstrating such elements as appropriateness of content to form, and obliged the teacher to clarify measurable criteria and modes of assessment.

These significant shifts and critical scrutiny in the 1970s were followed in the early 1980s by an increasingly rigorous focus on the arts in education

[60] CNAA, *Dance in degree courses in polytechnics and colleges: a review of present practice and future development* (London: Council for National Academic Awards, 1992) p. 5
[61] Sockett quoted in R F Dearden, *Theory and Practice in Education* (London: Routledge and Kegan Paul, 1984) p. 34

generally.[62] In general there still existed a schism between the education and performance arenas both in drama and dance.[63] Specifically there was a crucial divide between dance theatre *practitioners*, that is professional dancers and choreographers in classical and contemporary dance companies, and the majority of dance educators, although evidence can be found of professional companies that had long collaborated with schools. In 1982 the Arts Council of Great Britain (ACGB) and the Department of Education and Science (DES) provided positive action by organising a joint conference in Dance in Education at Leicester Polytechnic with the main intention of raising and clarifying issues

> ...arising from an investigation into the philosophy of the role of dance in both the Arts and in Education, and from the examination of the relationship between dance artists/performers and dance educators. ... Invitations were sent out on the basis of an equal number to executants from education and from the profession. Throughout the conference the aim was to achieve a consensus of opinion resulting from consideration of the different points of view arising from training and from the varying concepts of dance in education.[64]

The programme was broad. Main speakers were Peter Brinson, Lisa Ullmann, Robert Cohan and Joan Russell, and seminar group discussions brought together delegates in diverse groupings from the greater dance fraternity, where it was felt that serious dialogue had begun. Brinson proposed that a successful collaboration between dancers and educators 'depends upon each being masters of their work and respecting the mastery of the others ... it requires sympathy, sensitivity, humility and mutual respect'.[65] After further consultation, the ACGB issued a firm policy statement advocating that its clients (those who received arts

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[62] For example, the publication of *The Arts in Schools: Principles, Practice and Provision* (London: Gulbenkian Foundation, 1982); in 1984, the School Curriculum Development Committee (SCDC) agreed to initiate a three year Arts in Schools project; Roy Shaw initiated the Arts Council's consultative document on its educational responsibilities in *The Arts Council and Education* (London: ACGB, 1981).
[63] See for example Peter Abbs, 'The Dilemmas Confronting Educational Drama' published in *London Drama* in 1987. Reprinted in his book *The Educational Imperative: A Defence of Socratic and Aesthetic Learning* (London: The Falmer Press, 1994) pp. 119-122
[64] *Dance in Education: Report of Joint Course* (London: ACGB/DES 1982, for circulation to course-members only) Introduction.
[65] Peter Brinson 'The Nature of Collaboration' in ACGB/DES (1982) p. 4

funding) should perceive their role and function in terms of educational involvement. The Council intended to adopt

> ... as one of the prime criteria of assessing clients' work, the extent and quality of efforts made to broaden the social composition of audiences, to develop response and to increase involvement in the arts. Each revenue client will be asked to provide a report of its work in this area when making an annual application.[66]

There followed considerable growth in commitment and activity to dance-in-education within the major dance companies, not all of it successful, but at least creating some collaboration and greater understanding between artists and teachers. At best it provided an inspiring variety of projects and programmes that deeply engaged young people in the discipline of dance whilst pressing dance companies to consider more flexible and inventive approaches which might well have influenced relationships in the choreographic process.

2.5 1988-2001: The National Curriculum, and beyond

By the mid-1980s, despite the best efforts of the Arts Council, HMIs, committed lecturers and dance teachers, it seemed that the opportunity for dance to become a central, even integral part of the British education system had ceased to exist. Only when the Education Reform Bill and the National Curriculum threatened the future of dance education did real advocacy begin, as the joint publication of the *Dance in the School Curriculum* paper by CDET/NATHFE/NDTA/SCODHE demonstrates.[67] This advocacy paper set out the fundamental arguments as to how dance can make a distinctive contribution to the education of pupils. It documented six possible contributions dance could make through artistic and aesthetic education, cultural education, personal and social education, physical

[66] Arts Council, *The Arts Council and Education: A Policy Statement* (London: Arts Council of Great Britain, 1983) p. 5

[67] This paper, republished by the NDTA in 1990, was produced jointly by the Council for Dance Education and Training, the National Association for Teachers in Further and Higher Education (Dance Section), the National Dance Teachers Association and the Standing Conference of Dance in Higher Education in April 1989. It was intended as a response to the DES document *Physical Education from 5-16.*

education, health and fitness, cross-curricular learning and prevocational education.

Thus, when subsequent development of the National Curriculum in 1989 further formalised the dance curriculum in schools, the re-introduction of the 'traditional' link to physical education through its essentially practical approach denied the distinctiveness of the subject and 'the emphasis on artistic, aesthetic and cultural learning'.[68] In doing so, political ideologies impinged on the way in which choreography was taught and learned in the education domain. The National Curriculum tended to initiate a more prescriptive, formulaic method of teaching and making dance than formerly, setting definite programmes of study and specific attainment targets and thus ignoring the individualised, specialist capabilities of some established teachers and playing lip service to their experience. As MacDonald asserts, the National Curriculum supplanted the longstanding tradition of professional judgement.[69] Moreover, general confidence in the value of dance as a humanising art form decreased in schools as the nature of aesthetic experience in dance education was undermined.[70]

In order to establish concepts of good practice in dance education, and to aid expertise in its teaching, many universities and colleges found ways of synthesising instructional teaching - derived from professional dance training models - with learning through discovery, based on Laban principles. Usually this practical work was underpinned by contextual studies in the history of dance, and by elements of aesthetic education often derived from the writing of Betty Redfern.[71] The curriculum

> sought to combine and integrate the whole of Dance as an art, by identifying three interlocking strands as being of equal

[68] NDTA paper (1990) p. 2
[69] Barry MacDonald, 'How education became nobody's business', *Images of Educational Change* ed. by Herbert Altricher and John Elliott, (Buckingham: Open University Press, 2000) pp. 20-36
[70] Fiona Bannon and Patricia Sanderson, 'Experience Every Movement: aesthetically significant dance education' in *Research in Dance Education* 1 (Basingstoke: Taylor and Francis, 2000)
[71] Betty Redfern, *Dance, Art and Aesthetics* (London: Dance Books, 1983)

> importance: dance performance, composition or choreography and dance appreciation.[72]

One such model was the theoretical framework developed by Smith-Autard in *The Art of Dance in Education*, which attempts a synthesis of elements of the 'educational' and 'professional' models into a new 'Midway' model.[73] Elements from the educational sphere - process, creativity, imagination, individuality, feelings and principles - were fused with elements from the professional context - product, skill, techniques, closed methods, and public artistic conventions from the theatre dance repertoire. The ability to translate Smith-Autard's ideas into practice is reliant on the capabilities of a specialist teacher/practitioner. Nevertheless it is now well accepted as the consensus practice model in the secondary and tertiary sectors because it reinforces the needs of the National Curriculum and the necessary learning outcomes for GCSE, A level and BTEC examinations. It also forms the basis of a number of dance degree programmes in the UK, and features in the two existing PGCE courses for dance,[74] which means that many dance teachers have been introduced to this approach during training. The choreographic processes covered in this model, and the concomitant relationships between teacher - student, and student -student, can be demonstrated by reference to some aspects of Smith-Autard's chapter on 'The Art of Dance in Secondary Schools'.[75] Examples referring to the National Curriculum are taken from the 1992 DES document *Physical Education in the National Curriculum.*

The processes of creating, performing and appreciating dance are still fundamental to the curriculum, although the National Curriculum Statutory Order describes the three processes for physical education as planning, performing and evaluating. In Key Stages 3 and 4, the process of creating shifts towards the discipline of choreography, and students are expected to demonstrate knowledge, skills and understanding of the subject study. Learning outcomes demand greater focus on the dance product, on skill development and improved competence, and

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[72] Sarah Stevens, 'Dance Teacher Education in Britain in the 1990s, *Young People Dancing* (vol 1, London: DaCi, Roehampton, 1989) pp. 288-296
[73] Jacqueline Smith-Autard, *The Art of Dance in Education*, (London: A & C Black, 1994) p. 26
[74] At the University of Brighton at Eastbourne, and de Montfort University at Bedford.
[75] Smith-Autard, (1994) pp. 74 -116

on performance. In theory there is little emphasis on individuality, creativity and artistic freedom, although this is dependent on the quality of teaching:

> Increasingly through key stages 3 and 4 students will have greater autonomy in defining the intention and structuring the choreography and production. By the end of key stage 4 they should be making and performing dances entirely created by themselves. En route, however, they will learn much from the teacher's choreographic, performance and appreciation tasks and from the teacher-created frameworks for compositions which will be employed, particularly during years 7 to 9, to help students structure their dances.[76]

Criteria for examination in GCSE dance composition include the degree to which the dance provides an appropriate response to the original idea or stimulus, the dance content and the structure. *Dance content* includes rhythmic, dynamic and spatial interest and originality and imaginative use of movement, and the *structure* includes repetition and climax, development of initial material, logicality of progression, variety, contrast and unity of whole work. The expected outcome for top marks on the scale of grading descriptors is defined as follows:

> An articulate and highly refined response to the original idea; it will, in addition, show a sophisticated use of rhythms, dynamic and spatial combinations. There is evidence of an extremely effective use of contrast, climax and logical sequence, the whole shows considerable understanding of compositional form. The result is an exceptionally well realised and unified dance.[77]

This descriptor demonstrates clearly the extent to which dance education in schools has shifted in the last forty years. There has been a pendulum swing from the notion of dance as a vehicle for personal and social development, to a subject-centred discipline that in essence owes more to the traditions of the modernism of the 70s and 80s than to current contemporary dance development discussed in chapter one.

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[76] Jacqueline Smith-Autard, (1994) p. 80
[77] Smith-Autard, (1994) pp. 113-4

The education domain in the secondary and tertiary sector now attempts to span a full range of choreographic processes and experiences, from directed, instructional teaching to open discovery and collaborative work. It has built on the foundations of modern educational dance, but has equally borrowed from professional practice. However, it seems that in the current climate it is also very limited by the imposition of DfES/state intervention. A group of experienced dance teachers, involved in an evaluation of A level work in the summer of 2000, came to the consensus that the examination procedure is narrow and prescriptive, tends to impose traditional values, and denies innovation and flexibility.[78] From the mid-1980s, political trends and conflicts had brought conservatism back into teaching and learning, and authority in education seemed swiftly to pass from the professional to the politician, as 'subjects' replaced children at the centre of the curriculum.[79] This had an effect on the dance making processes normally prevalent in the secondary and tertiary education sectors.

The QAA *Drama, Dance and Cinematics* Subject Reviews (1996-2000) led to recognisable tendencies and more clarity as to what constitutes good practice in teaching, learning and assessment in the higher education sector. These qualities have been further debated and were specified in the draft *QAA consultation: benchmarking academic standards for the subject group Dance, Drama and Performance arts.*[80] The indicative statements of threshold and focal levels of achievement, that is, what is expected of students on completion of an honours degree in the DDP subject group, are organised in three categories:[81]

1. Knowledge, understanding and abilities
2. Subject skills
3. Generic and graduate skills

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[78] MA Contemporary Performing Arts summer school 19 July 2000 at Bretton Hall, session led by Judith Wareing, Head of Dance at Cardinal Newman College in Preston. This position is also supported by Natalie Gordon (A level teacher) and Gillian Lenton (Dance Teacher at Weald-of-Kent School).
[79] Malcolm Ross, 'The last twenty-five years: the arts in education 1963-1988' in *The Claims of Feeling_* ed. by M. Ross (Lewes: Falmer, 1989) p. 17
[80] http://www.qaa.ac.uk/crntwork/benchmark/phase2consult.htm
The final document was published in March 2002 as Dance, Drama and Performance: subject benchmark statement, and is available on the QAA website at
http://www.qaa.ac.uk/crntwork/benchmark/phase2/dance.pdf

[81] See Appendix C

An examination of the document from the particular perspective of *teaching and learning* suggests that

- students should experience a variety of approaches that facilitate students' creative development, and cohere, to a greater or lesser degree, around the integration of practice and theory.
- experiential learning is a key principle of study, and students' work will normally reflect the collaborative nature of their subject
- students will usually experience ... work on practical performance ... from initial research to engagement with an audience
- learning and teaching normally take place in a variety of continually evolving contexts including an appropriate balance of:
    - workshops, rehearsals, practical classes, laboratory/studio-based practice, screenings, lectures, seminars, tutorials
    - group and individual learning
    - professional placements of various types
    - tutor-led, student-led, self-directed study
    - use of subject-specific and generic technology ...
    - resource-based learning, including library work and attendance at performances[82]

This document has been written by peers from the sector, and has received comprehensive consultation.

Finally, the investigation within this chapter has demonstrated a number of issues that have hampered and weakened the development of post-war dance education in Britain, in particular the following:

- Dance has often been allied to doctrines other than those to do with dance as an art form: health reform, child-centred education, process oriented forms of

[82] 'Dance, drama and performance', (QAA 2002) paragraphs 8.0-8.4

education, making claim to social and personal benefits rather than artistic ones, and so on.

- There has been ongoing argument about the *place* of dance in the curriculum, including disagreement between the dance educators and the government about the link with Physical Education, which has tended to stress physicality and personal and social education over artistic and aesthetic concerns.
- There has been a constant dialectic between professional and educational practices in dance, which has led to the lack of a holistic attitude towards dance study.
- There is cultural misunderstanding about the value of the arts in education, and particularly the value of dance, even in the university sector
- There is a general lack of appreciation and understanding about dance history, traditions and classics compared to the study of music and the visual arts
- There has been a lack of advocacy from those involved in dance education
- There is now a lack of sufficient dance education specialist programmes
- There is now reliance on non-specialist PE teachers to teach some dance in the National Curriculum

Despite all these obstructions there have been many recognisable achievements in the last 60 years. Today all pupils in the primary sector study dance at Key stage 1 and 2 as part of the PE curriculum. Students in the secondary sector have the opportunity to study dance at Key Stage 3 and 4 as part of the PE curriculum, and may choose to take Dance as an examination subject in GCSE Dance, BTEC/HND Performing Arts, A level Dance, A level Performing Arts, etc. It should be added that many vocational dance schools offering 16+ diplomas also offer these examinations.[83] In 2000-01 between 21 discipline-specific or combined studies undergraduate dance programmes existed in the higher education sector, 10 more under the heading of Performing Arts or Art and Design, and a further five in private sector vocational dance institutes.[84] Two PGCE programmes are offered in Dance/PE at Brighton University and Bedford

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[83] www.cdet.org.uk
[84] www.qaa.ac.uk subject review section, reviews from 1997-2001. The author was employed as a specialist subject reviewer for the QAAHE on seven review visits.

(DMU), and a range of taught masters and postgraduate programmes is offered throughout the UK.[85]

2.7 A comparison of two domains

The chapter concludes by drawing comparisons with and demonstrating distinctions between the two domains examined in chapters one and two, particularly in their approaches to learning and teaching. The investigation of chapter one led to understandings of how choreography has been created traditionally in the theatre domain, something of the range of choreographic processes and dancer-choreographer relationships that have existed, and an identification of the dominant requirements in the training of dancers. No comprehensive training programme exists for choreographers. In the vocational sector, the main requirements of a 'graduate' include the following:

- a high level of executant technical skill;
- the ability to observe and learn and remember repertoire;
- the ability to engage with the process of making a new work fully in rehearsal,
- to interpret and perform choreography as set by a choreographer and to
- realise it and perform it as requested.

These *skill* aspects are stressed, and are examined within the confines of the vocational school and again in auditions. Knowledge and understanding is required to be demonstrated rather than explicated verbally.

If all the above objectives are to be met, then intelligent instructional methods are required, but that does not mean that propositional skills, together with an understanding of principles and concepts, and the experience of learning experientially through a synthesis of theory and practice, is not also crucial.

[85] A third PGCE is due to begin at Exeter University in September 2002

Until the last decade, it seems that most vocational schools have necessarily responded to the needs of the professional dance companies or the commercial sector, and that the individual needs of their students were secondary.[86] The traditions and conventions of the genre, and the pressures of funding, had created a situation where the vocational school seemed to need to maintain the status quo at all costs. For example, in classical ballet schools there was general consensus that technique, repertoire and pas de deux classes took precedence over theory and composition, and it was likely that improvisation and choreography featured only sparingly in the curriculum.[87] Pressures created by the lack of discretionary awards led to the search for new forms of funding, particularly to the need for an increasing number of international students, and perhaps for some, the implementation of degree programmes in dance. Certainly it is possible for institutions to add theoretical or contextual modules to the vocational dance curriculum whilst maintaining the levels of practical dance contact time. However, it is not clear whether a synthesis of theory and practice could be achieved by those means, or whether, as seems likely, the whole curriculum should be re-considered.

In the education domain generally, the subject discipline of dance is viewed as a vehicle for experiential learning and understanding. In the HE sector particularly, the acquisition of skills must be supported by the knowledge of principles and concepts and by the demonstration of understanding: that is, there must be justification for using skills, knowledge and experience. Thus the development of technical and performance skill has not always been adequately valued, while the ability to reflect, appraise and communicate analysis has perhaps been over-emphasised. This creates a situation where often there is not sufficient emphasis on valuable practical resources. For example, working with a professional choreographer (or face to face referencing), learning repertoire, working 'in the

[86] See for example, *Dance Education and Training in Britain*; *Training Tomorrow's Dancers*; *The Independent Dance Review*, etc which are discussed in the chapter four.
[87] These issues are further discussed in chapter four in the section on *Training Tomorrow's Dancers*.

style of' a particular choreography or company, and other interaction which would help to create a balance between process and product understanding.

A useful paradigm for the interface of these dominant models of pedagogy can be drawn from Jerome Bruner's *The Culture of Education* (1996), where the argument is made for the fusion of four perspectives - imitation, instruction, discovery and collaboration - to provide an integrated theory of teaching and learning.[88] These four approaches can be identified as

1. the acquisition of 'know-how': teaching by showing, the basis of apprenticeship
2. the acquisition of propositional knowledge: learning from didactic exposure
3. the development of intersubjective interchange: learning to think for oneself
4. the acquisition of 'objective' knowledge: recognising the distinction between 'personal knowledge' and 'the past knowledge and reliable practice of our culture'.

The fusion of these four perspectives into some congruent unity provides us with a more integrated theory of teaching and learning. Further reference will be made to this important point in chapter five.

Only in the last 20-25 years has the study of dance in the tertiary sector been organised, systematised, and institutionalised. Evidence suggests that education and training in dance (along with drama and music) has been particularly affected by political decision-making since the 1970s, from bodies such as the Department for Education and Science (DES), the Department for Education and the Environment (DfEE), the Higher Education Funding Council England (HEFCE) and the Quality Assurance Agency for Higher Education (QAAHE), and from the Council for Dance Education and Training (CDET) (or equivalent) and the Arts Council. Dialectical arguments have stressed the differences between educational and professional approaches, and have fuelled the polarities. Both domains tend to educate/train for their own purposes - the needs of the

[88] Jerome Bruner, 'Folk Pedagogies' in *Learners and Pedagogy*, ed. by Jenny Leach and Bob Moon (London: Paul Chapman, 1999) pp.4-20 Reprinted from Jerome Bruner *The Culture of Education* (Cambridge, Mass: Havard University Press, 1996) pp. 44-65

companies, the dance, the art form, or the needs of pupils and students - without consideration for the complex and interrelated dance ecology that exists today.

It was made clear during the QAAHE subject reviews in Dance, Drama and Cinematics 1997-2000 that each tertiary programme was to be measured against its own aims and objectives, and that the diversity that exists nationally should be welcomed. The question remains as to whether a more balanced and holistic approach to the dance curriculum is beginning to be taken in both the vocational/conservatoire and university/colleges sector. Current evidence suggests that the two domains differ, one from the other, in their approaches to learning and teaching, in the following ways:

- in their aims and objectives
- in curriculum design and course content
- in terms of emphasis on practice and/or theory and their interrelationship
- in the amount of staff-student contact time
- in the choice of teaching methods, and
- in the professional experiences of the tutors.

However, the strengths of each domain can be seen as contiguous, and there is a convincing argument that their further juxtaposition can only be of benefit to future students. The schism that has been prevalent since the late 1920s, and, according to the Gulbenkian report was still so marked in 1980, is now beginning to narrow. This indication of convergence is for a number of reasons, some of which will be raised in the review of recent and current professional dance practice in the UK in chapter four.

2.8 Summary of the chapter

The focus of chapter two examined the learning and teaching of choreography in the maintained dance education sector during the 20th century, where generic objectives related to the development of the child, pupil or student rather than to dance as an art form. Findings demonstrated how the democratic and

philanthropic impulse of the 1960s, where Laban's principles were in ascendance, shifted to critical scrutiny in the 1970s as arts practices in the education sector were required to develop theory to underpin practice. Since the mid-1970s, when examinations in dance first became established in this sector, a balance of instructional and discovery methods, principles and techniques, theory and practice has dominated.

Unlike many of the vocational schools, which stem from the 1920s and 30s, the majority of dance education degree programmes came into being in the last 25 years, validated either by university or the Council for National Academic Awards (CNAA). To ensure that the study of dance is justified in the state education system at the tertiary level, lecturers have adopted other justification such as artistic/aesthetic, choreographic, community/therapeutic rationale and so on. The mastery of technical skill alone is considered insufficient in this domain. It is considered that the degree student should develop knowledge, an understanding of principles, and an ability to demonstrate critical thought in the discipline. This chapter contributes to the proposed model the application of teaching approaches beyond the instructional, including exploration/discovery, experiential, interactive and collaborative. The draft benchmarking standards document states that students should experience a variety of approaches that facilitate their creative development, and that experiential work is a key principle of study in this discipline. The document continues that 'student work in practical performance should involve experiences from initial research ... to engagement with an audience', and that learning and teaching approaches should include an appropriate balance of tutor-led, student-led and self-directed study. The thesis model embraces these four requirements.

Taking the differences between the performing profession and the education sector into account, the model proposes a particular design and content for an integrated choreography curriculum, focussing selectively on the interrelationship of theory and practice and on choice of teaching methods. It draws on the particular strengths of each domain, and suggests a certain juxtaposition of practices in a spectrum from *didactic* to *facilitatory* approaches as being beneficial to all tertiary students.

The comparison also reveals that general expectations of graduates are very diverse; there is a consensus assumption that the achievement of a high level of technical and performance skill *together with* knowledge, principles and critical thought is not possible within a three-year programme. However, there is sufficient evidence from high-achieving students and graduates from both vocational and HE sectors to suggest that it is indeed possible and necessary for the future, and there are many examples from North America, Australia and Europe to demonstrate that synthesis is both viable and achievable.

Concepts arising in this chapter that contribute to the model include the need for balance and interaction of theory and practice, and the value of a balance of instructional and discovery methods in teaching and learning, particularly through improvisation. Students should understand the principles of dance making and be given opportunity to apply these, and also begin to consider the development of new dance languages appropriate to choreographic concept. Students need guidance to develop strategies through which to process knowledge, principles and critical thought, and be introduced to a range of teaching approaches applicable to choreography.

In the following chapter, a number of these issues are re-appraised from a personal, experiential perspective.

Section B

Chapter Three

A frame of reference from a personal experiential perspective: the concept of Dance Devising

This chapter focuses on the author's personal experience of learning about choreography, designing dance study programmes, and of teaching choreography at BA level. Re-evaluation of developments that have taken place in the teaching of choreographic approaches at Bretton Hall within the context of initial education and training since 1979 allows reflection on some of the practices that have informed these developments. In doing so the genesis of the term 'Dance Devising' is pursued. Questions to be addressed include:

- How did the Dance programme at Bretton Hall evolve?
- What are the influences inherent in current practice?
- What is meant by the term 'Dance Devising'?

Those aspects considered most influential have been selected, and they are designed to demonstrate how the fusion of the following elements of personal experience and educational contexts has brought about a particular perspective:

1. The use of Laban principles in modern educational dance training (mid-1960's)
2. The teaching of educational dance in the State sector (mid-1970's)
3. Educational drama methods (1980's)
4. The influence of post-modern dance ideas (early 1980's)
5. Community arts developments (mid-1980's)

The stages of this personal/historical analysis each have a particular emphasis but are not discrete.

3.1 Five Areas of Inquiry.

3.1.1 The principles of Rudolf Laban in Modern Educational Dance training in the mid-1960's

In 1967, the author graduated with a Teacher's Certificate (secondary) in the Art of Movement from the Laban Art of Movement Centre in Addlestone, Surrey (2-year

full-time) and Trent Park College of Education (1 year full-time).[1] The philosophy and principles of Rudolf Laban learned between 1964-67 are considered an important influence on all the programmes at Bretton Hall. They feature as one of the predominant aspects of the formulation of the integrated model for the learning and teaching of choreography proposed in this thesis.

For the young dance student at The Studio in 1964, the aims of the programme balanced the development of creativity, imagination and individuality with opportunities to make individual choreographic statements, to contribute to shared choreography with fellow students, and to perform choreography created by staff members. Indeed, the tasks and assignments set, almost on a daily basis, allowed students to develop their dance-making skills in such a way that seemed quite distinct from the forms of training available in the vocational dance training sector at that time. In her article 'The Dynamic Image; Changing Perspectives in Dance Education' Haynes, a fellow student at the Laban Art of Movement Centre states:

> Laban ... viewed the dancer as creator as well as interpreter. He placed strong emphasis on personal expression; on spontaneous improvisation and experimentation; on creative activity as a means of evolving a style of dance which was 'true' to the individual personality. One of the fundamental aims of his work was embodied in harmonisation of the individual and helped lead towards self-realisation (towards what Jung called the process of individualisation).[2]

This notion of the dancer as *creator* as well as *interpreter*, and the emphasis on personal expression, creativity and individuality were to become central concepts of my teaching. Students were to be encouraged to develop their personal powers of expression through dance and to evolve new styles of dance through recognition of personal movement style. But the concept goes beyond the personal; there is also the endeavour, where appropriate, to synthesise the collective ideas of the group.

Indeed, many of the objectives of the concept of Dance Devising were drawn, either overtly or otherwise, from encounters experienced during the two year period spent

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[1] The Laban Art of Movement Centre at Addlestone was known colloquially as 'The Studio', and that term will be used here to differentiate it from the current Laban Centre London based in Lewisham, London.

[2] Anna Haynes in Peter Abbs ed. Living Powers: the Arts in Education, (London: Falmer Press, 1987) p. 149 (141-162)

at the Laban Centre in Addlestone, Surrey from 1964-66. Certainly, in attempting to design a new dance degree, consideration was given to identifying the elements of that special ethos, and of drawing upon those experiences. Personal memories have been supplemented by questionnaire responses from fellow students.[3]

In 1964 there were two year-groups following the 2+1 course, that is, students who planned to spend two years at the Centre and a further year at Trent Park College of Education in Middlesex. Entry requirements included the usual O and A Level General Certificate of Education combination for teacher training, together with an audition and individual interview. The practical session involved 'expressive movement, improvisation and relating to others';[4] technical aspects of the audition were 'quite basic, and the improvisation was extremely difficult for those with a classical ballet background'[5].

The dance curriculum was based almost exclusively on the writings and theories of Laban, though it had been systematised by Lisa Ullmann and necessarily personalised and modified by tutors:[6]

Body Training
Dance Drama
Educational Dance Studies
Effort Training
Kinesiology
Labanotation
Laban Studies
Movement Observation
Space Harmony

Tutors offered regular seminars and tutorials throughout the two years.
Other studies included

Art

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[3]Responses to the questionnaire were received from four fellow students: Anna Haynes (Carlisle), Drusilla Peach (Barnes), Patricia Richards (Foulis) and Helen King

[4]Helen King questionnaire, 19 May 1997

[5]Anna Haynes questionnaire 19 May 1997

[6] See for example Valerie Preston-Dunlop, *Rudolf Laban: An Extraordinary Life* (London: Dance Books, 1998) pp. 233-269

Choreography
English
Historical and European Dance forms
Music

Visiting lecturers from Trent Park College of Education in Middlesex taught sessions in Educational Psychology and Philosophy. Teaching Practice took place on one day each week in local primary and secondary schools in the Addlestone, Weybridge and Chertsey areas.

From the particular experience of the 1964-1966 group[7], the Laban Studio offered a balanced experience of both creative and skill-based sessions, with emphasis on both process and product. Although there were no dance technique sessions as such until these were requested in the second year of study, body-training (mastery) sessions were generally skill-based, with some personal exploration. 'Effort training' (eukinetics, or the study of the quality of movement) and 'Space harmony' (choreutics, or the practical study of harmonised movement) sessions usually took the form of a new concept being introduced through both theory and practice, which was then further explored through improvisation and small group task preparation. In the 'principles and practice of education' session, much of what was learned in general terms equated with what might now be called the generation of movement content, its development and modification; that is, the craft of choreography. Most responses to questionnaires by colleagues of the period identify memories of a sense of enjoyment and achievement in creation, and in execution of the movement, within a supportive group. Learning was often task-based, working either individually or in small groups; the sharing or performance of tasks achieved was a regular occurrence, usually followed by discussion after each session or sharing to help develop evaluative skills.

Fellow students have similarities of opinion about the strengths and weaknesses of the course, and its learning and teaching strategies. King defines the LAMC strengths to be 'the great importance of the creative process ...(and) encouragement of lateral thought'[8]. The consensus was that the group gained a solid understanding of creating dances through knowledge of the range of movement components, and this led to the ability to analyse the work of others and to understand the elements of creation. Also significant is the application of theory to practice, and 'the depth of

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[7] These reminiscences were given in response to questionnaire
[8] King questionnaire

conceptual understanding of movement and its meaning and significance'.[9] Richards remembers the holistic approach:

> Aesthetic and creative development in dance and all the arts was deemed important. We were encouraged to really *see* the world around us, and use it for inspiration in dance and in writing. We were encouraged to be in touch with our own bodies, and intuitively to know and respond to each other. Subjects were not taught in isolation, they were focused on developing us as dance creators...all the learning was experiential and connected to Laban's theories...Art/Music/English/Drama were studied with constant reference to Movement principles...Strengths for me were the intensity of the experience, the focus on creativity, group work, and yet they nurtured us as individuals.[10]

The importance of aesthetic development, and the way in which Laban's theories were interrelated with our practice, were both influential. All the questionnaire responses point to the development of initiative, flexibility of approach and creative adaptation, both in the studio and beyond it, and to a growing ability to self-manage and to direct and teach others.

For fellow students still involved with dance and movement in professional terms, the Studio experience has been a profound and lasting one that still informs current choreographic approaches.[11] Yet at the same time, most questionnaire responses criticise the lack of a systematic technical training, and the insufficiency of articulation of aims and objectives of sessions. It is suggested that the ethos of the Centre at that time was too introspective and subjective.

One of the most criticised aspects of the two-year programme was a sense of isolation from current contemporary development in the professional dance world, particularly that in America. In hindsight, we demonstrated a total lack of perception about the growth of the British dance theatre movement and 'a loss of connection with the Theatre Art form in an attempt to mirror the Progressive philosophy of Education *and* its attempt to accommodate PE.'[12] The selective choices made by Ullmann as regards the application of Laban's legacy have also been questioned. For example, little reference was ever made to any of his choreographic works for the

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[9]Haynes questionnaire
[10]Richards, questionnaire 5 May 1997
[11]Richards, King, Haynes, Butterworth questionnaires
[12]Haynes questionnaire.

theatre or community contexts, to his skills as a performer, or to the extent and range of the Laban schools in Germany.

Certainly in some sessions, notably those with Kenlynn Ashby, Simone Michelle, Geraldine Stephenson and Geoffrey Sutherland, the work imposed particular attributes and skills of dance performance; the ability to observe, assimilate and develop movement memory, and to interpret and make expressive the choreography of others. The 1964-66 cohort developed performance skills through the inspiration of these four tutors, and throughout the second year of the course, toured to other colleges with a programme of dances and dance-dramas. We were aware of each other's capabilities and prior training, and of the ways in which this impacted on casting for performances, such as the production of *St Francis of Assisi* in Llandaff Cathedral in summer 1965. Yet equally a sense of ambivalence about the performance component existed in the course: it was discouraged by some of the full-time and senior staff, who perceived us to be in training as 'educators not dancers'.[13]

In addition to researching the responses of fellow students, some of the required texts have been re-examined: Laban's own writings, *The Mastery of Movement* (1960) and *Modern Educational Dance* (1963) were considered key texts, and *Effort* (1969), which he co-authored with F.C. Lawrence. As first year students we spent a great deal of time exploring these concepts both in theory and in practice, notating the exercises in the margin. Each week, tasks were set in Effort training sessions. For example, an effort study was set for three dancers that explored two opposing effort actions; class time was given to complete the task, and then our attempts were shared with the year group and the tutor. This was followed by discussion of the practice in relation to the text.

Movement observation sessions in the first year were often spent in the main streets and shops of Addlestone, watching the movement of members of the general public as they went about daily business. Body actions, spatial directions and orientation, the quality of movement were notated both in Kinetography Laban and the Effort graph, in relation to effort actions and flow of energy, and the material that had been 'collected' was used to create and subsequently develop movement sequences. Through discussions about the notions of functional and expressive movement, inner motivation and outer expression, these sessions established a fundamental principle

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[13]Richards questionnaire

in the work. This principle of integration, which balances cognitive and affective domains in dance training, is also crucial to Dance Devising, and to the model.

Other required texts included Knust's dictionaries of *Kinetography Laban* to further our understanding of notation (also termed Labanotation), and Preston's book *A Handbook for Modern Educational Dance* (1963) which informed sessions on Principles and Practice of Dance in Education. Throughout the two years, one day each week was spent in schools on teaching practice, and in preparation, sessions in the dance studio explored ideas through which to apply Laban's movement themes appropriately to young people. The sixteen movement themes cover the awareness and understanding of five elements of movement: the action of the body, the effort or quality of movement, the use of space, the flow of energy and relationship possibilities, and their combinations and variations from simple to complex. Exploration included the discovery of thematic, abstract, musical and dramatic ideas, for use as a vehicle for expressive movement in the classroom. There was a strong sense of acceptance of the validity of this work in these schools at this time.

The preface of Preston's first edition, published in 1963, gives insight into the distinction that she and others perceived between folk, dance, ballet and ballroom dancing genres and Modern Educational Dance. She argues that in these dance genres, dance vocabulary is built up by acquiring steps and by performing what the choreographer *imposes*:

> In theatre dance, the creative part is done by the choreographer; he chooses the steps and the floor patterns and rhythms and the dancers perform what he prescribes. They are not creative artists but interpretive artists. When a choreographer knows his dancers well he may use some of their own inventions in his score but, in the main, the work is his. In Modern Educational Dance this method is also used but only as a side-line to the main method which is that each dancer creates his own movements, is himself a creative artist and not only an interpretive one.[14]

This quotation is noteworthy in two respects. It articulates the extent to which movement theory and exploration through *improvisation* informed the study of Modern Educational Dance at that time, yet it also demonstrates the prevailing

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[14]Valerie Preston, *A Handbook for Modern Educational Dance* (London: Macdonald and Evans, 1963) p. v

apprehension of the separate roles of choreographer and dancer in the choreographic situation, and an almost antithetical stance towards theatre dance. It will be noted, however, that the development of both these approaches to artistry are included in the model proposed in this thesis.

After her retirement, Lisa Ullmann was invited to speak at a Dance in Education Conference at Leicester Polytechnic in March 1982. She described her own early training in Berlin in Laban's Choreographic Institute, and spoke of the ten years that she had spent teaching professional dance students at the Folkwangschule in Essen:

> I had to discover my body and its functions ... in two different ways ... one was to develop to the fullest my natural capacity of moving as a human being ... the full use of the body, the legs, the arms, the torso in a co-ordinated and natural way. The other was that this capacity was extended through acrobatic training ...Then I had to acquire technical mastery of dance movements by developing my kinaesthetic sense through performing movement sequences or scales which were built up on harmonic relations of movements in 3-dimensional space and on the dynamic, temporal and spatial fluctuations of the flow of movement. Rhythm and shape of bodily actions was strongly cultivated. I had also to study different dance styles: classical styles, ethnic and period ... then there was the study of dance notation and of improvisation ... then composition: this was for solo dance as well as others. We practised presentation in two ways: through teaching others and through performing to an audience.[15]

This description gives significant insight into dance training in a Laban school in Berlin in the 1920s, where improvisation and composition were already being taught. Ullmann's portrayal also accords with what was experienced by students of the Art of Movement Centre in Addlestone in 1964-66, excepting the 'acrobatic training' which was not present on the curriculum, or, to any important degree, the 'practice of presentation'. This modification of Ullmann's approach may have been determined by the perceptions of the needs of the teacher training context, and possibly also by a tacit assumption that educators did not need to be capable of high standards of performance. Students at the Studio, therefore, were effectively denied the particular kind of performance experience that might have been gained through the acquisition of a systematised dance technique, though the cohort of 1964-66 gained more performance experience than most.

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[15]Lisa Ullmann, 'From Ballett Jooss to Dance in Education', in *Dance in Education,* report of the Joint Course organised by the A.C.G.B. and the D.E.S. (March 1982) pp. 10-11

3.1.1.1 Influences from the Laban Art of Movement Studio

The philosophy and theories of Rudolf Laban as they pertained to modern educational dance training in the mid-1960s became a predominant influence in the author's experience, and have featured as a basis of curriculum design for both undergraduate and taught master's dance programmes. His theories are considered fundamental to the formulation of the proposed integrated model for choreography, but have been extended, modified and adapted by other influences. There are two reasons for placing Laban's theories so centrally. The first relates to the need for a set of principles that can be used to conceptualise the non-verbal physical experience of dance without being style- or technique-specific. Student dancer/choreographers require a language with which to describe the fundamentals of dance making, first in the process of making dances, then in preparation for performance, and in analysis and reflection. The principles of Laban provide a method of identifying the components of dance into action/motion, dynamic, spatial and relationship concerns that can be used in an increasingly sophisticated way. A second reason is because of the perceived need for an experiential approach to learning choreography, and the evident interrelationship between theory and practice which was the momentum behind studies at the Laban Art of Movement Studio. On the one hand, theories and concepts can initiate practice in dance making, and on the other hand, these practical studies should institute sharing, discussion and analysis of the particular underlying concept or theory to develop understanding.

Another important concept is the consideration of the individual student dancer as someone who can create as well as interpret dance. This is not to be compared with the notion, often used in the studio teaching of the private sector, that choreography is the arrangement of steps from an existing vocabulary taught in ballet, contemporary, jazz or tap classes. At the Laban Studio, regular, almost daily improvisation and choreographic practice through 'bite-sized' tasks aided development of creativity, imagination and individuality. These tasks co-existed with the requirement to make individual choreographic statements, to contribute to choreography made with fellow students by democratic process, and to perform

choreography created by staff members. Consequently, students had opportunity to experience the whole gamut of making and performing their own dances, making 'collective choreography' and participating in the choreography of peers and staff members. By these means, students can develop initiative, adaptability and the ability to teach, direct and guide others.

Teaching processes at the Laban Studio involved both creative and skill-based methods, and the timetable was organised in such a way as to allow sessions of self-study time in order to prepare for tasks and for teaching practice. Because dance technique as such was not taught, (although the majority of students had prior experience of dancing classes in the private sector), personal movement styles were gradually evolved which contributed to understanding in the cognitive and affective domains. Dance content was therefore not selected from a set vocabulary, but was developed in relation to the theme/intention of the dance. For the purposes of this model, it is now accepted practice that all dance students in the tertiary sector need to gain experience and proficiency in a number of dance techniques, and the level and degree is determined by the objectives of each programme. Yet the notion of a balance of creative and skill-based methods is still central to the choreography curriculum, and the corresponding need for a variety of teaching approaches.

A number of concepts from this section are embedded in the model: the interdependence and interaction in the relationship of theory to practice, and the clear interrelationship of all subjects in the dance curriculum feeding into the study of choreography. The notion that dancers should be able to create as well as interpret dance is an important feature of the model, as is the importance of understanding personal movement style. Students should have opportunity to develop a dance vocabulary that relates to a specific dance being created, and tutors need to develop a range of teaching, directing and guiding approaches.

3.1.2. Teaching Modern Educational Dance in the mid-1970's

The next section examines aspects of a five year period as Head of Dance at Starcross Girls Comprehensive School in Islington, North London, from 1975 -1979. The school was located in an Inner London Education Authority disadvantaged area, with young people from 22 different cultural backgrounds represented among its 1200 pupils. Staff and governors held a strong commitment to the arts in education, and the school had separate, large departments of Art, Music, Drama and Dance. The school was situated less than a mile from the London School of Contemporary Dance, and gifted students had opportunity to attend evening classes at The Place.

There were three members of staff for Dance: each pupil in years 1-3 (now years 7-9), in ten mixed-ability classes, took part in two dance lessons of 35 minutes each per week. In 4th and 5th year (now years 10 and 11) pupils could opt to follow the GCE (General Certificate of Education) Mode 3 course in Dance, which was rewritten by the author in 1976. Pupils in the sixth form were offered a one-year CEE Mode 3 in Dance (Certificate of Extended Education). In both these syllabi we combined an assessment of practical (technical and creative) approaches and theoretical abilities and interests, and made use of continuous assessment. Examinations were set and assessed by the school and moderated by the Associated Examining Board.[16] Experience of these two examinations led to an invitation to join the Inner London Dance Teacher's Association steering group set up to design the O and A level syllabi for submission to the University of London School Examinations Department.

The introduction of examinations in dance in education into the secondary sector, and the instigation of degree courses in Dance, radically changed the way in which dance specialists operated in the teaching context. During the early 70s, there was a pressing need to clarify the aims and objectives of physical education and dance, and to produce a coherent body of knowledge with greater conceptual rigour.[17] One step towards satisfying this need was the decision by Joan McLaren and Gillian Abel, staff inspector and inspector for Physical Education in the Inner London Education Authority (ILEA), to initiate a forum for discussion which became the Inner London

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16 The moderator was Joan White, then Senior Lecturer in Movement Studies at Whitelands Institute of Higher Education in Putney, West London.

17 Haynes, p. 153

Dance Teacher's Association (ILDTA). Another important move was The Council for National Academic Awards' initiative to establish a Creative and Performing Arts Panel in 1974 in order to ratify degree courses in the colleges and polytechnics.

With Beryl Loveridge, the Head teacher of Starcross School, I attended a seminar on Dance in the Curriculum in May 1977 organised by Peter Brinson of the Calouste Gulbenkian Foundation as part of an inquiry into Dance Education and Training in Britain. Loveridge expounded on the rationale for giving dance a regular place on the timetable at Starcross School, and her remarks were quoted in full in the report:

> Dance helps the life of the school in five ways. First, it gives children an awareness and control of their bodies which Physical Education as such does not give completely. I would feel we had not done our job if a child left here less well educated physically than intellectually or spiritually. Second, because of the confidence gained in this way, there is a huge psychological benefit which can have very practical results, like self confidence when entering a room to be interviewed for a job. Third, there is a community benefit because dance is a form of community education. Through dancing the children *must* relate to each other. Maybe that's why we have fewer community and vandalism problems here than other people round about, though I haven't done any research to prove it. Fourth, it provides aesthetic and emotional education. The children choose music and have to think about it. They have to think about costumes, colours, shapes and so on. They make up their own compositions, which express their feelings and deepen their knowledge of themselves. Lastly we might, just might, spot a child with real talent, - a potential Margot Fonteyn or a Martha Graham! In that case we'll pass her on to the right vocational school, and be proud. But talent spotting is not why we include dance.[18]

These five reasons for the inclusion of Dance in the curriculum, namely physical, psychological, community, aesthetic and vocational opportunity objectives were in accord with the views of the majority of schools represented around the table. By the mid-1970's, the majority of London secondary schools within the Inner London Education Authority offered Dance in the curriculum, and most of them amalgamated aspects of educational and professional models in ways comparable to those defined and documented by Smith-Autard in the midway model, as discussed on p.116.[19] As a general consensus, emphasis in dance classes was laid not only on

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[18]Peter Brinson, *Dance Education and Training in Britain,* (London: Calouste Gulbenkian Foundation 1980) p. 58
[19]Jacqueline M Smith-Autard, *The Art of Dance in Education* (London: A & C Black, 1994) p. 5

process but also on product, on the development of creativity, imagination and individuality, and on works which were completed and performed, and additionally on a knowledge of theatre dance as the model towards which to aspire.

Dance teachers thus attempted to balance the dual needs of engaging their pupils' feelings and the subjectivity of experience in classes whilst imparting objective skills and knowledge. They also tended to emphasise two approaches to the generation of dance content, one following the Laban-based set of principles as a source, and the other utilising stylistically defined dance techniques. Finally, a balance had to be sought between a problem-solving approach to teaching *and* directed teaching when appropriate.[20] Two elements are crucial here: the quality of the teaching, and the expertise of the teacher. It seems significant that, according to a survey carried out by the Inner London Dance Teachers' Association cited in the Gulbenkian report, in the majority of secondary schools in London where a CSE examination course had been developed, the dance teacher was a trained specialist.

In December 1978, as submission for the Diploma in Education (University of London Goldsmiths' College) the author submitted a Special Study *Evaluating Dance in Education with Special Reference to the C.S.E. Dance Examination.* The study attempted, in a somewhat simplistic way, to evaluate dance as an art form *and* as an educational activity. It made a case for dance in schools, and described and analysed the development of examinations in dance using CSE Dance Mode III syllabi from four secondary schools in London.

Part Two of the study incorporated the new edition of *Guidelines for C.S.E. Dance*, a collaborative rewrite of the original document produced by the Inner London Dance Teachers' Association in 1976.[21] Included was the text of my contribution to a Dance in Education Seminar held at Riverside Studios, Hammersmith as part of the 1978 Dance Umbrella festival. The extent to which my thinking had been influenced by the contemporary developments and ensuing debate is suggested in the following extract:

> My personal view is that at my school, I want to promote an understanding of dance as an art form. I want my pupils to extend their knowledge of dance through practical experience of doing and watching, and eventually to develop expertise in dance performance

[20]Smith-Autard, p. 6

[21] ILDTA, *Guidelines for CSE Dance* (1976)

> and composition. In my school, dance is compulsory until the end of the third year, when it can become a chosen area of study for two years. I hope that we develop bodily skill, compositional ability, awareness and appreciation and a love of dance concurrently. I do *not* believe that technical skill must come before one attempts to make a dance, but that every attempt to make a dance can be valid.[22]

Not obvious from this rather propagandist delivery of beliefs, but written into the Starcross School syllabus for Mode III, is the extent to which Laban's theories are intact. The first and second year syllabi were subdivided into Body Awareness, Spatial Awareness, Dynamics and Relationship. At third year level Dance Composition was added, at fourth year, the Written Coursework was appended, and in the fifth year, an individual Project. Dance technique is not mentioned specifically until the fourth year, although 'body training studies taught by the teacher' are included at third year, which suggests that some didactic teaching was taking place.

Reference was made throughout the syllabus to the development of relationship possibilities, from pairs and trios through to small group and larger group work. Clearest memories of Starcross School are of small groups of girls assiduously and industriously working in spaces around the Gymnasium, moving and verbalising concurrently. As ownership of the dances grew, so did self-esteem and confidence. At times they were so immersed that my role as their teacher was limited to responding when they required the music replayed, or if negotiation had reached a point of impasse and they needed a referee. All classes started with a short warm-up and an input of dance ideas relevant to the tasks ahead; most classes ended with a brief sharing of work and discussion. The task-based or problem solving mid-section of each class tended to be planned on a 50% input, 50% output basis, and as the pupils gained in experience their need for reassurance, help and support decreased. The social importance of these experiences became more evident as I gained the confidence to allow them to happen: these classes look chaotic, not orderly, but the degree of learning through discovery, and pupil ownership in this context was normally much greater than before.

In the preface to the second edition of Preston's book, re-titled *A Handbook for Dance in Education,* a shift away from the whole-heartedly experiential is apparent:

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[22]Butterworth, Joanne, *Evaluating Dance in Education with special reference to the C.S.E. Dance Examination* (Unpublished special study submitted to Goldsmith's College, London, December 1978) Appendix (unpaginated)

'Dance is now regarded as a three-stranded subject, namely performing, making and appreciating dance...'. An acceptance of the more publicly assessable aspects of art education can be noted here.[23] The book was extensively rewritten, exposing some radical changes in dance education towards understanding the nature of aesthetic experience in dance, acquiring technical mastery and becoming acquainted with the process of art making.

In addition to gaining substantial practical experience of utilising Laban's principles with groups of young people, another important influence from the period 1975-79 was the opportunity for discussion, collaboration and support with colleagues teaching Dance in other London secondary schools provided by the ILDTA (now the National Dance Teachers' Association). Most members were dance specialists, and many continue to be fully involved and indeed influential in Dance.[24] The salient issues of the period initiated articles in the I.L.D.T.A. publication *Impulse*: for example, 'Technique and Dance Education', 'Notation in the Teaching of Dance', 'Why should there be Dance in the Curriculum?' and 'Values in Dance and Education. As part of its policy the association created relationships with professional dance companies, institutions, funding bodies and venues, as well as organising conferences and generally adopting an advocacy role for the discipline.

Members of the I.L.D.T.A felt that all existing specialist training programmes for dance should address the need for practitioners to speak fluently about their art-form. A recognition that dance training should include advocacy, and that dance graduates, whether performers or teachers, should be articulate about the applications of their discipline became a conviction. When the opportunity arose, this shared belief was incorporated into the design of the Dance degree at Bretton Hall, and was embodied in the concept of Dance Devising.

23Valerie Preston-Dunlop, *A Handbook for Dance in Education* (Harlow: Longmans, 1980) p. v

24 These include Jill Henderson, Maggie Semple, Sarah Stephens, Veronica Jobbins and Lorna Sanders

3.1.3.2 Influences from Starcross School and the ILEA

The experience of teaching dance in a large inner-London comprehensive school influenced the notion of the importance of the individual, as in this educational context, it was evident that social and personal aspects of the dance experience directly effected understanding about the dance itself. Through the practical experience of doing and watching dance, and learning about the discipline and the art form, it was possible for pupils/students to develop confidence, self-realisation and self-esteem. These qualities in turn, and over an extended period of time, helped the students to develop expertise in the making of dances, and in performance. Sharing work in the dance sessions led to performances in assemblies and school performances, and eventually in joint performances with other schools and (for some) the school performance group which toured London FE and HE colleges, where students and staff performed side by side. The programmes of these performances were made up from a range of dance works created by students and staff, both individually and collaboratively, and were selected through discussion and consensus. These experiences of sharing, discussion and consensus contribute to the model.

Experience of developing examinations in dance, both within the school and as a member of the Inner London Dance Teachers' Association, developed understanding of curriculum design, the importance of identifying clear objectives, and the obvious relationship between course objectives and the criteria used for assessment. It was at this stage that the three interrelated aspects of making, performing and appreciating became the bedrock of examinations, both at institutional level (C.S.E. Mode 3) and nationally (G.C.E. O level), and therefore of curriculum design in schools. In addition, during this period ILDTA members worked together to develop an advocacy role for dance, organising conferences and publications, recognising the need to speak fluently about the art form, and also about its applications (specifically at this time the range of applications in educational contexts).

- Ideas from this section that contribute to the model include the educational need to harmonise the teaching of the subject discipline with the learning of the

pupil/student, and the importance of social/personal awareness in various dance processes. Tutors can nurture the development of personal qualities of confidence, self-realisation and self-esteem within a choreography programme. Further, students benefit from graduated performance experiences: sharing in small groups in class sessions, then sharing work in front of the whole class, leading to performance experiences beyond the class but within the school, and on to the public arena. In terms of assessment, students should be aware of objectives and criteria for assessment, and have opportunity for discussion about these issues in both group and one-to-one situations with tutor(s) in order to reach consensus. Tutors need to clarify the balance between objectives and criteria for assessment in curriculum design, and between the three aspects of making, performing and appreciating. Finally, there is a need for advocacy in dance education that can be furthered in the tertiary sector by equipping students with the understanding and ability to speak fluently about the art form.

3.1.3 Educational Drama Methods in the 1980s

In September 1979 the author took up post as a movement and dance specialist in the Drama department of Bretton Hall College of Higher Education in West Yorkshire. Experience in the application of the principles of Rudolf Laban was a key element of the appointment. The theory and practice of educational drama was first encountered, with its stress on improvisation and ensemble work, and a formal introduction to the theory of devising for Theatre. These influences on the concept of Dance Devising are traced here.

Although a certain semantic instability and flexible usage of the term 'devising' within the professional dance and theatre fraternity is acknowledged, it is commonly understood that devising does not subscribe to the conventional sequential playwright - director - actor, or choreographer - dancer relationship structure. Devising suggests a sharing of roles and responsibilities in the dialectic between the acts of 'making' and 'doing', of creating and performing, of being an artist and/or an interpreter.

The period spent in the Drama and Theatre department at Bretton Hall prior to 1988 gave me the opportunity to experience, conceptualise and to extrapolate from the most significant methods and processes of the programmes. Later some of these

dominant attitudes and influences featured significantly in the course design of the Dance degree.

In *The Improvised Play*,[25] Paul Clements speaks of the theatre and film director Mike Leigh's approach to devising, noting both the creative improvisational process of actor creating character, and the actor's objective stance towards his character. Clements suggests that the actor can balance the creative tension between non-cognitive improvisation and objective critical reflection, developing the ability to function in two ways concurrently. This ability both to create through improvisation and at the same time to make decisions is perhaps similar to that aptitude which the artist Ben Shahn terms 'the critic within the artist':

> An artist at work upon a painting must be two people, not one. He must function and act as two people all the time and in several ways. On the one hand, the artist is the imaginer and the producer. But he is also the critic...[26]

It is precisely this dual capacity for creative practice and cognitive reflection that is meant by the terms 'the thinking actor' and 'the thinking dancer'. This stance has determined the philosophy of all the courses in the School of Dance and Theatre at Bretton Hall since the first undergraduate honours course in Drama was launched in 1976 under the leadership of John Hodgson:

> ... with his unremitting concern to find the forms of teaching and examining best suited to the content, his project to dissolve the distinction between theory and practice, and his unswerving determination to promote the discipline of Theatre (and subsequently of Dance) within higher education...[27]

Hodgson had a particular vision of what the training of actors might be, and his twenty-five years at Bretton Hall were spent making that vision a reality. He was a catalyst, assembling a group of tutors who had particular expertise in educational drama, 'drama as a socialising and educating force', and community drama.[28] He came to Bretton Hall in the 1960s, at a time when the college was pioneering a

[25]Paul Clements, *The Improvised Play* (London: Methuen, 1983) p. 50
[26]Ben Shahn, *The Shape of Content* (Cambridge Mass: Harvard University Press, 1957) p. 34
[27] Antony E Green, ed. *Occasional Papers in the Arts and Education* 6 (Wakefield: National Arts Education Archive, 1996) p. v
[28]Interview with Paul Cowen, 31 March 1997

particular form of arts education, specifically in music and the visual arts, and built a department whose central concerns reflected the innovative work of such practitioners as Slade, Way, Bolton and Heathcote.[29] Heathcote, for example, speaks of struggling to perfect techniques which allowed her classes opportunities to "stumble upon authenticity" in their work, and to be able both to experience and reflect upon their experience at the same time.[30] In *Living Powers: The Arts in Education*, Havill's paper reconstructs some of the early developments in Drama in Education from the 1950s to the late 1970s which demonstrate some direct similarities with the Dance in Education debate. Havill describes the reaction against the traditions of play reading and play acting and the struggle for recognition of the *educational* potential of drama. This placed greater value on process rather than product, on experience rather than performance, on a methodology rooted in activity based learning and on the notion of child-centredness.[31] All these issues had featured in similar discussions about Dance education in the Inner London Dance Teachers' Association (ILDTA).

The debates included questions about the function of the teacher, the range of activities identified as drama, and the search for an aesthetic for Drama in Education as characterised by an emerging interest in theatre. What Hodgson attempted to do was to apply these educational drama principles to theatre concerns, first in the training of drama teachers, and from 1976 to actor training.[32]

Within a higher education setting, the students' skill and understanding must be made manifest through performance; and not only in performance itself, but also in the written log or the articulated oral or viva examination. Casey describes the Theatre Arts course at Bretton as having

> always sought to find a creative balance between theatre as practice and an understanding of theatre as a social phenomenon. The notion

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29 Peter Slade, *Child Drama* (University of London Press, 1954), Brian Way, *Development Through Drama* (London: Longman, 1967), Gavin Bolton *Towards a Theory of Drama in Education* (London: Longman, 1979) and Betty Jane Wagner, *Dorothy Heathcote: Drama as a Learning Medium* (Washington: National Education Association, 1979).

30 Dorothy Heathcote, 'From the Particular to the Universal' in *Exploring Theatre and Education*, ed. Ken Robinson, (London: Heinemann 1980) p. 11

31 Havell, C, in Abbs, p. 163

32 Interview with Paul Cowen, 31 March 97

> of developing the 'thinking actor' has always underpinned the approach to practical work.[33]

Within the Drama department it was possible to recognise similarities of intent and ethos in the work of my colleagues and myself. The principles of Laban underpinned the daily development of practical skills through movement and voice classes; and the emphasis on improvisation and the development of improvisatory techniques in a number of contexts, usually in small or large group ensembles in both text and non-text based work, also featured strongly.[34] Also implicit was the assumption that students should speak fluently, intelligently and rationally about their discipline, its applications and their own personal achievement in particular circumstances. In relation to other methods of actor training available in the UK at that time, the notion of the devised play seemed particularly innovative. In his study of the work of Mike Leigh, Clements suggests that Leigh's innovations extend far beyond his way of making plays and into the very nature and substance of the dramatic experience.[35] The pursuit in practice of these notions was evident throughout the Theatre degree courses, and clearly influenced the design of the Dance degree.

For example, first year Theatre students follow a group devising exercise in documentary theatre, where the tutor as workshop-leader attempts to inculcate appropriate conceptual and practical skills to create theatre from factual sources and enable the group to study the relationship between content and dramatic form. Pritchard's article 'The Great Irish Potato Famine Show 1845-49' gives interesting insights into the process of devising a documentary play, a theatre of fact, from diverse sources in order to explore Brechtian methodology. First, he identifies two research opportunities:

> 1) 'background research' to collect historical, literary and musical material to supplement a central source text (Cecil Woodham-Smith's *The Great Hunger*), and 2) 'action research' to make a systematic analysis of the devising process, identify strengths and weaknesses and suggest alternative or more effective devising strategies.[36]

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33 Michael Casey, 'Mask and the Actor: The Use of Masks in Actor-Training at Bretton Hall', *Occasional Papers in the Arts and Education* 6 (Wakefield: NAEA, 1996) p. 25

34 John Hodgson co-authored the book *Improvisation* with Ernest Richards, first published by Methuen in 1966

35 *The Improvised Play* p. 57

36 Arthur Pritchard, 'The Great Irish Potato Famine Show 1845-49. Devising a Documentary Play', *Occasional Papers in the Arts and Education* 6 (Wakefield: NAEA, 1996) p. 39

He then distinguishes six distinct working processes apparent in all forms of devising for the stage:

1. Research
2. Devising
3. Editing /structuring
4. Linking
5. Rehearsal
6. Performance

Pritchard explains that many of these activities may happen concurrently, stating that research and devising are inseparable and may continue into the final stages of the production.[37]

These distinct phases of the working process can equally be applied to the dance discipline, where they also often happen concurrently. But there are also some significant differences between Dance and Drama Devising that are to some extent controlled by the nature, components and characteristics of each discipline. These phases of the choreographic process are intrinsic to the model introduced in chapter six.

In Pritchard's production, the student company was divided into three research groups with responsibility for the selection, organisation and editing of material for improvisation. The same groups offered proposals on choice of content and performance-convention. Practical ideas were shown to the whole group 'who together debated the problems of developing a unified structure: only when arbitration failed was the final shaping determined by directorial decision.'[38]

The article describes how the devising process devolved most of the decision-making about the content of the show to the students; choice of content and style of presentation was determined by the company, and any conventions that were not of the period were considered inappropriate. Excised sections tended to cause some dissension and some pain, although most acknowledge that the learning justified the suffering. Indeed, these problems are probably generic to all the devising projects encountered by both staff and students in Dance and Theatre

[37]Pritchard, p. 40
[38]Pritchard, p. 42

programmes over the past years, and to the devising processes within the spectrum model put forward in chapter six. It is recognised that the devising of a show affords students a number of learning experiences, while creating a risky, rather unplanned feel for the tutor in charge. As Pritchard articulates, 'the director has a tricky job: to have a very clear sense of direction without really knowing in advance what the product will be'.[39]

There is no doubt that in the Bretton context, the original sources of these ideas of group research, improvisation, and student-centred 'company' decision-making came from the Hodgson's philosophy. His ideas stemmed from the legacies of such practitioners as Laban, Slade, Way and Bolton and from fundamental changes to the production of plays and the teaching of drama proposed by Hodgson and Richards in *Improvisation: Discovery and Creativity in Drama.*[40] The contribution of Bretton Hall colleagues such as Philip Butterworth, Casey, Clements, Coldron, Cowen and Pritchard to the development, application and practice of collaboration, facilitation, manipulation and devising must also be acknowledged. It was through practice, internal and external productions and numerous formal and informal pedagogical debates that these ideas and concepts were formulated. There was, however, an unfortunate lack of documentation as to these practices and debates at the time, which has since been redressed to some extent by recent retrospective studies initiated by current research demands in Higher Education.[41] The notions of collaboration and facilitation have become important features of the model proposed in this thesis.

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[39]Pritchard, p. 46

[40]John Hodgson and Ernest Richards, *Improvisation* (London: Methuen, 1966)

[41]see for example *Occasional Papers in the Arts and Education*, Volumes 5-9 (NAEA, 1996)

3.1.3.2 Influences from Bretton Hall Drama department

Conceptual ideas that evolved from the experience of teaching in Bretton Hall Drama department focus on the range of 'devising' processes. The collaborative making of theatre within an ensemble group, and the sharing of roles and responsibilities that 'devising' entailed (including the dialectic between the acts of making and doing, creating and performing, being an artist and/or an interpreter) can be applied to the dance education context. Both these aspects require the student to hypothesise, and to understand and utilise principles rather than use formulae in dance making.

In particular, Clement's theory of the need for drama students to develop the ability for non-cognitive improvisation *and* objective critical reflection at the same time or within the same session was influential. The idea led to use of the phrase 'outside eye', widely used at Bretton Hall and later used by David Gordon and Alison Oddey among others.[42] Developing the ability to manage the creative tension of improvising freely and yet being able to make decisions asks the student to function in two ways concurrently. This capability, together with the requirement to study acting practically and theoretically, was the genesis of the phrases 'the thinking actor' and 'the thinking dancer'. In the dance context, the experience of improvisation is a-verbal, an activity related to the senses, but the knowledge it carries can be learned and known through experience. Though this understanding might be intuitive, verbalisation reinforces it and extends it to the conscious level.[43]

A further value of learning to conceptualise at the same time as developing executant skills in the discipline is to do with developing knowledge about the aesthetic, about taste, and about appropriateness. In dance, the ability to recognise, select, categorise, and make informed judgements are all cognitive/aesthetic skills that can be applied to the choreographic process.

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42 David Gordon in Butterworth, 1999, p. 255. Alison Oddey, *Devising Theatre: A Practical and Theoretical Handbook* (London: Routledge, 1994) p. 155

43 Lynne Anne Blom and L Tarin Chaplin, *The Moment of Movement: Dance Improvisation* (London: Dance Books) p. 16

As the experience of the student ensemble grows in the devising process, the tutor is in a position to devolve more aspects of decision making in the knowledge that students can not only make informed judgements about the performance piece - that is, the craft and artistry, but can do so in a socially interactive manner. Thus, artistic and social processes run side by side, and this consideration also feeds in to the proposed model.

From this section, notions that contribute to the model are as follows: the range of choreographic processes learned should include devising, or collaborative dance making in ensemble, and students should experience a range of roles and responsibilities during a three-year programme. In the tertiary sector, students need to develop both non-cognitive improvisation skills *and* objective critical reflection. The development of aesthetic judgement within the choreography class is vital. Further, devolved decision-making by tutors empowers students in future dance making, supporting the notion that artistic and social processes are both important and are interrelated.

3.1.4 The influence of post-modern dance ideas in the early 1980's

The fourth section is concerned with the brief documentation of the major influences of my MA study period at New York University, and the concepts that pertain to the development of the Dance Devising model.

Since the late 1960's, British New Dance chose to explore the boundaries of dance and its traditions, challenging techniques, structures, relationships, subject matter and venues, and manifesting alternative characteristics that show certain similarities with post-modern dance in America.[44] The American post-modern dancer-choreographers, both in terms of processes and products, challenged the orthodoxy of certain dominant ideologies - notions of excellence, elitism, the idealisation of the body, hierarchical structures - in order to redefine and radicalise the art form. Banes

[44] Joanne Butterworth, *What is the Identity of British New Dance?* (Unpublished MA thesis submitted to New York University, 1986)

offers a definition of postmodernism in dance in her essay, 'A History of Post-Modern Dance from the 1960's to the 1980's':[45]

> In dance, the confusion the term 'post-modern' creates is complicated by the fact that historical modern dance was never truly *modernist*. Often it has been precisely in the arena of post-modern dance that issues of modernism in the other arts have arisen: the acknowledgement of the medium's materials, the revealing of dance's essential qualities as an art form, the separation of formal elements, the abstraction of forms, and the elimination of external references as subjects. Thus in many respects it is post-modern dance that functions as *modernist* art. And yet, there are also aspects of post-modern dance that do fit with post-modernist notions (in the other arts) of pastiche, irony, playfulness, historical reference, the use of vernacular material, the continuity of cultures, an interest in process over product, breakdowns of boundaries between art forms and between art and life, and new relationships between artist and audience.[46]

Banes' essay expounds certain recognisable characteristics in post-modern dance in America from the 'breakaway' period of the early sixties, to the transitional period of 1968-73, the 'analytic' and 'metaphor and metaphysical' periods of the 1970's and the 'rebirth of content' in the 1980's. This development is well documented in *Terpsichore in Sneakers: Post-Modern Dance*, (1980 and 1987), *Democracy's Body: Judson Dance Theater 1962-64* (1983), and *Writing Dancing in the Age of Postmodernism* (1994) by Banes; Livet's *Contemporary Dance* (1978), *Judson Dance Theater: 1962 - 1966* (1981) and Kaye's *Postmodernism and Performance* (1994), and need only be summarised here.

The 'breakaway' post-modern choreographers attempted to purge and ameliorate the vocabularies, symbolism and hierarchies of the modern dance and ballet: a 'spirit of permissiveness and playful rebellion prevailed'.[47] They looked back at their heritage with irony (such as Rainer's screaming fit in a pile of white tulle in *Three Seascapes* [1962]), used uninflected movements or untrained bodies (for example Paxton's *Flat* [1964]), challenged the use of space (art gallery, loft or parking lot instead of proscenium arch theatre), made the body itself the subject of the dance (nudity,

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[45]Banes, S, 'A History of Post-Modern Dance from the 1960's to the 1980's'. (Lecture to the NYU Gallatin Division students on the postgraduate Interdisciplinary Seminar module, 22 March 1984.)
[46]Sally Banes, *Terpsichore in Sneakers: Post-Modern Dance* 2nd edn. (Middletown, Connecticut: Wesleyan University Press, 1987) p. xv
[47]Banes, 1987 p. xvii

violent contact improvisation), and used games, sports and contests as dance material. For these choreographers, a dance was a dance because of its context, not its content; that is, because it was framed as a dance.

Demystification was examined in two contrasting ways; either the body was dehumanised, as in Rauschenberg's *Pelican* (1963) or Child's *Carnation* (1964), or the body was venerated through an insistence on 'pure corporeality' as in Brown's *Trillium* (1962) or *Lightfall* (1963). The notion of 'letting go' in terms of technique or clothing, or the breaking of other accepted dance conventions such as the use of tension or control in the body, were apparent in the nudity of Brown and Paxton's *Word Words* (1963) or the explicit sexual imagery of Carolee Schneemann's *Meat Joy* (1964). Improvisation was often employed on stage, signalling a previously unknown freedom in choreography.

The years between 1968 and 1973 epitomised a transitional period during which time more overtly political themes were engaged and works became explicitly didactic, such as Rainer's *War* (1970) and many of Paxton's pieces. The Grand Union, a collective for improvisation, gave a benefit performance for the Black Panthers, and in 1972 Paxton and others began Contact Improvisation, alternative technique but also 'social network'. Eastern movement philosophies, dance-drama genres and the martial arts also began to influence post-modern dance. By 1973, a recognisable style had emerged as dominant, 'one that was reductive, factual, objective and down-to-earth', which Banes labels 'analytic post-modern dance'.[48]

In 1975 Michael Kirby published an issue of *The Drama Review* which was devoted to this form of post-modern dance, a form that rejected musicality, meaning, characterisation, mood and atmosphere. Following Cunningham's 1960-1970 phase, expressive effects or overt references were stripped away, and devices such as accumulation, reversal and repetition created conceptual challenges analogous with the values of minimalism in the visual arts. Audiences were confronted with the material of the dance, the movement, and the process of making pieces, as for example in Trisha Brown's *Accumulation Pieces*, (from 1971 to 1978); Child's *Calico Mingling* (1973) or the revelation of the conditions of performance demonstrated by Grand Union.

A contrasting set of characteristics in post-modern dance in the 1970s sprang from an appreciation of non-western aesthetic dance forms, which Banes categorised as

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[48]Banes, 1987 p. xx

'metaphoric and metaphysical' post-modern dance. She refers here to dance that may have had a spiritual or religious function, like Halprin's 'rituals' or Hay's Circle dances, reminiscent of Laban's movement choirs of pre-World War II Germany. Metaphoric post-modern dance also includes King's use of dance as 'metaphors for technology, information and power systems' which reflect technological developments as they impinge on American society.

At the end of the 1970's there was a return to meaning and expression in post-modern dance in America through 'the rebirth of content', a departure from the asceticism of analytic post-modern dance towards some of the issues which had been prevalent in modern dance. The works of dancer/choreographers such as Fenley and Armitage required a strong technique together with strength and speed of a virtuoso nature; themes, music and costume reflected the social mores of the 1980's, and dance pieces often appropriated language and media systems. Narrative and autobiographical material often stimulated or accompanied dances, but the basic difference, which makes content-based post-modern dance dissimilar from classical modern dance, lay in the structuring of the material. Works tended to be specifically non-linear, juxtaposing image and expression, eliciting individual responses from an audience rather than giving them collective theatrical experiences.[49]

From this body of theory, certain issues seemed worthy of further exploration in my own practice. The attitudes, awareness and understanding of the post-modern choreographers seemed to have some similarities with those learned at the Laban Art of Movement Centre. Here too, those who made the dances usually performed the dances - they had ownership of them, and thus the flexibility for change or modification. They seemed united in their radical approach, and articulate in their awareness, demonstrating an understanding of their discipline, its history, its legacies, and of its synthesis with other arts, so that when they rejected synthesis and tradition, they did so with real understanding of what was being discarded and why. The Grand Union group's rejection of hierarchy, for example, their relationship to authority, and their preference for equality and collective working situations seemed reflective of modern educational dance aspirations. Indeed, the use of pedestrian movement, a reliance on improvisation in performance, and the concomitant challenge to the concept of a fixed vocabulary all aided the notion of the thoughtful and particular individual who could work co-operatively and who could create as well as perform. Many of these ideas recur in the model proposed in this thesis.

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[49]Butterworth, 1986 p. 80

As a part-time graduate student in New York it was possible not only to research post-modern dance from texts, articles and clippings files in the dance section of the Lincoln Centre New York Public Library, but also to see performances, hear lectures and take courses with and by practitioners whose experiences reflected the post-modern ethic.[50] Notably I viewed performances by Deborah Hay Dance Company, Pooh Kaye, Tim Miller, Wendy Perron, Richard Foreman, Merce Cunningham, Remy Charlip, Molissa Fenley, Kei Takei and Mel Wong. I attended lectures by Sally Banes, Deborah Jowitt and Marcia Seigel, and took courses with Trisha Brown, Richard Schechner, members of the Pilobolus company, and Merce Cunningham.

In reviewing this time spent in New York, the classes attended, the papers written and the performances viewed, in hindsight three other experiences had an influence on the way in which my ideas developed:

3.1.4.1 Trisha Brown Course.

This three -week graduate course offered by the Performance Studies department in June-July 1982 took place in Trisha Brown's loft on Broadway, and was co-tutored by Wendy Perron, an ex-dancer of the Trisha Brown Dance Company. There were between 15-20 students in class. The course was part theoretical, part practical, and consisted of set tasks and sharing of material including accumulation, consequences, and the cube text used in *Locus* (1975). We learned repertoire from *Glacial Decoy* (1979), *Line Up* (1976/7) and *Solo Olos* (1976), watched rehearsals, received lectures from Brown and Perron, and some further contextualisation of the Judson Dance Theater 1962-66 from Perron, who organised, curated and edited the Bennington College retrospective.

This course offered the opportunity to discuss in some depth the aims and methodologies of a particular choreographer; of particular interest were Brown's reflections on her experiences as a student, the identification of the influences on her practice, and the period with the Grand Union. She spoke of her intent and standing as a choreographer with clarity and openness; and Perron's insights into her role as

[50] I was registered with the Gallatin Division of New York University from 1982 to graduation in 1986. Classes attended between 13 June-2 Aug 1982, 12 June-12 Aug 1983, and 6 Sept 1984-12 Jan 1985, and all other modules by distance learning.

company member with Brown gave further insight into the nature of *communication* in the choreographer-dancer relationship in this particular context.

3.1.4.2 Merce Cunningham Course.

Throughout the time I spent in New York, it was possible to attend one or two classes each week at the Cunningham Studios in Westbeth, usually with Susan Alexander. In June 1983, the Studios offered a one-week course on the Teaching of Technique with Merce Cunningham. The sessions were conducted through theory and practice, and for the most part in small group exploration of exercises appropriate to level/standard and the moment of progression. In groups of four, and using one's own familiar technique, not necessarily Cunningham's style, we worked interactively to improve design and understanding of a technique class according to a framework of four sections imposed by Cunningham. He encouraged us to find imagery, to assure a safe progression from one exercise to another, and to debate the issues of demonstration, description, musicality, correction and communication of knowledge.

These open discussions with a 'master' choreographer articulate about his processes provided immense inspiration. Six of my fellow students were company members or teachers at Westbeth, demonstrating a sincere respect for the choreographer and genuine regard for his expertise. This experience, and information gleaned from our end of session discussions provided a deeper insight into Cunningham's methods and the attitudes and aspirations of those first Judson Dance Theater members who had attended Robert Dunn's composition workshop in 1960-61, and 1961-2.[51] The workshop inspired an extended paper on dance criticism with particular reference to the work of Cunningham.[52] Much of the material undertaken in the Cunningham workshop together with ideas stimulated by the study of the Judson era became subsumed into the content of the Dance course at Bretton Hall, notably in Level 1 and 2 choreography modules.

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[51]Banes, 1987, pp. 10-12

[52]Joanne Butterworth, 'What is the role of the Contemporary Dance Critic?' in *Laban Centre Working Papers in Dance Studies*. 1 (1987) pp. 19-30

3.1.4.3 Richard Schechner's Course

Richard Schechner is a Professor in the Department of Performance Studies at NYU, and editor of *The Drama Review*. He formed The Performance Group in New York in 1967 to experiment with environmental theatre, group process, training techniques and the performer-audience relationship.[53] His writings are particularly relevant in making connections across the boundaries of traditional theatre studies, anthropology and sociology. In the summer of 1982 he taught *Directing East and West*, a course concerning the different cultural functions and attitudes towards performance between Western theatre practices and those of India, Bali and Japan, and also the interaction, cross-pollination and eclecticism of those ideas current by the early 1980's. The curriculum covered Aristotelian and eastern notions of drama, elements of Sanskrit and Noh drama, iconography, scenography, collaboration, and the texts of Barba, Turner, Stanislavsky, Brecht and the Natyasastra. Inevitably the course was exemplified in part through the practice and publications of Schechner himself: the themes and concepts of his productions of *Dionysus in 69* (1968), *Makbeth* (1969) and *Commune* (1970), and his publications *Essays on Performance Theory 1970-76* (1977) and *The End of Humanism* (1982).

Schechner's breadth of vision about performance rejects the study of discrete disciplines: he makes connections across the boundaries of traditional theatre studies, anthropology and sociology.[54] He examines the interrelationships among theatre, dance, anthropology, ritual, performance in everyday life, performer training, rites of passage, play, shamanism and psychotherapy. His rationale relates to other cross-cultural theories of dance put forward by Hanna and Williams[55] and provided a correlation with theories about performance being put forward by colleagues in my own department. One example will suffice.

In *Performance Theory*, Schechner cites Ekman's research into relationships between the autonomic nervous system (ANS) and acting, whose experiments showed that in the comparisons between 'emotional recall acting' and 'mechanical

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[53] Theodore Shank, *American Alternative Theatre* (London: Macmillan 1982) p. 93

[54] Marvin Carlson, *Performance, a Critical Introduction* (London and New York: Routledge, 1996) p. 13

[55] Judith Lynne Hanna, *To Dance is Human: A Theory of Nonverbal Communication* 2nd edn. (Chicago: University of Chicago Press, 1987); Drid Williams, *Ten Lectures on Theories of the Dance* (NJ: Metuchen and London: The Scarecrow Press, 1991)

acting', 'mechanical acting' produced better ANS responses (heart rate and skin temperature) when the performer had reached the experiential level.

> This would suggest, even, that a skilled performer has 'three halves'. Both the ergotropic and the trophotropic systems are aroused, while the 'centre' of the performer, the 'I', stands outside observing and to some degree controlling both the knower and the feeler. Clearly a complex operation engages both the cognitive and the affective systems simultaneously, without either one washing out the other.[56]

This 'three halves' notion raised interesting questions about performance training, and specifically about the training of dancer/choreographers. Reflecting on what might be defined as 'the mechanical base' raises questions about the choice of technical training on the one hand, or the choice of choreographic skills on the other. In considering a similar theory in relation to the dancer in training, it is possible to recognise a 'mechanical dancer', that is, one who has learned the steps, patterns, order and spatial orientation of the dance, but who communicates nothing (dancing from the outside). And it is also possible to recognise an 'experiential' dancer, one who can perform with a knowledge of the intention and the feeling of the choreography (his/her own, or someone else's), *and* can communicate all the salient aspects of that choreography to the audience (dancing from the inside out). Indeed, though we might not identify an 'experiential-objective' dancer, in the moment of performance, in the context of dancer/choreographer training, it is evidently better to *attempt* to train and educate those who can know, and do, and feel, and who can also reflect.

These and other questions and insights helped to form the framework of a particular programme of dance education and training in the university sector which aimed to be *relevant* to the needs of intending students in applying dance to distinct theatre, community and educational contexts.

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[56]Richard Schechner, *Performance Theory* (London and NY: Routledge, 1988) p. 274

3.1.4.4.Influences from the period in New York.

The conviction that students in the tertiary sector need opportunities that allow them to respond to challenges, to take risks, and to go against conventions, was reinforced by post-modern dance experiences at New York University. The business of challenging orthodoxy (always assuming that students develop understanding of orthodoxies in their field) means in terms of choreography that they are less likely to produce dances which are derivative of the ideas of others. Of course, there is a need for knowledge of the history and legacy of the dance discipline, but the understandings gained need not be sacrosanct. Learning about and applying such approaches as pastiche, irony, playfulness, subverted artist-audience relationships and the like are a positive challenge to both vocabularies and hierarchies. Considering political themes and social issues, or using found material for dance, challenging uses of space or letting go of 'known' methods, open doors for students to develop their own aims and methodologies choreographically.

Trisha Brown's programme not only introduced a range of structural devices for dance making beyond the more traditional - accumulation, reversal, juxtaposition, etc - but also raised the issue of communication between dancer and choreographer. If choreographers can express their ideas cogently then dancers are likely to more fully comprehend what is required of them, and more able to understand and learn from the processes that they experience. In turn, as in the case of Wendy Perron, dancers can become ambassadors for choreographers.

Ideas from this section that contribute to the model include the importance of providing opportunities which help students understand conventions and the legacy of the discipline, but conversely to respond to challenges, take risks and go against conventions. Students need the time, built into the curriculum, to challenge vocabularies (dance content), forms and hierarchies. There is value in recognising and using a range of different types of choreography (e.g. narrative, thematic, abstract, non-literal) and of managing different structural devices. Again in this section, the importance of being articulate and coherent as a choreographer and as a dancer is revealed, and this is a significant concept in the model.

3.1.5 Community Arts developments in the mid-1980s

On completion of the MA course in New York, the design of the Dance programme at Bretton Hall became a priority. Proposals were made in the context of *current practices and career opportunities* developing in dance in the UK in 1986-87. The course was designed to focus specifically on the forms, styles and strategies that contribute to current dance theatre and community dance praxis. My colleague Christine Lomas who came from a background of community arts, made an important contribution.

It is generally accepted that Community Arts emerged as a particular response to the cultural needs of post-modern society during the early 1970's. The movement emerged from the political and social thinking of the radical 1960's, and put forward a primary aim to provide opportunities that might stimulate and release the creativity of ordinary people, emphasising accessibility, participation and relevance. [57]

In 1968, the Community Development Foundation (CDF) was set up to pioneer new forms of community development. A Home Office-sponsored organisation, the CDF aimed to strengthen communities by ensuring the effective participation of people in determining the conditions which affect their lives through influencing policy makers, promoting best practice and providing support for community initiatives.[58] Six years later a policy paper of the community arts advisory board of the Greater London Arts Association called for the use of art to 'effect social change and affect social policies' through the involvement of people on a collective basis. In addition it advocated the use of art forms

> to enjoy and develop people's particular cultural heritages ... community arts activists operate in areas of deprivation, using the term 'deprivation' to include financial, cultural, environmental or educational deprivation[59]

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[57]Peter Brinson, 'Whose Arts, Whose Community?' in *Dance as Education* (London: The Falmer Press, 1991); Owen Kelly, *Community, Art and the State: Storming the Citadels* (London: Commedia, 1984); Baz Kershaw, *The Politics of Performance* (London and NY: Routledge, 1992); Christopher Thomson, 'Community Dance: what community ... what dance?' *in Young People Dancing: An International Perspective* 3 (DaCi 1988) pp. 88-98

[58]Lola Clinton, *Community Development and the Arts* (London: CDF publications, 1993) p. iii

[59]ACGB Report of the Community Arts Working Party, (1974) cited in Brinson, (1991) p. 123

For some, the emphasis was on the political and cultural framework rather than specific arts practice; this later became known as the cultural democracy argument. A contrasting position was offered by Sir Roy Shaw, who argued for the democratisation of culture, claiming that this is to do with making the 'high arts' more accessible to working people.[60] Thomson notes that the word 'community' was used to counter what in a general way have been perceived to be consequences of urban industrialisation, and identifies three meanings of the term pertinent to the arts and to dance. That is, 'community' as a geographical locality, as a local social system, or as a sense of identity.[61] A more interventionist approach is demonstrated by Kelly in 1984, who stresses 'a set of shared social meanings ... constantly created and mutated through the actions and interactions of its members, and through their interaction with wider society'.[62] These notions of interaction, intervention and social change are important aspects of the value of dance in community contexts, but may also occur to some degree in dance making in and for the theatre.

It is generally agreed that the Community Dance movement was influenced by the growth of the community arts movement and by two other factors: the adoption of American contemporary and post-modern dance methods, and the Laban-based educational dance in the education sector.[63] The first three appointments of dance animateurs (Molly Kenny, in Cardiff, Veronica Lewis in Cheshire, and Marie McClusky in Swindon) were made in 1977. However, Jasper has recently argued that these posts were closely associated with mainstream dance companies and theatre dance forms, and that the rationale for each of them included matters of audience creation and education rather than accessibility, participation and social change.[64] Yet these three innovators initiated the movement and made development possible, and by the early 1980's, Community Dance initiatives were being funded, and therefore guided, by the objectives of Local Authority youth services, community and leisure services and social services. Contracts were often arranged in partnership with the regional arts boards, and a much broader range of activities then emerged.

Tolley's paper on 'The Dance Animateur: a British Phenomenon' documented the history and development of the movement, its activity and funding, and the formal

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[60]Kershaw, p. 184
[61]Thomson, p. 92
[62]Kelly, p. 100
[63]Linda Jasper, 'Tensions in the Definition of Community Dance' *in Border Tensions: Dance and Discourse* (Guildford: University of Surrey, 1995) p. 181
[64]Jasper, pp. 182-3

constitution of the National Association of Dance and Mime Animateurs in 1986.[65] Dance animateurs, today more often referred to as dance development workers or community choreographers, work within a broad constituency of people. They facilitate and teach in classes, workshops, and through formal and informal performances, with youth groups, the elderly, people with all forms of special need, disability or disenfranchisement, including the unemployed, those in prisons or institutions, and people in hospital. Certainly, consideration of these contexts influenced the design of the Dance degree.

The diversity of community-related activity makes it difficult to generalise, but all dance workers strive to make dance accessible and relevant to members of their community, involving themselves with teaching and administration, and acting as advocates for dance, introducing people to an art form which may be unfamiliar to them.

By 1986, the Arts Council's Advisory Panel on Dance commissioned Ruth Glick to make an evaluation of the Dance and Mime Animateur Movement, in which she identified two predominant influences: the arrival of contemporary dance in Britain, and the start of the community arts movement. With the development and consolidation of the community-based dance and mime animateur movement, a newly identified profession emerged.[66] By the time the report was published, 30 dance animateurs were in post nationally. Glick's recommendations included the training issue, and stated that 'training establishments, including both vocational schools and higher education, should introduce options and courses concerned with dance and mime in the community'.[67]

Immediately prior to her post at Bretton Hall, Christine Lomas had contributed to the Community Arts programme at Bradford College, and was a member of the Board and subsequently Chair of Jabadao, the West Yorkshire Community Dance Project. Her belief in the notion of authenticity in a community dance context is both distinctive and central to the way in which dance students at Bretton Hall have been, and continue to be introduced to the concept:

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[65]Julie Tolley, 'The Dance Animateur: a British Phenomenon' *in Young People Dancing: An International Perspective* 3 (DACI 1988) pp. 103-111. From 1989 NADMA became the Community Dance and Mime Foundation. In 1995 it changed its name again to the Foundation for Community Dance.
[66]ACGB *Dance and Mime Animateurs: a national evaluation* (ACGB, 1986)
[67]ACGB, 1986, p. 19

> In the community context the leader's ability to understand client group needs should be paramount. I suggest that it makes no sense to approach working, for example, with a group of people with learning difficulties with an emphasis upon the adaptive, content and form, with a traditional approach to performance outcomes. In all community dance activity, concerns related to authenticity, context and intent, where are you and why, have to be addressed.[68]

Thus, the work of the community dance practitioner is dependent upon the *context* and the brief of the job, the needs of the community and the interests of the individual. Often the traditional concepts of form, content and technical skill usually adhered to in professional dance performance need to be adapted or reconsidered, especially in the early stages of working together with a group. Performance outcomes are often secondary, or indeed immaterial, to the development of confidence, self-esteem and the ability to share that dance can offer. In working with a group of people with learning difficulties, an initial approach in the dance class might include some general movement sequences in a circle led by the group leader, then relationship play with partners or small groups, leading and following, or working with rhythmic or spatial patterns. That is, the needs of the individuals within the social group is essentially more important than the creation of a dance. However, the flexibility and constraints of the system of community dance, and the usual short-term contracts offered, mean that people apply for these posts with a variety of qualifications, skills and experience, and few institutions provide specific training.[69]

Throughout their second year of study, Dance students at Bretton Hall are introduced to the concepts of community: solidarity, significance, empowerment and disenfranchisement, and to the understanding and appropriate application of those concepts in a number of community dance contexts.[70] They experience diverse working practices; for example, with a group of institutionalised elderly people, a group of people with learning difficulties, a group of wheelchair users, or a group of inmates from an open prison. They are challenged to research the client group, share discussion about the nature and function of the activity with all participants, identify

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[68]Christine Lomas, 'Skill Development in Community Dance' in *Dance '95, Move into the Future* (Wakefield: Bretton Hall, 1995) p. 15

[69]Chris Jones, *Dance! Education, Training and Careers*_ (Guildford: University of Surrey, NRCD 1994) p. 3

[70]The two terms solidarity and significance were identified by the sociologist D B Clarke to be essential and linked elements of the concept of community. See his paper 'The Concept of Community, a Re-examination' in *The Sociological Review* 21. 3 (1973) p. 397

appropriate intentions for dance making, and facilitate a series of workshops. The notion of *shared endeavour* is a predominant mechanism for this work, as is the use of facilitating skills which involve open, rather than closed strategies, and joint decision-making. The distinctions between performer and audience, creation and participation, and production and consumption tend to disappear in this work. The creative processes are often valued by all participants more highly than the end product, and it is generally understood that any performance outcomes may not be formal, or may not be appropriate.

For the student, these experiences are often a watershed of understanding, a relinquishing of self-consciousness, and recognition of the power of dance as a shared experience and an instrument of social change. It is in the *experiential* that the function of community dance becomes validated. Rachel Liggett, a student in her third year wrote in 1991

> Craig, an adolescent with Downes Syndrome, picked up a hoop that was in the centre of the circle as if it was the most precious object in the world; he lifts it high above his head and moves it gently and controlled through the space to his side. We all clapped in appreciation. Communication verbally within the dance session is of little importance. My aim is in allowing them to be themselves by setting up the right environment.
>
> To articulate in words the 'feeling experience' is a difficult task. I can describe the format of the sessions and can describe the physical movements of the body, but the essence of the series of sessions to date have involved a 'spiritual' experience, an experience which has been immensely powerful. As a facilitator I have been drawn to the understanding that the essence of the work is to 'hold the space' ... my role is to provide a comfortable setting where we all have mutual appreciation and respect for one another. The 'power' of the circle is immense, it is a safe haven which is the arena by which we can share, show and perform.[71]

In common with many graduates of the course, this student went on to create a freelance career covering teaching, initiating workshops, the creation of community choreography and professional performance. The *facilitation skills* introduced in the community course and developed in performance and choreographic work in the third year, and the understandings that accrue from these experiences, are

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[71]Rachel Liggitt, *The Dancer as Creator: Movement Exploration with Groups of Adults with Learning Difficulties.* (Unpublished essay submitted as part of Practical Project Assignment, December 1991) p. 8

understood to be part of the 'toolbox' of the Dance Devising process. Rather than by applying conventional models and theories in the choreographic process, qualities such as awareness, sensitivity, the ability to reflect 'in the moment', and to respond appropriately to situations of uncertainty are considered apposite to the model being constructed. This means developing awareness both of the context and of the individual members of the client group; sensitivity in terms of what is spoken, to what is initiated in practical sessions, and how relationships are built and developed. The ability to reflect relates to Schön's concept of 'reflection-in-action', or 'thinking what they are doing whilst they are doing it' that practitioners bring to situations of uncertainty, uniqueness and conflict.[72]

The development of these qualities is evidential to the frame of reference here being sought, though at the time of the validation of the Dance degree they were not expressed so cogently or explicitly. Nevertheless, this retrospective analysis has addressed the ways in which the work and the term Dance Devising evolved in a particular context, and has re-identified the major influences inherent in the programme. Certain characteristics of the model can certainly be summarised. However, the concept of Dance Devising is an essentially contested one, and staff, students and visiting practitioners regularly monitor, evaluate, challenge and review current practice.

3.1.5.1 Influences from Community Arts.

Relevant issues from community arts developments in the mid-1980s contribute to the model in a number of different ways. Of particular importance is the further development of the range of working practices beyond direct teaching; that is, guiding, facilitating, 'workshopping', advising, mentoring, consulting, etc. The term 'facilitation skills' embraces notions of awareness, sensitivity, reflection and being able to act 'in the moment', or reflection-in-action.[73] According to Schön, when a practitioner makes sense of a situation he perceives to be unique, he sees it as something already present in his repertoire in the guise of a precedent, or exemplar. He is able to experiment on the spot, from a selective series of variations, in relation

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[72]Donald Schön, *Educating the Reflective Practitioner* (San Fransisco: Jossey-Bass 1987) p. 6
[73] Schön, (1987)

to the needs of the client, or the client-group. As Pritchard expressed, the facilitator needs to have a clear sense of direction without really knowing in advance what the product will be. That is because in the devising process, facilitation implies that all members of the participating group have opportunity to contribute to discovery and decision-making, and thus the end product is not one person's vision.

In the choreography context, the facilitator needs general knowledge and understanding of choreographic strategies, concepts and devices, and some experience of their application in diverse contexts. In the model, this general knowledge is gained through practice and theory, in the studio and in the lecture room, from personal, peer and tutor experience and observation, and from knowledge of publicly referenced works through videos, books and articles. In a problem-solving situation, these become part of our repertoire. This idea relates closely to the importance of learning through principle, and not by pre-selected formulaic methods.

A three-year integrated choreography programme offers the dance student the experience of learning a set of principles, which may be applied, modified and adapted as required by the career context. It is therefore necessary that the programme is flexible enough to ensure that the dance student engages with the central concepts, methods and modes of inquiry within the discipline, and develops concurrently such attributes as individuality and autonomy, intelligence, empathy, empowerment, judgement and the capability for reflection.

Concepts of communication, social interaction and functions of leadership were introduced to the dance programme at Bretton Hall, later extended and adapted by the influence of theories from Fiske's introduction to communication studies.[74] Communication is concerned with messages/texts, and how senders and receivers encode and decode, but two schools of thought define social interaction differently. If one is seen *a transmission of messages*, and the other as *the production and exchange of meanings*, then one can be seen as passive and the other as interactive.

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74 John Fiske, *Introduction to Communication Studies* (London: Routledge, 1990) pp. 1-5

Further, if 'dance' is substituted for message/text, and the terms choreographer and dancer for 'sender and 'receiver', then the differences between passive and active interaction in the dance studio can be illustrated. The concept of passive and active interaction contributes to the thesis model.

Other concepts from this section that contribute to the model include the importance of tutors introducing to students a range of teaching practices beyond direct teaching or instruction, and including facilitation skills. It should be assumed that generally students benefit from a broad knowledge of choreographic strategies, concepts and devices, and some experience of their potential application. The tertiary student can garner a reasonably comprehensive set of principles to be applied, modified and adapted as required in future career contexts. The curriculum model should take into consideration the development of attributes such as individuality and autonomy, intelligence, empathy, empowerment, judgement and the capability for reflection.

3.2 The Dance Degree at Bretton Hall

The BA Hons Dance degree course was validated in 1988. Proposals were made in the context of current practices and career opportunities developing in dance in the UK, and there were two stated commitments:

- to employing theoretical and practical modes of enquiry to acquire both propositional and procedural knowledge of dance, and
- to promoting understanding of how knowledge is linked to the approaches and perspectives employed.

The dance course was designed to focus specifically on the forms, styles and strategies that contribute to current dance theatre and community dance praxis:

> Students at Bretton will learn organisational, administrative and workshop skills in order to facilitate their decision making in the potential application of dance activity to a wide variety of contexts. Students will participate in classes and workshops in dance and dance making towards developing the body as an expressive and articulate

> instrument, and will examine and practise improvisatory and choreographic methods in the development of performance work. The acquisition of critical and analytic skills in the appraisal of dance, and the organisation, practice and application of dance work in community and performance contexts will be central to the programme.[75]

Here can be seen a clearly identified desire to attempt a reformulation of existing practice and theories which until that time had tended to polarise current dance theatre practice from that of community dance.[76] The degree programme at Bretton Hall was designed with the intention of minimising the perceived divide between students preparing for a performance career, and those who might work in Community Dance. It offered what was considered to be a more integrated and student-centred model which took into consideration the perceived needs in the Yorkshire region, the staff expertise available, and the existing provision nationally. A small amount of informal research carried out with committee member colleagues at the Yorkshire Dance Centre, and the input of a number of regionally employed dance animateurs[77] demonstrated that the programme design was distinctive and attractive to intending students.

The programme was offered by Bretton Hall as a pilot scheme in September 1988, and began with a cohort of nine students. The notion of 'Dance Devising' was introduced in that year as an integral aspect of the Foundations of Dance module, and despite a number of modifications and a significant growth in student numbers, it remains a central concern of the course.

3.2.1 Further Development

By 1991, and in line with most Higher Education Institutions, externally imposed pressure for mass growth, appraisal, accountability, modularisation and research had been introduced at Bretton Hall.[78] In concrete terms, this meant that the School of

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[75] Course documentation, January 1988

[76] *At the time only one Dance institution in the UK offered a programme in community dance, a one-year post-graduate diploma at the Laban Centre headed by Christopher Thomson.*

[77] Penny Greenland, Karen Sellars, Helen Wragg

[78] A number of issues related to the purpose and objectives of HE Institutions - institutional autonomy, academic freedom, degree standards, Quality Teaching Assessments, the Research Assessment Exercise - are of course pertinent to this study, but outside its scale.

Dance doubled its student intake and that certain processes and procedures had to be introduced to manage that increase. Teaching strategies were modified, the level of staff-student contact time reduced, staff levels were increased and the organic nature of aspects of the course was disrupted, and the strong inter-relationship between year groups had to be relaxed as students began to work on different sites.

The recent revalidation of the programme through merger with the University of Leeds in 2001 gave opportunity to restate the underlying principles and ethos of the undergraduate degree. Whilst acknowledging present prevailing philosophies as they relate to the creation of and participation in dance activity, students are encouraged to question current understandings, to challenge existing bodies of knowledge and to be proactive in their responses to practical and written tasks.

Emphasis remains placed on personal invention and aspiration, and in valuing the individuality and independence of each student. In order to deepen and extend understanding of dance activity, content and process in relation to particular contexts, and since Dance is rarely a solo activity, the relationship of the ensemble and its ability to work collectively is also acknowledged as important. All these aspects of the course remain in place.

In Dance Devising situations it is recognised there may be an ambivalence, a creative tension between individual and ensemble needs and desires that requires more than an understanding of choreographic strategies, concepts and devices. In common with teachers, social workers or community development practitioners, there is a need to refine the skills of communication: that is, social interactive and facilitation skills, and an understanding of the functions of leadership. Dance Devising involves a dialectic between the acts of making and doing, or creating and performing, or of being an artist and/or interpreter. By implication the notion of shared roles and responsibilities is introduced. Perhaps by collaborative methods, or by collective decision making processes, the creation of dance as art can be attempted by more than one artist.

This is not to suggest, however, either an equality of responsibility or artistry. There are many models of devising, just as there are many other processes of directing or composing. It is true that in the way that Dance Devising is perceived there may or may not be a choreographer or director present in the studio, and that the role is flexible.

Dance Devising attempts to combine each individual's knowledge and skills about dance-making with an awareness of and sensitivity to the group as ensemble: it concentrates on those aspects of dance making that can be termed 'collective choreography'. Its central premise is that participants engage with, and contribute to, the various stages of the choreographic process, which includes the ability to function as a member of a team, and in partnership with a choreographer, director or tutor. It is a model of dance making prevalent in education and community contexts, less common within the tradition of professional dance making, where the notion of 'choreographer as artist' or 'choreographer as author' is perceived to be the norm.[79] Clearly the notion of dancer contribution may be considered unusual in the context of a major company such as the Royal Ballet, where perhaps a more dictatorial or didactic approach is typical. However, recent developments in the Artists' Development Initiative at the Royal Opera House suggest that these norms are being challenged.[80]

Outside the educational or community context, a notable precedent for 'collective creation' had already been set as a principle for two companies in the 1970s. Limited Dance Company (Jacky Lansley and Sally Potter, 1974-75) and Dance Organisation (1974-76), the umbrella for a variety of working groups, with Fergus Early, Emilyn Claid and Maedée Duprés at its core, had both explored the notion.[81] The concept itself is not new, but in general terms it has been rarely applied in more traditional, professional contexts.[82] There are a number of reasons for this, including time constraints and traditional gender biases, which are outside the scope of this study.

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79 Interview with Richard Alston, 3 Dec 1996. This notion will be further discussed in section 4.2

80 see Deborah Bull, "Time Zone Unknown: Artists' Development Initiative collaborating with Wayne McGregor", *Dance Now* 10. 3 (2001) pp. 37-45

81 Stephanie Jordan, *Striding Out: Aspects of Contemporary and New Dance in Britain* (London: Dance Books 1994) p. 64

82 A notable exception is Siobhan Davies, who has increasingly involved her dancers in the generation of dance content through the setting of tasks, and stresses the concept of dancer ownership. In 'Dancemakers: Siobhan Davies in conversation with Judith Mackrell', (BBC Knowledge, 2001)

Chapter Four

A Review of Current UK Professional Practice

This chapter reviews the developments and events related to current UK professional dance practice from 1993-2001, seeking consensus views as to the quality of forms of education and training, and identifying perceptions of what is required in relation to future careers in dance. Questions to be posed include

- What is so different about the context of the 21st century?
- What is the current emphasis?
- Is Peter Brinson's aspiration for the fully educated artist and autonomous thinker feasible in tertiary dance education?

The review questions the compatibility between current choreographic practice and vocational training, in relation to the skills required in the diverse contexts in which choreography is now made, performed and applied. The notion of a dance artist-practitioner as defined in this study is an important consideration in the future of dance education, as such an approach not only has the potential to affect employment and artistic career prospects but also the status, future wellbeing and advocacy of the art form. Peter Brinson's notion of 'the fully educated artist formed by the fully educated teacher'[1] is an aspiration that needs a consensual strategy between the profession and the education/training institutions, and during the 1990s a number of shifts in attitude occurred towards this objective, which will be identified and demonstrated. In practice it is argued that Brinson's aim has implications not only for the learning of student dancers, but also for those who currently teach in the vocational and university sectors.

A brief evaluation of the current dance culture in 2001 suggests a changing, evolving and eclectic context for the dance artist-practitioner. Technology, continuing experimentation, collaborative ventures, site-specific initiatives and

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[1] Peter Brinson, 'Editorial', *Tomorrow's Dancers* (London: Laban Centre for Movement and Dance, 1994) p. x

the growth of minority arts and diversification all contribute.[2] Such an investigation calls into question the skills, understandings and experiences embedded in *current* dance education practice in both sectors, and identifies the need to reconsider what constitutes appropriate preparation for future dancers and choreographers. Notions of adaptability and flexibility are important: dancers require technical facility and mastery that can be modified and adapted safely to the needs of successive choreographers. Ross Stratton's announcement of the repertoire to be performed by the Royal Ballet in the 2001-2002 season, for example, included works by Ek, Baynes, Forsythe and Duarto, as well as those by Wheeldon, Nureyev, Cranko, Ashton and Macmillan.[3] Rambert Dance Company's 75th birthday season at Sadler's Wells equally highlighted the extraordinary versatility of the dancers in programmes that brought together the choreography of Kylian, James and Bruce, and Alston, Davies, Tetley and McGregor.[4] Increasingly choreographers seek a range of opportunities that allow them to move between genres such as contemporary dance, opera, community dance, musicals, and ballet, where they can hone and apply their skills, develop their vocabularies and adapt their respective processes.[5] Dancers need to understand and to be able to supplement new work; skills of improvisation and knowledge of compositional processes can aid their comprehension of, and contribution to the choreographic process. Boundaries are blurring, and contemporary dance makers now incorporate an extraordinary eclectic range of styles, forms and techniques.

The following review of articles, conference papers, interviews, questionnaires and other research material in chronological order provides evidence of these shifts in contemporary practice. Some of the selected data present consensus views, while others provide insights into individual attitudes both overt and covert. The majority of the data supports the need for a different pedagogy in

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[2] See for example the range of performances and dance activities described in 2001 in such periodicals as Animated, Dance Theatre Journal and Dance Now, and those critiqued in the Times, Guardian, Independent, Observer and Sunday Times broad-sheets.
[3] Debra Craine, 'Brace yourself for a Royal Shake-up', *The Times*, 6 June 2001. Ross Stratton is the incoming new Royal Ballet Director following the retirement of Sir Antony Dowell in 2001.
[4] Rambert 1926-2001 75th Anniversary at Sadler's Wells, 12-23 June 2001.
[5] For example, in June/July 2000 Wayne McGregor made *Symbiont* for Edward Watson and Deborah Bull in the Royal Ballet's New Works season, and *The Field,* a community project for local children and adults performed at the Rex Cinema in Stratford East.

dance training, but little empirical illustration has been found as to how recommended changes should occur.

4.1 *Training Tomorrow's Professional Dancers* (1993)

Training Tomorrow's Professional Dancers: The Changing Role and Responsibilities of the Dance Teacher was organised by Dance UK[6] in 1993 with the aim of exploring developments in the training of dancers at pre-graduate and early professional career levels. One of the objectives identified the need to 'explore ways in which dancers can be trained beyond technique to greater levels of artistry and performance'.[7] This conference indicated an important shift in attitude towards the training of dancers at the time; Brinson states that the issue of body and mind in training was at the heart of the conference, and that such implications were revolutionary for dance teaching.[8] While direct reference to choreography was not made in the conference objectives, Baroness Blackstone made clear in her introduction the need for improvements in teacher training for dance:

> The key is teacher training: the current concern regarding the lack of adequate training for dance teachers is justified. All teachers need to adopt a wider perspective. Too many are isolated from the profession and have inadequate knowledge in key areas such as repertory, dance history and music. ... Current training is too removed from the reality of performance. ... Vocational students must receive an excellent general education as well as dance training; large numbers of those undergoing training do not become professional dancers, and, for those that do a far better dancer is produced if they are given intellectual as well as physical preparation.[9]

A rich vein of issues is raised here to do with the quality of training, breadth of skills, knowledge and understanding, including procedural knowledge, and an

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[6] Dance UK is an organisation that acts as the national voice for dancers and dance companies in the UK. It was formed in 1982 to provide representation by an independent body and is funded by the Arts Council of England.
[7] Peter Brinson, ed. *Tomorrow's Dancers* (London: Laban Centre for Movement and Dance, 1994) p. vii
[8] Brinson, (1994), p. xi
[9] Brinson, (1994), p. vi

awareness of the reality of current emphases in performance. Blackstone's perceptions reiterate some of the criticisms of the private sector first raised in *Dance Education and Training* in 1980. If large numbers of dance students trained in the vocational sector fail to become professional dancers, one of four things is occurring. The quality of the training is not good enough; we are training too many dancers; the curriculum does not serve all the needs of the profession; or the stated aims of the profession do not match the pragmatic requirements. Blackstone's comments raise the question of relevance, balance and appropriateness within the vocational training system, and indicate the need for an examination and re-evaluation of such wastage. Brinson's conference editorial went further in expressing the need for more widely educated choreographers and dancers:

> The demands of choreographers, the extension of choreographic themes and increasing expectation in audiences have created a need for dancers of a new type, able to discuss, daring to question, autonomous in thinking, more aware of the world around them.
>
> ... (The) notion of the thinking dancer and thinking teacher - the enquiring teacher and dancer, the autonomous, self-responsible human being, the fully educated artist formed by the fully educated teacher - became an ideal, a Grail, towards which dance training should strive.[10]

Brinson reflects on the fact that many dance schools are 'too tight, too rigid, over-disciplined', and suggests that the concentration on technique 'creates a kind of mental and spiritual indigestion'.[11] Importantly for this study, he recommends that dancers should learn in school 'how to contribute intelligently to the process of choreographic creation'.

Other speakers supported Brinson. Professional dancers Lauren Potter and Siobhan O'Neill drew attention to what they considered many training institutions left out of training. O'Neill described vocational school curricula as too traditional, demonstrating a lack of understanding of the range of skills used in Independent dance, and particularly a dancer's skills in experimentation,

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[10] Brinson, (1994), pp. viii -x
[11] Brinson, (1994), p. 6

improvisation and devising choreography.[12] Potter listed the expansion of demands placed on dancers, 'increasingly involved in the choreographic process, inventors of material themselves, interpreters of their own dreams', and spoke about the need for the dancer to develop improvisation skills. She described the dancer's professional requirement to adapt and change when working in very different choreographic styles 'unless of course you make the choice to follow only one style or discipline' [13]. Implicit in Potter's remark is the fact that it is the minority, rather than the majority of trained professional dancers who make the choice, and are *chosen*, to engage in such a career.

Bannerman's conference paper demonstrated a rare understanding of both professional dance company and university curriculum design[14]. He compared the needs of dance performance with what is often viewed in training, and referred to the divide between what happens on stage and the often rigid training content and methods that are found in dance classes. Bannerman also questioned the wisdom of leaving the development of skills required in performance to a brief rehearsal period, rather than of acquiring them in training. Generic support is proposed 'for those who seek to add elements of repertoire, improvisation and performance to their classes and those who return to the sources of dance as an art form'.[15] However, no specific methods or models are put forward.

The outcomes of the conference as detailed in 'Towards a Manifesto for Dance Teaching' suggest that extensive agreement was reached about the profound changes that were required in the training and development of dance teachers. The need for a change of attitude was acknowledged, and a more holistic approach to the education and training of vocational students.[16] However, the extent to which these changes have been implemented are unclear. Issues concerning choreographic responsibility and the dancer-choreographer relationship were peripheral at the conference, but the criticisms raised in relation

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[12] O'Neill in Brinson, (1994), p. 53
[13] Potter in Brinson, (1994), p. 46
[14] *Christopher Bannerman trained* in Canada, danced with Canadian National Ballet and London Contemporary Dance Theatre and in 1993 was Head of the Institute of Dance at Middlesex University.
[15] Bannerman in Brinson, (1994), pp. 33-38
[16] Brinson, (1994), pp. 60-66

to education, training and choreographic approaches have subsequently initiated further debate.

4.2 The CDET accreditation consultation (1994)

Following the *Training Tomorrow's Professional Dancers* conference, the Council for Dance Education and Training (CDET) initiated procedures of review in their assessment and monitoring of Dance training programmes.[17] A moratorium on accreditation passed through Council in June 1993, draft documents on new procedures and criteria for assessment were drawn up in 1994, and a consultation process was set in motion in November-December of that year. Comments were then solicited on the draft documentation relating to the assessment of full-time vocational courses aiming to train dance performers and dance teachers.[18] The organisation received advice from Ofsted (Office of Standards in Education) on its knowledge of inspection processes.

The new accreditation system brought a systematic inspection process to vocational dance training. In common with other forms of quality assurance, colleges are measured against their general statement of philosophy, summary judgements about the standards of student achievement and professional competence, and summary judgements about the quality of supporting and contextual training. Members of the accreditation panel are chosen from seven areas of expertise: classical ballet, contemporary dance, jazz/modern, choreography, dance education, singing and acting (the last two related to musical theatre).[19] The CDET now has a recommended list of accredited vocational schools on its current web site,[20] and the majority of them offer choreography on the timetable to some degree. Yet the organisation does not

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[17] The former system had ceased to function effectively in relation to its original remit, and no longer co-existed with the government's system of funding dance training.
[18] The author received a letter and the draft documents from Victoria Todd, Director, in December 1997. Responses were due by 20th January 1995
[19] CDET's newsletter, *for Dance* 6 (September 1995) pp. 2-3
[20] www.cdet.org.uk See also Appendix D

operate as Brinson hoped it would, that is, in speaking for the whole profession, but instead, concentrates on the private sector.[21]

However, since 1995, there has been a trend of more vocational schools developing BA degree programmes (joining the Laban Centre and the London Contemporary Dance School), including the Royal Academy of Dance, the London Studio Centre and Bird College. In these three cases, theoretical and composition modules were added as part of the process of gaining HEFCE funding, and these institutions are now assessed under the Quality Assurance Agency as well as CDET.[22]

4.3 William Forsythe and the Royal Ballet (1995)

Brinson's aspiration for the fully educated artist does have some role models. The choreographer William Forsythe has consistently displayed qualities of intelligence, integrity and autonomy in his ability to perform, teach and devise choreography with his company the Ballett Frankfurt. In March 1995, the world premiere of a ballet being made on the Royal Ballet was cancelled after Forsythe was unable to pursue his normal choreographic process with dancers from that company. In a facsimile to the Royal Opera House he said that although he had made balletic works for classical companies in the past, his more recent works had involved dancers

> fluent in a movement co-ordination that evolves outside of classical norms, who are responsible for the construction of the movements and the phrases and counterpoint thereof. In other words, we share authorship, and this collaboration is an obvious and joyously dependent one: they on me, I on them ... my intention to diminish hierarchical authorship.
>
> I have guided these artists intimately, and have myself become dependent on their mastery of my ideas. The result being that choreographically, I (thankfully) no longer exist without them. I

[21] Peter Brinson, *Dance as Education: Towards a National Dance Culture* (London: Falmer Press, 1991) p. 63

[22] The five institutions that currently offer HEFCE-funded BA degree courses in Dance in the private sector are the Laban Centre, the London School of Contemporary Dance, Bird College, the Royal Academy of Dance and London Studio Centre. The total allocation in 1999-2000 was 150 places.

> now find myself in the position of having no artistic means, or common ground, for creating new works with dancers who practise outside these methods.[23]

Forsythe's methods are of interest to this study for two reasons: first, because of the increasing reliance on his dancers in the generation of movement content, and second, because of his use of selected principles from Rudolf Laban to initiate and frame those improvisations. Forsythe danced in the Stuttgart Ballet under John Cranko and Marcia Haydée from 1973, and benefited from the company's policy to develop new choreographers.[24] According to Driver, he concentrated on choreography from 1980, and in 1984 became director of Ballett Frankfurt. Having studied the writings of Laban, particularly on Space Harmony, he first began to apply some of these theories to his own method of generating movement material and subsequently taught his dancers to create movement themselves, a process which has culminated in his defining the company as 'a choreographic collective'. Midgette suggests that in part the strategy was a survival tactic, and that the collaborative work, which is a hallmark of the company, was simply making a virtue out of necessity, saving rehearsal time in an inadequate schedule.[25] Nevertheless, Ballett Frankfurt's repertoire increasingly involves choreographic input from other members of the company, either through intricate improvisation or scores and tasks, counterpoint and juxtaposition.[26] Dana Caspersen, a colleague in the company, describes the dancer's role thus:

> Bill speaks of the Frankfurt Ballet as a choreographic ensemble. In many new productions the dancers are involved in several sides of the creative process, so he looks for artists and colleagues, people who are interested in his work, but who also have their own art hearts and minds and don't wait for orders. He looks for people with what I would term dance intelligence: curiosity, fearlessness, and the desire continuously to reapproach dancing.[27]

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[23] The Independent, 21 March 1995, p1
[24] Senta Driver, 'The Life So Far', in *Choreography and Dance* 5.3, ed. by Senta Driver, (OCA Harwood Academic Publishers, 2000) pp. 9-12
[25] Anne Midgette, 'Forsythe in Frankfurt: A Documentation in Three Movements', in *Choreography and Dance*, (2000) pp. 13-23
[26] Midgette, (2000), pp. 16-17
[27] Dana Caspersen, 'It starts From Any Point: Bill and the Frankfurt Ballet' in *Choreography and Dance* 5. 3 (2000), pp. 25-6

Ballett Frankfurt tours internationally, and has a reputation for advanced choreography, artistic daring and theatrical force.[28] Forsythe's work is influential and inspiring, and most of the major ballet companies in the world have a Forsythe piece in the repertoire. Clearly the notions of dance intelligence, curiosity and self direction are important characteristics of this company, as they should be to the development of any capable dance artist practitioner, and as such understanding of these qualities contribute to the design of the pedagogic approach outlined in the following chapter.

4.4 *The Independent Dance Review* (1998)

In November 1997, in response to concerns about the future of dance, the Arts Council of England issued a consultation paper based on particular questions pertinent to the Independent Dance sector. The resulting publication *The Independent Dance Review* (1998) by Gill Clarke and Rachel Gibson researched the characteristics, status and future prospects of independent dance practitioners in the UK from the perspective of working patterns, conditions, infrastructure, touring and funding systems over the previous five years.[29] Many of its findings and recommendations are tangential to this study, but other suggestions within it could influence the way in which the future education and training of dance artist-practitioners is designed and practised.[30]

Much of the report in written in an idealistic and non-specific mode, attempting to draw together the views of 635 individual inputs into the consultation process from funders, National Dance Agencies, dance companies, artistic directors and independent artists, but significantly few dance educationalists.[31] One issue highlighted concerns the number of hierarchical attitudes prevalent in the Dance

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[28] Driver, (2000), p. 11
[29] Gill Clarke and Rachel Gibson, *Independent Dance Review Report,* (London, 1998. No publisher's name is given but the report was commissioned by the Arts Council of England.) Appendix 4 (unpaginated)
[30] Dance training institutions were excluded from the remit along with youth groups and fourth year performance groups though they obviously impact on the sector.
[31] Clarke and Gibson, (1998), Appendix 1

world: the report observes that the Independent Dance sector is beset by hierarchies of artistic activity, of scale, of location, of ensemble size, of genre, within management, and of power born out of financial dependency. There is, it suggests, a need 'to dismantle the many hierarchies which exist within the sector and to move towards an approach that values diversity and the contribution that each individual makes to the wider picture and the development of the artform'.[32]

As regards the making of choreography, the *Independent Dance Review* clearly identifies the consensus model which drives both full-time dance companies and the funding bodies, and demonstrates how this singular model differs from the devising model discussed in chapter three of this study:

> The present model for funding Dance and the accepted mode for its distribution are based on an interpretative, as opposed to devised, theatre model. Artists are brought together for a short period of time to rehearse, the product is toured and the people involved disperse to other jobs or to rehearse other pieces. ... In some situations and for certain kinds of work - particularly repertory full-time dance companies - this model functions reasonably well. But ... this narrow view of how Dance artists are expected to function has led to many tensions between artists, funders and promoters.[33]

The report's recognition of a number of possible approaches to the making of dances is important. It suggests that even where a range of processes for dance making is evident, present arts funding structures are not sufficiently flexible to acknowledge or support them. Experimental work is not highly valued. And although the review called for a symbiotic relationship between the large companies and the independent sector to help cross-fertilisation and artistic collaboration, it does not give an indication of how that might occur, or who the beneficiaries might be. Significantly, this symbiosis is beginning to occur, not with funding direct from the Arts Council, but through initiatives of the Regional

[32] Clarke and Gibson, (1998) p.3
[33] Clarke and Gibson, (1998), p.6

Arts Boards and by foundations such as the Artists' Development Initiative (ADI) run by Deborah Bull at the Royal Opera House in London.

The IDR report acknowledges the changes that have occurred in the development of choreographers since the past generous subsidy of full-time repertory companies benefited a generation of artists such as Christopher Bruce, Richard Alston and Siobhan Davies.[34] The value of the national Dance Agencies is identified as having boosted the national dance infrastructure, provided focal points for dance activity in the regions, nurturing emerging artists and providing a rage of professional training opportunities.[35] However it could also be argued that much of this nurturing work for dancer/choreographers could be undertaken in the tertiary sector. The report discusses the standard and usefulness of mentoring schemes for choreographers, and concern expressed that mentoring is often implemented by funders as a cheap alternative to properly funded choreographic development opportunities.[36]

Clarke and Gibson make two further recommendations pertinent to this study; the first, within a section titled 'A New Model', is the identification of the growing contribution made by dancers to the choreographic process:

> Dancers are increasingly becoming major contributors to the creative process. Dancers need a greater degree of continuity in their working practice. The ongoing creative development and employment needs of dancers are as important to the future health of the artform as those of choreographers.[37]

Again, the factor of the dancer's contribution is recognised, but the process by which this ability is derived is not elaborated. Yet, in its description of the Independent Dance sector boasting 'a generation of mature and highly respected artists who are celebrating 20-30 years of making, performing, facilitating and

[34] These issues were discussed in the second and third sections of Chapter 1.
[35] Clarke and Gibson, (1998), p.24
[36] Clarke and Gibson, (1998), p.33
[37] Clarke and Gibson, (1998), p.64

teaching', the review clearly supports the argument for ensuring that dance artists attain this range of related skills.

The last recommendation of the report suggests that dialogue should take place between the profession and the training institutions to discuss and clarify the current training needs of Dance students entering the Independent sector:

> This dialogue might usefully be initiated by the Greenhouse Effect Conference at Bretton Hall in September which will focus on the training and development of choreographers.[38]

4.5 Selected data from *The Greenhouse Effect: the Art and Science of Nurturing Dancemakers* conference (1998)

The Greenhouse Effect: the Art and Science of Nurturing Dancemakers evolved from research into choreographic processes instigated by the author in 1997. The conference proceedings were published in 1999, and reference is limited to selected papers that are considered relevant to contemporary choreographic praxis, as follows:

- Can choreography be taught? An artist's response (by professional choreographers who also teach)
- The Creative Voice; Reflections on the Independent Dance review
- Vocational training: current practice and future needs
- Craft, skill and application: the Higher Education sector
- Can choreography be taught? European examples
- Mentor models
- The Black Choreographic Initiative
- Ruthless and Rigorous: Editing the Dance

250 delegates, including choreographers, dancers, funders, promoters, educators and students, attended the conference. Hilary Carty, Dance Director of the Arts

[38] Clarke and Gibson, (1998), p.72

Council of England, gave an introductory address that placed the conference in national perspective, and acknowledged the unusual aspect of a central role for practitioners:

> What excited me most was that the emphasis would continually be placed on getting practitioners to lead the debates and developments, something that we have not always been good at doing in this country. ...[A]ll too often, representation from the actual creators of the form (and that includes dancers as well as choreographers) is not the highest on the agenda. Indeed, there is a tacit acknowledgement that the past and some of the current training for dance actively encourages dancers to 'put up and shut up', - 'don't create waves, just let your body be the instrument'![39]

Carty identified a typical British cultural attitude particularly prevalent in sports and dance that seems to value physical prowess over intelligence, doing rather than thinking, and underlines the traditional dichotomy between cognition and experience. As director of the *Greenhouse Effect Conference* the author made a deliberate attempt to focus specifically on the views of the articulate dance artist practitioner, believing that academic inquiry into the discipline should be guided by practitioners in the field and by the evident diversity and range of praxis. Insights into specific and pertinent views drawn from seven of the twenty sessions are presented.

4.5.1 The session 'Can Choreography be Taught? An artist's response'

Speakers were Kate Flatt, Janet Smith and Rosemary Butcher, who were chosen because of their experience in academia. Christopher Bannerman chaired the session. Kate Flatt works in collaborative environments, in opera and theatre, full of deadlines and complex restrictions presenting themselves as problems to be researched and solved.[40] She cited fundamental insights learned from Massine

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[39] Carty in Butterworth, Jo, ed. *The Art and Science of Nurturing Dancemakers: Papers from the Greenhouse Effect* (Wakefield: CDTS at Bretton Hall, 1999) p.12
[40] Butterworth, (1999) p.29

and Fonaroff, which she followed by further personal enquiry, discovery and research, including new forms and influences from America in the late 1970s and from the traditional dance of Eastern Europe. She found choreographic study with Massine stimulating, demanding, rigorous and liberating. Fonaroff's 'superb critical ability' introduced her to critical reflection and to the concept of economy, of cutting away what was not essential. The Eastern European perspective introduced important notions of simplicity, purity, purpose and meaning in choreography, whilst her usual working environment creates a demand for collaboration with dancers and other artists, and also for time management ability. Flatt clearly recognises the need for a choreographer to 'utilise a range of methods and approaches', to be eclectic in terms of training, and to maintain a balance between 'conscious insight into process' and reflection. Choreographers, she opined, 'develop through thinking on their feet, being able to swiftly analyse and negotiate, by manipulating and ordering material they have generated and being able to take a realistic and objective view of their work'.[41] Flatt's comment that the study of choreography can develop 'intuitive perception, imaginative invention and flexible thinking' underpins the argument that empirical study in dance making can also be valuable in terms of building transferable skills to be applied elsewhere. Crucially, she states that it is important to realise what the craft of making dances can teach 'and how that can benefit all dance students'.

In the same session, Janet Smith supported the notion of experimentation and 'an education of feeling, sensing and intuition', and proposed that as teachers of choreography we need 'to find ways of introducing students to the notion of choices, to look at those concerns without fear and to embrace them'. She also stressed the importance of identifying one's own individual creative process, suggesting that a choreography teacher should help students get in touch with 'their own authentic voice' and their own developing style, whilst recognising at the same time that students learn from the work of others.[42] Smith voiced concerns that in order to benefit fully from choreography classes, students should

[41] Butterworth, (1999), p.29
[42] Janet Smith was a full time tutor in the Dance department at Bretton Hall from 1993-7, where the notion of developing a personal movement style is a primary aim.

have already reached a certain level of skill and understanding about craft and technique, and argued that the skills developed in technique class greatly inform and enhance choreography.[43]

Rosemary Butcher maintained that the model for teaching choreography has to be reviewed, and that structures can be a stranglehold on how we work in terms of choreography and education. She made four important suggestions that could influence the way in which a new model could be designed:

- Yes to the sense that the environment in which creativity is developed is very important
- No to expectancy
- No to predetermined language
- No to old-fashioned compositional forms

Butcher noted the importance of the environment created by the choreographer or teacher and the group, acknowledging that students respond positively to their choreographic studies in a stimulating, challenging yet supportive atmosphere. In terms of the question of expectancy, Butcher did not explain whether she referred to following fashion, to producing derivative work or to the notion of pleasing the tutor or audience. Her reference to predetermined language relates to the predilection of students to use codified technical language in choreography, and to arrange pre-existing vocabulary rather than creating personalised dance material. Finally, her criticism of old-fashioned compositional forms presumably refers to a form of teaching choreography that tends to introduce devices and structural mechanisms by formulaic means.

[43] Butterworth, (1999), p.30

4.5.2. The session 'The Creative Voice: Reflections on the Independent Dance Review'

Gill Clarke and Rachel Gibson, authors of the Review, focused particularly on those aspects effecting the development of choreography in the UK: these were identified as research, training, creativity, working conditions, the need for dialogue and the importance of the artist. Sue Hoyle chaired the session.

Opportunities for choreographers to have time to experiment with dancers, time and studio space, and to learn to observe movement closely were again stressed, and it became evident that *self-directed time* within a dance degree programme is of inestimable value. The question of apprenticeships was further mentioned, and it was generally felt that experiencing and observing the work of a variety of choreographers was extremely beneficial. Others criticised the current funding structures which, it was felt, pressurised young graduates to become companies and to identify themselves as innovators. An important aspect of what was proposed in this session concerned the possible ways in which young choreographers might process what they observe and learn.

6.5.3.The session 'Vocational Training: Current Practice and Future Needs'

The speakers were Thea Barnes, Ann Stannard, Veronica Lewis and Antonia Fransceschi.[44] The author chaired the session. Questions posed in this session concerned the effect that current demands have on vocational training. These included ways in which vocational schools ensured that their students engage in preparation for the current job market, and the skills and capabilities that the panel was asked to identify as being crucial in the next decade. The four presentations have been scrutinised for references to dance making.

[44] Thea Barnes (formerly teacher at Northern School of Contemporary Dance and the Laban Centre and at the time of the conference Artistic Director of Phoenix Dance Company), Ann Stannard (Administrative Director of the Central School of Ballet at the time of the conference), Veronica Lewis (Director of the London School of Contemporary Dance) and Antonia Franceschi (formerly a soloist with the NYCB, and working freelance in London at the time of the conference)

Thea Barnes observed parochial attitudes, closed lines of communication, isolation from what is 'really happening in the field' and narrow approaches to movement skill and dance making in UK vocational schools. She stressed the need for 'active participants in dance making' in her company, and urged openness, networking, shared resources and better communication between schools, and also an acceptance of the obvious diversity that exists in the present context of dance practice.[45] Noteworthy was her vision of a dance practitioner as someone having all round technical skill, being open-minded and contextually astute, professionals who are aware of the issues that impact on their art practice culturally, economically, socially and politically. Her contribution to the session was summarised by offering a definition of dance training that encourages tomorrow's choreographers, dance makers and dance practitioners by encouraging exposure, observation skills, responsibility and synthesis.[46]

Ann Stannard referred to the components of the three-year dance programme at the Central School of Ballet, which she described as driven by two main aims, the first inculcating competent and consistent physical and technical skills, and the other concentrating on the intellectual and emotional development of the students. 'In short, so that they can do and so that they have something from inside to do it with'.[47] For the future, her concerns are threefold: students, teachers and general education.

Stannard advocated closer co-operation between companies and schools, an informed accreditation system with clearly defined criteria, and a longer period of serious training to bring the UK into line with international standards. She acknowledged that teachers of dance at the highest levels are rare and precious, and that a successful performing career is no guarantee of teaching ability. Her presentation pleaded for 'a good teacher training organisation to ... match what is available abroad'.[48]

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[45] Butterworth, (1999), p.85
[46] Butterworth, (1999), p.86
[47] Butterworth, (1999), p.88
[48] Butterworth, (1999), p.89

Veronica Lewis raised an important point about the purpose of each institution, and the need to create a balance of provision nationally rather than offering duplication.[49] She acknowledged that schools like LCDS should, *in the long term*, be training 'dancers who are also thinkers' (my italics), and in a safe/secure teaching/learning environment.[50] Lewis put forward the following subjects as central to the curriculum: technique, improvisation, composition, choreography, repertoire and choreological studies; and for the development of the well-educated dancer the contextual work, including music, history, analysis and notation. It is notable that in the presentations of both Stannard and Lewis, there is a perceived separation of elements between theory and practice, whereas Barnes speaks of the need for the dancer to take responsibility for synthesising her own experiences.

The notion of adaptability as an important aspect of preparing oneself to work with a choreographer was raised by the American classically trained ballerina Antonia Franceschi. She stressed particularly the need for a good teacher, and confidence in the technical mastery of the body that allows the dancer to concentrate on interpretation. Her presentation also reiterated the notion that dancing good choreography can help improve the capability of the dancer, and that this is best learned, not just technically or cognitively, but experientially.

4.5.4 The session 'Craft, Skill and Application: The higher education sector'

Participants in this session were Christopher Bannerman, Karen Greenhough, Evelyn Jamieson and Valerie Preston-Dunlop. Stuart Hopps chaired the session.[51]

The session examined the nature of choreography as it is taught in a large number of degree courses offered by Universities and Colleges, and questioned how the requirements of the HE sector affect what is taught and how it is taught.

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[49] To some extent this can be monitored through such discipline specific organisations as SCODHE, the Standing Conference on Dance in Higher Education.

[50] Butterworth, (1999), pp. 90-91

[51] Participants in this session were Professor Christopher Bannerman, from Middlesex University, Karen Greenhough from London Contemporary Dance School, Evelyn Jamieson from Liverpool Institute for the Performing Arts, and Valerie Preston-Dunlop from the Laban Centre. Stuart Hopps is a professional choreographer who has also taught choreography at the Laban Centre.

It further questioned anticipated applications and career structures, and deliberated on the interface between HE programmes and more traditional, apprentice methods of learning the craft of choreography.

Christopher Bannerman spoke of the studio as a centre for learning, acknowledging that the processes of art making have the potential to instigate profound learning experiences, from practice-based methodologies to critical perspectives. He advocated the introduction of a diversity of approaches to benefit the dance ecology, warning that 'we, as individuals and institutions, are occasionally at risk of attempting to be all things to all people or of attempting to justify the superiority of a particular approach...'[52] A brief but important point was made about the essential engagement of the learner, which is central to this study: 'In choreography, ... the experiential involvement of the learner is surely paramount'. In Higher Education the importance of aims, objectives and learning outcomes for the student must be clearly articulated, and the assessment process should be seen to match those outcomes.

Finally, Bannerman identified what he considered to be the key skills in choreographic processes, such as looking, seeing, remembering and organising, and highlighted the importance of the interactive aspects of choreography, particularly in the context of the undergraduate choreography programme. These three notions of key skills, diversity of approaches, and the essential engagement of the learner are important concepts in the pedagogy of choreography and will be further elaborated upon in chapter six.

Karen Greenhough spoke from the shared perspective of teaching choreography at the London Contemporary Dance School with Sue MacLennan, where composition classes are mandatory for all students in the first two years, choreography is optional in the third year, and is also offered at postgraduate level. She advocated a balance of practical and conceptual learning. By this she means practical studio investigation, which takes the forms of directed improvisation and solving compositional problems, balanced with critical

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[52] Butterworth, (1999) p. 107

observation and discussion about dance work, including writing. Though acknowledging that 'choreography is a messy business!' Greenhough aims to encourage the development of informed choice, and advance the critical eye of her students, by helping them acquire an informed understanding of dance work in the larger critical context of art and dance culture. She reiterated Carty's perception that 'for a long time dancers avoided trying to be articulate about their art form, and I think that has left us in a very disempowered position in the bigger cultural sense'.[53]

Evelyn Jamieson described the teaching of choreography at the Liverpool Institute of Performing Arts, where it is a compulsory module in years 1 and 2, and where the syllabus includes the concepts 'collaboration' and 'devising' and defines them in terms comparable with Bretton Hall.[54] Students are also encouraged to make choreography for different dance contexts, such as film and musical theatre. The study of choreography is optional in the third year of study.

Valerie Preston-Dunlop introduced to the conference her definition of choreological studies as the triadic skills of making, performing and appreciating.[55] The discipline takes as its impetus the discrepancy between those directly involved with the making of choreographic work, the experience of the choreographer and the performers, and the experience of those who view the work:

> To study this, the triadic perspective of making, performing and appreciating is unravelled in that the notion that the choreographers make, dancers perform and audiences appreciate is seen as simplistic and reductionist. Choreographers do all three, so do dancers, and often, so do spectators.

[53] Butterworth, (1999) p. 110
[54] Evelyn Jamieson studied at Bretton Hall from 1979-1982, and subsequently worked as a colleague from 1988-1997. The term "devising" is defined in Chapter 3.
[55] The three-stranded process of creating performing and appreciating was first identified by Jacqueline Smith-Autard (then Smith) in 1976 in her book *Dance Composition* (Old Woking: Lepus, 1976)

The choreological studies perspective as developed and propounded by Preston-Dunlop seems to fuse a study of Laban's principles with knowledge of semiotics and with the study of communication. Implicit in the study is that issues of aesthetic content, artists' attitudes, performers' layers of meaning, audience response and the meaningful act of communication can be taught both in the studio and in the classroom, or taught in the classroom and applied in the studio. In other words, according to Preston-Dunlop, choreological studies is not teaching anyone how to make a dance, but how to look at what you have made. These skills are invaluable to the dance artist practitioner in training.

Two major points pertinent to this study came out of discussion following these four presentations. The panel were unanimous in agreeing that the nuts and bolts of choreography can be assessed, and second, that choreography is part of a general education in dance at Higher Education level, and that as such HE is just one stage of any dance professional's development. Both points are germane to the model.

4.5.5 The session 'Can choreography be taught? European models'

Christopher Bannerman introduced Gun Roman, vice-principal of the University College of Dance in Stockholm, and Hilke Diemer from the Rotterdam Dansakademie, to share practice and philosophy. The two European models discussed were postgraduate diploma programmes designed to follow either a three- or four-year undergraduate dance programme. The Swedish programme lasts three years, and the Dutch two years.[56]

Two significant factors from the Swedish presentation was the extent to which choreographers held control over dance training, and the acceptance of dance and

[56] Butterworth, (1999), pp. 161-164

choreography as subjects of serious academic study since 1963.[57] The Swedish model allows for the importance of time and of studio space, mentoring by experienced staff, the vital importance of a personal movement language, the ability to analyse personal creative work, and good communication skills. It is an experiential praxis model, creating the kinds of networking with other would-be professional artists that are no doubt essential to future artistic provision in Sweden. There were however, no references made to the process of devising, to dancer collaboration, or to the skills of facilitation which might be considered equally important to the future dance ecology of that country.

The Rotterdam model is not limited to the creation of contemporary dance work in the theatre context, and students are encouraged to apply their craft in different contexts, including the community context. Students have usually completed a four-year undergraduate diploma. The curriculum is not set or formulaic; a series of modules run on a six-week cycle, and students make choices, and take responsibility for themselves and their own learning. It is possible to take time out to study with a particular choreographer, and students are expected to create works every six months and show them publicly. Students monitor each other's working processes and give feedback and constructive criticism. At both institutions, assessments are generally not given a specific mark and feedback is largely verbal.

Both these models demonstrate methods which have been well considered by the respective institutes, and which attempt to inculcate specific knowledge and craft skills in choreography. But as Roman acknowledges, 'a dancer art course such as

[57] Among the College founders were two great choreographers, Birgit Akesson and Birgit Cullberg; several important choreographers have led the Choreography Department over the years, including Jean Cebron and Lucas Hoving, and the current postholder is Margeretha Asberg who became the first professor in dance in Sweden in 1992. Cultural attitudes towards funding the arts means that the programme need only take between 3-5 students every 3 years; they are usually between 25 and 30 years of age, and are expected to have a 3-year dance training plus professional experience in the performing arts sector. In Sweden the first year of study is dedicated to solo works which help develop individual movement language, alongside the theoretical study of dance history, art theory, philosophy and cultural theory. In the second year the college employs professional dancers for the students to choreograph group compositions, and requires that students further develop analytical appreciation and fully analyse every work made. Communication skills are cultivated with dancers and with all other collaborators from the other arts colleges in Stockholm. Year three consolidates the skills, knowledge and understanding and provides further professional experience.

this cannot be relied upon to produce great artists'.[58] However, both programmes evidently provide knowledge and understanding of the creative process and experience of production possibilities that replace the opportunities that used to be made available by the full time repertory companies discussed in the Independent Dance review.

4.5.6 The session on 'Mentor Models'

Speakers in this session were Katherine Watson, Assis Carreiro, Kevin Finnan and Wayne McGregor, and Ken Bartlett took the chair.[59] The session introduced a very particular and personal model of choreographic development introduced in 1988 by Peter Boneham of the Danse Lab in Ottowa. It was designed to challenge the preconceptions of individual and experienced choreographers, nudging them out of habitual ways of making work and making them more successful. However, the process involves certain methodological approaches that might be considered useful in the design of a pedagogic model. First, dialogue is considered critically important, and occurs throughout the process between choreographers, dancers, audience and the person Boneham calls 'a third eye'.[60] The 'third-eye' person is defined as a monitor for the work, someone that the individual choreographer has chosen to work with, someone who can question another artist's intentions, methodology and practices, and who can both support and challenge. Flexibility of approach is the key; there is no template, although mentoring is best done outside of the pressure of making work for performance; it is time to experiment, a sort of 'playtime' which allows an interchange of possibilities and a possible growth in artistry.

Kevin Finnan opined that mentoring projects need to be specific to the artist involved, and to cater for their needs. Thus, a mentor might be a filmmaker or an

[58] Butterworth, (1999), p162
[59] Speakers included Katherine Watson, who worked for 10 years with Peter Boneham in Ottawa, Assis Carreiro, who initiated the first dance mentor lab in Birmingham, and Kevin Finnan (Motionhouse Dance Company) and Wayne McGregor (Random Dance Company) who have both experienced Boneham's ways of working. Ken Bartlett is director of the Foundation for Community Dance.

artist from another field. Equally, bringing together dance, theatre and music companies to exchange ideas, working practices and creative processes might also be beneficial. Wayne McGregor discussed the importance of self-reflection in self-development:

> I think artists can generate their own mentoring. It is a self-agenda. It is about finding an agenda that empowers your work. We are not so fragile that we cannot cope with honest opinion.[61]

Other forms of mentoring were explored in this session, all appropriate to the development of an artist at particular moments of a choreographer's continual journey from student to professional choreographer and beyond.

4.5.7 The session on 'The Black Choreographic Initiative: An artist-centred approach to professional development'

Vivien Freakley presented the Black Choreographic Initiative (BCI) two-year programme integrating personal, artistic and business development with the search for cultural identity and for new methodologies for professional training and development. It is a well-planned and ably monitored action research project and as such, offers findings that can influence the model for choreographic education proposed in this study.

Essentially the aim of the Black Choreographic Initiative is to offer support 'through a range of training interventions in order to improve the quality of choreographic practice'[62] Young choreographers were 'specifically targeted' and their needs were at the centre of the process. This learner-centred approach allowed for a programme of individual and shared activities targeting 'genre and style specific' choreographic training, but avoided any suggestion of 'blueprinting', recognising that there is a craft of choreography, but no blueprint

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[60] Butterworth, (1999), p. 133
[61] McGregor, in Butterworth, (1999), p. 136
[62] Freakley in Butterworth, (1999), pp. 229-30

for creating a successful dance. Evidently there is a need to make explicit, clarify and enhance the differences between professional choreographers (or student dance artist practitioners) and the works that they create.

The Black Choreographic Initiative project involved a training and development needs analysis (as incorporated in Boneham's mentoring schemes) including self-evaluation, diagnostic activities, guided interviews (orals and two-way feedbacks), the setting of personal goals and thus programme priorities. This process prompted the participants to develop the ability to reflect in practice.

The menu of choreographic knowledge and skills listed by Freakley as director of the project was as follows:[63]

- Articulating your vision - (clarifying your intention)
- Knowing your language - (developing your language)
- Communicating with dancers and all collaborators
- Crafting your work
- Being your own critic
- Presenting your work (production skills)
- Working collaboratively

After the needs analysis, the choreographers each identified development priorities, which included

- Devising strategies
- Structuring material
- Communicating with dancers
- Characterisation in dance
- Community choreographic practice
- Integration of styles

[63] Freakley in Butterworth, (1999), p. 231

- Collaborative working with design
- Business set-up skills

The diversity and range of the developmental priorities led naturally into diverse personal development programmes. Each choreographer had a small budget to set up such activities as attending workshops, short courses or classes, observation of others, mentoring, studio-based research, etc. Freakley gave examples from elements of the personal journeys from Vilmore James, Gail Parmel and Sharon Donaldson. She described the shared programme which occurred over two years, and specifically the valuable four-day Janice Garrett Hothouse which used questioning techniques[64] with each individual to help them to determine a way forward.

4.5.8 The session 'Ruthless and Rigorous: Editing the Dance'

Val Bourne, Artistic Director of Dance Umbrella was in conversation with David and Ain Gordon from New York, who were in London to run a choreographic development project called *The Outside Eye.* The course was based on the premise that choreographers need to be more reflective, more critical and more rigorous in their choreographic processes. It drew on principles used by Robert Dunn in his choreography classes in New York in 1962 to develop critical skills in order that participants could critique their own work and the work of peers. This was modelled on a similar project, organised by Stephen Sondheim and Cameron MacIntosh for writers of music theatre in 1997.

David Gordon described how his process of working with dancers in the studio changed radically after having worked with both dancers and actors at the Guthrie Theatre, when the actors persistently asked him questions about his intention and process. In preparing himself to answer their questions, he

[64] Questioning techniques are similar to an Action Learning Set, but applied to a creative process. Action Learning Sets were developed by Reg Revans in the 1940s for National Coal Board managers to help them learn with and from one another in the diagnosis and treatment of real problems.

recognised the value of these questions in *illuminating* his own process, and has allowed the experience to re-inform his own mode of working. Ain Gordon stressed the importance of being able to talk about art or dance as if it has an objective existence, so that we can examine it and improve it. That means one has to find a method of communication that separates the individual from the work, that allows a critical response without hurting feelings, and that aids clarity of thinking and appropriateness in the creative process. Audience members discussed this method as a good foundation on which practitioners can build: it was felt that dance practitioners should practise speaking to each other as much as they practised dancing, and could thus avoid giving only didactic instruction to another artist.[65]

This section on the *Greenhouse Effect* conference has offered insights into seven of the twenty sessions that were considered to have raised issues central to the debate about contemporary choreographic praxis. These will be evaluated in part two of this chapter.

4.6 *Arts Skills* 2000

In March 2000, Metier organised the *Arts Skills 2000* conference to set the agenda on lifelong learning, education and training in the arts and entertainment industries. The themes of the three-day conference were concerned with the challenge to arts managers in a context of fast moving changes to Government policy, training and research initiatives, new educational frameworks, devolved power to the regions, and diverse sector needs. The conference offered the sector opportunities to influence future provision, and Dance was represented by Vivien Freakley, who presented a demonstration on the Black Dance Initiative, and Deborah Bull of the Artists' Development Initiative at the Royal Opera House who spoke on the theme of Creative Renewal.[66]

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[65] Butterworth, (1999) pp. 257-259

[66] The ADI has funded such commissions such as one with Wayne McGregor in 2000 that led to the making of *Symbiont(s)*. This work allowed an independent choreographer to experiment with dancers from the Royal Ballet, which in turn challenged the dancers' performance experience and offered them an opportunity to work in an ensemble. Subsequently, in the spring of 2001 McGregor brought Random Dance Company to the Linbury Studio in order to work collaboratively with the two sets of dancers in a programme titled *Duo:logue*.

As a Principal Dancer of the organisation Bull was able to speak from an experiential perspective on the sort of education that emphasises the acquisition of recognisable skills and neglects the qualities which foster creativity:

> Creativity is, without doubt, a mindset. It needs to be encouraged and developed right from the beginning, from the very start of a young artist's training. ... In reality, an artistic education syllabus, by definition, pulls in exactly the opposite direction. ... At professional schools, students work to a set curriculum and individual achievements are measured against predetermined standards. In other words, success depends on doing well something that others have done before. ... This connection between individual success and the achievement of predetermined standards becomes deeply rooted in the young artist's mind and infuses their work at every level.[67]

Bull's well-defined diagnostic of this central dichotomy in a dancer's training, the need to achieve predetermined standards, coupled with the demonstration of personal qualities or interpretations that go beyond the norm, raises questions about the need for dancers to learn about choreography. Evidently, the methods, approaches and strategies for ensuring that young people are able to accomplish the classical repertoire and maintain our cultural inheritance are radically different from those that encourage and develop creativity. Nevertheless, all students of dance should be given balanced opportunities to understand both the cultural inheritance of dance, and the means by which it is created.

Bull's recommendations for developing creativity within artists include such qualities as curiosity, breadth of interest, critical faculties, and connectivity. Fully aware of the antithesis that seems to exist in the demand for rigorous training on the one hand and the concept of creativity on the other, she nevertheless calls for training establishments where regulations can be broken, and the new, the different and the creative applauded.

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[67] Deborah Bull, 2000 (www.metier.org.uk/info/as2k/kynotes/keynote)

4.7 The integration of the European Dance Development Centre and the Dansacademie of the Arnhem Institute (2001)

In February 2001, the Arnhem Institute for the Arts and the European Dance Development Center (EDDC) issued a joint letter announcing the integration of the EDDC, which had developed a reputation for its focus on dance as a creative art-form, with the Dansacademie of the Arnhem Institute (DAAC):

> ... Over the last 12 years, many of the ideas of the EDDC have permeated the professional field. Choreographers are looking for dancers who are capable of fulfilling an active role in the choreographic process and who can develop movement material that is defined by more than a single style. ...The dancers that operate in this area are confronted with both technical and creative demands.
>
> ...The professional field no longer requires perfection in a specific style, rather dancers must have acquired a broad range of physical abilities and must also be capable of functioning as creative dance artists.

From the author's experience of working with colleagues from European dance institutes through the European League of Institutes of the Arts Dance Section, this move is typical. In Sweden, Finland, Holland, Portugal and Belgium, examples can be cited of the major professional vocational schools adapting their curricula to embrace both technical and creative aspects, in order to meet the needs of the professional field in Europe.[68] However, dissension can occur. Aimé de Lignière, former director of the Hogeschool for Dance in Antwerp, is also a choreographer, and has contributed much to the pool of resources for young choreographers in Belgium. He raises the question of the attitude of some young dancers in training in his school who do not wish to experience improvisation and choreography, and who become very frustrated because they want to be dancers, not creators.[69] Nevertheless, an emerging pattern can be seen within

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[68] These institutes include the Rotterdam Dansakademie; Fonty's Dansakademie, Tilburg; the Dance department of the Amsterdam School of the Arts; Turku Dance dept, and Helsinki Theatre School, Finland; the University College of Dance in Stockholm, Sweden; the Escola Superior de Danca in Lisbon; and the Hogeschool Antwerpen in Lier, Belgium.

[69] de Ligniere in Butterworth, (1999), p. 196

these institutes and those in the UK who have made deliberate attempts to ensure a broad and balanced dance education and training.[70]

4.8 *21st Century Dance: present position and future vision* (2001)

In May 2001 the Arts Council of England Dance Dept held a Dance Open Meeting at the Nottingham Playhouse to present a report by Jeanette Siddall, *21st Century Dance: present position and future vision,* commissioned by the Dance Advisory Panel. The document aims to give a brief summary of the recent history of dance from the funding perspective, to provide a situational analysis, attempts to map future trends and gives a clear rationale for the priorities that have been chosen for investment in 21st century Dance.

The report attempts to recognise both the strengths and weaknesses of the current system. It celebrates the enrichment that cultural diversity and digitalisation brings, and at the same time criticises the decade of decline in funding for vocational training and the traditional culture of working practice that encourages conformity rather than difference.[71]

> A climate conducive to dance would provide special attention for cultural diversity, build the capacity of strategic organisations, release the capacity of dance agencies and nurture regional dance ecologies. Running through this vision are the core values of quality, diversity, inclusivity, access and education.

However, behind this broad vision there are some serious omissions. The report, like many Arts Council publications, is written in arts management speak, which is difficult to dissect. Centrally, it does not give credence to the education of either dancers or choreographers, nor examine the knowledge and skills that might be required by these people in the future. Despite stating that 'facing the future means being prepared for the unexpected', there is no mention of any set of general principles which might support that aim; indeed there seems to be an

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[70] For example, Laban Centre London, London School of Contemporary Dance, Royal Academy of Dance, Bird College and the London Studio Centre.

[71] Jeanette Siddall, *21st Century Dance: present position, future vision* (London: Arts Council of England, 2001) p. ix

implicit belief in the 'springs of creativity' without any recognition of the development of choreographic craft.[72]

The report's promise to nurture regional dance ecologies has been thrown into disarray by subsequent, seemingly retrograde ACE decisions to centralise all arts funding.[73] The report claims that the dance agencies are laying the foundations for the development of dance communities, 'providing education and community programmes', but there is no reference to the tertiary education establishments which have carefully prepared students through three years of full-time education and training.

Current demands on dance artist practitioners cover a very wide range of conceptual, cognitive, technical, administrative, artistic and managerial skills of the kind demonstrated through the *Choreography as Work* report and the ten conversations documented in *Dance Makers Portfolio,*[74] yet these demands are not sufficiently acknowledged in this report.

4.9 *Choreography as Work* (2001)

In 2000, Dance UK commissioned research from shinkansen[75] funded by London Arts and Yorkshire Arts, which was published in June 2001 as *Choreography as Work.*

This project was prompted by an awareness of the range of contexts in which choreographers work, and by a particular concern that the apparent divide between subsidised and commercial contexts was hampering the potential for

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[72] Jeanette Siddall, (2001), p. 45
[73] The Arts Council report "Working together for the Arts" and its proposal for a single organisation was published in March 2001. The Regional Arts Boards responded very critically to it, and after consultation ACE produced a revised plan in July 2001which features regional councils with decision-making powers and a £8-10 million saving a year. The report is now supported by Tessa Jowell, Minister for Culture, Media and Sport, and by Tessa Blackstone, the Minister for the Arts in the Lords.
AI: news and jobs weekly for the Arts Industry, 10 and 12, (6th and 20th July 2001). See also www.artscouncil.org.uk/towards/
[74] Jo Butterworth and Gill Clarke, eds. *Dance Makers Portfolio* (Wakefield: Centre for Dance and Theatre Studies at Bretton Hall, 1998)
[75] Note that this company spells its name all in lower case.

choreographers to build professional careers. Specific objectives of the research were to describe the complexities and characteristics of choreography as work, highlight issues and suggest ways forward. The research reveals that the working life and career development of a choreographer is complex, requiring a facility to move between a range of roles, contexts and work cultures, and demanding a high level of skill in a number of different areas.[76] Findings suggest that only 11% of the respondents were engaged full time in the creation of dance work, and that when not choreographing, 'time was spent in teaching, dancing, administration, training, research and development and in earning money through non-dance related activities'.[77] If this figure is correct, then it would seem that an integrated approach to tertiary education is of particular value. First, there is benefit in assuring that students are encouraged to a flexible, pro-active approach to their own continuous professional development, and second, that choreographers need to be able to offer a broad portfolio of skills. However, this research was based on only a 32% response rate from 119 choreographers based in London and Yorkshire as identified by Dance UK. Perhaps this in itself is significant, suggesting as it does either that the profession itself is not interested, that choreographers were not willing to contribute, or that the research was not properly conducted.

The report concedes that dance training can be so intensive that it may impart a narrow view, that students need a more realistic awareness of their own strengths and the worlds of work, and that 'an outdated view of patterns of employment and career structure persists in some schools'.[78] It goes on to acknowledge that a number of schools and HE institutes now teach choreography; 'The purpose may be to provide with a better understanding of the process, or to provide potential future choreographers with a foundation in the art of choreography.'[79] However, the report reiterates the consensus perception that 'genuine talent to convey ideas and meaning through choreography' is of paramount importance.[80] The chart of 'Skills and Aptitudes' in the report, which brings together the findings of the

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[76] Letter from Dance UK, 11 May 2001
[77] *Choreography as Work,* (London: Dance UK, 2001) p. 5
[78] *Choreography as Work,* (2001), p.16
[79] *Choreography as Work,* (2001), p.16
[80] *Choreography as Work,* (2001), p13

survey in diagrammatic form, infers that choreographers need a wide range of skills, strategies, aptitudes and personal qualities, but places *choreographic craft* in a surprisingly marginal position. The chart is reproduced in full in Appendix E to demonstrate how insignificant the craft of choreography appears to be in this survey.

Although the diagram includes the important skills and aptitudes of dance making, and stresses particularly personal qualities and interpersonal skills, it is puzzling that there are no references in order to place the term 'choreographic craft' in context or define it for the reader. That is, the body of knowledge for the making of the art form features in a seemingly insignificant way.

In section 3 of the report, 'Ways Forward', brief reference is made to ways in which links with training providers can encourage wider understanding of the profession, but the question of what should be taught, and in what contexts, is again avoided.

4.10 Observations on the Review of Events/publications 1993-2001

All HE disciplines have undergone great change, scrutiny and self-scrutiny in the last ten years. Performance subjects have perhaps been subjected to particular levels of investigation, not only by changes in government policies and by funding issues, but also by discipline-specific agencies and professional organisations, which are broadly interested in professional needs. There are particular issues in dance, where the discipline is young and still establishing itself in the university sector,[81] and where funding policies have had negative effects on the vocational schools. But there have also been opportunities, both for research through Lottery funding, and by and through the commitment of individuals in organisations such as Dance UK, the Place Dance Services, the London Arts Board, the National Dance Teacher's Association and the Foundation for Community Dance. The events and publications reviewed in this section have demonstrated some evidence in terms of need within the profession,

[81] For example, compare assessment procedures for practical group dance projects with the usual three-hour written paper, and the differences of staff assessment knowledge required.

some consensus deficiencies in training, and other preferences and beliefs in specific parts of the sector.

The review has however identified numerous, specific examples of the training sector's failure to provide for the requirements of the profession. Dance UK's initiative for *Training Tomorrow's Professional Dancers* identified the need for greater levels of artistry and performance, criticised the training of dance teachers, and strongly implied that some elements of the vocational training system were not relevant or no longer appropriate. The Council for Dance Education and Training (CDET) moratorium demonstrated recognition that monitoring and accreditation systems in the profession were not functioning effectively and no longer co-existed with government funding policy. Generally the sector was considered too rigid and traditional in terms of its training mechanisms, not offering a broad enough range of skills, and demonstrating a lack of good quality teachers. Too many programmes concentrating on physical mastery had lost sight of the sources of dance, and students were disadvantaged both by the separation of practice and theory, and by the lack of evaluation and communication skills. In addition, understanding about choreography was often limited to the learning of repertoire, with given interpretations passed on through individual coaching methods.

The review of 1993-2001 demonstrates that not only has there been a general consensus on deficiencies in training but also that the large numbers of dance students failing to achieve in the profession have illuminated these deficiencies. Carty identified a prevalent British cultural attitude that values physical prowess over intelligence and underlines the traditional dichotomy between cognition and experience. Blackstone questioned the relevance, balance and appropriateness of much of the curriculum. Forsythe, Deane and Bruce have all commented on aspects of British dancers' lack of capability in terms of commitment, mastery, understanding and determination. Barnes identified the narrow approaches both to movement making and dance making in UK vocational schools, and Stannard called for good teacher training organisations to match what is available abroad. Many believe that outdated views of training and career structure persist in some schools or among some teachers, and that too little dialogue occurs between

tutors, and between tutors and students. Bull identifies the need to balance developing creativity within artists to include such qualities as curiosity, breadth of interest, critical faculties, and connectivity. Butcher and others have commented that if specific choreography curricula do exist, they tend to be formulaic, and that the model for teaching choreography has to be reviewed.

Perhaps the reason for the perceived failure of numbers of dance students is *because* the dance ecology has radically changed, and that the opportunities for vast numbers of professional performers to find work no longer exist. Though no statistics exist at the Arts Council Dance department, it is estimated that less than 400 professional dancers in any year are engaged in full-time annual contracts.[82] Training which concentrates only on dance performance denies students the right to enter a large number of career possibilities - employment in dance development, dance company education departments, community dance, etc - or at least makes those students reliant on their own motivation to learn new skills beyond training. If the schools do so little to develop the individual holistically, then some graduate students will choose to do this despite, not because of their vocational training.

The review has detected a number of preferences and beliefs, led by the commonly held view that the whole dance sector has seen ten years of decline because of poor government funding. For the vocational sector this means the lack of proper levels of grant aid to talented British students, and the need for additional foreign students. In the university sector it refers to the large increases in student numbers with no matching increase in resources and considerable contraction of staff-student contact time. However, this is not universally true, as for certain vocational institutions it has been a time of expansion, where degree status and university alliance has helped to increase student numbers and standards.[83] Funding alone cannot be blamed for the lack of quality; teaching methods, curriculum design and the capabilities of teachers in the sector could all usefully be reviewed. It is true that many in the vocational sector have recognised a need for an increase in conceptual learning, a more holistic approach to

[82] Discussions with Deborah Bull and Wayne McGregor, and Susan Crowe, 19th December 2001
[83] For example, Bird College and the London Studio Centre.

education and training, and specifically the need for emotional and intellectual development of students.[84] Indeed, one of the benefits of the degree validation system is the fact that these programmes have been able to work through the Quality Assurance university systems, and have received support from colleagues in related disciplines.

The need for greater dialogue and collaboration between the profession and the training institutes is in fact repeatedly raised in the review.[85] The issue of supply and demand is implicit in the non-maintained sector, where some institutions focus on the requirements of the major dance companies and the existing repertoire, while others begin to advocate a broader yet still intense dance training experience. Historical company alliances such as the Royal Ballet School with the Royal Ballet and Birmingham Royal Ballet, or Central School of Ballet and Northern Ballet Theatre, still exist. In other schools, learning outcomes are associated specifically with the sector of the performance profession to which the students aspire, supported by projects such as the Northern School of Contemporary Dance apprentice scheme for graduates.[86] From some quarters there was inference that the quality of training is better abroad, though no specific reference was made as to which countries, which institutions, or the reasons why.

As regards the specific needs of choreography, and despite recent evidence that many developing choreographers have indeed experienced choreography classes in tertiary education,[87] the most recent *Choreography as Work* research suggests that even some experienced choreographers cannot clearly identify what components go to make up the 'craft' of choreography. There is certainly little recognition of the value that the study of improvisation and choreography can offer to the intending professional dancer in initial training.[88] However, it is also

[84] These tend to be the schools where degree programmes have already been developed.
[85] See the contributions of Barnes, Stannard, Watson and Fransceschi.
[86] The Northern School of Contemporary Dance apprentice scheme started 2001.
[87] The Greenhouse Effect Choreographic Audit questioned 65 young choreographers through unpublished questionnaire.
[88] Since this review was completed, the CDET has announced on its website www.cdet.org.uk the intention to run programmes in teaching creative dance and choreography.

clear that the situation regarding choreography teaching is not static, and that much has occurred during the research of this thesis.[89]

The review has revealed a general commitment to the support of choreographers post-training, however. There is general agreement for the notion that choreographic residencies in educational establishments are beneficial to the creative development of students, and at the same time the arrangement allows choreographers opportunities for time, space, dancers and a sense of investment. It is evident that traditional support for developing choreographers has diminished because of the reduction in full time dance companies, and that in any case the consensus model in most full-time dance companies is based on interpretative rather than devised processes. Therefore mentoring by experienced staff and professional choreographers with good communication skills is now considered fundamental, and apprenticeship opportunities for both students and choreographers is considered valuable both in terms of observation and in clarifying intention in the choreographic process. Yet more could be done to initiate these valuable attributes in the tertiary sector.

The low percentage response to the *Choreography as Work* investigation suggests that a higher profile piece of research needs to be put in place. It is significant to the thesis discussion that the Skills and Aptitudes chart from the report in Appendix E contains no mention of the skills, knowledge and understanding of choreography per se. Even under the sub-heading 'Knowledge and Experience', knowledge of choreographic craft or composition study is not listed. Though the report demonstrates general agreement on the personal and inter-personal qualities required by choreographers, the foundations required for the art of choreography as understood in the academic field are virtually ignored.

Generally, this review has demonstrated that though there is much agreement about what is required, there is little consensus as to how to achieve all of these elements. For example, though there are some notable exceptions, situations can

[89] For example, since September 1999, the Royal Ballet upper school has offered choreography classes with Kate Flatt and Jennifer Jackson, and at White Lodge with Susie Cooper. Telephone interview with Susan Crowe, 19th December 2001.

still be found in the vocational sector of traditional values being perpetuated by separating staff who teach technique from those who teach composition or dance history, by employing part-time hourly paid staff to teach.[90] Where teachers in this sector have themselves been trained in specific and didactic ways, there is a tendency to avoid the holistic or integrated approach.[91]

It follows that the philosophy of the institute and its staff determine the developing attitudes of students. Training begets training, and in the absence of proper, formal and comprehensive teacher training programmes for teachers in this sector, the status quo will not radically change. In the UK, the vocational sector could be described as having been reliant for seventy-five years on individual accomplishment and idiosyncratic methods designed to feed particular dance companies, and thus under the direction of leading professionals who established companies and the schools. The dance syllabi from the Royal Academy of Dance, the British Ballet Organisation, the Imperial Society of Teachers of Dancing, etc, provide clarity in terms of what should be taught but tend to assume a directed, fully didactic approach which does not provide for a range of teaching methods or a balance of cognitive and affective learning. It is ironic that some changes are now being enforced by government funding policies, the Council for Dance Education and Training (CDET) accreditation requirements and, in situations where degree programmes are being developed in alliance, by university quality assurance procedures.

Achievements in the sector in the 1990s include the clarity and accountability brought about by the CDET accreditation system for the vocational sector, and the Quality Assurance Agency inspections in the HE sector, including the vocational schools where degree programmes are offered, and where Higher Education Funding Council (England) (HEFCE) funding is available. Many short-term flexible and artist-led mentoring schemes for the nurturing of choreographic craft have been developed. These include those provided by such organisations as Choreodrome and The Hothouse at The Place, the Artists' Development Initiative at the Royal Opera House, the Black Dance Initiative,

[90] Discussion with Claire Seymour, LSCD, 20 June 2001
[91] Discussion with Vivienne Saxton, Bird College, 24 March 2001

and the Institute for Choreography and Dance at Firkin Crane in Ireland.[92] The Black Dance Initiative research demonstrated a particularly clear artist-centred and open-ended approach to training and development methods for choreographers, taking the artist's developmental needs as the starting point. It questions rather than tells, develops communication skills alongside artistic knowledge and business practice.

The review has provided valuable insights of criticism coming from all quarters of the profession; from the representatives of funding bodies, artistic directors of dance companies, dancers and teachers. However, though this censure has been repeated from different quarters since 1993, there has as yet been no comprehensive attempt to develop models or frameworks for improvement. Any improvements that have been made tend to have happened piecemeal, or are occurring in individual institutions. This is where the weaknesses lie; between the separate histories of dance profession and dance education, in the territorialism and the lack of clear relationships between academic and artistic interests, and in lack of understanding about what Brinson's aspiration of 'fully educated artists and autonomous thinkers' might mean in practice.

In the final session of the *Greenhouse Effect* conference, the Portuguese choreographer Rui Horta spoke about the 'tremendously repressive and conservative dance educations' that he and other dancer/choreographers experienced, in a system that encouraged a sense of competition, and a fear of communication and collaboration.[93] Our choreographic culture today allows opportunities for choreographers which bring emancipation on the one hand, but a responsibility for 'a grounding knowledge and good taste on which to base those decisions' on the other. He advocates knowing how to use art forms in an intelligent, aesthetic way, without being lost in the gimmicks of 'exciting tools', and keeping the 'body in movement' as the key protagonist. Horta's proposals call for a sophisticated educational system based in scientific knowledge, experience, a comprehensive knowledge about aesthetics and other art fields, and

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[92] See for example Diana Theodores, *Writing Dancing, Righting Dance; articulations on a choreographic process* (Cork: Firkin Crane, 2000)
[93] Horta in Butterworth, 1998, pp. 285-288

a respect for the individual as a whole, never dissociated from the cultural environment.

John Ashford, Artistic Director of the Place Theatre, responsible for setting up Resolutions, Spring Loaded, Aerowaves and the Turning World choreography festivals and for organising a comprehensive programme of choreographers in residence there, has supported choreographers and new choreography more than most in the last fifteen years:

> It seems that dance training alone does not provide a complete and appropriate background for the development of a choreographer in Britain. Many ... have trained in a related discipline - fine arts, psychology, European history - and have latterly discovered dance as the best vehicle to express what they have to say. Too much dance in Britain is led by the body. The new British choreographers will also start dancing with the head. The resulting thinking bodies will move within a specific time and place - physical, psychological, political, spiritual, geographical, philosophical, cultural, immediate - and help us redefine ourselves in this world as it spins towards the millennium.[94]

Ashford's idiosyncratic comments support the sentiment of this study, if not the approach. He evidently supports the need for a change from the status quo, though he identifies the ends without specifying the means, and perhaps overemphasises the cognitive and the content rather than the method and the process. Essentially, however, he supports the notion of the thinking dancer/choreographer, and the need for British choreographers to demonstrate that they can integrate theory and practice in the process of creating dances.

4.11 Summary of the Chapter

From the data considered in this chapter, some important points have emerged which help to demonstrate the kinds of attributes that might benefit a dance artist practitioner working in the 21st century. One of the central questions is concerned

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[94] John Ashford, "Choreography at the Crossroads", *Performance Research* Vol 1 No 1 (London: Routledge, 1996) pp. 110-113

with how dancers should learn in school/university to contribute intelligently to the process of choreographic creation, and what kind of learning methodologies will achieve the aim of developing intelligent, dextrous and versatile choreographers. If, as suggested, the dance artist practitioner should be capable of making, performing, facilitating, teaching and applying choreographic skills in a variety of contexts, and to a high standard, how can that aim be achieved? The review provided many pointers as to what kind of curriculum design would be needed to achieve this. Caspersen uses the phrase 'dance intelligence' to define the qualities of curiosity, fearlessness, and the desire continuously to reapproach dancing. Flatt identified the need for choreographers to develop a range of methods and approaches, the ability/skills with which to 'think on their feet', a conscious insight into process, the ability to analyse and negotiate, and to view their own work objectively. Smith cited the ability to identify one's own creative process, and Barnes called for dancers to take responsibility and be 'active participants in dance making'. Bannerman wanted a diversity of approaches to benefit the dance ecology, and a greater recognition of the interactive aspects of choreography. Greenhough criticised dancers who 'avoid trying to be articulate' and advocates that students should develop the ability to make choices. Bull's point about understanding the cultural inheritance and at the same time developing creativity is apposite, as are Horta's proposals for 'a sophisticated educational system' and 'respect for the individual as a whole'.

From a review of the chapter four it is possible to extract a 'wish-list' of qualities that are pertinent to the developing dance artist practitioner model. Dancer/choreographers should be:

- widely educated, intelligent, curious and versatile;
- articulate, able to discuss and daring to question;
- adaptable in demonstrating technical facility and mastery and the ability to take direction, but equally able to experiment, improvise, devise and problem-solve;
- aware of the historical, social and cultural context of the art form
- able to demonstrate, perform and interpret

- cognisant of a number of approaches to the making of dances
- an autonomous thinker, individual, able to demonstrate critical faculty
- able to interact, collaborate, and negotiate

These qualities, together with the concepts identified from the previous three chapters, will contribute to the design of the model in chapter five.

Section C

Chapter Five

Designing a Framework for the Learning and Teaching of Choreography: Issues and Principles

The function of this chapter is to develop and synthesise the salient ideas raised in the previous four chapters in order that they are seen to contribute to the design and content of the framework model proposed in chapter six. In addition, evidence will be given of the development of emergent stages of the model as they took place at Bretton Hall since 1990, including several modifications that were introduced and the rationale behind those decisions. Questions to be raised include:

- What can be learned from the major issues raised in each chapter?
- What organising principles guide the design and content of the framework model?
- How can the perceived gaps between the performing profession and the current educational programmes be narrowed and their respective strengths correlated?
- How was the model in its early stages initiated at Bretton Hall and what testing has taken place since 1989?

The issues raised within the summaries of each of the chapters in Sections A and B indicate that the theatre and education domains have separate histories, little close relationship, a growing recognition of what is lacking, but no consensus strategies for change. Whilst the education sector has tended to exhibit the lack of an appropriate relationship with the legacies of dance as an art form, the vocational sector is criticised for paternalistic and hierarchical attitudes within the academy, and for perpetuating a mind/body split in dance training. A common assumption suggests that choreography is a given talent, subliminal,

intuitive, not learned, 'separated from conscious, articulated processes by an hermetically sealed partition'[1] and not needing to be taught systematically.

In addition to these factors, there has been notable under-funding from the state in terms of discretionary awards, though paradoxically it is in part through government policies that change is beginning to be initiated.

In practice, much has changed during the period of this research study. Vocational schools have added theoretical modules to upgrade existing Diploma courses and developed degree status through university alliance.[2] Others, such as the Laban Centre London and London Contemporary Dance School, having achieved degree status some years ago, have gone much further involving large scale reconsideration of their curriculum.[3]

What is now required is greater general acceptance and celebration of the diversity of dance practice, a broader knowledge of the dance field and better relationships within the domain which would preferably be brokered from within. This might move to a consideration of the dance field as a broad federation of fully educated artists and autonomous thinkers. The model offers one initiative towards synthesising these aspirations.

5.1 General Principles applying to the Model.

As a result of the investigation of the last four chapters and the concepts derived from them, seven general principles have emerged which are applied to the design of the model and have influenced the proposals put forward in chapter six. Each of them is discussed here in relation to both students and tutors.

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[1] Christopher Bannerman, 'Chaotic Conjunctions: The Making and Performing of a Dance', (unpublished doctoral thesis, LCDS, University of Kent at Canterbury, 1999) p. 60
[2] Bird College, the Royal Academy of Dance, and The London Studio Centre were the other three Dance institutions involved in the QAAHE review of Independent dance and drama providers in 2000.
[3] Veronica Lewis, contribution to seminar at the Greenhouse Effect conference, Leeds Playhouse, 18 September 1998; discussion with Veronica Lewis, The Place, 11 June 2001; Hilary Wrack, presentation at Palatine Workshop, Bretton Hall, 14 May 2001.

5.1.1 Integration

The principle of integration has underpinned the model throughout the study, and has emerged in a number of ways. The concept of the 'dance artist practitioner' is of an individual who can make and perform, understand and apply dance in a variety of contexts, and it is underpinned by Hodgson's definition of experiential education as a synthesis of theory and practice.[4] Effectively this principle asks intending dancers to aspire towards developing both artistry (making and performing) and scholarship (understanding and applying) in a holistic way, the mind with the body, the individual within the culture.

The integration of the interrelated aspects of making, performing, appraising and the communication of understanding through practical outcomes throughout the choreography programme is designed to lead to a holistic approach to the curriculum. It is envisaged that both students and tutors may benefit from the inter-relationship of these elements and from interaction with each other in the studio, seminar and tutorial.

5.1.2 Choice

The model is put forward not as a 'how to do it' manual, or 'specific ideas for dance making tasks', but as a theoretical framework or organising mechanism. It offers principles, not formulae. Artists need to develop freedom of approaches, the ability to make choices within and outside the studio. It is unhelpful and uncreative to look for formulae in the art making process, as it leads to what Jenkinson termed the poverty of aspiration and imagination.[5] Practical experiences that support the development of choice in the dance rehearsal studio include a variety of forms of improvisation, task-based work, problem solving and reflection. Theoretical and aesthetic experiences that support intelligent engagement with the traditions and practices offer further understanding of

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[4] Chapter 3, p. 144. See also the benchmarking document *Dance, Drama and Performance* (2002)
[5] Peter Jenkinson, 'Creative Vision', *Animated* (Autumn 2001) pp. 4,5

choice. The integration of these approaches gives the practitioner a 'tool-box' of possibilities, developing the ability to 'think on the hoof'[6] or manage a 'fully negotiated process'.[7] It is proposed that the principle of choice will allow for both ownership and individuality in the dance-making context.

5.1.3 Appropriateness

The principle of appropriateness is closely related to the principle of choice. A consideration of the context of the choreography or the teaching session drives the principle of choice. Dance artist practitioners working as teachers, workshop leaders or choreographers do not operate in a vacuum, but within a constructed social, cultural and political environment, in a theatrical, educational or community context, with other professional, amateur or student practitioners. Each context requires understanding, consideration of the individuals involved and the need to consider a strategy for each. The model offers skills that are transferable and that can be utilised effectively in a range of contexts, but only if the intention and other decision-making factors are appropriate.

5.1.4 Emphasis.

The principle of emphasis relates to the notion of flexibility. The model is a framework that can be applied, modified and adapted for the particular tertiary educational context. Its usage should be mediated by the generic aims and objectives of a particular institution and by the subject discipline aims and incremental objectives, and also by the requirements of individual staff members. Thus the degree to which the model is applied, the proportion and duration of time given to the activity and the place of the model in relation to the greater dance curriculum is flexible, and the particular emphasis should be carefully considered.

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[6] Tamara McLorg, 'Blinded by the Sun', *Animated* (Spring 2001) pp. 34-36
[7] Wayne McGregor in Butterworth and Clarke (1998), p. 106

5.1.5 Balance

The twin concepts of tradition and innovation are concerned with a creative tension between knowledge and experience of the legacy of the discipline and the opportunities presented by the model for the creation of new languages and new forms. Students must be able to demonstrate knowledge and understanding of the history of their discipline, and of the traditional conventions that emanate from that history. They are also placed, through the collaborative nature of the subject, in a diversity of creative situations where they can extend and challenge dance language orthodoxies, and move away from the derivative. In the long term innovation can only help to develop the art form, offering new perspectives for creative scope in teaching as well as in making new work. At the same time, curious or critical reflection on past traditional practices helps to inform future development. In the model, the principle of balance in perspective ensures that students are aware of and familiar with both influences. The concept may be affected pragmatically by such elements as the quality of teaching and of resources, but equally it effects the students' ability to process and communicate experience.

5.1.6 Communication

The principle of communication is broadly defined within the model. First, it is considered central to the experience of making choreography, which is why the model concentrates on both social and artistic experience in the relationship between dancers and choreographers. Second, dialogue is considered an integral part of the learning and teaching process between students and tutors. Third, because of the collaborative nature of dance making in student-led work, negotiation and conference must occur between students. Fourth, the principle of communication features in the engagement with audience in performance, or the interaction with clients in workshops, and fifth, communication refers to general advocacy of the art form, to educating audiences, and long-term, to the development of the potential of dance as an art form.

5.1.6 Overview

The intention of creating a spectrum model is to ensure that the student is introduced to a broad range of choreographic processes within the discipline, an overview of past and present practices. The term 'overview' can be interpreted in both diachronic and synchronic modes. First, it can refer to the perspective of engaging in contemporary praxis whilst at the same time keeping its antecedents in mind (diachronic), and second, it can focus on knowledge of the breadth of current practice and theoretical models (synchronic). The principle of the framework as overview ensures that the student understands the range of processes and can make conscious selections.

5.2 Rationale for Model design

The model proposed in chapter six engages with the central concepts, methods and modes of inquiry within the discipline. It offers opportunities to develop such graduate attributes as individuality and autonomy, intelligence, empathy, empowerment, judgement and the capability for reflection. An important aspect of what is proposed concerns the possible ways in which young dancer/choreographers process what they observe and learn. In order to transmute what they are learning through experience and observation it is believed that students need frameworks for analysis; for example, the use of Laban's principles, or other forms of extended choreological study. It is thus presupposed in this study that the introduction of systematic analytical tools to tertiary students will aid future application of dance making processes. If, throughout a three-year tertiary programme, the student is offered the opportunity to take part in several discrete choreographic situations, it is envisaged that (s)he can then develop the ability to identify, discuss and evaluate the differences implicit in each mode of praxis in terms of roles, relationship, expectation, learning approaches, teaching methods and social interaction.

Five distinct working practices have therefore been selected in order to construct a manageable framework for the learning and teaching of choreography within the parameters of this thesis. They are exemplars selected from the many

approaches practised in the making of choreography in professional theatre, education and community contexts, and are presented here as a viable part of a student choreographer's palette of knowledge and skills in the 21st century. It is acknowledged that the range of possible approaches to dance making is much broader that those identified here, and that artistic processes in any art form are always in flux, and always contested. It is in the context of a rich and variable canvas that the author has sought to construct an educational model for students who are engaged in study for a specific period of time of three or possibly four years. These are students for whom the study of choreography may be either a major or minor part of the chosen dance programme in a particular context of higher education. They may be studying in either the professional/vocational non-maintained sector or the college/university maintained sector. In doing so, she has drawn on her experiences as a dance educator, on theories of learning, teaching and evaluation learned in training, and those that have been encountered from attempts to initiate or change curriculum practice. In many cases theory derived from practice, from professional discourse with colleagues (including external examiners)[8] and from the willingness of everyone involved to 'try things out' and to tolerate a diversity of views and practices.

Figure 8 details the five choreographic process tendencies that have been selected:

[8] Dance colleagues and external examiners have included Theresa Buckland, Beth Cassani, Mollie Davies, Brigitte Doyle, Sandra Fisher, Evelyn Jamieson, Rachel Liggitt, Christine Lomas, Rita Marcalo, Janet Smith, Jacqueline Smith-Autard, Shelly Sorkin and Sarah Stevens.

Figure 8: Diagram to demonstrate five process tendencies

Role of Choreographer	Choreographer as expert	Choreographer as author	Choreographer as pilot	Choreographer as facilitator	Choreographer as collaborator
Role of Dancer	Dancer as instrument	Dancer as interpreter	Dancer as contributor	Dancer as creator	Dancer as co-owner
Description of Relationship/ Interaction	Authoritarian, didactic.	Directorial, didactic, some acknowledgement of individual abilities.	Choreographer provides macro-structure and concept, and solicits dance material through tasks. Open dialogue.	Choreographer provides means by which the dancer(s) can work together on the dance. Dancers work within the stylistic framework provided by the choreographer, but within it have much freedom. Open dialogue.	The creative process is discussed and shared by both parties, with negotiation, but the choreographer often takes the role of 'outside-eye', and makes final decisions about the form and the 'look' of the work.
Content/form	Material learned through imitation, instruction or command.	Material learned through imitation, instruction or command, some use of dancers' individual abilities.	Choreographer provides macro-structure and concept. Dancer(s) improvise dance content or develop it under guidance through compositional or improvisatory tasks.	Choreographer provides aspects of structure/form and may discuss these issues with the group. All contributors initiate dance content. Form may evolve from episodes created and by suggestions made from all parties.	All group members may take the opportunity to contribute to content. The structure and form may evolve through negotiation, but the choreographer makes the final decision if necessary.
Skills required by choreographer	All decision-making in terms of concept, style, content, structure and interpretation.	All decision-making in terms of concept, style, content, structure and interpretation.	Make decisions on concept, structure and style, facilitate contributions from dancer(s) and develop dance content with them. Appreciate reciprocity and encourage participation.	Understand concept, structure, style considerations. Demonstrate facilitation and mentoring skills. Make final decisions, power of veto.	Understand concept, structure, style considerations. Demonstrate facilitation and mentoring skills. Negotiate final decisions.
Skills required by dancer	Reproduction, replication of material, style and its interpretation (if required).	Reproduction, replication of material, style and its interpretation.	Participate fully in the creation and development of new material. Demonstrate understanding of the style of the work. Interact with choreographer.	Understand and participate fully in the creation and development of the work.	Understand and participate fully in the creation and development of the work.
Leading to tendencies in the teaching situation	Emphasis on directed teaching: 'teaching by showing'. Teacher as expert, pupil as apprentice.	Emphasis on directed teaching. Teacher as influential expert, pupil as apprentice. Some individual tuition.	Emphasis on guided experiential teaching. Creative opportunities given in relation both to dance content and structure.	Emphasis on experiential teaching and devising. Creative opportunities given in relation both dance content and structure.	Emphasis on experiential teaching and devising. Creative opportunities given in relation both to dance content and structure.

The rationale for these choices concerned the need to present a variety of dancer/choreographer roles and concomitant skills within the choreography programme. However, they are not discrete, the choices made by individual institutions should be flexible, and a matter of emphasis depending on programme aims.

Historical and personal analysis of the dance education domain provided evidence of corresponding learning-teaching approaches, including imitation, instruction, interaction, discovery and collaboration (pp. 98-100). Consideration of the artistic process from an educational, pedagogic perspective revealed *making, performing* and *appreciating* as the guiding principles of dance education curriculum design predominant since the 1970s. It is assumed that in the study of choreography the major form of outcome is performance. However, some form of communication of understanding beyond the practical performance would normally be expected within the tertiary sector, to include critiques, viva/oral, log books, process journals and lecture-demonstrations.

Generically, these principles relate to the skills and knowledge that teacher/tutors consider need to be imparted, and the subsequent understanding developed by the student. In dance education, consensus practice defines these concepts as:

Making	Requires skills and knowledge of choreographic craft (the process of exploring/composing by both technical and creative means), and the ability to apply them with a consideration of artistry (artistic/aesthetic judgement, choices, decisions)
Performing	Requires skills and knowledge of dance technique (competence, skilled "professional artistry" [Schön]) and the ability to perform with kinaesthetic, dynamic and spatial awareness (including consideration of the affective domain)
Appreciating	Requires skills and knowledge of analytical tools and the ability to apply them in the dance context (the ability to observe, analyse, evaluate, interpret, and self-reflect (concept of the inner critic)
Communicating	Requires skills and knowledge of approaches to the communication of understanding in both performative (practical communication of aesthetic intention) and presentational contexts (e.g. viva, lecture demonstration)

Figure 9. Learning Concepts

In the Didactic-Democratic Continuum Model, these learning concepts are applied to the learning and teaching of choreography, but have been modified to stress the importance of practice. Normally, choreography classes follow a cycle of making, with the outcome of performing with formal or informal situations, with a developing sense of appreciation (analysis) at each stage:

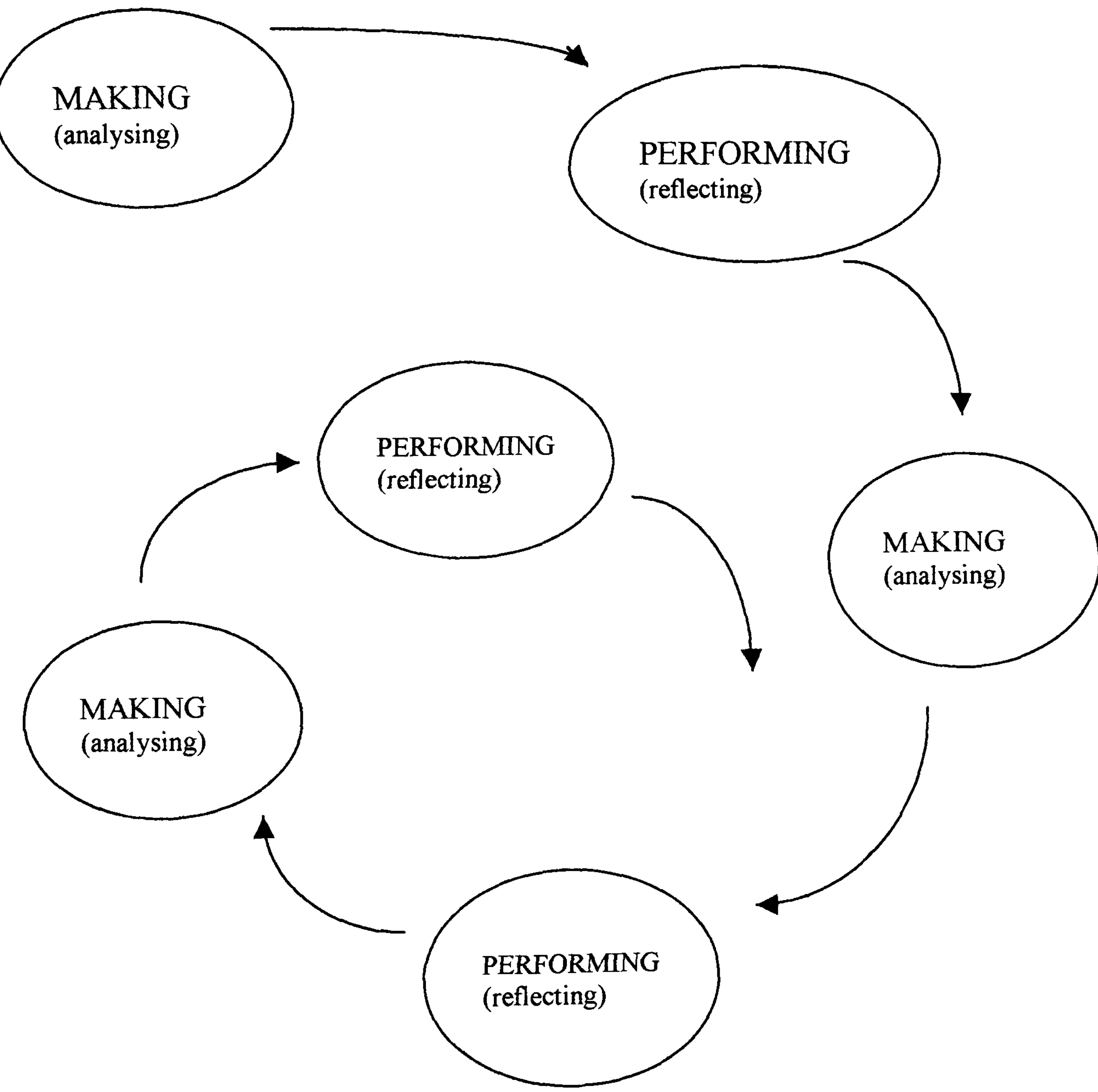

Figure 10. The Making and Performing cycle

Given that the core of the model is practice-based, these two aspects are referred to in the model by the terms *artistic-choreographic aspects* and *performance aspects*. In the model chapter, these two aspects are analysed to give some detail of the skills, knowledge and understanding normally required within each, with analysis and reflection embedded in each aspect.

In the educational context, many presentational outcomes in the study of choreography are practical, and this can mean the informal sharing of work in process in the studio, or a fully designed live performance in the theatre. In each case the sharing or performance is often required to be corroborated by verbal outcomes relating to students' practice and their understanding. In the Choreography modules at the University of Leeds (Bretton Hall campus), these verbal outcomes comprise choreographic process logs and critiques of performance, with small group or individual viva and tutor feedback on a one-to-one basis.

Because of its initial bias towards education and community contexts, the BA Hons Dance degree at Bretton Hall has always been concerned with the possible range of differences in social interaction that can take place in working practices related to dance making. The organising concepts of development and integration suggest that at some stage during a three-year programme, the student will experience the making, performing, appreciating and presenting of knowledge gained in both *tutor-led* and *student-led* work. Further, these will be applied in the student's own choreographic work, and in the work of peers, professionals and in applied contexts. The *range* of possible choreographic aspects engaged in by the student during three years can thus be identified by *social relationship.* This range usually includes the whole gamut of tutor-led, student-led (own work), student-led (work of peers), work led by professionals, which may include artists in residence, tutors who are also choreographers, or visiting lecturers/choreographers. The importance of social interaction in the Performing Arts is supported by the recent benchmarking document recommendation that students will normally experience both tutor-led learning, 'including the participation of professional practitioners', student-led learning and self-directed

methods.[9] These recommendations support the range of social interaction processes that are applied in the model.[10]

The testing of the Model: some exemplars

In chapter three an analysis of my own experience as it has informed this model was presented. I described aspects of the BA Hons Dance degree at Bretton Hall as it was originally designed in 1997-8, and made brief reference to some subsequent modifications that have been made in terms of the genesis of the skills of devising. (p164). In this chapter, further and specific reference is now made to modifications and changes that have been made to the Bretton Hall choreography curriculum between 1989 and 1999, in order to ensure a range of experiences for students. These emergent ideas contributed to the testing and clarification of ideas that underpin this model.

In 1988 the Bretton Hall choreography curriculum was very clearly based on dance making for education and community contexts, and students were generally taught through the application of the Laban-based principles explicated in chapters 2 and 3 (pp.90-111, 127-136). In the first twelve months of the degree programme, student dance making was grounded in the devising processes that are described as Processes 3 and 4 in the next chapter. Though students experienced daily technique classes in Graham- or Cunningham-based or release techniques, the tutor-led productions were always facilitated and devised, designed to give the students many opportunities for generating a broad range of dance content, and to develop the tools considered appropriate for working in the community context. However, staff monitoring of these productions and feedback from students made clear that stylistic similarities existed in each production, and that the students tended to create vocabulary that concentrated on arms and torso, avoiding leg extensions, or high energy travelling or elevation sections. The problem was highlighted when performances were open to other

[9] QAA subject benchmark statement, (2002) paragraph 8.3

students (theatre, music and art) on the Bretton campus, where it was demonstrated that, though the ideas and concepts of the students' work were sophisticated, in general terms performance quality and technical mastery was poor in relation to audience expectation.

These findings led to reconsideration of the value of didactic processes within the curriculum, and during the period September 1989 to June 1991, several guest choreographers were invited to work with the first two cohorts of the degree, including Emilyn Claid, David Massingham and Rosemary Lee. The value of these periods was in the technical and performative challenges met, and the influence that these had on the development of the students. The students experienced the imposition of dance material and new methods for generating and structuring it, gained insight into professional ways of working and preparing for performance, and met with real challenges of movement memory and stamina. Here was the impetus for recognising the value of didactic practices and for the importance of guest choreographers, particularly when this work challenged aspects of interpretation such as character, mood, expression and attitude. In hindsight, these opportunities provided the impulse for a re-consideration of imposed dance practices.

Group devised choreography remained an important aspect in the curriculum, which took place regularly in tutor-led work and in small group student-led assessments. From 1992, a new Dance-Design collaboration was introduced to the programme, in which second year Dance and Theatre Design students, usually groups of six to eight, devised an integrated, student-led performance. Preparatory lectures and practical workshops introduced the two student groups to each other's disciplines, and to the work of practitioners working in this field. Two tutors, one from each field, guided the process. The groups were required to express and share ideas, negotiate their collective concept, make decisions about all the elements of the performance - costume, music, choreography, lighting design and performance venue - and fuse these elements into a cohesive and meaningful performance work. A group question and answer session with the

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[10] A chart documenting the range of social interaction processes engaged in on the BA Hons Dance degree at Bretton Hall are placed in Appendix G.

tutors followed the performance, and in addition each student was required to produce a retrospective analysis of the final piece, a task which demanded reflection, the ability to verbalise the process and to analyse objectively.

This notion of independent working led to a project that became the prototype for Process 5. In 1994-5, colleagues and I discussed the possibility of extending the challenge as regards the creation of group choreography in the third year. We wished to further challenge the understanding and skills of the group by attempting a more egalitarian choreographic process beyond the usual tutor-led creative process. The idea was discussed with the group of 18 students who were perceived to be a strong group both intellectually and technically. The group agreed and the project went ahead, guided by a tutor who was experienced in both professional performance and facilitation work in community contexts. The process was observed, documented and monitored by the author, by the student group and by the tutor concerned. Reference to elements of this project, titled *Encompass*, is made in chapter six, section 6.3.5. As might be expected, both strengths and weaknesses of the process emerged and were acknowledged, but with some modification the opportunities for learning about choreography within this project were considered to be extremely valuable. Advantages perceived by the students included the opportunity to experience 'many different heads and bodies offering a variety of intention, theme and movement content' (Student 1), 'the richness of material (Student 8) and the scope for 'developing that material through a shared process' (Student 3). Generally students enjoyed 'the diversity of ideas and the support of group members (Student 11), 'having to adapt and learn material unusual or unfamiliar to the individual experience' (Student 8) and some of the sections 'which are extremely clever and complex' (Student 7). The weaknesses identified by the students included 'lack of focus and articulation' of the material in rehearsal, and 'lack of group unity and sensitivity' at times (Student 5), the 'transitions' that came about from the marriage of various sections, and 'the unison sections' which needed more rehearsal (Student 2). Others were more vociferous in their criticism, particularly of the choice of music, which 'altered the initial moods of sections and subsequently negated

their intention' (Student 11).[11] Feedback from students and evaluation by staff after this pilot project led to Process 5 being moved to the end of the second year. Here, students are now able to work with smaller groups of not more than ten on applied performance projects specifically designed for use with community groups, and incorporating workshops with chosen client groups. For the past three years these have included projects at New Hall women's prison, and a performance project for disaffected teenagers which tours to secondary schools in the Leeds area.

Another important contribution to the model came about in 1997 as a result of debate about how the programme might assess technique. Until this point, daily technique classes were offered within the programme but were never formally assessed, except as an element within end of term performance opportunities in the first and second year. The decision was made that the learning of repertoire would be more advantageous to the students on the Bretton programme than the forms of technical assessment encountered in other institutions in my experience as a HEFCE Quality Assurance Specialist Assessor (p.111). This idea was embedded into the degree programme in 1997-8 though the introduction of a new second year module.

The following example details the specific intention of this module as it developed. The objectives were that second year students should be challenged technically. They should acquire new performance skills beyond those learned in the regular technique classes to develop the notion of the body as an expressive instrument through learning a section of repertoire, in this case from Richard Alston's *Rainbow Ripples* (1980).[12] Sally Martin who had been company choreologist with Ballet Rambert in the 1980s taught these sessions. The sessions initially followed a 'training and instruction' tradition for the first few weeks, and students were taught distinct roles within the excerpt. They then moved into two stages of 'experiential learning': small groups made up of individuals who work on the same 'role' together to practise, problem-solve and critique each other. Following this, the students were organised into four groups to prepare the

[11] Student questionnaires, 17th February 1995
[12] This was arranged with permission from the choreographer.

whole excerpt for assessment, concentrating on such criteria as interrelationships, musicality and technical proficiency. The students aided each other by acting as 'outside eye' in turn, and the tutor offered support by answering specific queries, re-demonstrating sections that were not yet clear and offering advice about the qualities expected in the performance. A demonstration video of the original work was available at all times during the project, together with specific reading matter. During the assessment, each of the four groups performed the excerpt twice, and all students observe the whole assessment process. The assessment was videoed, and the students given feedback and evaluation both as a group and individually.

The value of this experience for the second-year students was evident. They had acquired new technical skills, stamina and performance persona experience, and knowledge of the style, and choreographic structure of the particular Alston work. They acquired further understanding from the observation of each other, and from the feedback and evaluation mechanisms. First-year students observed and informally critiqued the work, and recognised the increased technical demands of this work in comparison to the technical study they were learning (created specially by their technique tutor) during the same period. They were also able to compare and criticise the work in practice to the work they had seen on video in the Perspectives class on the work of Alston. Third-year students were also able to watch and critique the excerpt, and to note the particular development of performance qualities of students in the second year, prior to choosing dancers to take part in their third year choreography assignments in the following term. Thus, through the introduction of repertoire teaching, the acquisition of new knowledge and skills was distinct to each year group. Clearly there were further, unintended spin-offs in the recognition that this repertoire module had motivated some students to incorporate technical and fast-moving imposed material in their own 'five-minute' choreography assignments later in the second year.

The programme has always attempted synthesis between practical and theoretical studies, although this aim has become more problematic with larger groups and with the onset of modularisation (p. 167). An example from the level one Dance

Perspectives module demonstrates how this is effected. Small groups of 3 or 4 first-year students are asked to prepare a group lecture-demonstration on early American post-modern dance (pp. 150-158). Lectures and seminars on the traditions, conventions and practices underpinning modern dance are followed by study of the essential differences demonstrated in early post-modern dance. Students then engage in a form of learning that allows them to process their knowledge actively; that is, through the preparation of small group lecture demonstrations, to include performance exemplars which may be reconstructed from video or created in the style of a particular choreographer.

All the first year student group are required to observe all the lecture demonstrations, and are encouraged to ask questions at the end of each presentation. This module runs concurrently with Foundations of Dance - Choreography, which examines the fundamentals of dance making, and which in the second semester concentrates specifically on non-literal dance, chance, indeterminacy and ideas for dance scores, where students can try out new ideas in practice. This group lecture demonstration in the first year develops skills that can then applied individually in the second year. It brings together several divergent learning approaches that can benefit individual students' learning preferences, and introduces a number of concepts and frameworks that are re-applied and ultimately challenged later in the programme.

The exemplars given thus far have identified the genesis of three specific notions with regard to the early stages of the Didactic-Democratic model. First, the Dance Devising processes that are introduced in semesters one and two of the first year programme tend to be tutor-led, whether they were exploring thematic or issue-based choreography. These equate to Processes 3 and 4 in the Model. Whereas Process 3 is concerned with the generation of dance content by students under the guidance of a professional tutor, Process 4 offers the student more opportunity to contribute to choreographic devices and structuring mechanisms as well as the generation, development and modification of dance content. The first attempt at an essentially democratic process with a whole year group was initiated in 1994-5, and this influenced the design of Process 5. The repertoire module offered opportunity for students not only to learn imposed movement,

but also to prepare it for assessment, though at the time the aim of this module was not specifically intended to contribute to the choreography curriculum. The opportunity to observe choreographic reconstruction and the imposition of dance material in the creation of new works led the author to initial ideas about the value of Processes 1 and 2. These insights came from the author's early research into choreographic practices through observation of three year-groups of the London Contemporary Dance School's fourth year group, 4D from 1994-7.[13]

The model attempts to embrace various applications of choreographic work in theatre, community and education contexts, requiring the student dancer/choreographer to experience the roles of dancer, choreographer, deviser or workshop leader in an applied context. Examples from the Bretton Hall context include students engaged in team-teaching, leading in education workshop/performances, tutor-led workshops in the women's prison context, and performances/workshops devised and performed specifically for the secondary or FE context. In addition, third year students are each expected to create a specific choreography of 10-15 minute duration with up to 6 dancers in the final semester of their three-year programme. In the past three years, versions of the model have been discussed with both staff and student groups in seminar, and it is evident from working practices and performance products that students take the model into consideration when working with their student groups.[14]

The last section of the model chapter investigates the benefits to students of the applied model in terms of the way each of the 5 Processes support student learning as *dancer*, as *choreographer* and as *workshop leader*. It reiterates the intention that a diversity of dance practice within choreography programmes in the tertiary education context can ensure that students begin to appreciate the differences implicit in each mode of praxis, and thus support Brinson's aspiration.

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[13] The observation took place every two weeks for a full day, with occasional short blocks of time when these could be accommodated into the author's teaching timetable at Bretton Hall. The choreographers and their works are listed at Appendix F. A choreography seminar was led by the author with 4D students on 11th November 1996.

[14] Each member of staff supervises 6-8 third year students at this stage: tutorials are arranged to discuss concept and working practice. Tutors visit rehearsals at least twice, not to instruct the cast but to offer constructive advice to the student after the rehearsal.

Chapter Six

An integrated model for the learning and teaching of choreography: the student perspective.

6.1 Introduction

This chapter presents a framework for the learning and teaching of choreography in the tertiary sector through a continuum of five distinct approaches to the choreographic process. The rationale and design for the model has been explicated in chapter five in the way that it goes beyond the teaching of choreographic craft and related contextual theory. The elements are placed into a flexible, working framework or spectrum, organised in such a way as to demonstrate the value of teaching some aspects of choreography from a directed, 'teaching by showing' approach, termed 'didactic', and, at the other end of the spectrum, the value of learning to work in a shared, co-operative, collaborative approach termed 'democratic'.[1]

The model is designed to be of use to both students and tutors. For students, its purpose is to guide student learning about choreography, to promote understanding of a range of approaches, and to help students appreciate differing dancer-choreographer relationships, both artistic and social. It is intended to help them identify their personal preferences, but also, in preparing for future careers, to recognise the specific needs of client personnel in the application of choreographic skills, and to understand the importance of context in the process of creating dances. For tutors, the function of the model is to aid the planning and execution of a balanced choreography curriculum, encouraging the development and extension of current practices. It can help to identify and make explicit the learning opportunities presented to students, to ensure that a wide range of skills and understandings are developed, and to monitor student development. The model can assist tutors to support practice by offering appropriate theoretical underpinning, and by drawing upon exemplars from the profession to illuminate working practices.

[1] These terms have been defined in the Introduction, p. 6

The model is based philosophically on two major premises. The first is that the Dance choreography curriculum should be broad and balanced, equipping students with a range of skills, knowledge and understanding germane to possible future career prospects in a changing arts environment. The second belief is that learning about choreography is essentially a social process, dynamic and collaborative. Thus the model advocates experiential learning about choreography, co-ordinating knowledge and experience of both its social and artistic processes. These premises reflect Abbs' proposal for the renewal of education and the arts through 'the co-ordinated principles of dynamic learning and a plural epistemology'.[2]

Since the fundamental aim is to present a concept of a training methodology encompassing the best of the traditional professional and educational practices in dance and offering skills applicable to the needs of artist-practitioners in the 21st century, the model is designed to be integrative and synergetic. Thus it deliberately pulls together examples of consensus practice from the range of professional/vocational experiences identified in the findings of chapters one and two to produce a 'new or enhanced effect compared to their separate effects'.[3] However, the specific focus of the model is on the experience of the tertiary student through the development of skills, knowledge and understanding in the making, performing, teaching, facilitating and application of choreography. It therefore draws on ideas identified in the experiential chapters in section B.

The range and breadth of the chapters on the choreographer-dancer relationship in the theatre and educational domains demonstrated, among many other factors, that choreography is a non-static concept. In effect choreography is a *contested* concept, carrying different meanings and outcomes to different groups of people. The methods and processes used in the creation of choreography are also myriad, and also contested. There is no one method of making choreography, no formula, no set rules. Much of what was initiated in the 20th century from ballet, contemporary dance and 'new', or independent dance, has merged and overlapped, and become part of the fabric of the

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[2] Peter Abbs, *A is for Aesthetic: Essays on Creative and Aesthetic Education* (Lewes, Sussex: Falmer Press 1989) p. xiii

[3] Quoting from the definition of synergy as "the interaction or co-operation of 2 or more drugs, agents, associating to produce a new or enhanced effect compared to their separate effects." From *The Oxford Compact English Dictionary*, (Oxford: Oxford University Press, 1996), p.1050

larger domain of choreographic approaches, informing the skills, knowledge and understanding of aspiring dance artist practitioners today.

A similar, if more selective range and breadth can be embraced in the tertiary choreography teaching context within a normal three-year programme period. Inherent in this model are the concepts of emphasis and flexibility; that is, the model can be applied in selected ways and in diverse educational contexts in support of the philosophy, aims and ethos of a particular institution. That means that an institution which aims to produce capable dancers/performers might utilise the model in a quite different order from that chosen by our programme at Bretton Hall, where one of the first objectives is to ensure that students begin to develop the skills of devising. It is feasible for example that students at other institutions might begin their choreographic studies with a more didactic approach appropriate to learning existing, reconstructed works. In any case, the model offers choice: tutors will no doubt use the model in the order which seems most pertinent to the aims of the programmes and the perceived needs of the students.

An important aspect of the model is the notion of 'slippage' or overlap. The five approaches detailed in the Didactic-Democratic Model are part of the palette of the choreographer, and it is evident that in the making of a professional choreography over a period of weeks or months, all five might be selected at various stages of the choreographic process, or even within a single session. The same slippage is usual in the making of student choreography, as has been evidenced in rehearsals, tutorials and choreographic process logs from third year students at Bretton Hall each year from 1991.[4]

The importance of the model, however, is that it allows higher education students the opportunity to become aware of, experience and reflect upon elements of *specific* working practices, in controlled experiment, in one to five stages. The approaches detailed in the Didactic-Democratic model are focussed on contrasting ways of working,

[4] A full account of the way in which the third year choreography assignments are organised and tutored at Bretton Hall is placed in Appendix G. Ongoing research by Dr Jacqueline Smith-Autard, with the author and colleagues, funded by PALATINE, is currently attempting to document the whole process with a cross-section of students. Stage 5 is not normally used for these Choreography Assignments, as students are not allowed to dance in their own pieces except in exceptional cases of injury.

from the passing on of knowledge and experience that has been codified by others to situations which motivate individuals to be self-directed and to make discoveries.

Students with knowledge of this framework are in a position to draw from this resource, to use it and apply it flexibly in a variety of situations: working with student peers, or with children in educational contexts, with youth groups or with those in prisons or the probation service. Evidence from third year choreography assignments 1991-2002 at Bretton Hall suggests that students tend to utilise ideas from the first four stages of the spectrum within the making of one 10-15 minute choreography, by interrelating and overlapping the processes. Typically this might include the imposition of dance material, the generation of dance content through improvisation and manipulation, and shared discussion as to style, some aspects of form, and interpretation.

Further, the principles of integration, choice, appropriateness, balance and communication have contributed to the model as demonstrated in chapter five. Figure 11 demonstrates the origin and range of the processes discussed in the thesis, which have continued to develop to the present day:

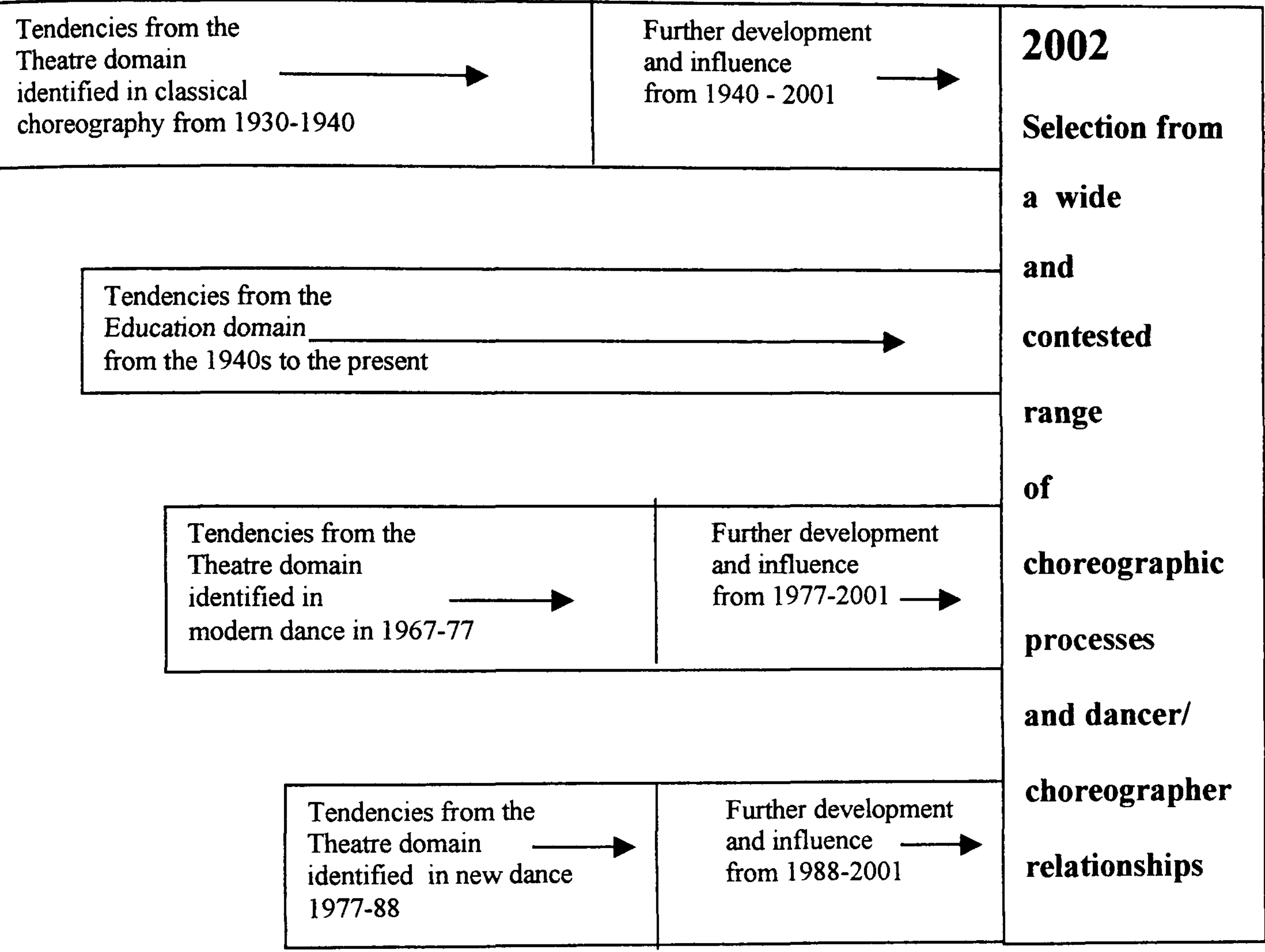

Fig.11 Diagram of selected Choreographic Processes at influence in 2002

6.2 The Didactic-Democratic Model

From the range of choreographic processes identified, five processes have been selected in order to demonstrate five different choreographic, social and pedagogic approaches. These are ordered in such a way as to demonstrate specific approaches from both choreographer and dancer perspectives:

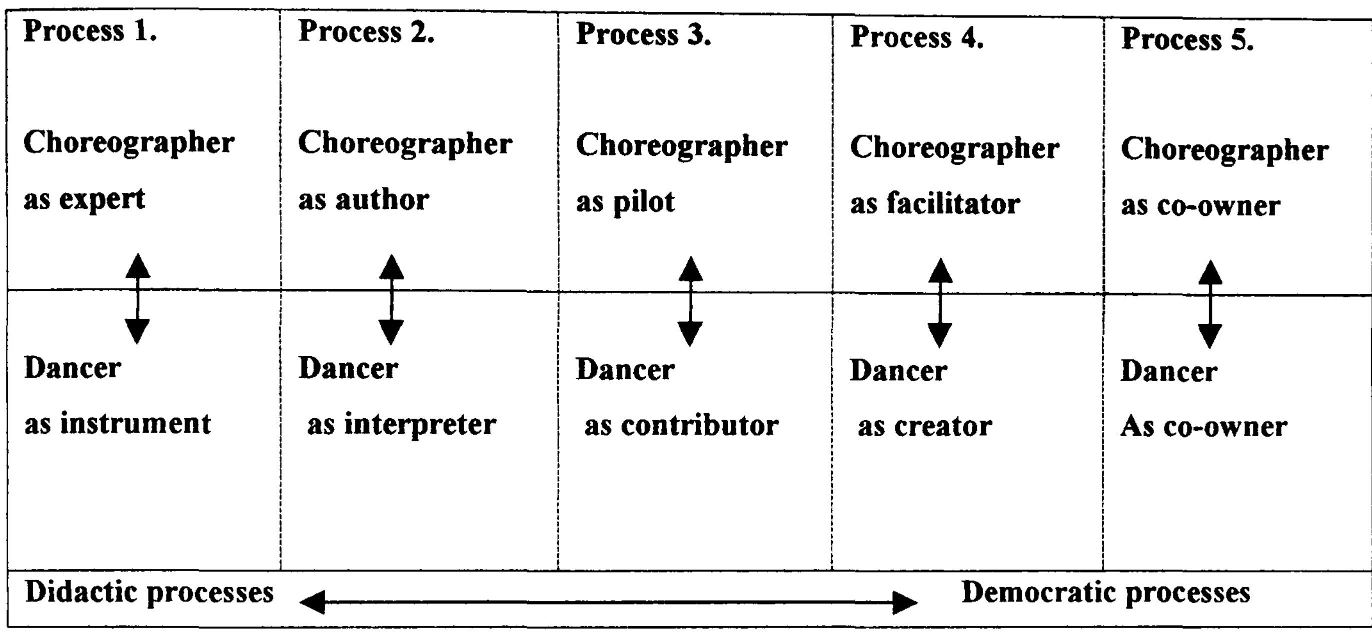

Figure 12. Diagram of choreographer and dancer perspectives

These five approaches are not intended to represent a full range of possible choreographic working practices, or to reference the choreographic/artistic processes of individual choreographers; it is well understood that choreographers tend to develop several personal operational choices, sometimes within the making of a single dance. Processes 1 to 5 are proposed as a learning tool for students, in terms of developing some understanding of the possible distinct roles and relationships between dancers and choreographers. These stages also help identify the differences of skills, knowledge and understanding upon which all participants might draw in each of the five approaches. It is proposed that within a three-year full-time programme, students should be introduced to this framework, and be given the opportunity to experience a balance of these five distinct working practices. It is important to reiterate here that the separation one from another, as laid out graphically in figure 13, is only for the purpose of specifying the educational perspectives implicit within each stage. That is, the scope and latitude of each stage of the model *in creative practice* is not intended to be so fixed to the extent

that oscillation between the stages cannot take place. Further, for programmes where the study of choreography is considered central to the curriculum, these processes may become quite extensive, and could extend to the application of particular processes by students with external client groups, schools and community groups.

Though it is recognised that some of the practices advocated here already exist in the tertiary sector, the total continuum concept encourages a range of practices that has relevance to a variety of different contexts. The in-built flexibility of the model allows institutions to use it as pertinent to their needs.

The Didactic-Democratic Continuum Model which follows focuses on teaching methods and student learning approaches applied in each of the five processes, and analyses the probable strengths and opportunities inherent in each. In the dance education institution, the role of tutor and of choreographer may overlap; often, those who teach choreography are also practising choreographers in their own right. In other contexts, or for reasons determined by the design of the general dance curriculum, external/guest choreographers may be invited to teach specific projects or to demonstrate particular skills. In these cases the tutor can provide analytical frameworks to help students evaluate their practice and gain the most benefit from the experience. The model allows for the fact that a choreography tutor can take on the 'role' of choreographer, at least for some aspects of these processes. Careful choice of professional choreographers, understanding of personal approaches, and a good match with students' needs at salient times ensures that aspects of the model are experienced appropriately during the course.

The five choreographic processes are demonstrated in diagrammatic form in Figure 13:

Didactic-Democratic Continuum Model

Process 1	Process 2	Process 3	Process 4	Process 5
Tutor Role:				
Choreographer as Expert	Choreographer as Author	Choreographer as Pilot	Choreographer as Facilitator	Choreographer as Collaborator
Student Role:				
Dancer as instrument	Dancer as interpreter	Dancer as contributor	Dancer as creator	Dancer as co-owner
Choreographer Skills:				
Control of concept, style, content, structure and interpretation. Generation of all material	Control of concept, style, content, structure and interpretation in relation to capabilities/qualities of dancers.	Initiation of concept, able to direct, set and develop tasks through improvisation or imagery, shape the material that ensues.	Provide leadership, negotiate process, intention, concept. Contribute methods to provide stimulus, facilitate process from content generation to macro-structure	Share with others research, negotiation and decision-making about concept, intention and style, develop/share/adapt dance content and structures of the work.
Dancer Skills:				
Convergent: imitation, replication	Convergent: imitation, replication, interpretation	Divergent: replication, content development, content creation, (improvisation and responding to tasks)	Divergent: content creation and development, (improvisation and responding to tasks) Contribution to aspects of structure	Divergent: content creation and development (improvisation, setting and responding to tasks), shared decision-making on aspects of intention and structure
Social Interaction				
Passive but receptive, can be impersonal	Separate activities, but receptive, with personal performance qualities stressed	Active participation from both parties, interpersonal relationship	Active participation, interactive	Interactive
Teaching Methods:				
Authoritarian	Directorial	Leading, guiding	Nurturing, mentorial	Shared authorship
Learning Approaches				
Conform, receive and process instruction	Receive and process instruction and utilise own experience	Respond to tasks, contribute to guided discovery, replicate material from others, etc	Respond to tasks, problem solve, contribute to guided discovery, actively participate	Experiential. Contribute fully to concept, dance content, form, style, process, discovery

Figure 13: Diagram of the Didactic-Democratic Continuum Model

6.3 Explication

The following section lays out systematically the intention of each process from the point of view of the student learner, and for the benefit of the choreography tutor. The *descriptor* places the process in context. Next, five *differences of role and relationship* between dancers and choreographers are identified and explicated from two perspectives. First, in terms of the type and range of *skills, knowledge and understanding* inherent in each approach, and second, from the position of where the responsibility lies for the concept, style, content, structure and interpretation of the choreography being created. What follows identifies the *teaching methods* and *learning approaches* inherent in every process, and a brief description of the social interaction prevalent in each. The next category, *possible settings*, clarifies where the particular approach is most likely to be applied in educational institution contexts. Finally, the *immediate outcomes, attributes and potential opportunities* related to each of the processes are briefly reviewed from a personal basis as a reflective and experienced practitioner. These are explicated from the point of view of the range of experiences that can be considered appropriate in terms of education.

Each of these explication sections is followed by a brief *case study*, the content of which has been selected from the choreographic working practices observed by the author in two educational institutions. Reference is made to two productions made in the undergraduate Dance degree at Bretton Hall in 1995 and 2002, and a further three works created or reconstructed at the London Contemporary Dance School between 1995 and 1997, where the author was a part-time postgraduate student doing research into the choreographic processes employed in the programme of the fourth year company, 4D. In each case attention is drawn to the nuances and interrelationships which can occur between one process and another, and to moments within a particular process where characteristics of another become evident. This is to demonstrate that although it is of benefit that students understand and appreciate the model in theory, in practice there is a tendency to oscillate from one to another in the

course of a single rehearsal period or session. This is a case of theory informing practice and practice informing theory.

Some generic phases of making choreography are assumed in each case. These comprise research, development of dance content, form and structure, transitions/links, rehearsal and performance. These phases take many forms, depending on the context, the intention, the knowledge and competency of the personnel, and the needs and nature of the exercise. These phases may involve other collaborators, composers or designers; they may happen concurrently, and they are usually present to some degree in the making of dance work whichever interactive process is applied.

Process 1. Choreographer as Expert -Dancer as Instrument

Didactic-Democratic Spectrum
Process 1
Tutor Role:
Choreographer as Expert
Student Role:
Dancer as instrument
Choreographer Skills:
Control of concept, style, content, structure and interpretation. Generation of all material
Dancer Skills:
Convergent: imitation, replication
Social Interaction
Passive but receptive, can be impersonal
Teaching Methods:
Authoritarian
Learning Approaches
Conform, receive and process instruction

Figure 14. Process One

Descriptor: A professional and traditional artistic process model mostly found in the theatre context

Choreographer/Tutor Role: Choreographer as expert

Dancer/Student Role: Dancer as instrument

Skills, Knowledge and Understanding: This process is a wholly didactic approach, which usually means that the choreographer/tutor makes all decisions in terms of concept, style, content, structure and interpretation. The content is generated by the choreographer personally, or s/he utilises (and perhaps modifies) existing codified dance vocabulary known to all participants. In reconstruction situations, the choreographer or

reconstructor restages set material. The choreographer/tutor makes technical and artistic demands on all dancers, some or all of the time depending on need, and demonstrates self-reflective or critical capabilities about the work as it progresses, and about the dancers' contributions to the work. The interaction between choreographer-dancer(s) is one of transference: the dancer is required to observe, imitate, reproduce and replicate the dance material and its style precisely, and to work with other dancers to ensure that the reproduction/replication of the dance is precise. This can be termed a convergent approach. The dancer will accede to the wishes of the choreographer, in terms of what is performed and how it is interpreted.

Teaching Methods (Tutor):

The tutor teaches material that is communicated through demonstration and instruction mode. The tutor observes, corrects and develops the material, decides on the structure and performance qualities of the work, and develops the technical and artistic capabilities of the students to achieve the requirements. The tutor will also identify strategies for supporting each student in future mechanisms for developing his/her capabilities, and for reflecting on the work itself.

as a result of which

Learning Approaches (Student):

the student demonstrates the conventions of obedience, conformity, mastery, memory, imitation, replication, and the development of technical dance skills in the learning of the work. Educationally, however, the student will learn through observation, reflecting not only on performance, but on the nuances of the work - its vocabulary, content, structure and meaning

and as a result

Social Interaction:	*the interaction* in the studio can be impersonal: choreographer active, dancer working to achieve what is required, asking questions of clarification
Possible Educational Settings:	In new choreography, and reconstructed choreography in a range of styles - jazz, classical, contemporary, dance technique class, in classes which concentrate on learning repertoire, in choreography class, particularly when learning unison sections of works, even where those are created in other conventions, etc

Immediate Outcomes, Attributes and Potential Opportunities offered by Process 1

The *choreographer as expert-dancer as instrument* stage of the model reflects some traditional conventions of western theatre dance choreography stemming from the nineteenth century and used effectively throughout the 20th century, as exemplified by the work of de Valois, Balanchine and others. These are tried and tested conventions of choreographer as 'master', and provide an excellent experience for the student-dancer to learn through working with an expert, i.e. an experienced choreographer or teacher. Many choreographers use this approach at least once during the making of a work. Student-dancers enjoy increasing technical and artistic challenges set by a choreographer, and in experiencing these, they are offered opportunities to learn valuable skills about the making of a dance, to observe and learn from the choreographer's creative process. They may also engage in cognitive and aesthetic responses throughout that process, particularly if the choreography tutor guides such engagement. These are the strengths of this model: students observe and are inspired by the way the choreographer or reconstructor works; that is, they learn through inspiration. They learn about the conventions expected or assumed by the particular expert: they may learn a new vocabulary, new ways of

phrasing dance material, or a particular approach to musicality or performance persona. They might be challenged to dance in a more technically confident way, or be provoked to perform in a mode quite alien to the personal movement style. The work might take the form of learning old repertoire, of reconstructing a work that was originally performed in another era that makes particular stylistic or qualitative demands. For example, in December 1996 - January 1997 the author observed Susan McGuire rehearsing with 4D students a reconstruction of the Paul Taylor work *3 Epitaphs* (1956) to music by the Laneville-Johnson Union Brass Band. Particular challenges met by the students were in terms of speed, attack and musicality, and also in their understanding of the context and meaning of the work which informed their performance.

Another benefit of this particular process is that it tends to challenge the dancer in specific aspects more extensively than democratic processes. That is, the dance material set by a professional choreographer tends to involve quite different technical or expressive challenges from the material that students create for themselves and each other in devising processes. Equally repertoire classes, and the study of specific works through video analysis and possible reconstruction, allow the student to further explore technical range and difference of style, and to become aware of the appropriateness of content to form in particular works.

In this working process, students engage in developing and applying their own performance skills, possibly in a competitive environment, and in reflecting on the quality of their own performance and personal contribution to the work. Educationally, students should also be encouraged to ask questions of the choreographer and/or tutor about the work: for example, the intention and concept, the ways in which the content has been developed and the relationship of content and form determined.

Case study

12th/13th February 2002. University of Leeds, Powerhouse 1 Studio

Kevin Finnan and 10 Third year BA Hons Dance students: *The Accident Museum*

This student performance piece was created on (and with) dance students by Kevin Finnan, the Director of Motionhouse Dance Theatre. It is a dance theatre work exploring quite explicitly some experiences of city night-life characters: pimping, prostitution, drug taking, drug peddling, etc based around the concept of psychological space and how this is produced in an urban environment. The piece involved a number of different choreographic processes, and juxtaposed the narratives of distinct characters in one environment. My observation took place over two days in week 4 of the rehearsal process, ten days prior to the first performance. Reference material includes author observation, two interviews with Finnan, and choreographic process log books submitted by the students. The choreographer felt the need to reconcile the stories, characters and dance material in a unison section towards the end of the work in an attempt to indicate similarity of experience, and to draw together much of the other material.[5] He made a sequence for all the dancers which was a response to the music he was using, embroidered with tiny movements that had been observed from the dancers during the making of other more personalised sections. The students were aware of the choreographer's aim for this section. One student wrote '... a certain amount of movement content was imposed by the choreographer, which then created a cohesive piece in terms of style ... therefore I had to master the movement content that exhibited a specific style ... I found this a challenging part of the process'.[6] Her method of mastering this section was to 'focus on the execution of a movement in the body in terms of action, dynamic and space ... practice played a key part in embodying the movement style '.[7]

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[5] Interviews with Kevin Finnan, 12th and 13th February, 2002, Powerhouse 1 Wakefield.
[6] Carly Annable, Dance Production Performance - Choreographic Log, 7 March 2002, p. 19
[7] Annable, pp. 26-7

The movement style of this section was weighty but with a sense of rebound, grounded but technically challenging in its turns, travel and elevation sections, spiralling upper body movement and floor work, and musically sophisticated in its use of rhythm. The movement was imposed on the dancers, and taught didactically by the choreographer through demonstration and instruction. This section challenged the technical control, movement memory and stamina of the group; they found the physicality very demanding, and initially did not cope well with either the musicality of the piece or its requirements in terms of energy levels. I noted that their powers of observation were not sufficiently sharp, so that the movement attack and specific dynamic was generalised as it was transposed on to their bodies, and that the spatial clarity of gesture and whole body movement was modified without realisation.

After watching them rehearse this material for 40 minutes, giving notes, clarifying the qualities of each phrase and offering technical corrections, Finnan modified two movements of the sequence to simplify the perceived difficulties. He noted at a later rehearsal that it was quite clear which members of the group had improved their performance by working on this section in their own time.

Another student recognised these difficulties in an earlier section of the choreography:

> The section that became entitled the 'combo platter', the lift section, was also created didactically. The movement actually grew out of a workshop in which Kevin was teaching us some lifting and contact techniques. He taught us a series of lifts and falls to be performed as a duet. The structure of these lifts was dependent on our ability to go straight from one lift to another. Kevin watched us very closely and added transitions or adapted lifts when he felt necessary and offered advice when we were struggling.[8]

This section, originally intended to be in unison, was eventually reorganised in canon to alleviate the problems of clarity and timing.

[8] Karla Shacklock, Dance Production Performance - Choreographic Log, submitted 7 March 2002 p. 16

Comment

The working practice of creating movement oneself and demonstrating it to professional dancers by instruction is a traditional method of dance making. It is noted that Process 1 is typically used in reconstruction work, and this was observed on a number of occasions in the 4D company. For example, in the 1996-7 season, learning Siobhan Davies' *Plainsong,* from Juliet Fisher (who danced in the original with the Siobhan Davies Dance Company in 1981), and *Roughcut* in the 1994-5 season, where the 4D company learned everything from guest teachers Paul Old and Amanda Britton (who had previously performed in it at Rambert Dance Company) and the video (with rehearsal director Anita Griffin). Martin Lawrance commented that the group enjoyed the vibrancy and speed of the piece and got a feeling of accomplishment, but were never sure what the piece was supposed to say.[9]

This imposition of dance content by didactic means is still well used by many choreographers, particularly when working in unison, but it demands particular mastery, discipline and attitude from dancers. However, the particular skills and understandings developed by students in the university sector do not always properly consider the technical standards required in Process 1 in order to ensure the successful transference of dance material from choreographer to dancer.[10] In the particular choreography by Kevin Finnan under discussion, several sections which required unison performance or shared material were created by the choreographer and transposed on to the dancers. Finnan mentioned the difficulties encountered in these sections in interview, and they featured in the process logs of the student dancers as demonstrated.

Other sections of this work engaged Process 2, where after having been taught the same sequence, individuals were rehearsed separately in the development of their

[9] Martin Lawrance, questionnaire May 1995
[10] This point was noted by Janet Smith in Chapter 4, p. 175

particular characters to embody this dance theatre content, and Process 3, where the students created their own movement material, which was guided and carefully structured by the choreographer.

Process 2. Choreographer as Author - Dancer as Interpreter

Didactic-Democratic Spectrum
Process 2
Tutor Role:
Choreographer as Author
Student Role:
Dancer as Interpreter
Choreographer Skills:
Control of concept, style, content, structure and interpretation in relation to capabilities/qualities of dancers.
Dancer Skills:
Convergent: imitation, replication, interpretation
Social Interaction
Separate activities, but receptive, with personal performance qualities stressed
Teaching Methods:
Directorial
Learning Approaches
Receive and process instruction and utilise own experience as performer

Figure 15 Process Two

Descriptor: A professional artistic process model in the theatre context

Choreographer/Tutor Role: Choreographer as author

Dancer/Student Role: Dancer as interpreter

Skills, Knowledge and Understanding: This process is also a didactic approach, but here the choreographer/tutor tends to make decisions in terms of concept, style, content, structure *in relation to* the capabilities of the

dancer(s). The choreographer generates content in relation to his/her dance vocabulary (or the dance vocabulary chosen for a particular piece) which is known to all participants (probably through the technique class, which the choreographer may choose to teach for the purpose of developing material). The choreographer makes technical/artistic demands on all dancers, some or all of the time, depending on the intention of the work as conceived by him/her. The choreographer demonstrates the ability to be self-reflective or critical both of the work as it progresses, and of the dancer's capability in his/her role in the work. The dancer is required to demonstrate a convergent approach, to produce the material through observation/imitation or through verbal instruction or both, and to replicate both material and style as required, but also to personalise the material, to make it his/her own. The dancer may create an interpretation with the help of the choreographer, or be left to his/her own devices as regards the interpretation of the work. The dancer is expected to accede to the wishes of the choreographer, but also to demonstrate the ability to utilise and develop own skills.

Teaching Methods (Tutor):

The tutor employs a directorial approach, teaching material that is communicated through demonstration and instruction, or verbal instruction mode, but is cognisant of the special qualities of the student-dancers in relation to the material. The tutor then observes the students coming to grasp with the material, corrects, adapts and develops the material in relation to that observation. The tutor will also identify strategies for supporting the student in developing the strengths and qualities that may be utilised by choreographers in the future.

as a result of which

Learning Approaches:	the student demonstrates the conventions of conformity, mastery, memory, imitation, replication, interpretation, and the ability to adapt, and readiness to practice and to work independently if/when required on such aspects as style, fluency and interpretation. and as a result
Social Interaction:	the interaction is based on separate activities, but the personal qualities of the dancers are stressed: i.e. the choreographer is active in recognising and drawing out the individual attributes of the dancers, while the dancer contributes creatively to the interpretation of the material of the dance.
Possible Educational Settings:	New choreography or reconstructed choreography where the choreographer considers the personal qualities, attributes and capabilities of the dancers important. Student choreography, where peers are chosen for their specific qualities or capabilities. Repertoire classes or choreography classes that develop the roles of dancers individually or in a group, particularly in relation to style, performance persona or particular interpretation.

<u>Immediate Outcomes, Attributes and Potential Opportunities offered by Process 2</u>

The *choreographer as author-dancer as interpreter* process confronts the student with the need not only to receive instruction and apply it, but also lays stress on the utilisation of his/her own experience, persona or character, and/or particular 'dancerly' qualities. This process offers the student-dancer the opportunity to work with an expert, and to enjoy increased technical and artistic challenges set by the choreographer. It helps the dancer to identify his or her own special personal qualities as used by the choreographer within the dance, perhaps particular expressive, technical or stylistic qualities relating to movement style, physical

capability, characterisation or performance persona.[11] Richard Alston speaks of himself as 'choreographer as author', and identifies these characteristics in his own choreography. The choreographic outcome is generally and deliberately imbued with personal qualities, which means that changes of cast might bring specific differences to the work produced, particularly in the student-dancer performance group context, when double-casting is often utilised. In training, dance artist practitioners need to find a balance between the development of a high level of technical skill and the ability to bring something of themselves or an in-depth characterisation to the dance. This notion is related to Schechner's "three halves" theory identified in chapter three (p156-7), which claims that performance training can take students beyond 'the mechanical base' and help them *to dance from the inside out.*[12]

As in Process 1, Process 2 gives the student opportunity to work with an expert, someone from whom they can learn by observation, who will understand how to challenge them appropriately. Again, the particular strength might lie in the way the choreographer develops dance content, engages the dancers, phrases movement material or challenges movement style. Students learn something new in relation to their own technical or artistic capabilities, personality or performance qualities. They may be particularly challenged to develop characterisation or interpret the dance in a particular way, or enjoy the creative opportunities that individual interpretation can bring in terms of expression in performance.

[11] For example, Alston's description of how he chooses material for individual dancers (interview with author, 3 December 1996, The Place); Graham's requirement for her dancers to identify with the psychological life of a character, as in Susan Leigh Foster, *Reading Dancing: Bodies and Subjects in Contemporary American Dance* (Berkeley: University of California, 1986) p. 30.
[12] Richard Schechner, *Performance Theory* (London and New York: Routledge, 1988) pp. 273-4

Case study

February and March 1995. London Contemporary Dance School.

Reconstruction of Siobhan Davies' *Sphinx* (1977) 4D

An example observed by the author occurred in March 1995, when the 4D company was in rehearsal with Siobhan Davies, reconstructing the work *Sphinx*. Documented evidence is taken from author observation, student questionnaires, a formal interview with Anita Griffin and informal discussion with Siobhan Davies. The work was originally made for London Contemporary Dance Theatre in 1977, with Davies herself performing the opening solo. Davies had agreed that the piece should be re-worked on the group, and the bulk of the material was learned from viewing the video, aided by rehearsal director Anita Griffin. At least one duet was not on screen in focus, and the dancers attempted to recreate material from another duet happening in the space concurrently. When Davies saw a run-through, she decided to 'adapt some sections, and re-choreograph the missing bits - she was no longer interested in seeing the more Grahamesque sections'. [13]

Angela Towler and Ruth Moss were both chosen to dance the part originally performed by Davies herself, an animalistic solo that begins the piece. This material was unchanged from the original, but both dancers were given freedom to interpret the role personally. This became very obvious when the two casts were compared: 'Even the timing for the piece is very open - nothing is set to counts, the music is simply an atmospheric backdrop'.[14] Towler and Moss responded very differently to the opportunities offered to each of them as performers. The author's notes from the final rehearsal before the performance at Roehampton Institute (7th March 1995) detail that Davies used terms like 'angrier ... bigger ... riskier ... more generous' during that rehearsal to aid interpretation. Another note describes that 'Ruth is more earthy, human, more weighty, more feline too - perhaps she needs just a little more fluency. Angela constantly strives, concentrates, spends time effectively, and when

[13] Ruth Moss questionnaire, 9th June 1995

she takes the studio floor for the solo it is all considered, confident but at the same time otherworldly'. Moss wrote of the experience 'I almost had too much room for personal interpretation, causing me to feel a bit lost at times', whereas Towler described the opportunity this offered her as a performer: 'I can really play with the movement. When I do a movement I can really let it lead me places by falling, suspending. Sometimes when I perform *Sphinx* I'm still experimenting, which is such a great feeling'.[15] This 'illumination' obviously tend to occur after the dance artist has reconstructed the role, when she begins to experience it internally in performance and to take personal responsibility for it.

Comment

The reconstruction of this solo from *Sphinx* was reliant on the transference of set movement material on to chosen dancers, and then on their capability for creative interpretation and experimentation, and as such clearly belongs to Process 2. Of particular interest is the way in which the two dancers responded so differently in performance, and also in terms of personal attitude. However, in the particular case it should be noted that other sections, which required more re-working, offered the dancers more opportunity to contribute, and indeed to spend more time directly with the choreographer and to ask her questions. In those particular sections the characteristics of Process 3 were present in the way in which material was made, through problem-solving and mini-tasks involving particular types of travelling steps, duet relationships and the trio of three male dancers.

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[14] Moss questionnaire.
[15] Angela Towler questionnaire, 9 June 1995

Process 3. Choreographer as Pilot - Dancer as Contributer

Didactic-Democratic Spectrum
Process 3
Tutor Role:
Choreographer as Pilot
Student Role:
Dancer as contributor
Choreographer Skills:
Initiation of concept, able to direct, set and develop tasks through improvisation or imagery, shape the material that ensues.
Dancer Skills:
Divergent: replication, content development, content creation, (improvisation and responding to tasks)
Social Interaction
Active participation from both parties, interpersonal relationship
Teaching Methods:
Leading, guiding
Learning Approaches
Respond to tasks, contribute to guided discovery, replicate material from others, etc

Figure 16. Process Three

Descriptor: A professional artistic process model mostly employed in the contemporary dance and community dance contexts

Choreographer/Tutor Role: Choreographer as Pilot

Dancer/Student Role: Dancer as contributor

Skills, Knowledge and Understanding: The choreographer demonstrates the ability to decide on intention or starting point, to direct, set and develop tasks through improvisation, imagery or other means, to guide and stimulate the discoveries made by dancers, and to

manipulate, develop, juxtapose, shape and structure the dance material that ensues. The choreographer is responsible for maintaining the intention or concept. Meanwhile, the dancer is required to receive and act upon instructions, and to remember and replicate material from the choreographer or other dancers. The dancer is also required to work divergently, creating and developing dance content by responding to tasks set, problem solving in relation to the intention of the work, practising and honing dance material with others and demonstrating an awareness of developing style. The dancer contributes to discussion about the work.

Teaching Methods (Tutor): *The tutor* directs and leads proceedings, facilitating, guiding student discovery, setting tasks and responding appropriately to answers that students supply, observing and extending responses from students by pointing out possible development, and appraising the appropriateness of the work prepared.

as a result of which

Learning Approaches (Student): *the student* develops an awareness and cognition of the process and the particular approach, takes responsibility in creating, memorising and teaching his/her material to others when required to do so, understands and places the discoveries in context. Working perceptively, the student learns about the way in which tasks can be set and utilised, and style can evolve.

and this results in

Social Interaction: active participation, interpersonal relationships.

Possible Educational Settings: New choreography, improvisation class, choreography class, and creative workshop. Applications with education and community groups.

Immediate Outcomes, Attributes and Potential Opportunities offered by Process 3

The *choreographer as pilot - dancer as contributor* process of the model is the first process on the continuum that begins to engage to some significant degree with the process of devising as analysed in the third chapter. It gives opportunity for the student/dancer to learn about facilitation of this process, to observe and internalise the methods utilised, the development of the process and the way the choreographic work is structured.

In this process, the choreographer generally determines the intention, theme or form of the work, and initiates dance content. Dancers contribute to the choreography by responding to tasks set by the choreographer through improvisation and through guided discovery of problem solving, and also by replicating, manipulating, modifying and developing given dance content. There tends to be discursive interaction between dancers and choreographer as tasks are set and clarified, ideas discussed and modified, and tried out again. The dancers' contribution to this choreographic process can help to develop the style and the quality of the choreographer's work, as the influence of the dancers' movement material offered in response to tasks or structures contributes to the whole. At other times, dancers are asked to replicate material given by the choreographer or by another dancer. In this process, student dance artist practitioners begin to apply improvisation skills to specific choreographic outcomes determined by the leader, choreographer or tutor in 'role', and can respond to those tasks divergently. They can identify facilitation skills from the particular process that can be applied not only in their own later choreographic attempts, but also in creative workshops in education and community contexts, where similar skills are applied for different purposes.

During this learning-teaching process, the dance student will gain some comprehension of the choreographer's intentions and apply this to his/her own

thoughts, ideas and experiences. It is likely that these understandings are then explored physically and embodied in the dance material produced. Students analyse the ways in which they observe the process initiated and unfold, and evaluate these and other approaches experientially, through theory and in practice, building up a set of principles to utilise in their own work in the future.

For the choreographer, this process gives the opportunity for new material to be generated by dancers, and for the potential of new ideas that arise from them in the moment. The new material might extend the range of what was anticipated, acting as further stimulus to the choreographic ideas.

Case study
15th and 23rd February, 1995 LCDS
Yael Flexer, working with 4D on *Yes*

Yes (1995) was created by Yael Flexer in partial submission for the degree of MA at LCDS. Evidence is taken from author observation, student questionnaires and Flexer's unpublished MA project report. The piece was made to the score 'Stranger Than Paradise' by John Lurie with five dancers from 4D in the academic year 1994-5. The dance consisted of three solos performed in silence, and eight group sections, performed to the eight sections of the piece. This score was written for the film of the same name directed by Jim Jarmusch, and Flexer used as stimulus not the narrative line of the film but the individual characters within it and their 'meaningless sense of existence'.[16]

Flexer was unaware of the teaching and learning model under discussion, but as a choreographer employed to work with student dancers from a 4th year company, and as an MA student, she was well aware of the context and of her own intention for this new piece. Prior to beginning the working process for *Yes* she had been involved

[16] Flexer dissertation, p.6

with several community and education projects, and wished to use a similar approach:

> When working in the community, one has to take an 'all-inclusive' approach and (one) is there to enable the development of the dancers/participants, rather than the dancers being a tool for expression (the latter approach is often used in connection with professional work). ... When working with the 4D company it was important for me to use the above approach, ensuring that the working process was productive, enjoyable and of value to the dancers' development. Bearing in mind that the dancers, although technically able, were still students and had therefore had a particular dance training and experience of working with choreographers. I wanted the dancers to feel valued and therefore vital partners in the creation of the piece, rather than the choreographer being an authoritative figure.[17]

Initial personal improvisations led her to 'detailed movement style which had a strong reference to caricature', and she created two main movement phrases, which she taught to the dancers (Process 1). She then used improvisations 'based on the movement taught, allowing the dancers to internalise the movement and experiment with interpretation' (Process 2). Having identified the quality of the student's responses, Flexer then went on to set up open improvisations and tasks 'focused on developing the dancer's own material; several text based compositional tasks were also used, allowing dancers to respond intuitively when creating material'. She then took directorial decisions about developing and manipulating this material, and about the choreographic construction based on the chosen score, use of space, and the music/dance relationship.

Comment

In terms of the model, the overlap or 'slippage' between processes is clearly identified here, yet the overall picture is one of *choreographer as pilot - dancers as*

[17] Yael Flexer, *Yes: Choreography MA Dissertation Project,* (unpublished, LSCD, 1995) pp. 22-3 Aspects of this working process was observed by the author.

contributors (Process 3) and this was observed by the author in several rehearsals. Flexer's self-evaluation of *Yes* demonstrates that in particular sections identified in her dissertation report, she engaged the students in improvising material, and that much of the movement from the tasks became part of the piece. She guided their contribution while keeping the theme, concept and overall shaping of the material clearly in her hands. The working atmosphere was observed to be intense but enjoyable; the dancers were not directed in an authoritative way, but 'felt free to make comments, suggestions and jokes during rehearsals'.

The choreographer's choice of approach is of interest in the context of 4D in the 1994-5 academic year, as *Yes* allowed more freedom to the group than most of the other works in their repertoire.

Process 4. Choreographer as Facilitator -Dancer as Creator

Didactic-Democratic Spectrum
Process 4
Tutor Role:
Choreographer as Facilitator
Student Role:
Dancer as creator
Choreographer Skills:
Provide leadership, negotiate process, intention, concept. Contribute methods to provide stimulus, facilitate process from content generation to macro-structure
Dancer Skills:
Divergent: content creation and development, (improvisation and responding to tasks)
Social Interaction
Interactive
Teaching Methods:
Nurturing, mentorial
Learning Approaches
Respond to tasks, problem solve, contribute to guided discovery, actively participate

Figure 17. Process Four

Descriptor: An experimental process model in the educational/community or Independent sectors. A devising process model.

Choreographer/Tutor Role: Choreographer as facilitator

Dancer/Student Role: Dancer as creator

Skills, Knowledge and Understanding: The choreographer provides leadership in terms of the project as a whole, and negotiates with the group as to the purpose of the process, the intention or concept. (S)he also provides mentoring in guiding discovery skills, contributes methods, processes and tasks that

provide stimulus for the group, and facilitates the process from content generation to macro-structure. The choreographer maintains dialogue within the group and ensures congruency of aims. The dancer employs a divergent approach: contributes to discussions about the nature of the project and the themes and concepts to be utilised, is able to contribute to dance content through improvisation and, through responding to or initiating tasks or problem solving, fully demonstrates cognitive and affective engagement.

Teaching Methods (Tutor):

The tutor negotiates with the group as to the purpose and objectives of the project process. The tutor engages in the process as mentor, facilitator, and nurturer in such ways as supporting or developing ideas, suggesting improvisations or tasks, soliciting the same from members of the group. S/he responds to the material created, and facilitates discussion and opinion from members of the group. The process requires consensus leadership abilities, ability to observe, reflect, stimulate, develop, appraise.

as a result of which

Learning Approaches (Student):

the student demonstrates responsibility to the group, the ability to take part in research and negotiation, and offers divergent, open, active participation in the generation, development and adaptation of dance content, the internal and external structure of the work, the maintenance of its style (if appropriate). The student contributes to the work, and communicates through discussion and reflection about the work.

which results in

Social Interaction:

Interactivity

Possible Educational Settings: New choreography, choreography class, and creative workshops. Applying these in community and educational contexts in projects organised beyond the institution.

Immediate Outcomes, Attributes and Potential Opportunities offered by Process 4

The *choreographer as facilitator-dancer as creator* mode is the first comprehensive devising process, demanding from dancers not only substantial contribution to the dance content but crucially, to the creative process, to the intention of the dance and to the structure of the work. Process 4 involves choreographer and dancers in a negotiated process, in an intellectual process and in a situation where each gains a sense of contribution and ownership. However, that does not mean that the choreographer loses control of the overall design or final outcome of the work. Through an interactive, discursive approach, the choreography evolves (much like ensemble work in theatre) through the active participation of the dancers in content creation (improvisation and responding to tasks), problem solving, and negotiation. The skills of analysis and of evaluation are here applied in practice, in the moment, solicited by the choreographer or tutor in 'role', the person who ultimately holds the power of veto.

Choreographers like Rosemary Butcher or Siobhan Davies who use devising in their creative process acknowledge both the commitment and the contribution of the dancer to the dance.[18] It is indeed argued that intellectual and personal involvement with the choreography can lead to a more authentic, intense performance from the cast. They have contributed in effective ways towards the making of the dance, understand its intention and the way it has been constructed, have ownership of some

[18] see Jordan, (1992) p168; Sanjoy Roy, 'Making a Dance', *Dance Now* 6 No. 1 (1997) pp. 25-27; Dancemakers: Siobhan Davies in conversation with Judith Mackrell (BBC Knowledge, 2001)

of the material, and have taken part in many aspects of the creative process. These understandings are embodied in the physical manifestation of the new work.

The notions of personal involvement and ownership of the dance work are also important in community dance activity, and it is for this reason that the facilitation skills - nurturing, guiding, sharing, challenging - are so often used in that context. This Process can give students the opportunity to stand inside and experience an approach to dance making that they might well apply in education and/or community sector work on completion of their three year programme.

From the learning/teaching perspective, student dancers who go through this process experience a range of encounters that demand cognitive, artistic and physical understanding. Their relationship with the choreographer allows openness, perception and shared knowledge, but also brings responsibility to contribute intelligently and professionally to something more that the performance and the interpretation. Methods of nurturing, challenging and mentoring developed by the choreographer are skills that the dancer can observe and learn from, and later may wish to apply to choreographic and/or workshop situations him/herself. The dancer's inter-relationship with other dancers, and the way in which sections of the dance emerge from shared creativity, become as important as the individual's ability to perform and interpret. Davies speaks about the value of creative friction in the studio, 'when people's ideas and approaches are different', and when dancers want 'to make decisions themselves from their own sense of artistry'.[19]

This means that the student dancer develops personal strategies for valuing and selecting material offered, and for feeding back to members of the group. The feedback can be communicated in actions or in words. Eventually the student may use and apply these skills in his or her own work; they are divergent skills that can be utilised in education, community or theatre environments.

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[19] Roy, (1997) p27

Case Study

Tuesday 26th November 1996. London School of Contemporary Dance. Studio 4

Wayne McGregor, 9 dancers from 4D.

Day 2 of the rehearsal period for *The Skinned Prey,* with the 4D group, academic year 1996-7. Evidence is taken from author observation, student questionnaires and choreographer interview.[20]

Wayne McGregor began this rehearsal with an improvisation task based on word association. He asked the dancers to each interpret the image in their own way, finding ten words associated with the image to use as stimulus for the improvisation. The students were fascinated by the image, a Chinese manuscript image depicting torture, showing the killing of the emperor's son, and the paradox of a severed body with extreme elation showing on the face, with predators around the carcass.

McGregor guided the students through a particular improvisatory process:

1. Run through the ten words, letting each word create movement images in your head, but resist the impulse to move yet. Flip through the several images that might have been initiated, blocking out one in order to allow another.
2. Begin to create movement material based on some of the images generated by the first word. Continue into word two and three, etc
3. Refine the process, consolidate, but don't make decisions

The students asked a number of questions. In answer to a question about the representation of the image, he reiterated that the response could be feeling, mood, sensation, and did not need to represent in imitative terms in any way.

[20] Personal interview with Wayne McGregor, LCDS 19 December 1996

The students spaced out and went through the process as described. Bach cello music was used as background. They worked for 20 concentrated minutes, where for most the level of engagement was very high, and the atmosphere workmanlike. McGregor observed them, and occasionally tried out phrases of their movement. The material was so coloured already by the words responding to images - and possibly by the work and style of the previous day's rehearsal - that there seemed almost a stylistic cohesion in the studio. Movement was restricted, distorted, and yet often symmetrical, with a preponderance of claw-like hand gestures, face touching and hunched shoulders. No one travelled or used space expansively.

The students generated at least one minute of dance content each, structured it according to their own chosen images, and manipulated that structure. The students were then asked to share the work in threes, and organised themselves into groupings: Marc/Debbie/Lila, Lyndsey/Laila/Jurg, Jenni/Vibeke/Rebekah. He asked them all to remember this original material and then set to work manipulating the material: cutting, pasting, embroidering, editing, developing and relating movements. The students contributed, offering suggestions either verbally or through demonstration. The concentration remained high as he continued to be encouraging but at the same time challenging.

Comment

Not all of the rehearsal process for this work was based on the *choreographer as facilitator-dancer as creator* mode, although this rehearsal demonstrates most of the characteristics of Process 4 as defined in this section. However, towards the end of the rehearsal the students were asked to recapitulate material that had been learned the previous day, and to add it to the new sequence. They moved in unison in slow motion, as McGregor explained every nuance slowly and thoroughly: the section can be described as 'pelvis-led' and often successive, restricted in space, distorted, almost dysfunctional movement with extremes of tension and release. This

movement has been imposed, taught didactically and without reference to the individual style of the dancers. (Process 1).

The rehearsal ended with a shared discussion. The choreographer praised their improvisations, asked them to remember the material and initiated discussion. The dancers commented on the difficulty of physicalising his work at speed, and he spoke of the need to develop a different kind of stamina 'of really driving energy'. A number of other questions and comments arose. Lyndsey asked about the differences of the unison material on their various body shapes, and Jurg commented on the appropriateness of working calmly and creatively at the beginning of the afternoon, and then 'getting building': building to something faster, and physically and spatially more demanding.

This rehearsal has demonstrated once more the 'slippage' referred to on page 6 of the Introduction; here the choreographic process was predominantly Process 4, but the middle section recapitulated a section learned the previous day where Process 1 had been utilised.

Process 5. Choreographer as Collaborator - Dancer as Co-owner

Didactic-Democratic Spectrum
Process 5
Tutor Role:
Choreographer as Collaborator
Student Role:
Dancer as co-owner
Choreographer Skills:
Share with others research, negotiation and decision-making about concept, intention and style, develop/share/adapt dance content and structures of the work.
Dancer Skills:
Divergent: content creation and development (improvisation, setting and responding to tasks), shared decision-making on aspects of intention and structure
Social Interaction
Interactive
Teaching Methods:
Shared authorship
Learning Approaches
Experiential. Contribute fully to concept, dance content, form, style, process, discovery

Figure 18. Process Five

Descriptor: A shared, collaborative devising process usual in the community, education or independent sector

Choreographer/Tutor Role: Choreographer as collaborator, co-dancer

Dancer/Student Role: Dancer as co-owner, co-choreographer

Skills, Knowledge and Understanding: All participants share research, negotiation, and decision-making about concept, intention and style, share initial workshops, initiate dance content, develop/share/adapt dance content and

	structures of the work. All participants mentor each other (at different times). Participants give and receive feedback, share responsibilities as 'outside eye'.
Teaching Methods (Tutor):	*The tutor's role* can be one of group member, sharing all aspects detailed above. In addition, or instead, the tutor takes the observation role, taking notes, questioning decisions made, and appraising the process.
	as a result of which
Learning Approaches (Student):	*the student* is fully involved with researching, negotiating, decision-making, experiencing, contributing to both creative and leadership aspects reflecting on process
	which results in
Social Interaction:	Interactivity, open dialogue, reciprocal relationships
Possible Settings:	Devising choreography in theatre, community and educational contexts

Immediate Outcomes, Attributes and Potential Opportunities offered by Process 5

The *choreographer as collaborator-dancer as co-owner* process is one that lacks public referencing, offers little documented evidence, and few exemplars of good practice. From the perspective of the author and colleagues, this process works best when the whole group have had some prior devising experiences and when their capabilities and knowledge are relatively balanced. In student groups, if student dance artists are to contribute fully to concept, content, style and form they need

common understandings as to what is being attempted. A shared research period, the impulse to create, opportunities for each individual to contribute to leading workshops and rehearsals, and discussion time for evaluating what has been produced gives joint ownership. This does not infer, however, that each individual must contribute equally to every aspect of the choreography. Rather, the choreography is a shared, democratic endeavour: members of the group contribute sometimes disparately, sometimes as ensemble, generating dance content, negotiating, realising form, embodying expression, applying understanding and personal experience to improvisations and discussions. As the process moves towards overall design and structure, and the group becomes preoccupied with the form of the final product, members of the group may take turns at the role of 'outside eye', or objective observer, viewing from the perspective of the audience.

Process 5 lays great stress on the 'process' of making, and is often used in education and community contexts. It is an important and highly valued process the success of which is dependent on the context and the decision-making of the group. Choreography made in this way can reach artistic standards, or fail, just as other processes might. For example, in 1998 the European League of Institutes of the Arts (ELIA) Dance section set up an action research project for 11 dancers. This comprised one final year student from each of 11 institutions across 7 European countries working with a 'choreo-co-ordinator' and composer to produce a performance piece for the Helsinki ELIA conference. The performance outcome, *Skin Friction,* was considered exceptional in terms of its cohesion, innovative dance content and commonality of style by 12 members of the Dance section committee and by audience members from 200 European and American HE arts institutes.

In the learning/teaching process, this fifth process of the model offers a number of valuable experiences to those students who are offered work in independent, educational and community contexts. Indeed, in the institutional context aspects of this process are to be found in the curriculum of most institutions as student-led

collaboration. Ideally, each step of the creative process of dance making is highlighted, and experienced from an informed perspective; personal contributions are solicited, accepted, modified and rejected. Each member of the group must develop verbal, interactive and negotiation skills in addition to those of performance, interpretation, improvisation and sensitivity to others. The self-reflection required in the first process of the model now extends to self, group and the final product.

From the student perspective, the fifth process gives increasing opportunities for steering and taking part in the creative process, and also for engaging in situations of creative conflict and finding workable resolutions. Students must understand the implications of artistic and aesthetic decision-making versus pragmatic and/or consensual decision-making, and the appropriateness of each. In some circumstances the group may elect to invite external opinion from artistic director, tutor or another choreographer, to aid and further objectify this process.

Case study

17th February 1995. Bretton Hall. Powerhouse 1 Dance Studio.

Evelyn Jamieson and 18 Third-year Dance students working on *Encompass*

This session took place 5 weeks after the beginning of a pilot study into a democratic devising process (Process 5) with a group of third year BA Hons Dance students working with tutor Evelyn Jamieson. Documentation of the project took place through author observation, 11 completed questionnaires and extended taped interviews with the tutor, and also with one student who offered to contribute further to the research.

The choice of theme (Navigation) came about from a group discussion where ideas were negotiated by the tutor and members of the group. As it happened, the group chose to work with Navigation, a theme originally offered by the tutor. The

production was envisaged as a thematic work in which various related sections would be completed prior to decisions being made about the macro-structure. Stages in the choreographic process were agreed by the group as follows: individual research, brainstorming, group discussion to establish intention, small group content generation and development through improvisation, task setting and workshop leading by members of the group; group feedback on each section, larger group sections to be developed, tentative structure, re-address intention of each section, adapt structure (including juxtaposition), make any other changes, and polish.

The tutor's role was seen as one of project co-ordinator. The students took it in turns to observe and comment as 'outside eye', both in the small group situation and later in the larger sections. Student 1 described this role:

> To observe for quality, spacing, dancer and audience relationships; to see if the message/intention is being communicated and if not, help, suggest and advise ways in which it can. The role is not simply to criticise, but to do so constructively. It is a vital role, extremely important, but it is very difficult when there are many at one time.[21]

Students also contributed to the process in terms of costume, stage and lighting design, organising a regional tour within Yorkshire, and the writing and distribution of tour information.

From answers to the questionnaires, the strengths of the piece were seen variously as 'the sections that have obvious intention and which flow organically' (student 11), 'the variety of movement content and the quality of performance' (student 9), 'the movement material and its structure' (student 8), and 'the performance skills of certain individuals and the energy of the dancers' (student 5). Weaknesses of the piece at this stage three weeks prior to the first performance were viewed as 'concern about how the piece will look, and communicate, as a whole ... Members of the

group have been encouraged to be individual so the piece could be a little eclectic in movement style' (student 6), and 'lack of focus, articulation, use of entrances and exits, lack of group unity and sensitivity' (student 5). Student 1 identified the size of the group as causing the biggest problem of discipline and professionalism, although she also comments that 'so many bodies and energies is exciting!'. Most students criticised the quality of performance in the unison sections and transitions as the weaknesses. There was however consensus that there are many advantages to working in a devised (collective) way: 'a rich source of ideas' (6), 'developing material alone or in groups and developing through a shared process' (3), 'the chance to dance other peoples' material' (4), 'adapting and learning material unusual or unfamiliar to the individual experience' (8), and 'dancing something that means something to you ... personalised, a sense of true ownership to your choreography' (1).[22]

The most difficult period of the whole project was perceived by the whole group to have been the stage of final structuring. As student 7 put it, there were 'too many chiefs and not enough Indians'. The group acknowledged that the project tutor would need to take a more directorial role here, and when that occurred, some students felt frustration at changes that were made to their personal input. The majority of students recognised the 'much more active role' taken by Jamieson in the final stages (7) 'as the piece obtains form' (10), and 'she has had to become more dictatorial'(11). Two students even described the change 'from facilitator to dictator'. (4 and 5).

Comment

A number of issues were raised by the pilot project described above. First, the size of the group, which was perhaps too large to be manageable in the context, the levels of experience within the group, and the fact that the piece was to be assessed in both its

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[21] Student questionnaire 1, 17th February 1995.

process and its performance. It is evident that Process 5 works best when the group is smaller and with a better balance of skills and understandings. At the same time, many institutions use 'student-led performances' within the gamut of their assignment profiles, and the marks awarded often take into consideration the 'process log', 'critical review', or peer review.

It is clear that as a learning situation, Project 5 has a number of benefits. As co-choreographer and co-dancer, each member of the group must take responsibility for aspects of the whole, and be able to manage the inter-relationship and articulate their concerns. Within a three-year programme it is not always possible to choose the colleagues for such a collaboration, but later, practitioners tend to choose like minded dancer/choreographers to work with, as demonstrated in the 'new dance' section of Chapter 1. Equally, the 'project co-ordinator' role described above is a feature of student-led work in institutions, and may be imposed by tutors. After training such groups have freedom of choice as regards the working practices and interrelationships of the group. In the project under discussion, the shift in responsibility at the stage of choreographic structuring was very evident in this project, again demonstrating the overlaps between the Processes in practice.

6.4 Summary of the 5-Process continuum model.

A number of points will be reiterated here. The intended outcome of this model is to provide Dance programmes in the tertiary sector with a framework through which to offer a range of dance making working practices. It is proposed that students will experience these five Processes in student groups within a particular three-year programme in a dance college or university setting, or through placements guided by tutors.

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[22] Comments from student questionnaires, 17th February 1995

The particular ordering of the introduction of these Processes may be dependent upon the perceived objectives of a programme and the previous experience of the students, and will be decided by tutors. For example, most intending tertiary students who have taken courses in GCSE Dance or A level have already experienced aspects of the model in the learning of set works, and in creating their own dances for assessment. However, they may not have considered the artistic or social difference inherent within them, or the changes of role that may ensue. Students who begin a tertiary Dance programme directly from a private dancing school often have little experience of creating movement material or of improvisation. Process 3 allows opportunity for a guided introduction to these skills, and tends to lead to what might be considered to be the more challenging devising Processes 4 and 5. Equally, the imposition of movement material, which is an aspect of Processes 1 and 2, is a characteristic usually introduced in technique classes, and may be developed in repertoire classes as the programme proceeds. However, the opposite can also apply. The skills of observation and replication can be developed in creative workshops through the activity of 'sharing' movement with a partner or in a small group, and opportunities for creating dance movement can become part of the technique class if the tutor considers it of value.

Students may also experience these Processes as choreographers themselves. The framework offers a set of principles that can help to ensure that in future, dance artist practitioners are in a position to be able to make informed personal choices about the appropriateness of a chosen choreographic process in a particular context, or a specific purpose, beyond the three-year course. It is probable that student dance artist practitioners who have been offered the opportunity to experience these five approaches in training are likely to develop a range of choreographic process skills germane to future career contexts. This kind of foundation, supported by understanding of the craft of choreography and knowledge of contextual theory can, it is argued, support students to become capable and competent choreographers, able to function flexibly and intelligently in theatre, education and community contexts.

They should be able to consider the needs of the particular client group in relation to their own, chosen role. This aspect is particularly important in the current climate where choreographers are contracted to work in contexts as diverse as education settings, with community groups, in theatre settings and with dance students in training, with actors and with professional dance companies.

It is evident that at a personal level, choreographers usually utilise more than one Process during the making of a specific choreography. For example, whilst working with young people in the community context a facilitatory approach may be applied during the 'generation of dance content' phase (i.e. Process 3 or 4), and a directorial role (Process 1 or 2) taken when structuring the material. By applying understandings gained through the experience of this model these decisions can be made with objectivity rather than intuitively, thus empowering the choreographer to consider a number of possibilities, rather than to use the same approach on every occasion.

The model requires the student to develop methods of describing the particular facets of a dance making creative process in terms of *language*. Historically, theatre dance content was described by the use of French terms applied to specific vocabulary, and dance structure tended to follow narrative or musical form. Today, the variety of dance languages and the possible modes of structuring dance material are both extensive, requiring the dance artist practitioner to communicate verbally and with clarity his/her choices, intention, style, form and content. Additionally, the social interaction that takes place in the rehearsal studio between dancers and choreographers is generally less formal and more flexible today, less distinguished by status, age and experience. Dancer/performers often work in essentially short-term and challenging environments and are generally independent of the ethos and security of full-time companies. By providing a set of principles, the model serves as a tool for dance artist practitioners engaging in a range of dance making situations.

Finally, this integrated model is offered as a method of learning and teaching about the processes of choreography in the tertiary sector designed to run *in tandem with*, and overlapping and interrelating with other aspects of the dance curriculum. These include technique classes, improvisation, repertoire, theoretical and historical studies and the analysis of live and recorded dance works. Figure 19 places the model inside the choreography curriculum, and inside the general dance curriculum, and demonstrates the interrelationship between these three.

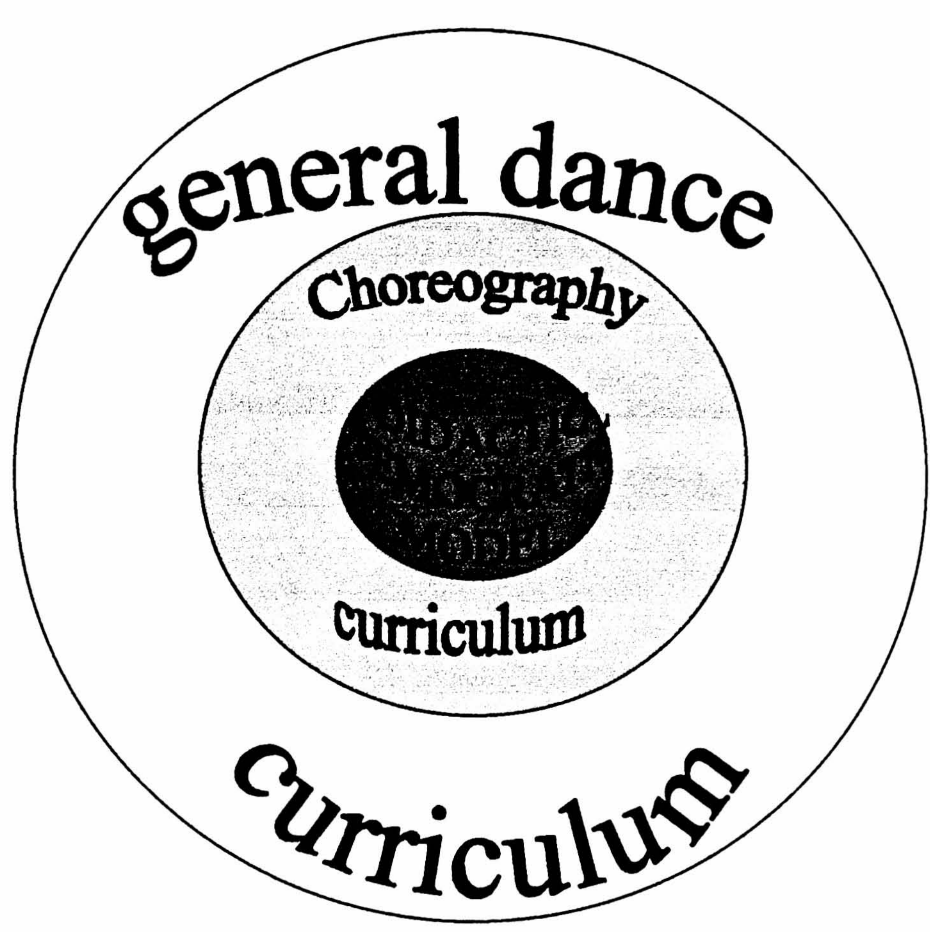

Fig 19. Representation of the interrelationship of model to choreography curriculum and to the general dance curriculum.

6.5 A Balanced Choreography Curriculum

Since the Didactic-Democratic Continuum Model is proposed as a new integrated framework for learning and teaching choreography, the pedagogic implications for students of each of the Processes need to be examined and analysed from the twin practical perspectives of making and performing choreography. This includes the analysis and reflection that is embedded within them, and the performance outcomes that may be drawn from them, whether this is live or recorded performance, oral or viva voce, lecture-demonstration or other. If, as argued, each dance making Process in this model is different in terms of artistic approach and social interaction, then specific and distinct learning characteristics should be evident. Further, there are opportunities for cross-reference with the choreography curriculum *and* the full dance curriculum within each of the five Processes. Whether this is made explicit in the teaching, or indeed perceived individually and variously by each student as part of the learning process, is a decision to be made by the institution, the programme manager or co-ordinator or by a group of tutors collectively.

At the core of the model are two aspects:

A. The ***artistic-choreographic*** aspect: that is, understanding of the art and craft of composing (including improvisation), choreographic principles, concepts and devices, appropriateness and relationship between form/structure and intent/context in the making, realising and performing of dances, and of the applications for choreography for/with client groups or audience, and

B. The ***performance*** aspect: this term is used to refer to understanding of the mastery of the body (in its broadest sense) and its capabilities which includes the principles and practice of dance techniques, co-ordination and movement memory, sensory/kinaesthetic awareness, spatial and dynamic awareness, focus, and intention. In performance, communication of the dance in relation to focus, intention and

performance quality, sensitivity, co-operation and style is emphasised, together with the ability to demonstrate knowledge and understanding of professional practices in the various contexts (theatre, education, community) and the ability to work in ensemble.

Analytical, reflective aspects that are embraced within this practice include knowledge that enables understanding and appreciation of both the past (the tradition) and the present (current and potential) contexts; theoretical issues that arise from practice; historical, aesthetic and socio-cultural contexts; and the ability to describe, analyse, interpret and evaluate ones' own work and the choreographic work of others, both peers and professionals. Assessment of these aspects usually occurs in practical performance and also in verbal or written form, the latter relating to the students' practice (individually or as a member of a group) or to the practice of peers or professionals. These outcomes provide a summative setting for both students and tutors.

In the context of a tertiary dance education programme, it might be expected that the skills, knowledge and understanding of these two aspects cohere to provide a holistic curriculum framework for choreography, and that is what the model intends. However, this may depend on whether the particular programme has been designed in modular or integrated form, and is thus a matter of choice for the tutor(s) and the institution. The following section aids identification of the elements contained within each aspect: Figures 20 and 21 provide in diagrammatic form the skills, knowledge and understanding of the *artistic-choreographic* aspect (Figure 20) and the *performance* aspect (Figure 21), and these are then elucidated. Each Process within the Didactic-Democratic continuum model can then interrogated further in an attempt to identify what aspects of student learning are most likely to take place in each.

Artistic-Choreographic Aspects

	Skills	Knowledge	Understanding
Artistic-Choreographic Aspects	A-1. Ability to • utilise the medium of dance: i.e. ideas, dancers, dance content, devices, form • apply concepts, clarify intention, and research appropriately • develop vocabularies for dances, and contribute ideas with clarity to the dance making process • demonstrate improvisational skills, and choreographic processes such as problem solving, responding to tasks, etc • demonstrate skills of structure/form • function as member of an ensemble and demonstrate skills appropriate to working practice • apply these skills appropriately within different genres, styles and contexts • demonstrate analyses of these skills, and self reflection of own outcomes in process, in verbal and written form	A-2. Ability to demonstrate • cognitive intelligence of processes of the craft of choreography, content development and structural devices • knowledge of genres and styles of dance • development of aesthetic knowledge • knowledge of a broad range of dance-based frameworks for choreographic analysis: formal, structural, interpretative, etc *and consideration of these in creation* • knowledge of a range of literary and social studies frameworks for choreographic analysis: semiotic, historical, socio-cultural, etc *and consideration of these in creation* • knowledge of a range of dance making practices	A-3. Ability to demonstrate understanding of • cognitive, experiential and theoretical aspects of the craft of choreography • the aesthetic (sensory experience and sensibility) in dance making • genres and styles in the creation of choreography, in practice and in theory • the effect of personal experience on choreography • a range of dance making practices • a range of analytical frameworks as applied to dance in theory and in practice • professional practice in dance making and the rehearsal process

Figure 20. Artistic-choreographic aspects

6.6. Artistic-Choreographic Aspects

A-1. Skills

Artistic-choreographic skills incorporates the ability to utilise the *medium* of the dance, including ideas, themes, intentions, dancers and their perceived abilities, and dance content and form, and to synthesise these when dance making. The term embraces the development of perceptive intuition, an attention to the broad brush-strokes *and* to the detail concurrently. It refers also to the capability to plan in advance or to work 'in the moment': assuming the ability to work with all the materials of dance making, including spatial and dynamic aspects, to produce a cohesive or integrated dance product appropriate to the intention, concept, brief or task.

The term artistic-choreographic skill includes the capacity to introduce concepts or starting points, to set a range of improvisations appropriate to a personal concept or to that of peer, professional, or a member of a client group. It is developed through the practice of setting or responding to tasks effectively, identifying problems and solving them individually, or by responding competently to problems set by others in a variety of contexts. These contexts may be determined by the particular objectives of a programme: for example, theatrical, site specific or interdisciplinary work, community workshops, youth dance performance groups, interventionist dance in prisons and the probation service. Artistic-choreographic aspects include the ability to demonstrate skills of internal structuring and of the overall form of a work, the communication skills necessary to function as a member of an ensemble. Appropriate application within different styles and genres, or the ability to combine them potently, also contributes to this aspect.

In terms of the practice of making choreography in the studio, analytical skills may be encouraged developmentally in relation to tasks set, the brief or the context given,

the known criteria, and when appropriate, through self-reflection on one's own ability to respond within the given situation.

A-2. Knowledge

The term *artistic-choreographic knowledge* is used here to describe cognitive intelligence of the processes of the craft of choreography: concepts, content development, structural devices and aspects of micro- and macro-forming, or internal and external organisation. It refers to breadth of knowledge about genres and styles of dance and embraces the development of aesthetic knowledge and taste.

These forms of knowledge are developed by both didactic and pragmatic means, through theory and praxis; that is, through tutors' choreographic workshops and related theoretical input of particular conceptual processes, specific ways of developing content, known traditional and contemporary structural devices, and methods of forming dance material. Knowledge develops through the exploration of choreographic modes in practice, through live observation of performance, on video, and in the literature, and through analysis and reflection of these. The categorisation of forms of knowledge can be introduced by tutors by didactic means, or by setting experiential tasks for students, either individually or in small groups.

Through 'contextual studies' or 'theoretical frameworks' classes, students in the tertiary sector learn to demonstrate knowledge of a broad range of dance-based frameworks for analysis, and to identify the relations of the objects, ideas, events and values, and the distinctions between them. These studies broaden students' knowledge and their ability to interpret and evaluate choreography, but they can also feed the creative process, producing ideas that can inspire studio praxis and develop more sophisticated concepts in the making of choreography, and perhaps challenging preconceived ideas about the functions of performance.

The term is also used to refer to developing aesthetic knowledge initiated through artistic behaviour, so that aesthetic judgement is not intuitive and instinctive, but supported by intelligence and experience, and thus by reason and value.

A-3. Understanding

Demonstration of *artistic-choreographic understanding* occurs through the merging of experiential, cognitive, affective and theoretical aspects of the craft of choreography. It occurs in both formal and informal performances, through the presentation of small tasks, sharing practice within the class situation, workshops in the community dance context or through choreographic assignments presented for formal assessment. Understanding can also be demonstrated through the lecture-demonstration or presentational mode, where assessment criteria include such elements as the synthesis of well-selected and well-edited material, discernment and discrimination in the presentation of ideas, technical execution, reflection, effective communication and authority. Understanding is also experienced and demonstrated by the ability to look, observe, view, reflect upon and 'read' dance with discernment, and also in understanding the aesthetic experience, the sensibility, or sensory comprehension of the work.

At the stage of synthesising complex skills and knowledge the student begins to move away from the known and the tried. By the final year of a three year programme it may be anticipated that the student can produce work that demonstrates clarity of artistic intention, a sense of originality and engagement with the material, and a consciousness of the processes most appropriate to the realisation of intention.

Analytic understanding is demonstrated by the students' ability to synthesise skill and knowledge; in effective participation in the creation of peer, professional or applied choreographic work; or in the creation of artistic products within particular genres. Alternatively, students should be able to apply these frameworks in viva voce, seminar discussion or in a written paper, essay or dissertation. In any of these situations lies opportunity to demonstrate the ability to define and explicate sensory experience and sensibility, and to demonstrate rational aesthetic judgement. It is at this stage of development that students may present new or original forms of choreography.

Performance Aspects

	Skills	Knowledge	Understanding
Performance Aspects	B-1. Demonstration of • executant skill to include mastery of body action: alignment, • control, flexibility, movement memory, flow of energy, etc • kinaesthetic awareness, spatial and dynamic awareness, sensory sophistication • ability to demonstrate these appropriately in dance vocabulary for choreography • ability to perform dances in formal and informal settings and in appropriate stylistic distinction, responding to technical and performative challenges • skills of professional practice in performance • interpretative abilities: ability to negotiate with the material and to communicate it to audiences • ability to demonstrate analyses of these skills, and self reflection of own outcomes as performance product	B-2. Ability to demonstrate • cognitive intelligence of anatomy, physiology • knowledge of one's own body and its capabilities, and observation of the capabilities of others • developing knowledge of feeling and expression in performance • knowledge of appropriate conventions and procedures for performance • knowledge of a broad range of dance-based frameworks for analysis *of performance*: formal, structural, interpretative, etc • knowledge of a range of literary and social studies frameworks for analysis *of performance*: semiotic, historical, socio-cultural, etc	B-3. Ability to demonstrate • cognitive, experiential and theoretical understandings of dance technique(s) and vocabularies and their appropriate application • understanding of one's own body and its capabilities, and the capability of others • negotiation, • and apply understanding in performative situations • the application of frameworks to artistic products. • personal experience and sensibility in and of performance

Figure 21 Performance Aspects

6.7 Performance Aspects

B-1 Skills

The term *Performance skills* here incorporates the demonstration of an appropriate level of executant skill, mastery of body action, kinaesthetic awareness, spatial and dynamic awareness and sensory sophistication.

'Mastery of body action' includes such aspects as alignment, control, flexibility, stamina, balance, co-ordination, movement memory and flow of energy. It embraces skills of weight transference, travelling, turning, jumping, extending gestures, moving from the simple to the complex, making transitions, and learning to co-ordinate several discrete movements at the same time. The specific mastery is obviously dependent on the choices of techniques made by the programme, and on available tutors. These classes naturally approach the development of kinaesthetic awareness, and the inner experience of the dancer/choreographer in relation to action and motion, in different ways.

Spatial awareness concerns the movement of the body in space, to include the personal kinesphere within the general space, and an awareness of size, direction, level, extension and pathway. Dynamic awareness refers to the sensory feeling of time, or weight, space or flow. Speed is measurable, and uses different amounts of muscular energy: resistance can involve a range of muscular tensions. Dancers become aware of degrees of tension, and of accent. Time and weight elements lead to an awareness of tempo and rhythm. Awareness of flow refers to the ways in which movements relate to each other, through a continuous succession or by intermittent interruption.

For the dance artist practitioner, developing performance skill includes developing the necessary mastery appropriate to standard, gradually and developmentally. It also includes all the elements mentioned in this section - kinaesthetic, sensory, spatial

and dynamic awareness - which are crucial to individual range in performance. The ability to individualise, perhaps through finding and sustaining a personal movement style or particular performance persona, could be considered essential. These elements contribute to students' interpretative abilities and give creative freedom to interpret boldly.

The skills of analysis are required to underpin mastery and interpretative skill. For example, demonstration of self-reflective analysis in the performance situation includes being able to identify problems, difficulties and levels of achievement, reflecting on and evaluate one's own level of capability in each technical, artistic or interpretative aspect, and creating strategies for improvement. Equally necessary is the ability to reflect on formal elements such as dynamic quality, spatial organisation, structure, relationship and musicality, and on the demonstration of their use in one's own choreography or that of peers or professionals.

In the analysis of choreography, dance students in the third year are usually expected to demonstrate the ability to examine and categorise a variety of choreographic products, both live and on film or video, from a number of perspectives such as historical, formal, semiotic, gender and cultural identity. They may be asked to demonstrate application of critical and/or historical studies in both practical and theoretical sessions.

Performance skill refers to the ability of the student to perform dances in formal and informal settings, with focus, intention and appropriate stylistic distinction. These skills, including the broader notion of presentation of self and one's ideas, often interweave with the technical, choreographic and/or analytic at the point of assessment. The category includes both the students' interpretative abilities or performance persona, and also the ability to negotiate with specific chosen material and communicate it to audiences. This cluster of skills can interrelate with and be assimilated within the technique class, repertoire workshop, the choreography class

or the lecture or seminar, or indeed by watching or participating in the community, educational or dance theatre performances of others.

B-2. Knowledge

Performance knowledge includes sensory intelligence of anatomy and physiology appropriate to a developmental level, an in-depth knowledge of one's own body and its capabilities from a number of perceptual perspectives, and a cognitive approach to kinaesthetic, spatial, dynamic and sensory concerns. Knowledge of the concepts of perception, feeling, aesthetics and expression help to test and extend personal performance knowledge. Dancers experience, and note what they learn through feeling states, through visual, aural and tactile awareness. This is also achieved through understanding intention, through being introduced to ideas, concepts and texts didactically, in classes, workshops and lectures, and also through personal investigation in the library, gallery or the Internet to extend personal knowledge of these elements.

Through 'contextual studies' or 'theoretical frameworks' classes, students in the tertiary sector learn to demonstrate knowledge of a broad range of dance-based frameworks for analysis, for example formal, structural, semiotic and interpretative analyses, and to identify the relations of the objects, ideas, events and values, and the distinctions between them. Theoretical perspectives may also include a broad range of social studies frameworks for analysis, from anthropological, cultural studies or gender studies approaches. These studies broaden students' knowledge and thus their ability to interpret and evaluate choreography but again they can also stimulate ideas and concepts for choreographic creation. Performance knowledge also refers to aesthetic knowledge developed by viewing or performing choreography, and through discussion and study.

The student needs to acquire knowledge of appropriate customs and procedures for performance, whether that is in terms of study skills, communication skills, or end of

year choreography performance conventions. Traditional presentational knowledge is usually passed on by didactic means, through texts or handbooks clarifying procedures, or through presentations of exemplars. Dance theatre performance knowledge tends to be made known to the student through classes such as technique and repertoire, and through the experience of taking part in performances within and outside the institution. It occurs also through the observation of other professional performances, and through master-classes in style and interpretation. In community and education contexts, different customs and procedures can apply; students in training should gain some knowledge of facilitation through placement or projects, through observation and through personal experience.

B-3. Understanding

Dance students develop understanding of the field of performance skills and knowledge progressionally through live demonstration in classes, workshops, rehearsals and performances. They can also integrate their cognitive understanding of performance through dialogue, lecture-demonstration or essay. They show performance understanding through appropriate application, and in the ways they understand the capability of others when working with peers. Evelyn's study exemplifies ways in which students can work intelligently in contemporary dance class, without separating the intellectual from the physical.[23]

Equally in contact improvisation classes students can at one and the same time learn to apply skills dealing with alignment, weight bearing, lifting and supporting in safety, *and* understand something of the history and context of Contact Improvisation, whilst engaging in the sensory and tactile experiences of partner

[23] Mary Evelyn, 'A Framework for the Studio teaching of Professional Contemporary Dance Students', (unpublished doctoral thesis, LSCD University of Kent at Canterbury, 1998), p.24

work. The class might be followed with a discussion that synthesises those elements, perhaps referring to the use of the form as a choreographic tool, used either to generate dance content or to explore improvisation as performance.

Analytic understanding refers also to the students' ability to reflect on their creation and participation in performance, to apply comparison, to verbalise about their own performance and the performance of others informed by knowledge, experience and rational aesthetic judgement. Equally, in performance, affective understanding is developed through sensibility and sensory experience and communicated as feeling and expression.

Performance understanding includes the ability to negotiate and apply the above knowledge in performative or other appropriate situations, utilising the cognitive, experiential, affective and theoretical understanding that has been amassed. It concerns the students' ability to demonstrate appropriate choice of principles, and to operate with growing professional competence. In the context of a three-year tertiary choreography programme, the term describes the ability to synthesise dance making skills and knowledge competently and to apply them with confidence in a variety of situations. It signifies a capacity for artistic endeavour beyond the known, the traditional, towards new knowledge in creating and developing original modes for presentation.

6.8. Pedagogic analysis of the Didactic-Democratic Continuum Model

It is evident that from a pedagogic point of view, these ***artistic-choreographic*** and ***performance*** aspects co-exist and interrelate in a more fluid relationship that can be explicated in linear prose format. In the study of choreography, total separation of elements is not possible, but specific aspects are highlighted, concentrated upon in any one session or series of sessions, in theory and in practice. Performance may take the form of a 'sharing' in the studio, interspersed by analysis and individual

comments, as a consequence of which changes are made, reviewing and developing artistic work in an 'action research' form. The separation of skills, knowledge and understanding cannot be so explicit in practice as it is on the page. The model therefore presents a useful methodology for categorisation and study of the various separate aspects in turn, for both students and tutors, but in practice they are inter-related clusters.

A cohort of students arrive at an HE institution with varying degrees of experience, and many tend to learn selectively, drawing on the aspects that most closely fit with their perceived capabilities and aspirations to perform, teach, choreograph or to engage with other dance-related activity. Evidence since 1991 suggests however that personal interests develop and change during a three-year programme, influenced by peers, tutors and the wider dance fraternity.[24] To ascertain how the Didactic-Democratic Continuum model might be of specific value to those who dance, teach or choreograph in relation to perceived future careers, the final discussion of this chapter appraises each of the five Processes in terms of the likely significance to the dancer, the choreographer and to the teacher or workshop leader. This makes explicit the most valuable constituent parts of each, from the perspectives of *student-dancer* and the *student-choreographer*, and includes elements beneficial to the *student-workshop leader or teacher* when working with peers or an educational or community client group.[25] One of the tutor's roles is to raise awareness of these possibilities with the student group. It should be noted that the notion of overlap still applies, but this section attempts to specify *specific* elements of importance in each case for

- the student-dancer
- the student-choreographer
- the student work-shop leader

[24] Bretton Hall has produced a cohort of graduates from the BA Hons Dance degree each year since 1991, and destination records are held on file and updated.
[25] This refers to the statement on page 7 in the Introduction, which defines the aspiration of the term 'Dance Artist Practitioner'. However, it should be noted that to receive Qualified Teacher Status, graduates are generally expected to follow a one-year full-time Postgraduate Certificate in Education or equivalent.

6.8.1. Analysis of *Choreographer as expert, dancer as instrument* Process

For a *student-dancer or performer*, the norms of Process 1 usually include the acquisition of disciplined, technically complex dance work, challenging in terms of precision. The work may require dancers to learn new techniques, or stylistically defined vocabulary. The dance material is generally learned through demonstration and repetition, with an indication of interpretation sometimes given. Good movement observation and a well-developed movement memory are required, along with the ability to assimilate new movement speedily and to extend qualitative range beyond the personal movement style. Mastery and co-ordination are stressed and the choreography tends to demand spatial and dynamic variances either individual to the specific role, or non-individual but specific, particularly in unison sections. Dancers are required to develop the movements of the dance beyond mere mechanics through the qualities of perception, inner experience and expression, learning to transform the newly assimilated material into performance. Students extend their vocabulary, learn strategies for responding to technical/performance challenges, and develop ability to reflect on achievement and further strategies for improvement. The process requires the dancer to reflect upon his or her personal performance skills as a conduit of the choreographers' ideas. There may be some analysis of self in relation to performance, i.e. self as performer, or of the work itself. Knowledge of conventions and procedures for performance and elements such as focus, projection, musicality, and understanding of style, expression of character or persona are usually stressed.

In this Process, observation and understanding of the choreographers' use of concept, content and form through participation and performance gives the *student-choreographer* some indication of specific working practices, such as they may wish to employ themselves. Students have opportunity to discover how professional choreographers conceptualise choreography, and if movement material is composed

in the studio, the specific approaches that are utilised. Generally no dance content contribution is required from the dancer in this mode, but the choreographer will impose specific movement material and will communicate information that helps the dancer to achieve an appropriate style, mastery or performance persona, feeling and expression. Paradoxically, students may learn from both positive and negative experiences if they learn to analyse these, by assimilating good practice and identifying elements that might be perceived as unsuccessful. Students can become aware of the working environment that is created and the dance and verbal languages used, the particular interaction of dancers with the choreographer and other collaborators, and how the specific elements of music, design and choreography integrate. Although there may be no formal requirement for analysis of the dance work, greater insights developed through tutor guidance, and specific frameworks for analysis, can deepen the quality of student learning and contribute to aesthetic understanding.

In addition to the elements mentioned, there are further issues from this Process that can benefit the education of the *student-workshop leader*. Rather than appropriating particular methods without question, the student has opportunity for learning about the appropriateness of specific dance material, particular technical and performance challenges or choreographic themes for a group. She might also consider the importance or consequence of the didactic teaching approach for particular ages, abilities or group size. Students learn from observation of studio organisation, the stages of a choreographic process, or the particular skills of demonstration and instruction.

6.8.2. Analysis of *Choreographer as author, dancer as interpreter* Process

For the *student-dancer*, the norms of this process of choreography include many of the skills mentioned above, but the emphasis may be placed on imbuing imposed material with personal performance qualities or individual interpretations. The dance

material is generally learned through demonstration, repetition, and indications about interpretation. Mastery in relation to the particular qualities of the individual dancer is important. The choreography tends either to employ spatial and dynamic variances that are individual to the specific dancer, or to encourage the dancer to 'colour' or otherwise adapt, modify or interpret vocabulary from an expressive or affective perspective. This process may require the dancer to develop the movements of the dance through the qualities of perception, inner experience and expression, to transform the newly assimilated material into performance. There is usually some opportunity for individual interpretation and individuality as the dancer is encouraged to develop personal qualities that specifically contribute to the style of the choreography.

For the *student-choreographer*, much can be learned from observation of and participation in the choreographer's specific use of content and form. Students develop ideas from the choreographer's emphasis on authoring, on specifying mood, atmosphere, characterisation or specific musicality. This mode may begin to extend the student's concept of choreography, give insight into the particular choreographer's control of concept, or broaden awareness of the choreographic palette. The student learns to reflect on his/her personal contribution in interaction with other dancers, analyse the contribution of others in terms of the brief, and explore feelings intrinsic to the movement itself.

From the experience of Process 2, the *student-workshop leader* might consider designing tasks that allow groups to extend their range of interpretation or develop emotional intensity, drawing on the use of characterisation, mood or attitude. Student experimentation might be stimulated by observing a choreographer create a specific relationship of music to dance or use space in an unconventional way. Students need to be able to make informed choices that enthuse and inspire when working with client groups. This can be achieve in part through developing analytical tools which aid the dancer in the appreciation of the idiosyncratic process of the choreographer, and in the dancer's own role in the endeavour. Video analysis of the completed work

allows the student to recognise personal qualities, understand the relationship of content to form, and the manner in which the choreographer has synthesised the various aspects of the choreographic process.

6.8.3. Analysis of *Choreographer as pilot, dancer as contributor* Process

The norms of this process of choreography mean that *student-dancers* contribute to the generation and development of movement material used in the dance. Through this contribution the student develops knowledge of concept, and of specific movement principles which are being used to explore and create new material through improvisation. The development of particular, focussed improvisation skill is therefore important, and appropriate problem solving tasks are usually guided by the choreographer/tutor. Technically and kinaesthetically the student-dancer is required to perform sections of dance material created by himself, and other sections created by others, and also to manage transitions and juxtapositions to transform the newly assimilated material into performance.

The *student-choreographer* needs to understand the concept/idea, the parameters and scope of the improvisation and the guiding principles and conventions used by the choreographer. Through the experience of being engaged in the process - contributing motifs or phrases, adapting and modifying these building blocks to the choreography - the student-dancer and also the student-choreographer begin to recognise and understand the emphases and choices being made. As part of this making and adapting process, sections are shared, discussed, modified and shared again, thus developing interactive skills with other dancers and with the choreographer. It is likely that individual personal qualities will find their way into the dance. The student will be in a position to note particular choreographic devices applied, the methods the choreographer chooses to incorporate the 'nuggets' of dance material created by dancers, and ultimately the ways in which all these elements are assimilated and transformed into performance.

Since Process 3 asks for contribution and involvement in the creation of material, the student is in a position to understand the themes and ideas, the relations of the ideas and the material created by all participants. The student develops awareness of the forming mechanisms utilised by the choreographer and thus the relationship between dance content and structure. The student is in a position to observe the artistic process and some of the decision-making about the selected dance material, the qualitative and spatial aspects employed, and the inter-relationships of the elements.

From the perspective of the *student-workshop leader*, a variety of specific improvisatory and compositional tasks will be experienced and analysed; the student will learn to recognise not only how to set these tasks, but how to respond to the material created by the peer or client group. In addition, strategies may be developed for initiating further focussed exploration, for creating a structure for the material offered, or for dealing with interpersonal relationships within a group.

6.8.4. Analysis of *Choreographer as facilitator, dancer as creator* Process

As the roles and responsibilities within this Process become more integrated, expectations are perhaps more sophisticated and to a certain extent are dependent on understanding working practices evident in Processes 1- 3. The norms are of *student-dancers* engaging in research/exploration, discussions about intent, development of movement material through improvisation and tasks, the selection and refinement of the dance content. The development of particular, focussed improvisation skills is therefore important, guided either by the choreographer/tutor or by one of the dancers as workshop leader. The dancer needs to understand the concept/idea, contribute to decisions about the parameters and scope of the improvisation and the guiding principles and conventions used to create the dance. Some knowledge of movement principles, understanding of choreographic principles, and aesthetic discernment are needed so that the *student dancer-choreographer* can fully contribute to sharing, modifying and restructuring material.

Both intellect and self-discipline are required: students begin to develop the skills of leadership, and negotiation becomes a central tenet in the collaborative nature of the project. The ability to share analysis of the work and to operate as 'outside-eye' is balanced by the need to accept positive criticism in shared decision-making outcomes. There is a need for sensitivity in the student-dancer's contribution as collaborator, but also some safety in the knowledge that the choreographer or tutor has the ultimate responsibility and the power of veto.

For the *student-workshop leader*, the skills of workshop leading in this mode also stress sensitivity to the group and a developing awareness of individual capabilities, attitudes and experience. Sessions are usually facilitated rather than taught, and dance material is more often developed together rather than imposed, allowing individuals to discover, to explore, to make mistakes, to accept suggestions. An effective workshop leader tends to create a motivated and hard-working atmosphere without leading from the front.

The student is required to be involved with decisions about aesthetic judgement of the work. There may be shared discussion of the intention, methods of construction, generation of dance content and the parameters and scope of all the elements. The student needs to understand the guiding principles and conventions suggested by the choreographer, and the contributions offered by peers, and to be able to work in ensemble. Process logs and critique writing are of particular value in this context to reinforce what has been learned, and to keep for future reference. The ability to reflect on the group as a whole, to lead discussion, and to assess peers can also deepen understanding.

6.8.5. Analysis of *Choreographer as collaborator, dancer as co-owner* Process

Like most student-led work, the norm of this process is that members of the ensemble share most aspects of the work, though not necessarily equally. Research is

shared and discussed, and preliminary exploratory work in the studio may ensue, perhaps led by different members of the group. The intention of the work may gradually evolve through dialogue. This process requires ability to explore, improvise, select and refine dance content, understand form, both externally (macro-structure) and internally (micro-structure), and to employ appropriate structural devices. The process requires knowledge of movement/choreographic principles, and the confidence to challenge or subvert them. Students need to be able to demonstrate discernment and discrimination in the collaborative process, and to understand the performance conventions that surround the particular context.

This process requires competency, mastery and precision of shared movement language, but also stresses opportunities for using and developing personal sensory qualities, and the exploration of feelings intrinsic to the work itself. Individuality is celebrated, both in the contribution to the making of the dance material and in its performance. Equally students need to be aware of the possible development of new movement styles within the ensemble, and the need for sensitivity as collaborators. This fully collaborative process requires the ability to research, to find a common intention, and then to analyse and interpret the shared process. In Process 5, *student dancer-choreographers* need to demonstrate aesthetic judgement supported by intelligence and experience. They should be able to participate and share ownership effectively, analyse the appropriateness of content and form, and contribute effectively and articulately 'on the hoof' to elements such as the structuring of the work, the pace, overall texture and performance qualities within the work. The *student dancer* may need to be able to contribute to decision-making about the roles, performance abilities and interpretation of others as 'outside eye,' and to do so objectively.

Process 5 also requires students to determine performance skills and conventions/procedures as part of an ensemble. There is a need for all participants to contribute fully and intelligently to the communication of the work as performers.

Performance authority stems from deep understanding of the nature and meaning of the choreographic outcome from all the contributors. Students should be asked to write a critical log of both process and product, not only to demonstrate the ability to analyse the process and appraise the product, but to document the singularity and unique character of the whole project.

The student involved in a successful Process 5 is effectively amalgamating, interweaving and cross referencing workshop, choreographic and performance skills in a democratic art making venture that culminates in an educationally valuable yet artistically satisfying piece of choreography. As a *student workshop leader* or choreographer, the student gains confidence about possible ways of implementing such collaboration in the future.

6.9 Comments on the Model

For the student, the learning approach proposed by the Didactic-Democratic Continuum Model emphasises different skills, knowledge and understanding in these five Processes. In this last discussion it has been demonstrated how experience of them during the course of a three-year tertiary programme can benefit the preparation for a career as a dance artist practitioner. By offering situations where the student *as dancer, as choreographer* and *as workshop leader* can experience a broad range of approaches to the choreographic process within a choreography programme that balances the artistic-choreographic with the performative, underpinned by intelligent understanding, a good foundation can be assured.

It is evident that initially, students will build knowledge of the five Processes mostly from their experiences as *dancers.* That might be the emphasis that a particular institution prefers, in which case tutors must find ways to ensure that in the choreography programme, through engaging in these Processes and reflecting with tutors, students are learning about *the process of choreography* from such

experiences. On the other hand, the benefit of the model is that students should also experience these Processes as *choreographers* if they are really to understand the differences in practice. Moreover, it is likely that a conceptual grasp of the Model should lead to their ability to mix/intersperse or adapt these Processes effectively during any one project, particularly in the third year of a full-time programme.

A systematic spectrum framework such as the Didactic-Democratic Continuum model can offer students a range of choreographic experiences that is perhaps broader than that normally available in any one tertiary institution dance programme. This may be because its intent goes beyond the current aims of the programme, or because it offers approaches outside the direct experience of the choreography tutor(s). Indeed, other aspects of the curriculum may impose time constraints, or a particular process may not be thought appropriate in the context of a specific programme, and these issues are further discussed in the next chapter as a matter of tutor emphasis or choice. However, this series of five Processes of dance making have been designed to contribute to the personal development of young artists and to help prepare them for more than one specific career situation. Changes in choreographic practice can be recognised by comparing the relationship of one set of circumstances to another. Changes in relationship can be identified in the shift in role of dancer and choreographer at each stage of the model. None of these processes is fixed; they are exemplars based on professional choreographic praxis, and on tried and tested educational approaches. They are designed to offer choice.

It is noted that the *emphasis* shifts from product to process from the first to the fifth process, and that the skills, knowledge and understanding gained by participating in such processes can be transferred to other processes and new applications with peers and with client groups. It can also be noted that these exemplars allow students *flexibility* in experiencing a variety of learning approaches, from the apprentice model to the specifically democratic, but also, at the educational level, they introduce knowledge of the choreographic domain and insights into its broad application.

Chapter Seven:
Implications for the implementation of the model and Conclusion

There are important implications for those who currently teach in the vocational and university sectors and, in this respect the final chapter poses the following questions:

- What implications does this model have for tutors and institutes involved with dance education and training?
- How does the sector ensure that it provides fully educated teachers?

7.1 Implications for the implementation of the model

Mark Murphy, artistic director of V-TOL Dance Company, wrote in 2000:

> I would like across the board a re-appraisal of dance training. Sadly, I see fewer and fewer appropriate candidates who are equipped with the right qualities needed for a career in dance. I feel much more emphasis should be placed on educating the mind rather than this almost fetishistic concentration on the body.[1]

The Didactic-Democratic Continuum Model puts forward a response to the challenges implicit in this form of criticism, and important implications for teachers and tutors in the tertiary sector are contained within it. First, the model assumes that tutors have knowledge, skills and understanding of the *concepts* inherent in each process; that is, a broad-based experiential understanding of the main principles employed in each stage of the model. The model is reliant on the ability of tutors to communicate, examine and debate these principles through practice and theory with students. It is assumed that those teaching in the tertiary sector will be able to draw upon personal experience of choreographic processes

[1] Mark Murphy 'Lives in Dance', *Animated* (Spring, 2000) p. 57

within different contexts, and demonstrate the ability to reflect on and evaluate these approaches. It follows that the ability to reflect and evaluate presupposes knowledge of the theoretical underpinning supporting each process, and of the possible teaching methods, learning approaches and social interaction inherent in each approach. However, it is reiterated that for each institution or programme it is a matter of emphasis as to how this model might be utilised within each curriculum framework.

Until relatively recently, it was possible to point out vestiges of fragmentation, convention and idiosyncrasy existing within the curriculum of vocational dance schools and university dance departments as regards the teaching of choreography. However, present funding mechanisms, which require institutes to make their aims and objectives transparent both internally and externally, have introduced changes.[2] In the maintained dance education sector, the Quality Assurance Agency for Higher Education requirement for subject review and for self-assessment of provision from 1998 provided opportunity for critical debate and shared decision-making among staff. Similarly, professional guidance on standards and awards in the process of accreditation in vocational contexts has been ensured by the work of the Council for Dance Education and Training. Quality assurance processes offer objective methods of monitoring the six aspects of Curriculum Design, Content and Organisation, Teaching, Learning and Assessment, Student Progression and Achievement, Student Support and Guidance, Learning Resources, and Quality Management and Enhancement. Though these procedures may be seen as prescriptive, possibly invasive in relation to schools' original roles of preparing dancers for particular companies, these, and indeed internal teaching quality audits can clarify aims and valuably extend dialogue between staff.

It is obviously beneficial for dance tutors involved with teaching and training in the tertiary sector to be knowledgeable about the institutional/departmental

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[2] In both domains, funding is inextricably linked with quality review issues; in the maintained sector, institutions must demonstrate that their objectives are being met in the six aspects of provision before their programmes gain HEFCE funding. In the non-maintained sector, Dance and Drama awards are given to students applying for places at institutions where CDET accreditation has been achieved.

mission, and to have understanding of how their personal contribution relates to the work of the whole programme. This is particularly relevant for part-time tutors. Many vocational teachers were themselves trained through didactic methods, and traditional practice determined that teachers should be experts in their field, steeped in the status of extensive professional experience. While there are integrated syllabi to be found in both sectors, there are many instances of practical and theoretical parts of the curriculum being taught by different groups of staff, with little communication between them. Rather than teaching as they were taught, however, members of the Dance education profession are encouraged to further develop good practice in relation to professional practice, pedagogy and research. The interrelationship of theoretical underpinning to practice, and of practical research to relevant theory, is an important consideration that has not fully permeated all dance education contexts.

For all good teachers and tutors, certain characteristics are considered fundamental in some measure. In general, effective tutors in any discipline in the tertiary sector are required to guide students in the acquisition of knowledge, understanding and skills in their chosen field. They also help students to develop enquiring minds that challenge the status quo; develop personal moral values; and appreciate human endeavour and aspirations.[3] From the perspective of the specific model presented within this thesis, the fundamental characteristics might include the following:

- Empirical experience of the field as professional performer, practitioner or educator, together with a broad understanding of the discipline.

In the context of the model this might include experiencing as performer the learning of new steps and sequences or existing repertoire through imitation and observation, interpreting a role, improvising material for a choreographer, or sharing tasks with other dancers in preparation for performance. Equally beneficial is community or education dance practitioner experience such as the teaching of dance material in systematic, developmental mode, leading

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[3] HMI, *Quality in Schools* (DES, 1987)

improvisatory sessions appropriate to context and intent, or structuring material offered by other dancers.

- Sensitive understanding of the contemporary contexts in which their students are studying, including the artistic, cultural, historical, and technological.

In terms of the model, this might be demonstrated by ensuring up to date awareness of the field of dance and performance activity through watching live and recorded performances, reading periodicals and new texts, visiting websites, doing research, networking, and attending courses. Tangential to the dance discipline, but informing it, is general knowledge of artistic endeavour on other fields of music, art and theatre, of politics and current events, science and technology. This knowledge then permeates and informs the teaching activity, leads to discussion and informs practice, particularly but not exclusively in devising processes.

- The ability to establish an integration of elements in a programme of study within a purposeful working atmosphere, to include the elements of choreography, performance and education.

In the model, this means clarity of intent in the choreographic process engaged in, in the intended learning outcomes for students, and in the methods by which these objectives can best be achieved. It benefits from logical, timely and appropriate cross-referencing of aspects of the dance curriculum.

- The ability to organise teaching and learning so that the work matches the different aptitudes and abilities of the students, and so that they can relate and adapt their methods to the prevailing needs and circumstances and to a consideration of future requirements.

The tutor's ability to teach, direct, facilitate or guide is an important aspect of the model, as his/her role is different in each process, *and* at times, for each student in the same process. Through observation of students' individual learning, tutors recognise that though all students might be engaged in a particular choreographic

process at any one time, individual difference will modify and adapt intention, and require diverse approaches.

- The ability to set high but not unrealistic expectations and to extend students to their full capacity in a synthesis of practice underpinned by concepts and theories. To this end, they will probably employ class, group and individual teaching to suit the kinds of learning demanded.

The model encourages tutors to employ a full range of social/artistic approaches in learning about choreography: work led by tutor, student, peer and professional choreographers in solo, duet, small group and large group ensembles, and numerous experiences of how these might be applied in the future.

- To be well informed about individual students, and discerning in the identification of their needs. Using a variety of techniques to encourage and assess progress, including careful and informed observation, perceptive and constructive comment, and a variety of objective formal measures, they will provide opportunity for students to attain knowledge, skills and understanding and to produce high standards of work.

This may be provided for by the implementation of process logs, critical writings, informal discussion and feedback, presentations, formal viva voce, as well as through the daily praxis. Criteria for assessment should be published, transparent and clearly understood, with student and staff evaluation and feedback mechanisms applied. Within the model, the criteria for process and product overlap (demonstration of mastery, understanding of professional practice, improvisational skills, devising skills and the shaping of material, etc)

- A repertoire of teaching styles that can be varied sensitively to match the nature of the work in hand and the characteristics of the students as well as their stage of development.

In the Didactic-Democratic model, the spectrum of teaching styles is fundamental to its design, but there is scope for adaptation and development as appropriate *within* each process, and for additional processes to be appended.

However, these qualities and characteristics have to be learned before they can be applied. A particular historical problem inherent in the whole dance education sector has been the question of how a dance practitioner becomes a teacher or a choreographer. In the examination of the theatre domain in chapter one, the dominant method of the dancer who becomes an apprentice teacher can be traced through the experiences of such teacher-choreographers as de Valois, Rambert and Cohan. In addition, general historical information about the quality and training of dance studio teachers was well documented in *Dance Education and Training in Britain.*[4] It is still the case that professional-vocational tutors normally enter teaching after having had professional dance experience. In the education domain the dominant method of training teachers involved the study of the subject from a pedagogic perspective, and the experience of professional dance practice was until recently normally not required, though tutors in the university sector are usually expected to hold a master's degree in the discipline. Recently more flexibility has entered the system, but still few comprehensive education/training mechanisms for the teaching of dance in a tertiary context exist.[5] There is no institute for choreography in the UK, and no recognised and published comprehensive body of knowledge for choreography.

More could be achieved in terms of developing and sharing good practice of learning and teaching in choreography, and it is anticipated that the concept of the well-educated Dance Artist Practitioner might contribute to the debate in the 21st century. The *Research in Dance Education* journal launched in 2000 may well stimulate and promote the development of research into pedagogy in relation to creating, performing and viewing dance, and *Animated, Dance Theatre Journal* and *Dance Now* regularly disseminate personal choreographic

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[4] (London: Calouste Gulbenkian Fundation, 1980)

[5] There are three PGCE programmes for PE/Dance, at DMU at Bedford, at the University of Brighton (Eastbourne campus), and at Liverpool John Moores University (IM Marsh campus). Dance specialists must train in aspects of the PE National Curriculum. Additionally, the Royal Academy of Dance offers a BA (Hons) in the Art and Teaching of Classical Ballet.

practice in theatre, community and site specific contexts. The sector needs more publication and dissemination of pedagogic study in the discipline;[6] more texts appropriate to the needs of students in training, more teaching resources (texts, CD-ROMs, videos) specifically for choreography, and more thoughtful collaboration between choreographers and training establishments.[7] Essentially acknowledgement is required that dance making can be enhanced through conscious, articulated processes, shifting in attitude away from the notion of dance making as merely a subliminal and intuitive process, before such models can be implemented successfully in a range of establishments. That is, however, not to deny the importance of instinctive, impulsive and non-discursive *elements* as part of the art making process.

The launch of the twenty-four national Learning and Teaching Support Network (LTSN) units and the Institute for Learning and Teaching (ILT) in 1999 has no doubt begun to provide contributions to that aim both generically and specifically.[8] The aims of the LTSN National Subject Centre for Performing Arts in HE (Dance, Drama/Theatre and Music) based at the University of Lancaster, PALATINE, include that of disseminating pedagogic innovation and good practice throughout the sector and incorporating the academies and conservatoires. The staff of PALATINE is especially aware of the need to improve dialogue with, and find mechanisms to support dance tutors/lecturers in HE, particularly those who work in isolation.[9] In addition, continuing professional development is offered in many universities for those who wish to gain an initial qualification in teaching and managing student learning through the *Postgraduate Certificate (and Postgraduate Diploma) in Learning and Teaching in Higher Education.*[10]

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[6] For example, Mary Evelyn's unpublished doctoral thesis 'A Framework for the Studio Teaching of Professional Contemporary Dance Students', (LCDS/ University of Kent at Canterbury, 1998)
[7] A useful example was demonstrated by the Siobhan Davies in Residency Seminar Programme hosted by Roehampton Institute in 1996.
[8] The LTSN units were initiated after the Dearing Report, and are funded by the UK HE Funding councils.
[9] Discussion with Lisa Whistlecroft, Palatine, 6 December 2001 at The University of Leeds.
[10] Documentation published by the Staff and Department Development Unit (SDDU) of The University of Leeds.

The foundation of these organisations and programmes, and thereby, these strategies, should help to create balance between the strengths of practice, and the strengths of research in the Dance education sector. As Boyer claimed, scholarship should be defined more broadly so as to include teaching - in particular, discovery research into the nature of learning and teaching, integration (including the writing of textbooks), service (including the application of knowledge) and the scholarship of teaching (transmitting and extending knowledge).[11] The Didactic-Democratic Continuum model for the learning and teaching of choreography put forward in this thesis has attempted to synthesise these aspects, but there is much more to be achieved by all those in the sector.

The model has potential implications for various aspects of the profession other than on the learning, teaching and assessment issues already presented. It may for example impact on company recruitment strategies, in so far as the ability to teach and to organise a variety of choreographic or creative workshops is fundamental to many dance companies. The range of approaches offered by the model may support graduate career routes within the greater dance ecology, and could effect ways in which community dance projects are conceived and organised, both in terms of breadth and depth.

The particular dilemma for the learning and teaching of choreography, as has been evident throughout this thesis, is of limited access to the 'knowledge' of the art form. This was recognised by the Council for Dance Education and Training (CNAA) in the 1992 report, which stated under the sub-heading of Research and Scholarly activities:

> The main issue that needs to be addressed is the desirability of those engaged in practical performance or choreography to reflect and write on practice in order to put their ideas into the public domain outside the performance itself.[12]

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[11] E.L.Boyer, *Scholarship Revisited,* (NJ: Princeton University, 1990)
[12] CNAA, 1992, p. 24

Such reflection on practice, such as that advocated by the *Practice as Research in Performance* project (PARIP) at Bristol University or the *Performance Reflective Practice Project* at de Montfort University will no doubt also contribute to the further praxis and pedagogy of choreography.[13] Learnedness of performing and choreographing can be taught in many different modes, and it can also be experienced variously as apprenticeship, working with experienced people, through observation or through experiential practice. Again frameworks need to be put in place or made more widely available in order to provide models of good practice for experiential writing, action research, and reflective practice.[14] In 1997 the author tested an example of reflection into personal practice in choreography teaching using the Graduate Attributes Profile matrix.

The matrix was developed through research set up by the Higher Education Quality Council (HEQC) in 1995-6.[15] It was produced by the HEQC as a generic document as a first attempt to respond to the question: What skills, knowledge, understanding and other attributes should be assumed from graduates of a three-year undergraduate degree programme? In adapted form it is a useful 'check-list' for tutors teaching on three-year tertiary programmes, where it can be utilised as a tool for designing or evaluating curriculum development. Indeed, the original Profile was essentially the foundation of the framework for the subsequent consultation on benchmarking academic standards. The matrix provides in diagrammatic form the relationship between *subject mastery* was based on the

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[13] http://www.bris/ac.uk/parip, 13/12/01 and
http://www.dmu.ac.uk/In/reflectivepractice/Project_outline.htm 13/12/01
[14] The demands by the Research Assessment Exercise have raised the issues of the documentation of practical research. Research through ResCen (Middlesex University), the Reflective Practitioner Project (DMU) and PARIP (Bristol University) add to the documentation of expertise.
[15] The Higher Education Quality Council was subsumed by the HEFCE Quality Assurance Agency in 1997

development of four kinds of attributes, i.e. intellectual/cognitive, practical, self/individual, and social/people capabilities.[16] Figure 30 shows the matrix adapted for the dance choreography context:

[16] Th author was invited to participate in consultations about graduate attributes at the HEQC in London in April 1996.

A	B	C	D	E
Subject Mastery	**Intellectual/Cognitive**	**Practical**	**Self/Individual**	**Social/People**
Development of knowledge and understanding of	*Development of the following attributes*	*Development of the following attributes*	*Development of the following attributes*	*Development of the following attributes*
1. Range and content of the study of choreography	Critical reasoning	Investigative skills/methods of inquiry including study skills, theoretical frameworks, practical research, etc	Independence/autonomy	Teamwork
2. Subject paradigms for choreography	Analysis	Craft of choreography, including improvisation	Emotional resilience	Client focus - community, education or theatre contexts
3. Choreographic methodology/ies	Conceptualisation	Dance data processing: developing, modifying, adapting	Time management	Communication and social interaction
4. Subject conceptual basis in choreography	Reflection/evaluation	Content/textual analysis	Ethical principles and value base	Ethical practice
5. Subject limitations and boundaries within the study of choreography	Flexibility	Performance skills	Enterprise	Empathy
6. Dance's relation to other frameworks	Imagination	Creating dances	Self presentation	Social/environmental impact
7. Context in which dance/choreography is used	Originality	Professional skills	Self criticism or reflection	Networking
8.	Synthesis	Spatial, dynamic, sensory and kinaesthetic awareness		Negotiation/micro-politics

Figure 22. Dance Choreography Graduate Attributes Profile

The Graduate Attributes Profile supports the design of an integrated learning and teaching strategy in the choreography domain, as it relates very precisely the choice of *subject knowledge* with clear objectives concerning the *learner perspective*. The matrix can be applied as a valid analytical tool to check the balance of curriculum design elements within a dance programme, to ensure a programme can define the terms in ways best suited to match its aims and objectives, and to identify subject specific and transferable skills. The categories of Self/Individual and Social/People help to underpin the importance of self-presentation and self-knowledge, and of distinct communication skills within and outside the programme. The category Intellectual/Cognitive indicates the particular ways in which knowledge and understanding of the discipline can be processed. Although the matrix has not been used in this study directly in relation to the design of model itself, it could provide a useful tool for tutors to further understand the inter-relationship of aspects of the dance programmes on which they teach.

Finally, in assessing the implications of the model for the tertiary sector in relation to these issues, awareness of, but not reliance on, the subject benchmarking document *Dance, Drama and Performance* is now important in representing general expectations about standards at the tertiary level.[17] Though the threshold and focal levels of achievement put forward are only indicative statements, they should initiate appropriate forms of debate about expectation on completion of an honours degree programme in the discipline. Similarly, though the Didactic-Democratic model might be seen to offer different implications for Universities and vocational schools, it may introduce more flexibility to the whole sector.

[17] *Dance, drama and performance*, (QAAHE, 2002)

7.2 Conclusion

The aim and rationale of the Didactic-Democratic Continuum Model presented in this thesis is to offer a conceptual framework to aid tutors in engaging student-dancers in a range of choreographic processes pertinent to current theatrical, community and education contexts and applications. When students embark on three-year tertiary dance education programmes they cannot know precisely what direction their interests and special capabilities might take. It is therefore prudent to envisage that dance students will need a broad spectrum of skills, knowledge and experience to engage with the kind of multifarious demands which may ensue in a career in dance, with the opportunity to specialise later. First, there is little doubt that professional choreographers will continue to make diverse demands on dancers in their respective processes. Second, evidence suggests that the percentage of dancers working full-time in ballet or contemporary companies is low, and that the majority will need a 'broad portfolio of skills, awareness of alternative possibilities, strongly developed sense of self-worth and confidence ... to survive the experience'.[18] This is the core principle behind the notion of the Dance Artist Practitioner. The thesis has argued throughout for greater understanding of choreographic processes as a part of that portfolio, and two specific proposals have been made.

First, the Didactic-Democratic Continuum Model is presented as a five-stage developmental series to introduce students to an experiential understanding of a range of practices, relationships, roles and pedagogic approaches. Second, a perspective is offered of the possible learning outcomes of the five stages on the continuum from the point of view of student dancer, choreographer or workshop leader. It has been demonstrated - in so much as can be demonstrated through the medium of the written text, that together these approaches can contribute towards a broad and balanced, dynamic and collaborative approach to choreography teaching, and towards the development of the 'fully educated artist'. By means of this continuum as a conceptual framework, students may be introduced to dance making with some cognisance of such aspects as the relationship of theory to

[18] Dance UK, *Choreography as Work_* (Dance UK, 2001) p. 17

practice, imitative and discovery practices, and a spread of convergent and divergent learning processes. In general, students become more powerful and effective learners as they develop greater awareness of the parameters of the current dance ecology and the 'field' of their discipline. By developing the ability to self-reflect and to communicate skills, knowledge and understanding of artistic-choreographic and performance aspects, everything that is learned by the student can be transferred *consciously* and thoughtfully to new contexts and applications.

The model has grown and developed from a synthesis of historical investigation and personal experience, in a particular context of time, location and environment. Its creation has been the function of the research, and the substance of the thesis. Aspects of the model thus far have emerged and been tested within the lifetime of the BA Hons degree in Dance at Bretton Hall, 1988-2002, and modification continues to be made as documented in chapter five.

It is acknowledged that the model as a comprehensive package has not been fully tested within the framework of the thesis. Systematic testing and development of this model is seen as a further research project with a number of tertiary dance institutions from a spread of university and vocational school departments. This will require the development of an appropriate methodology, including comparative analysis. It is envisaged that this research will be engaged in objectively and systematically within the Centre for Choreography, Pedagogy and Technology at the University of Leeds with a group of colleagues, in collaboration with Bedford Interactive and PALATINE.

Further questions posed by the creation of the model thus far are concerned with how it can function in different institutions; what kinds of teaching skills are necessary in order to teach it fully; what forms of assessment are relevant to each process, and so on. The model has revealed at least three specific forms of dance devising along a continuum, but can others be identified for usage in other contexts? There are still salient questions about the application of Laban's principles in terms of their usage both as framework for analysis and in teaching

and choreographic contexts.[19] For example, in considering the value of using 'discovery of movement' approach, what are the differences of impact on students developing classical techniques compared with those who study jazz or contemporary techniques predominantly?

The model has considered a simple continuum of teaching styles for choreography, but has not fully considered the role of the tutor as mentor and guide in respect of individual students who take on the role of choreographer in each of the five processes. Again, more pedagogical research and dissemination is required. Another issue raised by the model is that of appropriateness of process to context. It is often assumed, for example, that the devising Processes 3, 4 and 5 are most appropriate for work in the community, particularly youth groups. Yet there can be real educational benefit in working didactically with these groups at times, so long as this method occurs at an appropriate time in the development of the group, and for a specific purpose.

In asserting that such a model is required in order to develop the learning and teaching of choreography in the 21st century, it seems timely to suggest greater integration between current academic endeavour, professional practice, and pedagogy. If the scholarship of teaching involves studying, reflecting on and communicating about learning and teaching in the context of one's discipline, then perhaps in time all three elements can contribute to and become more firmly embedded in the discipline of dance, and specifically within the discipline of choreography. The Didactic-Democratic model is a framework firmly anchored to the other elements of dance education and training. Flexibility is a key principle in the way in which it might operate in existing programmes, or when it is used as a foundation from which to develop new programmes. The integration

[19] Again, there is no suggestion that some of these ideas have not been attempted previously. For example, Ann Hutchinson describes a series of courses run for Balletmakers in 1967 where Laban principles were used to stimulate choreographic activity with a group of ballet choreographers led by Theresa Early. The sessions were documented in three articles for the *Dancing Times* in April, July and August 1967.

of theory and practice, and of social and artistic processes suggested by the continuum model offers a unique framework of support from which to ensure that students can develop realistic careers in dance as artists, practitioners, teachers, performers, choreographers; that is, as Dance Artist Practitioners, as defined in this study.

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http://www.dmu.ac.uk/ln/reflectivepractice/Project_outline.htm 13/12/01
http://www.metier.org.uk/info/as2h/keynotes/keynote

Appendix A: Council for Dance Education and Training Accredited Full time professional dance training courses October 2001

School	Programme	Funding	Age	Programme Content
Arts Educational School, London	Music Theatre course: National Diploma Musical Theatre	Dance and Drama Award	16+	
Arts Educational School, Tring Park	National Certificate Ballet (2 yr)	Dance and Drama Award	?	
Bird College Sidcup	BA Hons Dance and Theatre Performance Dance and Theatre Performance Diploma: National Diploma Musical Theatre	Dance and Drama Award	18+ 16+	
Central School of Ballet London	The Professional Performers Course: National Diploma Dance Classical Ballet and Related Subjects: National Certificate, Ballet (2 yrs)	Dance and Drama Award	16+	
Elmhurst, The School for Dance and Performing Arts Camberley	Classical Ballet and Performing Arts: National Diploma Jazz Dance and Commercial Theatre	Dance and Drama Award	16+	
English National Ballet School London	Intensive Classical Ballet Course: National Certificate, Ballet (2 yrs)	Dance and Drama Award	16+	
The Hammond School Chester	The Hammond Diploma in Dance Performance and Teaching: National Diploma Musical Theatre	Dance and Drama Award	16+	

The Italia Conti Academy of Theatre Arts ltd London	Performing Arts Diploma Course: National Diploma Music Theatre	Dance and Drama Award	16+	
Laban Centre London	BA Hons Dance Theatre Undergraduate Diploma in Dance Theatre	Dance and Drama Award	18+	
Laine Theatre Arts Ltd Epsom	Musical Theatre, Performers and Teachers Course: National Diploma Musical Theatre	Dance and Drama Award	16+	
London Studio Centre London	BA Hons Theatre Dance DipHE Theatre Dance Diploma Programme (each programme can be taken in Classical Ballet, Contemporary Dance, Jazz Theatre Dance or Musical Theatre)	Dance and Drama Award	18+ 16+	
Merseyside Dance and Drama Centre Liverpool	Teacher and Performance Course for Dance and Musical Theatre: National Diploma Dance and Musical Theatre	No government funding available	16+	
Midlands Academy of Dance and Drama Nottingham	Musical Theatre Course: National Diploma Musical Theatre	No government funding available	16+	
Northern Ballet School Manchester	Diploma in Professional Dance: Classical Ballet or Jazz Theatre Dance focus Diploma in Dance Teaching	Dance and Drama Award	16+	

Performers College Corringham, Essex	Performers Theatre Dance Course: National Diploma Musical Theatre	Dance and Drama Award	16+	
Royal Academy of Dance London	BA (Hons) in Art and Teaching of Ballet	Dance and Drama Award	18+	
Stella Mann College London	Dance Course for Performers/Teachers: National Diploma Dance	Dance and Drama Award	16+	
SLP College Leeds	Teacher Training and Performing Arts Diploma Course: National Diploma Musical Theatre	No government funding available	16+	
The Urdang Academy London	Performers' Diploma Course: National Diploma Dance and Musical Theatre	Dance and Drama Award	16+	

Appendix B

Jo Butterworth: A Personal Statement

I attended dancing classes at a local private studio in ballet, tap, modern and national dance from the age of five to mid-teens, and became interested in the idea of teaching in the public sector as a career. Following advice from a Schools' Physical Education Inspector in the West Riding of Yorkshire, and with a discretionary grant from the same local authority, I became a full-time student of the Laban Art of Movement Centre in Addlestone, Surrey from 1964-1966 under Lisa Ullmann, gaining the Art of Movement Studio Certificate in July 1966. Tutors included Vivien Bridson, Athalie Knowles, Geraldine Stephenson, Geoffrey Sutherland and Lisa Ullmann.

The work of the Centre at that time was wholly predicated on the work and philosophy of the Hungarian dance and movement theoretician Rudolf Laban, and the focus was primarily on the training of teachers of modern educational dance in the secondary sector. The curriculum included the Principles and Practice of Movement and Dance, Aspects of Dance as an Art, Dance in Education, and a number of subsidiary subjects including English, Music and Art. In the following academic year (1966-67) my year group entered Trent Park College of Education, Middlesex, and gained the Teacher's Certificate (Secondary) in the Art of Movement which was at that time validated by the University of London Institute of Education. With both parts completed, successful students received Qualified Teacher Status as defined by the Department of Education and Science.

Between 1969 and 1974 I danced professionally in the commercial sector, in the UK, Switzerland and Portugal. The work in the UK was predominantly for the Delfont Organisation in the major region theatres in pantomimes and summer seasons, as a member of a group called the GoJos choreographed by Jo Cook. In addition, I performed in several BBC television historical dramas choreographed by Geraldine Stephenson, a professional choreographer who had studied with Laban. I also choreographed for pantomimes and summer shows as a part of my experience in the professional commercial dance sector.

In 1975 I became Head of Dance at Starcross School in Islington London, a large disadvantaged multi-racial comprehensive school for girls. Under the headship of Beryl Loveridge the school pursued a strong arts policy, and

dance was well supported. In addition to full-time teaching, between 1976-78 I pursued a part-time Diploma in Education with special reference to Movement and Dance for children up to the age of thirteen years at Goldsmith's College and the Laban Centre, under the auspices of the University of London. The curriculum was broadened to include the study of dance techniques, choreography, performance and production in line with other professional vocational courses in the country. Staff members from the dance specialism teaching on the Diploma included Stuart Hopps, Vera Maletic and Walli Meier.

In September 1979, seeking higher education experience, I took up a two-year post as Drama Lecturer in the Drama department of Bretton Hall College in West Yorkshire under the leadership of John Hodgson. The job description specified the application of Laban principles to the training of actors and teachers of Drama. At Bretton, the ethos of the 'thinking actor' and the synthesis of theory and practice in the Drama degree were already well established, and group creative practice was supported by cognitive reflection through individual written logs and group discussion with tutors. In 1981, when the institution made a commitment to the development of Dance modules and the future design and validation of a degree in Dance appeared possible, my post was made permanent.

An invitation to teach from New York University graduate summer school in Educational Theatre at Bretton Hall (promoted by Professors Nancy and Lowell Swortzell from NYU) led to a growing interest in the performing arts in the USA, particularly American alternative theatre and post-modern dance. Between 1982-1986 I attended intensive summer schools followed by the Fall semester 1984-85 in the Department of Performance Studies at New York University, and gained the degree of Master of Arts in 1986. A number of tutors in New York were influential, notably Trisha Brown, Merce Cunningham, Barbara Kirshenblatt-Gimlett, Lauren Raikin, Marcia Seigel and Richard Schechner. My masters' thesis study questioned the identity of British New Dance, its oppositional, anti-hegemonic stance, and its significance in the development of contemporary dance in the UK in relation to stylistic, historical, and socio-cultural contexts.

Having completed the Master of Arts degree, I initiated preliminary discussions on the design of a Dance course with colleagues at Bretton Hall.

Between September 1987 and January 1988 we determined the aims, objectives and design of a proposed BA Honours Dance degree and prepared the required documentation for validation to the University. The degree received validation in April 1988. I was confirmed as course leader, and the first cohort of students entered the institution in September of the same year. From 1988-1995 I remained Head of Dance and co-ordinator of the undergraduate degree, whilst developing the Dance modules of the MA in Contemporary Performing Arts. In 1995, as a result of restructuring in the College, the Dance and Theatre departments were merged. At this time I created the Centre for Dance Studies, continued to run and develop new MA programmes, began postgraduate research and involvement in such research projects as *The Greenhouse Effect: the art and science of nurturing dancemakers* and *Dance: gaining a sense of well being.* The management of the undergraduate degree went to Evelyn Jamieson, and in 1996, to Christine Lomas.

In August 2001, the formal merger between the University of Leeds and Bretton Hall College took place. The Dance programmes have been revalidated through the Leeds QMEU systems, and are based on the Bretton Hall campus within the School of Performance and Cultural Industries. New degrees at MA level include the MA Performance Studies, with pathways in Contemporary Choreography, and Dance and Technology, and the part-time MA in Choreography in association with Fontys Dansacademie, Tilburg, Holland.

Appendix C: Author's Curriculum Vitae

NAME:	Joanne (Jo) Butterworth
ADDRESS:	9 Inkerman Court Denby Dale HUDDERSFIELD West Yorkshire HD8 8XA
TELEPHONE:	Home - 01484-862976 Work - 0113 -343 -9040 Mobile - 0410 - 229889
EMAIL:	Work - j.butterworth@leeds.ac.uk Home - jobutterworth@inkerman98.freeserve.co.uk

MARITAL STATUS:	Single
DATE OF BIRTH:	11th August 1946
CURRENT POST:	Programme Manager MA Performance Studies
STATUS:	Senior Lecturer
INSTITUTION:	School of Performance and Cultural Industries University of Leeds Bretton Hall Campus West Bretton WAKEFIELD WF4 4LG

EDUCATION

1964-1966	Laban Art of Movement Studio, Addlestone, Surrey (full-time) L.A.M. Diploma.
1966-1967	Trent Park College of Education, Middlesex (full time) Teacher's Certificate (Secondary) in Art of Movement. University of London Institute of Education.
1976-1978	Goldsmith's College/ Laban Centre (part-time) University of London Diploma in Education with special reference to Movement and Dance.

1982 -1986	New York University, New York, USA. (part-time) Master of Arts Gallatin Division and Performance Studies Thesis Title: What is the Identity of British New Dance?
1994-2002	London Contemporary Dance School validated by University of Kent at Canterbury (part-time) PhD study Dissertation Topic: Dance Artist Practitioners: an integrated model for the learning and teaching of choreography in the tertiary sector.

TEACHING EXPERIENCE

1967-1969	Teacher in charge of Dance and PE Halstead Preparatory School, Woking, Surrey
1972-1973	Guest lecturer in Dance (part-time) Laban Art of Movement Centre, and Trent Park College of Education, Middlesex
1975-1979	Head of Dance Department Starcross Comprehensive School, Islington, London
1979-1988	Senior Lecturer, Bretton Hall College, Wakefield
1988-1995	Head of School of Dance (Principal Lecturer) University College Bretton Hall, Wakefield
1995 - 1997	Deputy Head of the School of Dance and Theatre. Head of Centre for Dance Studies and Course Co-ordinator of the MA in Contemporary Performing Arts
1997 - 2001	Head of Centre for Dance and Theatre Studies Deputy Head of the School of Dance and Theatre and Course Co-ordinator of the MA in Contemporary Performing Arts

ADDITIONAL WORK EXPERIENCE

1969-1973	Professional Dancer/Choreographer (Delfont Organisation) Theatre work - Portugal, Switzerland, venues around England BBC Television: The First Churchills, Six Wives of Henry VIII

1973-1975	Senior Salesperson, Rank Xerox, London (City Branch)
1976 & 1977 (July)	Guest Lecturer in Dance Composition, Zurich
1979 (July - August)	Guest Lecturer in Dance (Undergraduate Program) Dalhousie University, Halifax, Nova Scotia, Canada
1980, 81, 84 (July- August)	Faculty Member, Movement & Drama, New York University Study Abroad Program in Educational Theatre (Graduate Program)
1984-1988	External Examiner - Leicester Polytechnic BA (Hons) Performing Arts (Dance)
1991-1994	External Examiner - Middlesex University B Ed Performing Arts (Dance)
1995-1997	External Examiner - Moray House, Heriot-Watt University MA/MEd in Dance
1996-2000	External Examiner - University of Birmingham BA Hons Dance and Theatre Studies
1996-1998 and Spring 2000	HEFCE Quality Assurance Specialist Assessor Dance, Drama and Cinematics
1998-2001	Faculty Member, Bretton Hall Israeli Campus Tel Aviv Tutor on the MA in Arts Education degree
1998 - 2001	Writer and Tutor of OCA Understanding Dance programme

COMMUNITY INVOLVEMENT

1978-1979	Chairperson, Inner London Dance Teachers' Association
1978-1980	Advisor, Dance Theatre for Young People subcommittee, Arts Council of Great Britain

1980-1982	Education Advisory Committee, Royal Opera House
1982-1992	Management Committee and Chair of Policy Group Yorkshire Dance Centre
1985-1990	Dance Policy Group member, Yorkshire Arts Association
1985-1986	Artistic Director National Festival of Youth Dance, Wakefield
1985-present	Director: Bretton Community Dance Project (Russia/Ukraine Tour Sept 1990)
1986-7 and and 1992-9	Standing Conference on Dance in Higher Education (SCODHE) Executive Committee
1991-1995	Staff Governor, representative of Academic Board, Board of Governors, University College Bretton Hall
1993-1999	SCODHE representative on British Dance Network
1994 - 1997	Board Member, Humberside Dance Agency
1994 - present	Board Member, Motionhouse Dance Company
1997-1999	Project Manager and Conference Director *The Greenhouse Effect: the art and science of nurturing dance makers*
1996 - present	Committee Member of ELIA Dance Section (European League of Institutes of the Arts)
1997 – present	Advisory Group Member, Bedford Interactive (Dance and Technology project)
1998 - 2001	Steering Group member. Kirklees/Bretton Hall Dance and Health Project
1999 - 2001	Member, Dance and Disability advisory panel Foundation for Community Dance, UK
2000 - present	Board Member, Random Dance Company
2000 -2002	Interim Chair of Standing Conference on Dance in Higher Education (SCODHE)
2001-	Chair of ELIA Dance Section
2001-	Member of Management Committee, PALATINE

	(Performing Arts Learning and Teaching Network Support based at Lancaster University).
2001-	Member of Senate, University of Leeds
2002-	Chair of Standing Conference on Dance in Higher Education (SCODHE)
2002-	Chair of Trustees, Bird Foundation

PUBLICATIONS

"Gregory Nash - Interview", *New Dance* Vol 35 - January 1986

"What is the Role of the Contemporary Dance Critic?" *Laban Centre Working Papers* Vol 1 June 1987

"Youth Dance: Principles and Practice", *Daci Conference Papers* Vol 1 1988

"Dance: An Alternative Culture", *2D* Vol 10 No 2 Summer 1991

Keynote: "Flying the Flag for Dance", *Proceedings of Dance in Education Conference* Glasgow, March 1994

"Much Marginalised: A Critique of Community dance practice in Britain." *DaCi Journal* Vol 3 September 1994

"Two forms of integration: Access into HE.", *Proceedings of the Access and Excellence Conference,* Hereward College, Coventry, 21 March 1995

"The Dancer's Contribution to the Choreographic Process: Some issues", *Proceedings of the Dance '95 Conference,* Bretton Hall, 21-23 July 1995, (Centre for Dance Studies, Bretton Hall, January 1996)

"The Greenhouse Effect: the art and science of nurturing dance makers", *Animated* Spring 1998. pp14-16

Dance Makers Portfolio: conversations with choreographers
Edited with G Clarke, Centre for Dance and Theatre Studies at Bretton Hall Sept 1998

Understanding Dance, Open College of the Arts September 1998
Created with the support of the Arts Council of England

"Issues from the Greenhouse", *Animated,* Autumn 1998 pp 11-13

"The Greenhouse Effect", *European Journal of Arts Education*
ELIA, Vol 2 No 1 November 1998 pp44-47

The Art and Science of Nurturing Dance Makers: papers from The Greenhouse Effect Conference, Editor, Centre for Dance and Theatre Studies at Bretton Hall, June 1999

"Recording the Ephemeral: Some Dance Issues", *Occasional Papers in the Arts and Education* Ed. Philip Butterworth, The National Arts Education Archive, Vol 9 June 2000

CHOREOGRAPHIES:

Works include:

<u>Appalachian Spring</u> (1988) student work, Wakefield Theatre Royal and Opera House

<u>West Side Story Suite</u> (1988) ditto

<u>Travelogue</u> (1988) ditto

<u>Mock Baroque</u> (1989) ditto

<u>The Crucible</u> (1989) ditto

<u>Love Matters</u> (1989) poetry/dance programme, ditto

<u>Working Man</u> (1990) Bretton Hall Community Dance Company Russian Tour

<u>Les Ruelles</u> (1990) " " " "

<u>Domino</u> (1993) Wakefield Theatre Royal and Opera House

<u>Le Bourgeois Gentilhomme</u> (1993) (Comedie-Ballet)

<u>Canaldance</u> (1997) A community project (Wakefield) with 100 dancers

<u>Bamboozling</u> (1999) A Devised performance with the Cornelius Cardew Ensemble

<u>Cabaret</u> (2000) Colossal Productions, Powerhouse 1 Theatre

<u>Amadis de Gaule</u> (2001) Opera by CPE Bach. Wakefield Theatre Royal and Opera House

<u>The Man of Mode</u> (2001) Final year Acting students, Powerhouse 1 Theatre

Appendix D

London Contemporary Dance Theatre Choreochronicle 1967-1977

Date of First Performance by LCDT	Title	Choreographer	Composer	Designer	Date of First Performance if Originally Produced Elsewhere
1967	Tzaikerk	Robert Cohan	Alan Hovhaness		
1967	Sky	Robert Cohan	Eugene Lester		
1967	Eclipse	Robert Cohan	Eugene Lester	Peter Farmer	
1967	Hunter of Angels	Robert Cohan	Bruno Maderna	Walter Martin	
1967	Witness of Innocence	David Earle	Grazyna Bacowicz	Michael Robinson	
1967	Family of Man	AnnaMittelholzer	Judyth Knight	Charles Dunlop	
1967	Piece for Metronome and Three Dancers	Patrik Steede			
1969	El Penitente	Martha Graham	Louis Horst	Isamu Noguchi	1940, Martha Graham Company
1969	Shanta Quintet	Robert Cohan	John Mayer		
1969	Cortège	Barry Moreland	J S Bach		
1969	Hermit Songs	Alvin Ailey	Samuel Barber		1962, Alvin Ailey Company
1969	Side Scene	Robert Cohan	Pre-classical music	Norberto Chiesa	
1969	Hosannas	Barry Moreland	Scarlatti	Richard Armstrong	
1969	Cell	Robert Cohan	Ronald Lloyd	Norberto Chiesa	

1970	3 Epitaphs	Paul Taylor	Laneville-Johnson Union Brass Band	Robert Rauschenberg	1956, Paul Taylor Company
1970	Conversation Piece	Robert North	Michael Parsons		
1970	Vasilii Icones	William Louther	Peter Maxwell Davies		
1970	Something to Do	Richard Alston	Gertrude Stein		
1971	Kontakion	Barry Moreland	Renaissance Festival, Spanish Mediaeval	Barry Moreland	
1971	Stages	Robert Cohan	Arne Nordheim/Bob Downes	Peter Farmer	
1972	One was the Other	Noemi Lapzeson and Robert North	Michael Finnissy	Norberto Chiesa	
1972	Relay	Siobhan Davies	Colin Wood and Bernard Watson		
1972	People Alone	Robert Cohan	Bob Downes	Norberto Chiesa	
1972	Outside-In	Micha Bergese and Anthony van Laast	John Lansdowne and Alan Sutcliffe		
1972	Brian	Robert North	Michael Finnissy and John Dodson	Peter Owen	
1972	Tiger Balm	Richard Alston	Anna Lockwood		
1974	Dressed to Kill	Robert North	Henry Miller and Dennis Smith	Peter Farmer	
1974	Pilot	Siobhan Davies	Igg Welthy, Stephen Barker		
1974	The Calm	Siobhan Davies	Geoffrey Burgon		
1974	Diversion of Angels	Martha Graham	Norman Dello Joio	Bill Gibb	1948, The Martha Graham Company

1974	Changing	Dan Waggoner			
1974	Troy Game	Robert North	Batacuda/Bob Downes	Peter Farmer	
1975	Class	Robert Cohan	Jon Keliehor	Charter	
1975	Masque of Separation	Robert Cohan	Burt Alcantera	Norberto Chiesa	
1975	Place of Change	Robert Cohan	Arnold Schoenberg		
1975	Diary	Sue Davies	Morris Pert		
1975	Stabat Mater	Robert Cohan	Antonio Vivaldi	Charter	
1976	Khamsin	Robert Cohan	Bob Downes	Norberto Chiesa	
1976	Nympheas	Robert Cohan	Claude Debussy	Norberto Chiesa	
1976	Nema	Micha Bergese	Eberhard Schoener	Bettina Bergese	
1976	Step at a Time	Siobhan Davies	Geoffrey Burgon		
1977	Rainbow Bandit	Richard Alston	Charles Armarkhanian		
1977	Sphinx	Siobhan Davies	Barrington Pheloung		

Appendix E: Skills and Aptitudes Chart

ARTISTIC QUALITIES
- Ability to express ideas through movement and dance
- Creativity, invention, originality, vision, improvisation, interpretation, design

PERSONAL QUALITIES
- Flexibility, adaptability, willingness to change and take risks
- Ability to work under pressure
- Diversionary thinking, inquisitiveness, problem solving
- Consistency, reliability, high standards of delivery
- Commitment, tenacity, confidence, resilience
- Charisma, ability to promote self, network, create and maintain professional contacts

INTERPERSONAL SKILLS
- Collaboration, group dynamics, team building, team working, leadership
- Communication, persuasion, negotiation, networking, socialising

PRACTICAL AND APPLIED SKILLS
- Research skills
- Planning, organisation, logistics, decision-making
- Management of human, time, space and financial resources
- Skill in teaching, rehearsing, 'cleaning' and working with different performers/casts

KNOWLEDGE & EXPERIENCE
- Understanding of the meanings of dance, gesture, movement; the effects and effectiveness of dance
- Knowledge of a range of dance techniques, music, technology, stage-craft, lighting, film, choreographic craft
- Knowledge and understanding of social, cultural and artistic history, and contemporary trends
- Understanding of how people learn, develop their artistry and perform to their greatest potential

Skills and Aptitudes chart reproduced from *Choreography as Work*, (London: Dance UK, 2001) p. 9

Appendix F

4D Works: 1994 -1997

Choreographer	Work	Learned from	Process
1994-5			
Richard Alston	Section of *Roughcut*	Paul Old Amanda Britton	Reconstruction
Ben Craft	*Dogma*		New work, collab
Aletta Collins	*Ocean*		New work, collab
Siobhan Davies	*Sphinx*	Anita Griffin	Reconstruction
Jonathan Dunn	*Metaphorically Speaking*	3rd years	Reconstruction
Yael Flexer	*Yes*		New work, collab
Arthur Pita (4D)	*Petrol*		New work, solo
1995-6			
Richard Alston	*Shadow Realm*	Leesa Phillips	Reconstruction
Darshan Singh Buller	*Solid Air*		New work
Janice Garrett	*Salterello*	3rd Years	Reconstruction
Lucy Harrison (4D)	*Subcutaneous Hallucinations*		New work
Fearghus O'Connor (4D)	*Slan*		New work, collab
Paul Taylor	*3 Epitaphs*	Susan McGuire	Reconstruction
Ben Wright	*A Moment's Calm*		New work, collab
1996-7			
Mark Baldwin	*Parade*	Shelly, Mark	New work
Siobhan Davies	*Plain Song*	Juliet Fisher + 3rd years	Reconstruction
Wayne McGregor	*The Skinned Prey*		New Work, collab

Henri Oguike	*Amongst Shadows*		Reconstruction
Janet Smith	*Touching Zulu*		Reconstruction Devised sections
Paul Taylor	*Runes*	Susan McGuire	Reconstruction

Appendix G:
1st, 2nd and 3rd year Modules, BA Hons Dance, University of Leeds, 2001[1]

BA Hons Dance -University of Leeds: First Year Modules (2001)

First year Modules	Module credits	Objectives	Assessment
Foundations of Dance - Performance	20	Fundamentals of performance: Body alignment/posture, co-ordination, weight, strength, flexibility, stamina and injury prevention Spatial awareness and dynamic range Construction of performance persona Ability to relate to the group	Ongoing monitoring of practical workshops and summative assessment of performance pieces. Two technical studies x 5 mins
Foundations of Dance - Choreography	20	Fundamentals of dance-making: Dance movement vocabulary Undertaking choreographic research Defining dance character in narrative Ability to abstract from literal movement Skills of developing, structuring and presenting movement Portraying dramatic feelings in performance Make appropriate sound accompaniment	Ongoing monitoring of lectures/practical sessions, and summative assessments of choreographic assignments with reflective log. Character solo/log

[1]It should be noted that this most recent version of these modules was produced by colleagues Christine Lomas and Jacqueline Smith-Autard

		Articulate choreographic choices and critically evaluate dances	
Theoretical Perspectives	20	Demonstrate understanding of and apply fundamental dance analysis processes Develop tools to critically describe and analyse dance Articulate an historical account of contemporary dance practice Understand dance analysis/dance history as two different methodologies for constructing dance knowledge Communicate developing understanding in written/oral form, + evidence of application of appropriate study skills	Dance analysis essay and glossary 50% Group Lecture demonstration 50%
Functions and Frameworks	20	Examine function of art-form in variety of contexts, eg theatre/community/education Explore in practice/theory some ideas of dance in such contexts + adaptation Select/adapt dance techniques/movement content Apply in workshop with particular goal/particular target group Acquire capacity to reflect/communicate about dance in a variety of contexts	Ongoing monitoring of development of skills in technique classes, lectures and workshops. Responses to tasks set in groups Reflective log presented for 100% assessment
Performance Projects	20	Two contrasting tutor-led group dance projects (Thematic and Abstract): Skill in technique class/performance Dance making fundamentals in groups Articulate ideas, respond and co-operate in group work situations Apply theoretical concepts/analytical frameworks Demonstrate some understanding of form/structure Understanding of dance devising concepts demonstrate understanding of group work, and sensitivity to group in performance	Ongoing monitoring of development of skills in technique classes and in practical responses in group projects Thematic project, log and evaluation Abstract project, log and evaluation

BA Hons Dance -University of Leeds: Second year Modules (2001)

Second year Modules	Module credits	Objectives	Assessment
Dance Technique	20	Develop further understanding of the principles and practice of dance techniques Increasing understanding and mastery of techniques studied Increased ability to analyse, articulate and understand dance styles studied, dynamic and spatial components and use of gravity Increased awareness of structure of the body Increased sense of musicality Increased powers of co-ordination and movement memory Development of focus, intention, performance quality	Ongoing monitoring of practical work in Pilates, techniques and performance classes and summative assessment of performance pieces. Performance of two set pieces from between 20-40 minutes depending on selected work 100%
Choreography Applied	20	Development of understanding in the making, realising and performing of dance for/with a client group or audience Show extended understanding of how choreographic principles, concepts and devices can be applied to a variety of contexts Note appropriateness and relationship between form/structure and intent/context Interact effectively in group processes Create material for and lead workshops that	Preparation and presentation of the choreography with/for clients plus log and critique 100% (Students choreograph dances for particular audiences: primary pupils

		employ facilitation skills Discuss and evaluate own/others' work Demonstrate knowledge in discussion of theories relating to expression and communication in the art of dance	to prisoners and from museums to railway stations)
Theoretical Concepts	20	Examine theoretical issues arising in relation to practical elements of the course Utilise differing frameworks for analysis of contemporary dance, including an historical framework, and demonstrate an increased skill to describe, analyse, interpret and evaluate Discuss dance from an aesthetic standpoint and be able to apply aesthetic concepts in debate Research contemporary dance in relation to socio-cultural contexts and take account of political issues, eg gender Select, investigate and communicate a topic in logical written form. Select, investigate and deliver a lecture demonstration with oral	Essay 3000 words 50% Lecture demonstration (15 minutes) Final script plus oral 50%
Dance Theatre	20	Select appropriate content for choreography from knowledge of a range of dance techniques Investigate the practice/theory of contemporary dance theatre making Continuing development of improvisation and choreographic principles Awareness/understanding of personal movement style,perceive/analyse movement style in general Apply these understandings in extending quality/articulation of own improvisation, choreographic and performance work Demonstrate increasingly sophisticated understanding of structure and form Awareness of related aural/visual aspects of	Group Collaboration Assessment: Dance/Design collaboration preparation and performance, and individual log 50% Choreography Assessment: Choreograph a 5 minute group dance 50%

		creating choreographic work Demonstrate collaboration, co-operation and sensitivity in dance and in working with students in other disciplines	
Dance in the Community	20	Focus on dance activities for community groups: Formulate aims, content, methods of delivery and activity outcomes for specified client groups Understand theory and practice of community dance, and the nature, place and existing practices in contemporary community contexts Demonstrate understanding of content and processes in these contexts Employ choreographic and workshop skills in relation to client group contexts Examine dance as a tool, eg therapeutic, social or recreational Lead workshops in a community context and understand good communication skills Demonstrate understanding of role of dance animateur/dance development worker	Tutor appraisal of student participation on the group seminar and individual supporting paper Students work in small groups (3) to prepare and present a 30 mins seminar to include a detailed rational for and a plan of the content, methods of delivery and expected dance outcome for a specified community group. Presentation: 80% Individual supportive written paper: 20%

BA Hons Dance -University of Leeds: Third Year Modules (2001)

Third Year Modules	Module credits	Objectives	Assessment
Individual Dance Project - Essay	10	Formulate a theoretical framework in relation to chosen dance topic Use conceptual frameworks to analyse, interpret and evaluate dance investigations Arrive at thoughtful well-supported conclusions based upon theoretical investigation Articulate proposals for further investigation in practical workshops in the co-requite module	Essay (3000 words) 100%
Individual Dance Project - presentation	10	Formulate a framework for practical investigation in a chosen topic Carry out appropriate workshops Show discernment, understanding, critical awareness and rigour in the practical investigation Communicate the process as well as the findings in articulate presentation mode and an oral assessment Demonstrate presentation skills with confidence	Lecture demonstration (15 minutes) 50% Oral (15 minutes) 50%
Dance production Performance - Choreographic Process	20	Demonstrate increased mastery in skill in dance vocabulary for choreography Demonstrate understanding of professional practice in dance making and the rehearsal	Choreographic process 50%

		process Further develop improvisation skills Contribute ideas with clarity to the dance making process Demonstrate the skills of dance devising and the shaping of material Demonstrate the ability to work collaboratively within a dance company context	Log and evaluation 50%
Dance Production Performance - Performance Realisation	20	Demonstrate knowledge and understanding of choreographic presentation and performance Demonstrate professional practice in performance Demonstrate ability to work collaboratively within a dance company context Respond to technical and performing challenges, and apply performance skills in a touring context Demonstrate an understanding of small company production, respond critically and with confidence Demonstrate ability as a members of an ensemble Demonstrate to directed work	Performance of a 30-minute dance work 80% Written evaluation 20%
Contemporary Dance Theatre	20	Investigate the practice/theory of Contemporary Dance Theatre Demonstrate discernment and awareness in choreographic crafting through each stage of the process from initial intention to performance outcome Demonstrate the skills of selecting, developing, structuring and presenting material Demonstrate the ability to choreograph with an ensemble, to rehearse and bring the dance to performance Demonstrate understanding of the concepts involved in devising and directing the dance making process	Choreography of a group dance 12-15 minutes duration including production elements, Supporting log and critique 100%

		Appraise and evaluate own choreographic work including reference to production values	
Dance Making in the Community Context (optional module to Contemporary Dance Theatre)	20	(The module focuses on the individual student working as facilitator/leader with a community group to choreograph a fifteen-minute dance piece. The student is therefore combining their previous experience of choreographic work with the study of processes and practices appropriate to community-based dance provision) Demonstrate theoretical and practical understanding of dance making in the community context at a deeper level Show that they understand the concept of facilitation and demonstrate in-depth knowledge of how to apply this in the context Make decisions on, and employ appropriate strategies for dance making in response to the needs of the client group Reflect upon and develop further understanding of the relationship between theory and practice in each stage of the choreographic process Further develop improvisation skills, selection, manipulation, choreographic structuring, as appropriate to client group	Dance assignment 60% Log and critique 40%
Dance Dissertation	20	Demonstrate the ability to study in depth an approved topic of own choosing Demonstrate achievement in writing of a scholarly approach to an intellectual enquiry Differentiate between fact, interpretation and assertion Use concepts as interpretative tools Write in a disciplined way utilising appropriate academic conventions and expressing ideas effectively	Dissertation 6000 words 100%

APPENDIX H

CONTEMPORARY DANCE THEATRE ASSIGNMENT

NOTES TO STUDENTS

AIM

To devise through choreographic workshops a group contemporary dance theatre piece to last between 10-15 minutes (no longer, no shorter), and to produce it as a piece of dance theatre through the choreographic processes of selection, development, structure and synthesis, as appropriate. The company number must be between 3 and 6.

1. **The Source**

   First consider some of the precedents in dance that you have seen or studied, eg DV8 *Strange Fish,* Davies *White Man Sleeps*, Nash, *Surface Tension*, North *Death and the Maiden,*_, Tharp *Push Comes to Shove*, Kylian A Soldiers Tale, or *Sinfonietta,* Bausch, *Masurca Fogo*, McGregor, *Nemesis,* etc. Choice of appropriate stimulus is important; choose a source or theme that interests you, that can be dealt with within the time limit and space with a student ensemble. Choice in all cases must finally be agreed with your tutor. Dance accompaniment (music, sound, collage, spoken word, etc) may be live or recorded.

   Week beginning Monday 5 March students should hand into their tutor a statement of intention and a detailed production visualisation, together with a full list of the cast (names and course).

2. **Your Company**

   The production must consist of an ensemble of not less than three, and to facilitate ease of rehearsal and organisation, the number of performers must not exceed six. They should work together as an ensemble company, and as choreographer/director you should take responsibility for preparing them appropriately for your choreographic workshop or rehearsal so that no injuries are sustained.

   All members of your company must be bona fide student members of Performance and Cultural Industries and you must not include members of your own year group. Bear in mind that your company members will have other course commitments too. Do not expect to remove any of your cast from their own course lectures.

3. **Length of Performance**

Performances will take place in groups of three with a three to five minute pause between each for setting/striking. There will be two groups of three each evening, with an hour break between them. Each evening will be allocated a performance management team and a TDT team. Choreographers should collaborate with these teams to ensure smooth running of the evening. Other spaces will be available for warm-up and preparation before the performance. Over-running may negatively affect your mark.

4. **Technical Details**

All productions will be presented in the same performance space using the dance floor. Lighting will be within a set rig. Sound tapes will be provided by the choreographer, and may be cassette or CD (equipment will be available). Any costumes and props required for the production should be requested well in advance. Request forms are available from the Wardrobe.

A production team from the Performance Management degree programme will be assigned. A team of TDT Yr. 1 students will be assigned to Choreographers. A meeting will be held for DN3 and TDT1 to establish working groups. Rehearsals should include smooth running of all aspects of stage management as well as the dance performance. Technical and dress rehearsal times will be allocated in the space.

Because of fire regulations, numbers in the audience will be limited to Health and Safety Regulations capacity.

5. **Publicity**

Prepare an effective design for your posters and programme, and prepare and present the content of the programme thoughtfully; this would be included in your file. You may choose to have an open dress rehearsal if you wish.

6. **Tutorial Pattern**

You must consult the tutor assigned to you. Lists will be posted

Arrange a first tutorial with your tutor to discuss the appropriateness of your ideas and to agree your choice; bring notes with you to the meeting.

Twice during rehearsals invite the tutor to see a rehearsal and discuss matters with her afterwards. She is not there to instruct your cast, but rather to offer you constructive suggestions which you can put into practice.

The choreography file should be handed into the School Office by noon on the day before the final performance. During the week after the performance arrange to see your tutor with your appraisal/critique (approximately 3 pages).

7. The Choreography File

The submission of this production log is the University requirement and is used to help evaluate your piece. Therefore present it as a significant document, with evidence of your thinking, the choices that you made throughout the process as to form and content, the problems that you encountered and your decisions as to how best to deal with them.

a) Statement of intention and production visualisation

b) Substantive record of workshop and rehearsal methods, progress and problems.

c) A critique of the work as seen at the dress rehearsal.

d) Other material, including technical data, plans, schedules, design notes, diagrams etc.

e) Your appraisal/critique of the final performance, relating the finished product to your original intentions, will be handed in separately within a few days of the performance, and added to your file.

f) Your choreography file will be used for reference by tutors during discussion and assessment of the performance.