

**The Space Between: Performance, the Body and Scholarship**

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## **Abstract**

The thesis is concerned with the interrelationships between the body, making sense of experience through performance, and the conceptual and scholarly understanding that people construct around experience. The lens through which these interrelationships are explored is phenomenology, both in terms of phenomenological theory per se and, more specifically, with theories related to performance and pedagogical process.

The research question explores the relationship between the body, space/place and digital media through four cycles of participatory action research in which practice and theory are interrelated. The experience of (the body) in space and place is captured and re-created with digital media in the live performance space drawing attention to spatial and temporal anomalies that both de-stabilise and re-affirm what is it to be 'now' and 'here.' Ideas shift from the determined to the disintegrated, and the body moves between a critical engagement with experience and a pre-reflective and heightened consciousness of 'being' in performance – as maker, performer and viewer, and as learner, teacher and researcher. Answers to questions are replaced by gaps and spaces between – in which the known, the not known, and the imagined unfold and become exposed.

Experiments shift from the body immersed in and subsumed by technology to the body, live (not mediated) in performance, and again to the live as mediated, exposing the phenomena that we encounter. Performance emerges as the body touched, sensed and multi-faceted in an in-between space of inter-relationships, inter-subjectivities and inter-medialities. The body is both fullness and void, co-existent and isolated – in suspense as it hovers and 'is' of all worlds.

Investigations are devised and delivered, with students as co-researchers, through a teaching and learning model that guides and exposes, disrupts and transforms – creating a pedagogy of instability and discovery in order to reveal new and innovative performance.



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### **Length of Thesis**

This thesis consists of 105,675 words.



## Chapter One

### Introduction

This thesis is concerned with an investigation into performance that explores the inter-relationships between the body, space/place and digital media; making sense of experience through performance; and the conceptual and scholarly understanding that people construct around experience.

The lens through which these inter-relationships are explored is phenomenology. The overarching research question started with: *how do we make innovative work that explores the relationship between live and filmed movement in live and filmed spaces?* However, by the end of the second cycle and as a result of our findings, the overarching question became: *how do we make innovative work that explores the relationship between the body, space/place and digital media?*

The investigations came about as a consequence of my role, in the early 2000s, in developing dance as a distinctive subject of study at a UK university. Throughout the 1970s and 1980s I had been part of a (small) team of academics responsible for developing dance as subject of study. The process of defining the forms of knowledge that constituted the subject of dance, and considering how that knowledge could be developed within educational contexts became a key focus of my research and of my practice. At Bath Spa University, I developed dance as a subject in the Combined Award degree programme in 1999, and as a single honours subject in 2003. The emphasis of dance study at Bath Spa was on choreography, which was underpinned by practical performance studies, and critical and contextual studies. The programme had a particular focus on cross-arts collaborations and, in particular, on the relationship between dance and sound, and dance and the visual arts. I developed a level six module, *Dance and the Visual Arts*, which was then revised to reflect the emphasis on dance as a visual art form and became a research pilot project. I became increasingly interested in exploring ways of developing the students' 'visuality' in relation to the design of the body in space. This subsequently informed my first research project *Architecting the Body*,<sup>1</sup> which explored the relationship between dance, architecture and technology.

The outcomes of the pilot project, of 2002/03, became the basis of four cycles of investigation and informed the key research question of Cycle One, which was underpinned by a PALATINE Higher Education Academy Development Award. Over a period of four years, I worked with final year dance students on this research through two consecutive modules and created a pedagogical model that was refined year on year. The aim was to create a progressive unit of teaching and learning that exposed the students to key skills, concepts and processes that would facilitate investigations into making innovative performance.

Four yearly cycles were created and now inform the research reported in this thesis. The four sets of questions that address the aim of the research and underpin the four cycles are discussed later in this chapter.

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<sup>1</sup> *Architecting the Body* was a term that I created to describe my first HEA PALATINE Development Award (2003-4) that addressed my research within the Pilot Project. It is a term that also identified my research within my subsequent HEA National Teaching Fellowship Award project that now informs this thesis. Reference: <http://78.158.56.101/archive/palatine/events/viewreport/242/index.html>.

## The Context

A key pedagogy of dance education was introduced to the UK in 1960s by Rudolf Laban, a German born refugee. His work impacted on curriculum developments in primary and secondary and tertiary education where an emphasis on the creative and expressive superseded rote physical training agendas. Central to Laban's work was "a desire to generate a new 'movement consciousness' to secure a wider recognition of the central role of movement as an activating force at both the universal and particular levels of life," (Haynes, 1987: 148). Dance education was built on Laban's theories of practical and experiential knowledge, although his philosophy was challenged by educational and arts theorists and practitioners who contested his claims that movement and personality were closely associated. Nevertheless, my early days of training as a dance educator were informed, in part, by Laban's work and have continued to influence my current practice, which will be discussed later in this chapter and thesis. As dance developed as a subject of study up to and including tertiary education, a rigorous dance study model was devised by Adshead (1982) that focussed on three major strands or principles that constituted dance knowledge; performance, choreography and appreciation. These processes also informed the structure and content of dance in this research and were developed and explored through the creative practices of investigation, construction, analysis and reflection.

As a dance student I spent hours rehearsing Laban's choreutic material, or spatial trace-forms, performing and repeating endless pathways that linked and transversed the 27 points that Laban identified as significant to the body's kinesphere. This was more of a chore than any form of inspiration. It could be compared to practising scales on the piano without playing music. However this early training evidently stayed with me as, when I was evaluating the outcomes of a *Dance and Visual Arts* module (some 35 years later), I decided to return to choreutics as a means of re-thinking the design of the body and approaching the issue of body/space relationships from a renewed perspective. The intention was for students to become more aware of the potential zones into and through which the body could move within its own kinesphere and as it travelled through space. I hoped that the students would acquire a wider movement vocabulary and a greater understanding of the three-dimensional potential of the body in order to create exciting articulations of the space. The relationship between the design of the body in space and the design of the place that the body occupied became increasingly significant. We explored the different environments that could be informed by the body and, in turn that the body could inform.

Further opportunities for developing the students' visuality were created by the introduction of the camera that could capture the body in one place and transfer it to another place to create one new space. Through the process of editing with computer software the students were able to extend their capabilities as designers of movement and re-create new spaces of performance. A new module, *Dance, the Visual Arts and Film*, was initiated in 2002 and was followed by a further module *Choreographic Project* that was undertaken in the same year. The content and outcomes of these two modules, known as the pilot project, formed the basis of my research question that now underpins this thesis, and was developed through four cycles of research.

The initial question, which had also informed the module content and methodologies of the pilot project, aimed to investigate the relationship between live performance, in the live stage space, and the filmed virtual body/place. This question was devised

primarily from the choreographer's perspective. The external viewing and designing position was originally at the forefront of my interests. The challenge was to explore the relationship between the flat (dead) 2D screen and the (live) dancing 3D bodies. Choreutics was the key concept for the initial explorations and would inform the construction and design of movement and the linking of the live performance space with the recorded body and recorded place. The central concern of the study of choreutics was with the architecture of the body and its relationship with space, as well as with dynamics and expression associated with spatial orientation. However, although choreutics remained a constant feature of the investigations, there developed a different significance from one cycle to the next through the action research process that I undertook. Equally, shifts developed in the object-subject relationship, and from the theoretical perspectives of essentialism and aesthetics, to include kinaesthetics, social and cultural theory, and phenomenology.

The application of digital technology furthered the questions around the body and place, facilitating on the one hand the ability to capture, transfer, transform and, on the other, the ability to highlight the precarious and exciting spaces between live and mediated performance. Technology challenged the students and viewers' perceptions, bringing to the fore and further extending what we understand by 'visuality' to encompass the multi-sensory issues relating to the embodiment of space.

### **Defining Performance**

For the purpose of this thesis, the definition of performance is a composite whole that comprises dance, architecture and digital media. The research investigated the inter-relationship between these areas – or disciplines – and explored the sorts of inter-disciplinary interfaces through a range of questions. The discipline of dance can be described as a wholly lived activity identified by the qualities of movement, time and space and presenting a continual process of aesthetic transformation, cultural inscription and subjective experience. "Dance exists through the life of the body" (Horton Fraleigh, 1987: xvii) and it is in this aspect of performance that the thesis dwells. As the research progressed, the emphasis on embodiment informed the privileging of the term 'body' over the term 'dance' in the title and in the subsequent discourses within the thesis. The dancing body as thinking, feeling, creating, writing and 'being' defined what dance was. We developed a sense of ourselves in the world 'through' dancing and knowing how it felt to dance. Dance is an essentially human activity, and its language is movement. Laban's (1966) analysis, which refers to the body, space, effort and relationships, was used to inform how we talked about and described dance. Laban's theory of choreutics, which "comprehends all kinds of bodily, emotional and mental movements and their notation" (1966: 8) was revisited and re-applied in the new context of these investigations in order to consider and analyse the relationship between the body and space and, in turn, between the body and the live space and recorded place. Extending beyond Laban's essentialist view of the body and the world, the research considered the body as informed and inscribed by social and cultural discourses, highlighting issues of otherness, in terms of gender, ethnicity, space and place: Carter (1998), Thomas (1995), Baldwin (2004), Evans and Hall (1999), hooks (cited in Soja, 2000).

The second feature of performance concerned the discipline of architecture and its implications for internal and external space – the kinesphere, landscape and the built environment – places inhabited by the body and articulated through the body. Specific themes referred to Lefebvre's (1974) 'absolute space' as well as 'absolute' and 'abstract space', Soja's (2000) perceived and conceived space, Malpas' (1999)

discourse on the human being in the world and on spatiality, locality and embodiment, and Foucault's discourse on space, time and place:

Our epoch is one in which space takes for us the form of relations among sites... the anxiety of our era has to do fundamentally with space, no doubt a great deal more than with time. Time probably appears to us only as one of the various distributive operations that are possible for the elements that are spread out in space.

(Foucault, 1967)

The cyclic action research processes created a shift from a focus on the construction of space through design and perspective, and to the body as architectural design, referring to Dodds and Tavernor (2002), Venturi (1966) and Bloomer and Moore (1977), to an embodied experience of space. Bachelard (1958), Soja (2000) and Augé (2000), as well as Perella's (1998) concepts of space as volume and hypersurface, expanded the terms 'embodiment' and experience of architecture as space and place.

The application of film and digital media as the third area or constituent of performance, took the form of video, or moving image, and sound technology. Specifically, film theory from the work of Nelmes (1996), Vertov (1982), Shavir (1993) Jones, et al. (2001), Mulvey (1989 and 2006) and Arnheim (1969) informed our understanding of how meaning in film is created and perceived.

Fusions and tensions between the recorded and live body, as identified by Auslander (1999), were explored in each cycle of the research. Birringer's (1998a) seminal text provided the historical context for inter-disciplinary practices between dance and media (Literature Review p. 37). Equally our discoveries created new discourses and further elucidated some of Birringer's key propositions. The reduction of the body to something other, as highlighted by Stelarc (in Birringer, 1998a), underpinned some key investigations around the diminished and/or rejuvenated body through its relationship with digital media. Furthermore, Chapple and Kattenbelt (2006) and Lavender (2006) add to the discourse of hypermedialities and position the body as already transformed by technology.

As the research progressed from one cycle to the next, I extracted from the named disciplines as mentioned above, the terms 'body' and 'space/place' that, along with digital media, reflected more closely and specifically the central focus of my work. A process of 'un-disciplining' (Harrington and Sharma, 2011) emerged through 'interrelations', 'intersections', 'interfaces' as well as 'spaces between' (Harrington, 2009) the body, space/place and digital media.

### **Phenomenology, Performance and Pedagogy**

I chose phenomenology as the lens through which my research would be explored. The experience of the body and, therefore of self involved phenomena, which opened up for me and for us, as we encountered them. Specifically, the phenomena were concerned with the experience of the body in space, place and its interface with digital media. There were many ways in which we are conscious of our 'being' in performance, which ranged from a consciousness of ourselves – in relation to people, objects and places, as well as a super/extra/heightened consciousness or altered state of being in a world that was just 'it'. Texts by Husserl (1983), Heidegger (1999), Merleau-Ponty (1962), Sheets-Johnstone (1966 and 1984), Horton Fraleigh (1987), Stewart (1998), Gilpin (1996), Derrida (1978), Nancy (1977), Birringer (1998a) and Reason (2006) were specifically applied to investigations into

performance. The phenomenology of space was further considered through the work of Lefebvre (1974), Casey (1997), Hill (2001), Soja (2000), Tschumi (1994), Malpas (1999), Bachelard (1958), Massey (2000), Perella (1998), Chapple and Kattenbelt (2006) and Lavender (2006). In relation to scholarly activity texts by Schön (1987 and 1991), Boyer (1990), Elliott (1991), Carr (1983 and 1995), Kemmis and McTaggart (2000), Winter (1987) and McNiff and Whitehead (2002) influenced our understanding of experience. The link between an evolving pedagogy, as action research, and performance, facilitated and inspired by the pedagogy, privileged the body in both cases as subject inscribed and 'exscribed' (Nancy, 1997, Nancy and Lydon, 1990 and Nancy cited in Perpich, 2005) by experience.

The ways in which the body was encountered as subject to space, and its relationship with the moving image drew attention to what Heidegger (1999: 29) describes as a "phenomenon – the self-showing in itself." To further this, Horton Fraleigh (1987) describes existential phenomenology and its relation to dance as a "lived-body concept." She expands upon the notion of consciousness as not being in "isolation of the thing itself" and defines the body as a "sensitive perceptive actor," which is not separate to its consciousness but is of consciousness per se (Literature Review p. 35). Investigations explored the extent to which the performer, maker and viewer encountered this 'being in the world' as an unfolding, multi-perspective process (Nancy cited in Perpich, 2005).

My research did not privilege either the theory or the practice of performance, but emphasised a 'praxis'. Carr's (1995) "illuminative view" of curriculum research, which argues against a positivist approach in favour of a practical 'process' model, is one that was reflected in my work that privileged an indeterminate practice, underpinned and more deeply understood by and with theory. Investigations and evaluations associated with embodiment and feeling, and their significance as a form of knowledge or knowing were informed by Best's (1992) discourse on feeling as a rational, intellectual form of knowledge, as well as Shaviro's (1993) concept that privileges 'raw sensation'. Winter's (1987) reflexive dialectic of experience and its interpretation, added another perspective to the ways in which we identified the grounds for knowing (Winter, 1987). Springgay's (2008) text, written after the completion of my research, explores similar concepts in relation to the body and knowledge, which are addressed in the Discussion chapter towards the end of this thesis.

As a teacher I was interested in how students learn and, by posing a question, I positioned myself as researcher and my students are co-researchers. Pedagogically, this model privileged the unknown over the known, and yet benefited from the teacher (me) having some prior experience and a greater understanding of my discipline than my students. However, I was keen to explore what happened when my discipline met others, specifically in the light of the students' experience as choreographers, performers and spectators. Hirst (see Literature Review, p. 32) reminds us of the significance and potential excitement of inter-disciplinary practice which Dillon (2006) expands upon through his discourse on inter-, multi- and trans-disciplinarity: "In educational terms, making connections between subjects, and working in cross-curricular modes, are recognised routes to teaching creatively and providing opportunities for both learning about creativity and undertaking creative activity" (Dillon, 2006: 70).

The relationship between teaching and learning was explored through the cycles – I found myself learning from my students who taught me; my students learned about teaching and we all learnt about learning. This could be seen as a development of Stenhouse's (1985) theory of language games and the 'open ended' approaches to

educational research and to Glaser and Strauss' (1967) 'grounded theory' that emphasises process as "an ever developing entity" (1967: 32). Schön's (1991) model of the reflective practitioner applied to the ways in which my students and I tackled our investigations. At times we reflected on our actions whilst at other times we found ourselves reflecting in the moment of action – a sort of heightened consciousness or way of 'really knowing.'

Much reflection-in-action hinges on the experience of surprise. When intuitive, spontaneous performance yields nothing more than the results expected for it, then we tend not to think about it. But when intuitive performance leads to surprises, pleasing, promising or unwanted, we may respond by reflecting-in-action.

(Schön, 1991: 56)

Reflection played a significant role in analysing, evaluating, re-defining and re-planning module content. Equally, the phenomenon of reflection was a conscious activity of 'being in the body' – or of being in the moment of teaching and learning – highlighting the role of subjectivity in pedagogy. This participatory research method privileged the not knowing over the knowing and placed the student as subject – as learner, as performer, as viewer – whose observations and responses were key to the discoveries. "Action-research has grounds for the critique of action, but these grounds require also action-research's commitment to the (transformative) continuation of action" (Winter 1987: 153).

## **Overview of Research Methodology**

I used action research (AR) as a method of examining my practice, both from the point of view of practice as inter-disciplinary as well as the practice of teaching and learning. I had an idea that I wanted to explore, examine and refine in order to create a pedagogical and disciplinary model.

Typically action research identifies and interrogates a practice, creates a plan to examine that practice, implements the plan, analyses and evaluates the outcome(s), reflects on the processes, and re-starts the investigation again in the light of the evaluation. Practice as research and practice led research, as forms of action research deal with a continual form of enquiry that involves an integration of both theory and practice – the one articulating, reaffirming and ultimately transforming the other. Elliott (1991: 69) considers this interrelationship in the field of education, "In action-research 'theories' are not validated independently and then applied to practice. They are validated through practice." Furthermore, within the field of social enquiry, McNiff and Whitehead confirm:

The most powerful and appropriate form of theory for dealing with contemporary social issues is one which is located in, and generated out of, practice, and which values tacit knowledge as much as cognitive knowledge. This all comes down to action research, a way of researching one's own practice and generating personal theories of practice which show the process of self-monitoring, evaluation of practice, and purposeful action to improve the practice for social benefit.

(McNiff and Whitehead, 2002: 20)

However, to take McNiff and Whitehead's statement one step further, I argued that tacit knowledge *is* cognitive knowledge. If practice involves a consciousness of



experience – a rationality of feeling (Best, 1992), it is sine qua non a form of understanding and knowing (Stenhouse, 1985).

The research method was more specifically participatory action research (PAR) and was undertaken in four cycles at the Dance Department at Bath Spa University. The participants included 38 students in Cycle One, 39 students in Cycle two, 50 students in Cycle Three, and 20 students in Cycle Four – this smaller number reflecting the change in degree structure. Students were of mixed gender and age in their final year of dance studies, although the majority were female and under the age of 25. The research was undertaken over a period of thirty consecutive weeks per academic year, and was repeated and developed each year for four years. Direct contact time with students was four hours per week and associated study time was eight hours a week. The PAR method included planning, doing, observing, reflecting, analysing, evaluating and revising/re-defining. Evidence was collected from observations of performance excerpts or whole works, works in process by individuals and groups, video excerpts, photographs, notebooks, discussions in small and large group scenarios, interviews, evaluations and critiques. Researchers undertook individual roles such as teaching, directing, performing and choreographing, as well as collaborations with one or more others. Participants included the author/the researcher/me, the students/the researchers/them, one graduate research assistant, ranging from one to four members of staff from the dance team and other audiences – including public and academic audiences from Bath Spa University, other universities and from other public venues.

The process dealt with a fluid and layered relationship between the researcher and the researched and in the treatment of the research material and processes. My role as researcher and the students' role as participants shifted to my role as researcher and the students as co-researchers, and to us – a body of researchers, as the research developed.

The process became increasingly participatory – the students and I reflected, made decisions, refined the model, devised suitable strategies and discovered new outcomes. I was teacher, practitioner, choreographer, observer, learner and researcher. The students also took on these roles. As I/we exchanged and/or shared the roles, in all their permutations, it became clear that the overlap created a co-ownership of research. The process also explored and increasingly highlighted the 'spaces between' the researcher and the subject of the research and how these ranged from the analytical, reflective and observant to the embodied and experiential phenomena of research. The cyclic, shifting and increasingly subjective phenomena revealed a dialogic relationship between the students, the subject matters and me.

Confidence, self-knowledge, empowerment were perceived and articulated by the research participants, and the research process revealed the inter-relationships and 'spaces between' the pedagogy and performance, and created 'an ecology of performance' that drove the research forward. Texts included Winter (1987), Elliott (1978 and 1991), Robinson-Pant (2002), Chambers (1994), Nelson and Wright (1995), and McNiff and Whitehead (1988 and 2009), Glaser and Strauss (1967), Janesick (2000) and Richardson (2000).

## The Four Cycles

### Cycle One

The main research question in Cycle One was:

- *How do we make innovative work that explores the relationship between live and filmed movement in live and filmed spaces.*

Key questions that were asked in Cycle One were:

- How can we collaborate the live and filmed environments?
- What are the relationships between live and filmed movement in live and filmed spaces?
- What are the issues / challenges surrounding existence, the live performer and the 2D space?

The research sought to combine the live and mediated spaces – to create one world by ‘collaborating’ (Birringer, 1998a) two spatial environments. Laban’s choreutics were the tool with which to achieve this collaboration and included: building, trace-forms, kinesphere, flow, harmony, stability, balance – and their counterparts that informed movement investigations in Cycle One. Movement material and choreographic devices were constructed and employed to connect or ‘collaborate’ the live and recorded space and place in order to challenge the concept of exclusivity, or prevent one space from privileging the other.

The designing and capturing of movement led to explorations into seeing the ‘moment of action’, and raised issues of presence and absence of movement, and the interchange of the roles of dancer and marker or viewer. Further explorations into the notation of the design and the energy of movement resonated with Stewart’s (1998) discussions on the relationship between language, sign and the dance image.

Students were introduced to camera work and to observing and capturing the moving body as it architected and articulated the space. As the body extended into and travelled through space, it therefore necessarily defined itself in relation to social and cultural contexts. Laban’s essentialist views were superseded by a consideration of the body as socially constructed and subjectively experienced, in the mediatised 21<sup>st</sup> century in which we live. Evans (1999) and Baldwin’s (1999) socially constructed spaces, and Kaye (1994 and 2002) and Tschumi’s (2000) work on site-specific art, place and event informed the first cycle of research.

Temporal and spatial tensions arose between the interfaces and inter-sections of live performance with digital video, expanding – through the experience of performing – on Rubidge’s (1999 and 2001) discussions on the interaction of dance and digital technologies. The experience of one place was brought to another (theatre) space that created, through choreographic construction and film editing, a new space that hovered on the borders of ‘Liveness’ (Auslander, 1999) and mediation. Discussions regarding what was live/real/virtual and how space is experienced and remembered became key debates and brought to the fore the discourses on what was ‘real’ and how we recreate past events.

## Cycle Two

Further questions were developed that informed research in Cycle Two:

- What is the role of choreutics in the construction and experience of space?
- What do we really see when we 'see' movement?
- What is the relationship between the documented image and the live dancer?
- How do we capture events in one place and re-create them in a new performance space?
- Should the term interface replace the term collaborate?

The students, a number of graduates and I reflected on the year's work and revised the modules to take into account the discoveries from Cycle One. New questions were developed, highlighting the significance of the body as subject within performance, and within the learning experience. These issues were articulated through group discussions, peer evaluations, formal dissemination platforms, including a national PALATINE Conference (HEA Subject Centre for the Dance, Drama and Performance), as well as through personal reflections and documentation. Questions were raised about the relevance of choreutics as the key solution to our question.

Cycle Two also addressed in more detail the potential of the camera in documenting footage to be applied to live performance, and focused on issues relating to the movement, size and flatness of the filmed image. It was the performer's experience of space, and of working with digital media that drove the research questions on. The ways in which the space could be both constructed and experienced – from the perspectives of performer, choreographer and audience – were also considered further in response to issues of documentation of place as remembered, distilled and re-created within performance. Work was inspired by Kemp's (1998) 'non-linear dreams' and explorations into capturing movement focused on how movement was observed and perceived as it appeared and disappeared. Students were encouraged to consider Gilpin's (1996) text on displacement and disappearance to further inform their understanding of perception and the moving body.

Imaginary lines – designed to connect the live and the mediatised spaces – were informed by choreutics and continued to be investigated through perspective, texture and energy. The challenge was to play with the gaps and 'space between' and so create an imaginary or new space that gave insights that extended beyond the boundaries of our expectations of what it was to 'be' in space, or a place. Soja (2000) describes this 'other' space as 'Thirdspace'.

The application of choreutic material started to re-affirm what it was to dance, through defining and articulating the lived experience of dancing with a clarity for the self – as dancer, or viewer. Students were able to interrogate their own position, as learners and creators of performance, from being inside or outside the experience itself. Increasingly, students realized their role and potential in the construction of knowledge and understanding, as defined by Schön (1987 and 1991), Winter (1987) and Boyer (1990).

A collaboration with postgraduates and staff at the University of Glamorgan<sup>2</sup> identified new areas for study that informed Cycle Three.

### Cycle Three

The main research question in Cycle Three had changed to:

- *How do we make innovative work that explores the relationship between the body, space/place and digital media?*

New questions were:

- What is the relationship between the mobile/still image and the mobile/still body?
- How does the body respond to and intercept the beam, and how does the body, as haptic surface, relate to the sense of touch (of the beam)?
- Are there theories of architecture that are applicable to the study of the body, in performance? Could a study of the body (in performance) inform the study of architecture?

Cycle Three developed significantly from Cycle One in that it explored more deeply the concept of architectural space, as culturally constructed and subjectively experienced through its materials, volume, texture, shadow, light, heat, rhythm and touch. Distillation, fragmentation, trace and memory were concepts that were developed through capturing, editing and devising performance that interfaced with digital media.

Architectural texts included Perella's (1998) theories of hypersurface and hyper-volume that addressed the construction and experience of 3D space and the potential for the body to exist in architecture that may "be explored as a condition of variant (human) agencies playing through, about and within one another; singular, yet connected in a state of flux" (Perella, 1998: 10). Software design and editing programs, utilized within architectural practice, were applied to new performance contexts. Dance students and architecture students, from the UK and New Zealand, performed and made performance with a greater understanding and perception of new materials, texture and light which started to inform the design, construction and embodiment of space.

Collaboration opportunities and outcomes created a knowledge transfer and exchange that expanded the potential of the investigations. Students and the author explored the potential of unpredictability and risk, the interfaces and edges of the live and virtual performance space, the perceived and imagined space, the stable and unstable body in relation to digital video, the body as haptic surface and light, heat, surface, reflection and volume. Gibson (1966) and Stewart's (1998) texts informed our understanding of the perceptual systems of the body and how the haptic and the optic were interrelated. Dempster (2003) and Marks (2002) furthered the discussion through their focus on the experience of touch as well as "multi-sensory media" (Marks, 2002: 2). Perella's 'third body' or "body that is connected to the rest of the world through various forms of media" (1998: 10) resonated with

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<sup>2</sup> A graduate/post graduate research collaboration, *Research Conversations Event*, was planned between the dance graduates at Bath Spa University and arts postgraduates at the University of Glamorgan in 2006. The collaboration was prompted by the first HEA PALATINE Conference, *Architecting the Body*, at Bath Spa in 2005.

Soja's (2000) 'Thirdspace' of otherness. The shadow emerged as very significant towards the end of Cycle Three, and for the first time was recognized as the real/virtual person, rather than an image to be hidden or avoided. All these developments were woven into the refined teaching modules and informed the subsequent and final year's work.

## **Cycle Four**

The research questions that informed Cycle Four were:

- How do we document and re-present research that deals with live and mediated performance, as a process and an outcome?
- What is the role of choreutics in re-affirming the live body in space, most especially in terms of the observed body?
- What is the interface between the body as skin and the body as and with projected texture/skin, as haptic and as experienced?
- What are the issues surrounding live and mediated spaces when considering the new phenomenon of the shadow?

Through the delivery of the (finally) refined teaching model, further interactive and inter-disciplinary work was made that both absorbed and made reference to previous years' work. Each year, new work emerged that built on the previous years' findings and outcomes, and yet presented further explorations and key questions. The overarching aim focused on the interface between the body, digital media, space and place, with the additional consideration of texture and the haptic experience concerned with projection, skin and touch. Texts included Nancy (1997), Perpich (2005), Derrida (2000) and Dormer (2008).

The final year also highlighted the problems of documentation and students explored the possibilities and challenges associated with re-presentation. Reason (2006), Barthes (1977) and Birringer's (2002) texts elucidated and explained some of the challenging concepts related to re-presentation, and specifically with digital media. There was an additional emphasis on the documentation of the performance process as an interwoven aspect of performance-making that revealed the internal spaces/places of the work.

Finally, the shadow that had been both ignored and deleted from previous works became a focus of interest and one potential answer to our question. The shadow that exists in the interspace between the moving image and live performance was of neither and of both worlds, creating an otherness in a 'thirdspace' (Soja, 2000) for extended imaginations. Tanazaki (1977), Jung (2001) and Hendricks' (2005) solutions to the question of the shadow added to our research discourses.

Cycle Four became more concerned with gaps, spaces, disintegration and multi-modalities of performance as perceived and experienced. Performance exceeded the either/or dichotomy and created multi perspectives and modalities, that Richardson (2000) refers to as processes of crystallisation as a way of engaging in research, ideas and meanings. The fourth cycle drew together aspects from the three previous cycles, although the order of the research process shifted due to a change in circumstances. It was also the period when I made work in response to the question.

## Cycle Shifts

Each Cycle involved the delivery of two 20 credit modules, each consisting of a module description, learning intentions, learning outcomes, assessment items, assessment criteria, bibliography, course outline and content. In Cycle One the first module was followed by a second 20 credit dissertation module. In Cycle Four this changed to one yearlong dissertation module of 40 credits. As a result the module title changed from *Dance, Architecture and Film* to *Body, Architecture and Digital Media*. The difference in module descriptors highlights these developments. In 2003/04 the descriptor was:

*The architecture of the body and the way in which it shapes itself in space will be studied in terms of its visual significance. The dynamic qualities of movement will be considered in relation to the qualitative content of other visual art forms.*

*Issues related to visual culture and the social, political and cultural reading of image, space and place will also be explored. The students will be encouraged to source, design and locate movement in relation to rural and urban landscapes, with a particular focus on architecture.*

*The shaping, timing and placing of movement will be further explored and manipulated through the medium of the camera. Issues related to the virtual and actual presence of the body will be studied through a range of Dance, video and film dialogues.*

By 2006/07, the module descriptor changed to:

*The inter-relationship between theory and practice creates an environment for investigation and experimentation, in which discussion and levels of sophistication are key to learning. Above all, the module reveals and explores the interface and potential dialogues between the body, space/ place through the creative engagement with digital media in which issues of identity and embodiment are both challenged and provoked.*

*Choreutics, as a means of articulating space(s) through action and energy, will inform increasingly sophisticated design and construction skills. Through an anatomical, emotional and intellectual understanding of the body, the dancer's kinaesthetic engagement with the space will be explored, re-defined and re-affirmed. Phenomenological issues related to perception, memory and trace will be exposed through crafting processes that question what it is to see and to 'be'. Cultural and architectural theories of the body, space and place will be considered in the light of issues concerning specific, imagined and embodied space. Students will be encouraged to locate, source and design movement in the context of rural and urban landscapes, emphasising the architecture of both body and place. Experience will be captured, distilled and re-presented in performance.*

## Gaps in Knowledge

My research has influenced others within the field of dance, digital media, architecture, education, and inter-disciplinary performance through sharing research processes and outcomes in performances and lectures within the national and international fora, and through inter- and cross-university(ies) research collaborations.

However, this thesis aims to expand upon previous disseminations by creating a distilled and interrelated discourse on performance and pedagogy through the centrality of the body. Equally, this whole (thesis) is premised on gaps and spaces and therefore does not aim to provide solutions but more to raise awareness of the need to question, develop ideas, create and so transform our understandings.

First, the research claims to have the potential to rejuvenate Laban's principles of choreutics into the twenty-first century. I am not the first person to apply choreutics to choreographic work. For example, William Forsythe creates exciting movement material that is informed by points in space located around a relocated central point – anywhere in the body – from which the other 26 points can be sourced. To date there is no evidence of an application of choreutic movement material in performance that interacts with technology other than that in Stewart's (1998) work on landscape, environment and movement. Here choreutics is employed as a mapping process and Stewart acknowledges my research as influencing his practice.

The conversations on site-specific dance that I had with [Chrissie] during my time as external examiner at Bath Spa were exciting and encouraging, and that the idea that environmental dance, including theatre-based work about a specific site, might excavate and mediate the social history and personal memory of that site was especially stimulating and may have contributed to the way I approached [my own] choreography.

(Stewart, 2011)

I was interested in exploring further the extent to which choreutics might be relevant within contemporary performance practice. Interactive performance or performance with and on film is not a new phenomenon. Known international choreographers and performers, including: Fuller in the early 1900s, Brown and Judson Theatre Group in 1960s, and since then – Cunningham, Monk, Bausch, Forsythe and Kozel have made revelations in the field of dance and technology and employed projection, film and software packages to enhance and manipulate the body in performance. In the UK, Rubidge and Brown have made key contributions to the field of interactive and inter-disciplinary performance using digital media, along with groups such as Palindrome, Troika Ranch, Precarious and Sap Dance. Birringer (1998a), Auslander (1999) and Lavender (2006) bring to the fore the debates around performance and technology, whilst Stelarc's body as mediatised object resonates with some of the emergent themes in my research – all of which had the potential to be more fully explored in the context of this thesis.

Dance on film and video has developed apace into a highly respected dance genre within its own right. However, my work addresses the issues, debates and dialogues between the live body and digital media, and the interfaces and intersections that emerged as the spaces for discourse and discovery. The potential of the body to be, on the one hand, entangled and interwoven with technology and, on the other hand, separated and isolated from any form of mediation, is where my research is positioned and from where further explorations lie. It is in this area that my work has the potential to make a contribution, and that therefore underpins my research question. Having worked with my students during Cycle Two of this research Sharma<sup>3</sup> (2011) commented that they "were instinctive in their editing, calling cuts in relation to the experience of viewing movement as opposed to the narrative function

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<sup>3</sup> Dr. Aparna Sharma was introduced to my work during our collaboration at the *Research Conversations Event* at the University of Glamorgan in 2006.

of images.” In terms of the development of her own research, Sharma goes on to say:

As such the interface during ‘*Architecting the Body*’ alerted to me to a shared commonality between choreography and faction film — exploring the relation of body to space. As a documentarist I was not as alert to the body’s ways of expressing its relations to space, as I became through working on this project. Since this work, my filmmaking has become more sensitive towards the physical conduct of bodies in spaces.

(Sharma, 2011)

Art and architectural movements and theories have been relevant to the investigations including modernism, constructivism, and postmodernism. Phenomenological philosophy including texts by Lefebvre (1974), Heidegger (1999), Foucault (1967), Horton Fraligh (1987), Merleau-Ponty (1962), Soja (2000), Nancy (1997), Nancy and Lydon (1990) and Perpich (2007) provided approaches to thinking about the body as ideas developed about experience and embodiment of place. Anthony Gormley, Max Liebermann and Carol Brown, as fine artists, architects and performers respectively, make work that addresses the body and/as/with architecture. Indeed, after the six-week research intensive project with postgraduate students at the University of Auckland, students have communicated how they have developed their ideas as a result of our work: “In many ways I tried to bring my summer school experience into the design ... The curved wall is an expression of the fluidity of movement of the body, whether it’s for patients during rehabilitation or for people taking evening yoga classes” (Ren Zhi Zhang, 2006).

However my research specifically deals with the body as site and in site, re-presenting and distilling experience of place within a new and different performance space. This had the potential to be taken further. I was also curious to see how my practice might influence the discipline of architecture and whether it might create new ways of thinking about the body and place, from the perspective of architecture.

Sara and Sara (2006) refer to my research in *Between the Lines: Experiencing Space through Dance*, as does Jakob<sup>4</sup> in her investigations with me into body, space and textiles:

Resulting from my investigation into the real and the virtual, a collaborative project with [Chrissie Harrington], choreographer, and performers emerged, which brought the body back into my work, but in a different way, not isolated, rather in relation to the context and space being part of it... we explored the relationship between body, digital image and space looking into the construction of space and the illusion of movement and stillness.

(Jakob, 2011)

My collaborative practice with Anke Jakob had the potential to explore new performance practices as evidenced by the national and international responses to our work in progress.

Finally, but not least, the research method or process was an integration of research into performance through the teaching and learning of it – a performance-as-

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<sup>4</sup> Anke Jakob was a postgraduate researcher in textiles at Bath Spa University. I investigated the body as surface and texture with Jakob over a period of one year.



research-as-pedagogy – that had the potential to create a model and/or inform educational practice in other HEIs and contemporary research agendas.

### **Chapters in the Thesis**

Finally, and in its totality, this thesis consists of nine chapters. Chapter One is the Introduction. Chapter Two includes a literature review of texts and work that has informed the initial research question. Chapter Three describes the research methodology. Chapters Four, Five, Six and Seven trace the research developments within each cycle, drawing attention to the questions, solutions, practices and outcomes. Chapter Eight highlights the emergent research themes including, the disciplines – mapping the changes, the performer-viewer relationship, making and re-making performance, and reflecting, being, and making sense of experience. Chapter Nine is the Conclusion.

## Chapter Two

### Literature Review

A range of literature informed my research process and developed from one research cycle to the next. My initial and over-arching research question focussed on the discipline of dance and how it might relate to the disciplines of architecture and digital media, through the practice of making performance. However in order to consider these potential inter-relationships, it was essential to source some key texts that would first, elucidate some of the key thoughts and theories associated with each discipline and my area of research and, second, highlight any similarities, differences, gaps or/and overlaps that might exist within and across the disciplines. Furthermore, a literature search enabled me to theorise my practice and so challenge, inform and advance my work. Finally, as I was investigating key questions with my students, I wanted to find texts that would open up new areas of research and knowledge that would make sense in terms of previous experience and future development.

#### Performance – Dance

My research question was: *how do we make innovative work that explores the relationship between live and filmed movement in live and filmed spaces?*

In response to the question I planned to create one performance world through design and perspective facilitated by Rudolf Laban's choreutics. Laban's arrival in 1941 in the UK from Germany was welcomed by the HM Inspectorate of Education and other prominent dance educationists. Laban had originally been engaged in research into dance as a theatre art form and was keen to find a new anatomical code of principles that might inform contemporary trends in the theatre. This code became defined as an analysis of mind, nerve and muscle co-ordination that was developed in choreutics and eukinetics. Laban's method of movement analysis was also applied nationally to time-and-motion studies in the rapidly developing industrial contexts in Germany before the outbreak of war. Most importantly, Laban was extremely influential in the development of the German 'Expressionistic' modern dance based on the relationship between the physical and the mental or, as Descartes (1641, translated by John Veitch, 1901) describes, between the body and mind. Descartes explains: "I possess a distinct idea of body, in as far as it is only an extended and unthinking thing, it is certain that I, that is, my mind, by which I am what I am, is entirely and truly distinct from my body, and may exist without it" (Descartes 1641, translated by John Veitch, 1901: 45). This separation of body and mind was also evident in Laban's philosophy through the ways in which he discusses their interrelationship. This became another reason for me to both re-visit and reject aspects of his work.

Laban's preoccupation with the unique supremacy of movement culminated in various theories and approaches to movement study. I found his informative text (1948) helpful to understand the theory of his teaching through his sixteen movement themes, which involved an analysis of movement in terms of the body and its actions, including stillness, 'effort' or the qualitative content of movement, space or the spatial location of movement, and relationships between parts of the body, movements and individuals. Laban's justifications for teaching modern educational dance in schools were based on the psychological and sociological arguments in support of child-centred education. This was popular from the 1930s to the 1970s and the teaching of modern educational dance could be found in 95% of schools in the public sector. It also spread to many schools in other countries,

particularly to the commonwealth where in many cases it still exists. It was during this period that I studied dance at teacher training college. However, I found Laban's work both fulfilling and inadequate. It lacked a technique to enable me to be a better dancer, although it did open up the creative possibilities of dance. Equally, his theories that asserted certain body/mind implications, including his claim that movement and personality were interlinked, were too hard to swallow. Redfern's (1973) text echoed some of my sentiments and explained more thoroughly my concerns. Redfern suggests that Laban's theories should be

subjected to careful sifting so that problems of meaning can be elucidated, certain ideas reinterpreted and, as far as education is concerned, claims for the inclusion of dance in the curriculum, which do have some validity, separated out from those which are erroneous and irrelevant.

(Redfern, 1973: xi)

However, she goes on to acknowledge that much of Laban's work is "nearly or absolutely right" (1973: 142) and agrees with Curl (1969) that "whatever Laban's fundamental philosophy...the fact remains that he has initiated both a new attitude to Movement Education in this country and a new method of teaching, from which we have reaped rich rewards" (Curl, 1969 cited in Redfern, 1973: 142).

By the 1970s the position of dance in education was unstable. There was much dissatisfaction and suspicion by many who considered some of Laban's theories too nebulous and vague to teach. His justifications were based on the process rather than the actual making of structured dance wholes or products. Many of the assumptions had a psychological or sociological foundation that although a valuable contribution to personal development, cannot form a realistic justification or reason for dance education. Gradually, Laban's theories were modified to suit the shifting emphasis towards dance as art and as aesthetic education in the 1970s.

I returned to these early writings to better understand the ways in which I might re-apply and re-create aspects of Laban's work some forty years later. What was it about Laban's teaching that left such a legacy with me? For example, Laban's system for movement analysis and his emphasis on the creative approach to teaching and learning still inform my dance practice and the content of many degree programmes today, as well as the national curriculum in schools. Although his theories on the purpose of movement in education have caused some confusion, other areas of the psychological, sociological and therapeutic aspects of movement have been researched and developed. However, and most specifically to my research, choreutics, a term used by Laban to denote a specific study of body in space, took on a new significance through the ways in which it informed my explorations into making work with digital media. *Choreutics* – Laban's (1966) seminal text that had been 'ageing on the shelf' through disinterest and neglect, was re-opened and re-examined as one possible solution to my research question.

Laban traces the term choreutics to be associated with circles or an aspect of 'Choreosophy' derived from the term Choreosophia which explores the role which the circle plays in "harmony life, and even in the whole of existence" (1966: vii). Choreography, choreology and choreutics are all branches of the original Greek term Choreosophy. Laban describes choreography as literally "the designing or writing of circles" (1966: viii) – known today as the design, construction and generation of movement material. Choreology is the 'logic or science of circles' that also dealt with not only "the outer form of movement but also with its mental and emotional content" (ibid), and asserts Laban's belief that body and mind were

inseparably united. Laban (ibid) defines choreutics as the “practical study of the various forms of (more or less) harmonised movement” (ibid). He goes on to say:

The art, or the science, dealing with the analysis and synthesis of movement, we call “choreutics.” Through its investigation and various exercises choreutics attempts to stop the progress of disintegrating into disunity. The bodily perspective, with all its significance for the human personality, can have a regenerating effect on our individual and social forms of life.

(Laban, 1966: 8)

In *Choreutics* (annotated and edited by Ullman) Laban discusses a “new aspect of space and movement” – claiming a new perspective for the study of body and space. He describes space as being of a “superabundance of simultaneous movement” and “infinitesimal phase of the great and universal flux” (1966: 3) (or flow). The notion of the body and the world, or more specifically, *man’s* body and the world is tied to Laban’s essentialist views that man is informed and influenced by the world as if in a vacuum, bubble or kinesphere (circle) distinguished only by this inter-relationship. “Space is a hidden feature of movement, and movement is a visible aspect of space,” (1966: 4) in other words, movement is constructed by the spatiality of actions and stillness and yet becomes visible as “living architecture” (1966: 5). Laban describes the space around the body as the kinesphere, or sphere, reached by body parts as they extend to the boundaries of the sphere, and travelling with the body as it moves: “We never, of course, leave our movement sphere but carry it always with us, like an aura” (1966: 10).

The architecture of trace-forms, created by the moving body and informed by articulations from within the architectural structure of the body, challenges the laws of balance and imbalance, and yet creates a cognisance of body/space connections or – “harmony with the world.” Laban explains:

It is obvious that harmonious movement follows the circles which are most appropriate to our bodily construction. Our mind seems to conceive and understand space in the light of these structural laws. We also discover that the same laws rule not only the construction of living beings but also the structure of all inorganic matter and its crystallisation. With this discovery the whole of nature may be recognised as being governed by the same choreutic laws, the laws of independent circles.

(Laban, 1966: 26)

Laban’s work deals with the inter-relationships between body and mind, space and body and the body as internal and external architecture. He describes the possibility that dance and architecture are: “The two basic arts of man from which the others derive” (1966: 115), and goes on to describe architectural form as a choreutic phrase, in that they both are constructed out of changing spatial tendencies.

The principles of choreutics created a starting point for and informed my first research question: *how do we make innovative work that explores the relationship between live and filmed movement in live and filmed spaces?* I was curious about the relationship between live performance and film, most especially since these two components permeated most of contemporary dance performance in the UK in the late twentieth and twenty first century. As a way of exploring this issue, I sought to ‘collaborate’ these two worlds – the live and mediated – through perspective and the imaginary lines that might connect the two. Laban’s trace-forms – or lines/circles

– created by the body as it marks the space (and that remain after they have disappeared) became the creative instrument for my explorations.

Within the study of choreutics and most specifically in relation to the kinesphere or “movement space immediately adjacent to the mover’s body” (Moore, 2003: 5), and within reach of the body without taking a step, lie innumerable possibilities for movement. Moore clarifies Laban’s theory to some extent and, combined with my personal experience of performing choreutic ‘scales’, provides an explanation of the term. Although Moore (2003) is useful in furthering our understanding on the discourse of choreutics, Preston-Dunlop (1963) can be seen to illustrate a more tangible description of Laban’s choreutic material in her text in which the study of space is a key element of dance education:

The body can *explore* space, the gestures creating havoc amongst the dust particles in it or moving through it carefully, hardly disturbing them. The attention throughout is centred on the space and what it means to dance and move in it. The body can *penetrate* the space by diving into it, extending the limbs into it; the body becomes a column directed into different places all around it.  
(Preston-Dunlop, 1963: 15)

In the 1970s and 1980s Dance academics were keen to elevate dance as a subject of study at degree level. Adshead’s (1981) key text has significantly informed the discourse on dance as a discipline. Adshead makes a clear case for dance as a body of knowledge. Her work has been key in my developments as a dance educator, and I worked with Adshead to apply her theories to the university context of dance education. Adshead’s model of doing, making and appreciating offers a response to the much needed definition of ‘what the study of dance was’, and was a key advancement from Laban’s position. Adshead acknowledges Laban’s contribution to movement analysis and confirms that the metaphysical foundations of Laban’s theories were significant to the development of the psychological and therapeutic aspects of medicine, and to the study of communication within sociology and anthropology. However, Adshead argues that a theory of movement is insufficient for a theory of dance (1981: 24) and claims that in order for dance to be worthy of study the central concepts require clarification through the identification of a set of interests and problems. She goes on to describe the key activities that constitute dance:

These interests and issues cohere around the essentially human activity of *making, performing* and *appraising* (appreciating) the structured form of movement called dance in which there is a concern for the aesthetic appropriateness of movement beyond instrumental or extrinsic requirements. It is contended that while dance may have magical or social or other aims it is in all forms concerned with the aesthetic.

(Adshead, 1981: 78)

These principles informed the undergraduate degree that I devised at Bath Spa University and the content of the modules at level 6 that addressed my key research question. Adshead’s work created a basis from which to integrate the technical and the creative, the practice and the theory and the critical, evaluative processes. As a student of Lisa Ullman and of Janet Adshead, I have found inspiration from both schools of thought, the one enhancing the other and, as a consequence, informing the research in this thesis.

## Knowing in Dance

To understand dance as a discipline, and its potential relationship with other disciplines, it is also important to explore what is meant by knowledge and, in particular, dance knowledge. Dance knowledge encompasses such areas as 'knowing how to', 'coming to know', 'knowing in' and 'knowledge about', and as such is a fundamental educational aim. The following theories are worth consideration: Hirst (1974) equates knowledge with true propositions which can be classified in terms of concepts, logical structure and the criteria for truth that they employ. Adshead considers Hirst's notion that the work of art itself is a statement equal to a true proposition, and suggests "it is possible to make true propositions (statements) *about* dance which can be evaluated as true or false in the normal academic manner by pointing to publicly available criteria. These statements may concern any aspect of dance" (1981: 10). However, Hirst's definitions can present problems when dealing with human experiences, when the subject and concepts are interrelated. Pring's (1976) concern for the individual sees knowledge as a personal act with its central organising concepts, which are unique to that discipline. These include: first, the principles and procedures or ways of going about learning and understanding. Second, the criteria for success or how we judge when someone has learned something, and third, the problems and interests including a range of ideas and debatable areas surrounding the subject. Such concepts, when applied to dance, can be practical or theoretical, inasmuch as practical procedures are a form of practical knowledge, and Carr's (1984) text takes this further by claiming that practical reasoning is a way of knowing 'how'. For example, the relationship between knowing 'how' a movement feels (kinesthesia) and 'knowing' anatomically how a movement is performed develops this sort of knowing further.

The central organising concepts of performance, choreography and appreciation are concerned with different sorts of knowledge and understanding (Adshead, 1981). For example, performance takes into account the skills involved in bringing the dance into existence; these include bodily competence and interpretation. The physical requirements, which although might be based on a particular discipline, arise from a need for expression; whether for ritual, social or for dance as art. Interpretation is closely associated with the ways in which a performer dances and how a particular dance style is presented. Choreography is concerned with the practical ability of making or creating dances, of manipulating choreographic devices and selecting symbols, to give a dance a structure, context and meaning. It also includes knowing about the styles and works of esteemed choreographers whether in art, social or ritual dance genres. Finally, the area of appreciation and evaluation can include layers of perceiving, 'knowing' and understanding a dance work from both an objective and subjective perspective. To take this point further, the aesthetic (or kinaesthetic/subjective) response or engagement, as defined by, for example, Ross (1978) opposes the more formal/objective analysis favoured by Adshead (1981), suggests two different approaches to appreciation. However, Best (1992) argues that feeling, in terms of appreciation, is a reasoned activity, thus creating a rationality of subjective/objective engagement. His texts have informed a developing clarity in which the reduction to either/or has been eliminated in favour of both or something other that emerges in our understanding of how dance works for us. Best draws attention to two types of subjectivity, the first as a "purely private, 'inner' mental experience, which supposedly can be known 'directly' only by the person himself" (1992: 30) and second, as a more "personal preference or liking" (1992: 31) – as in a value judgement. In terms of objectivity, Best argues against an absolute and universal way of seeing the world and suggests that the giving of valid reasons is central to an account of objectivity. He identifies the difference between aesthetic engagement and artistic judgement, which he claims should be "objective in the

sense of being impartial, and prejudiced” (1992: 31). Best’s *‘gestalt’* of feeling brings together the various ways in which we can come to know about dance, and his theories inform and support the view that “the kinds of feeling which are central to involvement with the arts are necessarily rational and cognitive in kind” (1992: 202). He adds that feelings “are inseparable from *understanding*. This is, without such understanding an individual would be *incapable* of such feelings, whether spontaneous or not” (ibid). This cognition, Adshead would argue, can be further heightened by a critical unpacking of the constituent parts of an artwork or dance, which has the potential to heighten or deepen the aesthetic response to the work when viewed afresh. Leavis (1952, cited in Best, 1992: 203) adds that

perceptive reasons can demonstrate the character and quality of the expression of feelings, and thus the character and quality of feelings themselves. In this way reasoning in the arts can give a richer possibility of feeling, not only in the arts, but in life.  
(Leavis, 1952, cited in Best, 1992: 203)

Abbs writings furthered this discussion and comment on dance as a whole experience:

Inherent in the perception is the whole complex intentionality of the person – feeling, willing, remembering, judging, thinking. It is all but never simply a matter of sensation for sensation is only the manifest and mediating shaft of the whole mentality, the whole person ... All aesthetic activity as it is developed through the manifold forms of the arts is simultaneously perceptive, affective and cognitive; it can offer an education, therefore, of the highest order not through the analytical intellect but through the engaged sensibility.

(Abbs, 1986: 4)

Knowing in, about, and through dance implies a ‘bodyness’ or wholeness where mind and body are one. Knowing in or through my body or knowing *as* a body implies a “corporeality” (Foster, S. 1996), and this thesis employs the term body as the dancing body – as ‘one being’ and a ‘oneness’ that opposes the western/positivist view that privileges the mind over the body, and the cognitive over the corporal. Best’s earlier text in 1974 develops an argument against “the plausibility and persuasiveness” (1974: 198) of the traditional view that meaning must be definable if it is to have any value. He sets out some solutions to the body/mind relationship in order to create a “guaranteed connection” (1974: 199) between the physical and the emotional, and to challenge Descartes’ dualist view of the body and mind. Descartes’ texts of 1641 and 1649 were helpful in elucidating further this mind/body distinction. Descartes describes perception as being of

two sorts, one sort caused by the soul and the other sort by the body... we can’t will anything without thereby perceiving that we are willing it – that’s for sure. And although our soul is active in willing, it is passive in its perception of that action.

(Descartes, 1649, translated by Stephen Voss, 1989).

Descartes discusses the relationship between body and mind as both anatomical and ‘spiritual’, and states: “When we will to walk or move our body in some other way, this volition brings it about that the gland drives the spirits to the muscles that bring about this effect” (ibid). We can see that Descartes is struggling with what constitutes the ‘essence’ or fundamental principles of existence:

My essence consists only in my being a thinking thing or a substance whose whole essence or nature is merely thinking. And although I may, or rather, as I will shortly say, although I certainly do possess a body with which I am very closely conjoined; nevertheless, because, on the one hand, I have a clear and distinct idea of myself, in as far as I am only a thinking and unextended thing, and as, on the other hand, I possess a distinct idea of body, in as far as it is only an extended and unthinking thing, it is certain that I, that is, my mind, by which I am what I am, is entirely and truly distinct from my body, and may exist without it.

(Descartes, 1641, translated by John Veitch, 1901: 45)

Descartes' writing illuminated and explained the problems that some dance educationists have with the term body, in as much as to refer to the body could be to infer a separate mind. Nevertheless, I have determined to speak of the body – as dancing body in its entirety. Descartes' work, in translation, reminded me of a similar desire to explore or get at the nub of a problem through an explanation of the phenomena of something – in my case dance. However, Descartes' theories fly in the face of my work and, by asserting that the body and mind are "intimately conjoined" (ibid), he therefore implies a bringing together of two entities to make one whole, whereas the body is one and complete – not the sum of two halves. Laban's writings reiterate this Cartesian view and Ullman, his successor, refers to body and mind as "inseparably united" (1966: viii). To further this point, Laban claims that "children and the man of primitive ages see the world through a bodily perspective that is through physical experience. They see the amazing unity of all existence" (1966: 6). It appears that Laban associates cognition through the physical rather than through the body as a whole, and this is another area where Laban's work has limits for me. It is indeed a 'wholeness' that is of interest to me in my work and that became an emergent feature as the research cycles progressed.

Ruth Foster (1976) wrote some 10 years after Ullman's translation of Laban's work and identifies the relationship between the body (as whole) and the perceived world as being informed by a "sensori-motor experience," which she states is "the most intimate mode of knowing". She quotes Merleau-Ponty's words to further elucidate her ideas: "My body is the fabric into which all objects are woven, and it is, at least in relation to the perceived world, the general instrument of my comprehension" (Merleau-Ponty 1962, cited in Foster 1976: 13). Stewart (1998) further explains the sensory motor connections in his discussion regarding phenomenology and the epistemology of the object. He draws on Müllers' (1948 cited in Stewart, 1998) assertion that "we can never directly experience the qualities of an object, only the *qualities (or energies) of the sensori nerves* as they are excited by that object" (1998: 43). Stewart also draws on Müller's doctrine though Sherrington's (1973) exteroceptors, interoceptors and proprioceptors as well as the sixth, proprioceptive or kinaesthetic sense "the sensations producing awareness of movement and the position of body parts" (1998: 43). Stewart, however, points out the limits of this theory inasmuch as it only relates to sensation being the result of "the action of an *external cause*" (Müller cited in Stewart, 1998: 43). In Stewart's text he refers to Gibson's (1968) work that describes the interaction of all senses through the kinaesthetic as a '*gestalt*' and as "the ground to our consciousness" (Stewart, 1998: 44). Sheets-Johnstone (1984: 128) explains: "Thinking and doing are not then polarised but mutually illuminating; dancers are not the mindless, any more than philosophers are disembodied."



Research into the phenomenon of dance was a feature of my work that required deeper interrogation as I drew on the experiences of performers, makers and viewers. In the first instance, I was concerned with the issues that arose when the experience of place was captured and then 're-created' in a new performance space, through the use of digital media. This process illuminated, at times, a moment of being that emerged as unplanned and unexpected but became a chance experience when the body, space, place and technology collided into 'one'. To describe the 'essence' of that moment (Merleau-Ponty, 1962: vii) assumed that it would be possible to reduce the experience to something in particular and furthermore to explain it. This would have been inappropriate. But, Merleau-Ponty's study of perception did provide me with thoughts and ideas concerning bodily space as one where the "experience of our own body teaches us to embed space in existence" (ibid: 171). He goes on to explain:

It is a fact that I believe myself to be first of all surrounded by my body, involved in the world, situated here and now. But each of these words, when I come to think about them, is devoid of meaning, and therefore raises no problem: would I perceive myself as 'surrounded by my body' if I were not in it as well as being in myself, if I did not myself conceive this spatial relationship and thus escape inherence at the very instant at which I conceive it?  
(Merleau-Ponty, 1962: 43)

Merleau-Ponty's proposition is that we interpret the world through our body's perception of the world – and as such the body interprets itself. We perceive through a sensory connection with the world as he again describes: "Whether a system of motor or perceptual powers, our body is not an object for an 'I think', it is a grouping of lived-through meanings which moves towards its equilibrium" (1962: 177). Whereas Merleau-Ponty's texts informed me about phenomenology and perception as a conscious act, Horton Fraleigh's (1987) writings investigated more deeply existential phenomenology through the experience of dance in a way that resonated more with my personal experience of dancing, and explained why I wanted to share and facilitate this – on the one hand elusive and on the other hand intrinsically of the body experience – with my students and with other practitioners. Horton Fraleigh describes the dance phenomenon:

To experience the dance is to experience our own living substance in an aesthetic (affected) transformation. To express the dance is to express the lived body in an aesthetic form. The body, understood in its lived totality, is the source of the dance aesthetic. It is not simply the physical instrument of dance, nor is it an aesthetic object as other objects of art are. The essential reduction and significance of dance lies in this distinction: I am embodied in my dance, I am not embodied in my painting. The painting is separated from me; it is, finally, out there in front of me, but my dance cannot exist without me: I exist my dance.  
(Horton Fraleigh, 1987: xvi)

Horton Fraleigh texts confirmed for me the significance of a pre-reflective consciousness through the moment of dancing, creating a lived and complete wholeness. This significance and the issues of being on the one hand, aware of the moment of complete wholeness, whilst on the other hand, being unable to plan or enact that moment, drew attention to ways of accessing a consciousness or allowing oneself to be present in the performance.

Sheets-Johnstone (1966) again adds to this discussion where she asks the questions: what is dance? How does it appear? What are the structures inherent in dance? She answers these questions by saying:

Whatever we know of dance and whatever we may seek to know, it is the immediate encounter which constitutes the foundation of our knowledge: neither dance nor the lived experience of dance exists apart from the creation and presentation of the concrete thing itself.

(Sheets-Johnstone, 1966: 4-5).

Describing the lived experience of dance became a necessary aspect of reflecting on and analysing our creative processes. Whereas it was possible to discuss what occurred or why something had happened, it was more complex to describe the lived experience of dance as it was experienced. Sheets-Johnstone (1984) describes a phenomenological account of dance as being neither descriptive, nor reportorial, nor speculative, nor contemplative, nor theoretical, nor a point of view of the world, but “concerned with presenting descriptive accounts of lived experiences in such a way that the essential structures or truths of the experience come to light” (1984: 130-131).

There is not a re-languaging of experience for the sake of developing a new language, however. The re-languaging is prompted by the very nature of the experience itself. As one reflects back upon the experience without the usual preconceptual baggage – that is, as one takes nothing for granted – one thereby gains fresh insights into the nature of the phenomenon.

(Sheets-Johnstone, 1984: 132)

The issue of the phenomenological description is highlighted in my research as I address issues of documentation and re-presentation of live performance that interfaces with digital media. This challenge also arose when writing this thesis and the need to find words that could elucidate ‘it’ – or the core of my work – without reducing it to something ‘less’ or ‘other.’ Sheets-Johnstone’s words resonated with my aspirations to find that which had been my inspiration:

Reflecting back upon the experience, unfettered by preconceptions and prejudgements, you discover that the experience opens up before you. Your work consists in listening acutely to it, being there with it, in the same way that you are not merely doing a movement in dance but are opening yourself to its dynamics.

(Sheets-Johnstone, 1984: 131)

Dance’s key principles of choreographing, performing and appreciating concur with the creative, technical and critical processes that inform a study of architecture and film and digital media. All disciplines are concerned with the process of creating (performance) that involves crafting processes and terminologies such as montage, juxtaposition, movement, texture, surface, time, and space. Furthermore, all disciplines are inseparably tied to the body. Making sense of experience, and ‘being’ became increasingly significant as the research progressed and as the disciplines of dance, architecture and film became intertwined through the subject of the body.

## Performance – Space and Place

Birringer provided a detailed discussion on the relationship between body and space, as space of place and of consciousness and memory. He also confirmed his interests in “raising a few questions about the relations between expressionism and space, between choreography and the spatial formation of kinaesthetic, visual, and emotional relationships in performance,” (1998a: 31) and highlights new approaches to the body and space, as production and embodiment of space, contrasting with some of the dominant theories of performance and the body as object or viewed from an aesthetic formalist perspective. However, Birringer’s text did not explore the issues concerned with phenomenology and the interface between the body and media, which is maybe where my research steps in. Birringer reiterates the fundamental aspect of “being in the world” (1998a: 31) as being synonymous with dance, and his term ‘touching the environment’ became a metaphor in my work for the relationship on the one hand, between the body viewed as essentialist and existential, and on the other hand, and equally, as socially and culturally constructed.

Foster (1996) describes choreography as “inscription in motion” (1996: xi) and her focus on the need to “re-think how disciplines do their work through cultural practices” (ibid) informed discussions regarding the body amongst other bodies in places and in dialogue. Carter (1998) draws attention to the ways in which dance scholars from the mid-1980s referred to cultural theories to better understand the discipline of dance:

The consorting of dance with other critical and cultural perspectives has, undoubtedly, enriched the field of study but it has also given rise to much self-reflection... Issues pertinent to the current state of dance scholarship can be summarised into questions concerning the nature of what it studied, how it is studied and for what purpose.

(Carter, 1998: 12)

Furthermore, Carter’s text was helpful in developing the students’ understanding of theories such as post-structuralism, which looked to signs and symbols other than language to elucidate meaning and post-modernism, which was explored more deeply in cycle two, three and four, in relation to the possibilities of ‘slippage’ and ‘non-fixedness’ of meaning. Carter explains that through these theories “attention to the body has created opportunity for the conception of dance as discourse” (ibid: 10).

More specifically, social theory of the body and space/place assisted the students and me in understanding the ways in which places are constructed through the bodies that inhabit them, and how in turn these bodies are socially and culturally inscribed. Baldwin et al (2004) describe the interesting connection between nature and culture:

For constructionism, it is important to understand that the human body straddles the realms of nature and culture. The functioning of the material body is governed by natural processes but its activity in the world is inescapably framed by social and cultural factors.

(Baldwin, et al., 2004: 270)

We all knew that places have associations that become constructed through our engagement and understanding of them. With these associations came behaviours

and performances. For example, the code of behaviour in a church is very different to the code of behaviour in a playground. Baldwin et al.'s text includes useful descriptions of the body and power relations through our understandings of localities and how specific locations are significant in making 'a cultural world'. For example, in our research, the history of the pier and the way in which it affected and was affected by human interaction underpinned the making of an innovative performance. The student explained in her essay:

The pier as a container for past events influenced the narrative by creating fictional events inspired by the pier's history. Although manifested through materials, the pier acted as a representation of thought and as an ideological reflection of Victorian society and culture.

(Student 1Eac, 2003: 2)

Baldwin et al. offered further explanations regarding public spaces:

*Public places* can be defined as those sites in a society that are freely accessible to persons (streets, stations and so on) and which can be contrasted with *private places* (such as homes and offices) where access is restricted and which may only be granted by invitation).

(Baldwin et al., 2004: 393)

Baldwin et al.'s statements created a basis for further exploration through practice. It was as if his terms offered a limited view that prompted interrogation. We investigated how bodies articulated places and spaces through known social codes and interactions, as well as through new interventions that drew on and/or challenged oppositions and otherness. For example, the pier became a metaphor for the female body as it appeared on the one hand privileged and on the other hand subverted, as it was observed. The car park and recreational park had the potential to be both public and private, depending on day and night or light and dark.

On the other hand, Baldwin et al.'s explanation of the flâneur, the city and voyeurism was highly relevant to our explorations of the urban realm as well as the ways in which we viewed and captured through the lens of the camera, as will be discussed later. Baldwin et al. usefully assert that there are various ways in which the body can be considered: "Depending upon the point of view from which it is approached, my body is an object that others can categorise and which I can own or possess...or it can be seen as a subject, the physical embodiment of a self or seat of subjectivity" (2004: 271). They highlight the tendency of some theorists in cultural studies to argue for an either/or approach that distinguishes between "'the body' and 'embodiment' and between the objectified bodies we have and the embodied beings we are" (ibid).

In terms of the relationship between the body and its context, Burt's (1998) text offers a more focused description of the flâneur in relation to existing dance performances in which the metropolis and its inhabitants has been a key theme. He applies social theory to modern dance performances in order to re-think and re-articulate their meaning and significance. Burt's text assisted us with developing critical frameworks for viewing our own and others' work. Furthermore, Thomas (1995) furthered our understanding of the application of sociological theory to modernity. She draws attention to the cultural codes and control mechanisms that were applied to the body, as well as the ways in which the body was privatised, all of

which superseded the 'natural' or instinctive behaviours represented in the pre-modernist period. She describes the impact of polite society:

The body becomes shrouded in manners, adornments and implements and its (natural) functions become privatised and concealed. So the body comes to be classified as the dangerous 'other' to culture; as a thing that speaks of nature, it has to be surrounded by (private) rituals and controlled through manners and covered in appropriate dress and adornments, in order to prevent it seeping out or breaking through into and contaminating its privileged 'other', culture, reason, civilisation.

(Thomas, 1995: 7)

Thomas makes a case for dance to be recognised as a site for sociological discourse and reminds us how post-modernism has "revealed the centrality of the body as a site of discourse and of social control" (1995: 20). She welcomes a new order that "moves from a 'productive' to a 'reproductive' social formation in which distinctions between appearance and reality are being rubbed out" (ibid: 16-17). Thomas also draws attention to the ways in which Laban has described movement and states that movement is "not quite as natural or as individual as we commonsensically perceive it to be" (ibid: 181). She similarly negates the Durkheimian view that movement is a symbol of society and claims that the body is constantly reconstructed through the sociological discourse through which it engages. Thomas' theories resonated the ways in which our research moved from the body in its bubble, or kinesphere, to the body as touched by the environment (Birringer, 1998a: 29) and, by necessity, as socially constructed.

Barker (2000) opened up further discourse on the social and cultural theory in questions of the body, space and place, claiming that "understanding the manner in which human activity is distributed in space is fundamental to analysis of social life" (ibid: 290). His work provides insight into social/spatial activity as in rooms, buildings, places of work, places of leisure. He claims that "given the complexity of contemporary life, it is a requirement on us all to move across and through these spaces and places" (ibid: 291). Barker refers to Hagerstrand's (1973) 'time-geographies' as maps and pathways through physical environments (2000: 291), as well as the co-constituted space/time relationships that are formed through the "simultaneous co-existence of social relations and interactions" (2000: 292). Barker furthered our understanding of the power geometry of space, including the social construction of the private, public, and gendered spaces. He distinguishes between the terms 'space' and 'place', stating that space was a container rather than a something that is experienced and lived in:

Space refers to an abstract idea, an empty or dead space which is filled with various concrete, specific and human places. Thus, home is a place where I meet my family with regularity, whereas e-mail or letters establish contact between absent persons across space.

(Barker, 2000: 292)

The first phase of my work (Cycle One) was concerned with the body as architecture and in architecture and research into architectural theory and texts, was limited to investigations into specific spaces or places and their associated, historical and cultural contexts. In particular, we looked at the architecture of the Bauhaus movement. This related closely to the period of the 1920s onwards when Laban was also developing his ideas about the body as architecture, the kinesphere and the

relationship between 'man' and space. The Bauhaus period reflected the development in new technologies and materials and made reference to 'man' and this new post-war world. Walter Gropius proposed the name for a new school and called for a development from style and form to a "spiritual community, which is necessary to create the natural rhythm of the whole...great, all-embracing architecture" (Walter Gropius 1919, cited in Fiedler and Feierabend, 2000: 17). These aims resonated with Laban's philosophy that called for harmony and 'being at one' with the world.

The Bauhaus movement promoted a humanisation of technology without any romanticism and developed, through the work of Schlemmer, performance that explored the relationship between organic, emotional, rational and mechanical characteristics that constitute "man as dancer" (Schlemmer, 1924: 367-8). Schlemmer made performance that was informed by the geometry of the human figure, which he believed was part of nature itself, for example:

The square of the chest, the circle of the belly, cylinder of the neck, cylinders of arms and thighs, sphere of the joints at elbow, knee armpit and knuckle, sphere of the head, the eyes, triangle of the nose. The line that links heart and brain, the line that links sight with what is seen, the ornament formed between body and outside world, its relationship to it symbolized.

(Oskar Schlemmer, 1915 cited in Fiedler and Feierabend, 2000: 285)

Schlemmer also aimed to integrate the philosophical with the scientific and mathematical as essential components of man's movement in space. Schmitz (cited in Fiedler and Feierabend, 2000) reminds us of Schlemmer's significance as someone being "truly in accord with the times, because he put man, not forms and things, at the centre of theory and teaching, making him the central point of reference of all art" (2000: 290). However, Birringer (1998a: 45) refers to a problem with Schlemmer's work and points out that it fails to refer to temporal aspects of performance but rather focuses on space and draws on Laban-like directional movement material to create "a sensation of space" (ibid).

It was interesting to draw parallels between Schlemmer and Laban and to better understand the ways in which the body and architecture had been explored and considered in the modernist period. Both men pointed to, or referenced, the significance of cultural contexts in the design and development of buildings and equally in the making of performance, and reminded me of the long-term and interwoven relationship between the body, place and technology.

Another example of the relationship between body and place is Mukerji's text (1998), which describes the choreography performed by Louis XIV as socially and politically articulated. This intriguing text illustrated to us how the body is socially and culturally constructed in its everyday performance, and most specifically how this act was stylised and repeatedly re-performed to become the key principles that informed classical ballet. The relationship between the viewer, at the gate of the palace, and the performer in the gardens that had been designed for spectacle, can be compared to the theatre settings in which ballet was and still is performed. The technique employed to reinforce this interrelationship can be compared to Laban's 'dimensional cross' that, through a one hundred and eighty degree rotation, enables the body to be permanently viewed from the front, representing a highly balanced and 'harmonious' act of performance. This stability created an opposition of instability in the viewer (or the peasant), and/or a sense of admiration of the

performer (king or ballet dancer). This choreography of power, woven into the landscape of the Gardens of Versailles and the architecture of the Palace of Versailles was another example of the inter-relationship between body and place.

Further research took us to Hill's edited text (2001) who deals with the specifics of buildings as experienced and as material. Borden's contribution *Stairway Architecture* elucidates the body in dialogue with the building:

A stairway with which I am intimately acquainted assumes a quite different attitude, and so suggests an alternative to the commonplace notion of architecture being constituted purely from physical matter. Here, as we shall see, matter is produced out of a dialectical engagement between an architectural element (the staircase) and the human body and its various practices and senses. In short, architecture is here inter-produced as a simultaneous combination of space, bodily action and physical matter.

(Borden, 2001: 120)

Kaye (2002) explores interventions of artworks in to space and place and refers to artists and theorists such as Wodiczko and Tschumi whose practices had the potential to inform this research. Bachelard (1964) created a phenomenological study on the intimacies of internal space and the ways in which these spaces hold meaning from memories and experience. This text was one of the initial investigations into what it was to be in a place and most specifically a space inside, which I found key to our early investigations into the design and articulation of space. I (we) knew that space and place were more than a designed phenomenon and although the aim in the first instance was to make performance that collaborated the recorded with the live space, I knew that our investigations had to be experienced through the body. Bachelard reminded us of what makes a place special to those who inhabit it or, for example, what makes a house a home. He deals with the psychological, the subjective and the intimate, which are manifested in 'a kind of poetry'.

Every corner in a house, every angle in a room, every inch of secluded space in which we like to hide, or withdraw into ourselves, is a symbol of solitude for the imagination; that is to say, it is the germ of a room, or of a house... An imaginary room rises up around our bodies, which think that they are hidden when we take refuge in a corner. Already, the shadows are walls, a piece of furniture constitutes a barrier, hangings are a roof. But all of these images are over-imagined. So we have to designate the space of our immobility by making it the space of our being.

(Bachelard, 1958: 136-7)

Soja's text (2000) introduced the students and me to the concepts of 'Firstspace', 'Secondspace' and 'Thirdspace' as perceived, conceived and 'thirded' through a "continuous expansion of knowledge formation, a radical openness that enables us to see what is presently known, to explore other spaces... that are both similar to and significantly different from the real-and-imagined spaces" (2000: 21). Within the same book (edited by Read, 2000) Augé, and Massey discuss other constructions and experiences of space and place that moved us towards new conceptions of the body and architecture.

Specifically my research dealt with the inter-relationship between the body and space/place. In the early stages I was interested in bringing the experience of the body in space or place (in and as architecture) to the live performance space. Consequently, I explored how the body and place could be captured with the camera and then re-presented and re-created in the live performance space through software editing techniques.

## **Performance – Digital Media**

I wanted to research in more depth the ways in which others had made performance that integrated or employed digital media. Birringer (1998a) first of all clarified the historical development of performance and its interface with media, with specific reference to central Europe at the beginning of the twentieth century. Interestingly, Birringer referred to the impact of Laban's work, and other artists with whom Laban worked, which resonated with my focus on Laban's theories as a possible solution to my key question(s). I returned to this text through each of the research cycles as the relationship between the body and digital media impacted on our understanding and experience of performance.

In terms of learning about the camera, Dick (1998) was helpful in providing a toolkit for camera techniques and opened up the issues between the technique and the potential for capturing images. The iMac handbook that provided information on the technical approaches to iMovie enabled a simple approach to editing documented material. However, the questions posed in my research prompted a more cerebral and imaginative engagement with both the camera apparatus and the technical editing packages. For example, how do we make decisions about what to film? Equally, how do we make decisions regarding what to keep or delete of the footage? What is the relationship between me, the 'looker' (behind the lens), and the object/subject of my looking? Also, when I see, for example the body in a place with my eyes and feel the sense of that place through my body, how is that sense of being in a place adequately, appropriately and meaningfully captured through a small frame? Many of these questions were explored through our practice and will be discussed within each cycle of the research as explorations developed and revealed the interconnection between the filmmaker and the filmed/documented material. Very little literature existed that addressed these issues and so this thesis had the potential to make a contribution to this area of literature and theory. Regarding the second question that concerned itself with the gaze of the camera and, by association, the filmmaker, Berger's (1972) seminal text was a starting point for thinking about these relationships and exposed some of the key shifts in ideas about the gaze or 'ways of seeing'. Berger states that "the camera – and more particularly the movie camera – demonstrated that there was no centre. The invention of the camera changed the way men saw. The visible came to mean something different" (1972: 18). However, Berger's text highlighted some of the problems associated with statements regarding men, women and objectification. For example:

*Men act and women appear. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of woman in herself is male: the surveyed female. Thus she turns herself into an object – and most particularly an object of vision: a sight.*

(Berger, 1972: 47)



In spite of Berger's biased and gendered view of the gaze and the body, his text helped to open up the discourse on the relationship between time, seeing and place: "What you saw depended on where you were, when" (1972:18). He reminded us of the specificity and the context of a photographed image. However, Barthes (1977) provided a more sophisticated consideration of the photograph in particular and compared it with film, which he describes as more than animated photographs and as a "*being-there* of the thing" (1977: 45). Barthes views photographs as past events that can "elude history" (ibid), and represent a "flat anthropological fact, at once absolutely new and definitively unsurpassable, humanity encountering for the first time in its history *messages without a code*" (ibid). He explains:

Now even – and above all if – the image is in a certain manner the *limit* of meaning, it permits the consideration of a veritable ontology of the process of signification. How does meaning get into the image? Where does it end? And if it ends, what is there *beyond*? Such are the questions that I wish to raise by submitting the image to a spectral analysis of the messages it may contain.  
(Barthes, 1977: 32-3)

Film, or digital video, or moving image, were all terms that we used to explain our work with digital media. In particular, we were concerned with documenting the experience of place, and as such employed video cameras and video footage to create a sense of event, duration, place and time. Photographs were helpful in freezing a moment, for closer scrutiny or to emphasise some particular content, but generally we were creating a moving documentation of place. So, new questions arose as research advanced. How do we view film? How can we create meaning through the lens and through the manipulation of content? How might our audience engage with the film? What perspectives would/could be brought to the process of viewing? Mulvey's (1989) interesting and relevant text exposed a specific viewing perspective, and the later second edition (2009) highlighted her development as a feminist writer and the challenges she faced when putting her ideas into words. It was through the Women's Movement that she found the space to write (1989: viii). Her struggles with translating her thoughts into words resonated with my own efforts of writing my practice.

Mulvey applied psychoanalytic theory as a method of challenging the "fate of the body" (2009: xxxiii) and of exploring the issues of "women as consumed and woman as consumer" (1989: xii), as well as the ways in which images play out the politics of authorship. Mulvey's term 'voyeuristic scopophilia' takes Berger's argument further by exploring the relationship between the sexualised image of the woman and the male unconscious that desires and projects his needs, fantasy and anxieties onto the female image. She says:

The direction of the gaze shifted, satisfyingly, from woman as spectacle to the psyche that had need of such a spectacle. Psychoanalytic theory provided this investigative gaze with the ability to see through the surface of cultural phenomena as though with intellectual X-ray eyes. The images and received ideas of run of the mill sexism were transformed into a series of clues for deciphering a nether world, seething with displaced drives and misrecognised desire.  
(Mulvey, 1989: xiv)

The term 'scopophilic' draws attention to women's determination to gain rights over their own bodies and issues of representation of femininity in popular culture.

Mulvey challenges the male-dominant view through the work of Kruger and Burgin, and addresses how their work challenges the patriarchal view of sexuality and desire. Kruger's work, according to Mulvey, addresses woman's vulnerability and how stillness inherent in a photograph creates time standing still "at a moment of fear" (2009: 134). At the same time, Kruger draws attention to the fragility that results from the "rigidity of the masculine and feminine opposition" (2009: 134). Mulvey describes Kruger's work by saying "the images do not describe or show. They elicit a response from the spectator that is emotional in addition to intellectual recognition of a political discourse. The image/word relationship is a montage or collision; one does not illustrate the other" (2009: 135), and challenges the power relations between the observed and the observer. The female opposition to the male gaze is not new to paintings and photography, and through the practice of our research several examples were used to highlight these male/female power relations. Mulvey, in her discourse on the traditional film conventions challenges the ways in which film has depended on voyeuristic active-passive mechanisms and claims that we need to "free the look of the camera into its materiality in time and space and the look of the audience into dialectics and passionate detachment" (2009: 27). This prompted us to really examine our relationships with the viewed image.

Baldwin et al. (2004) provide a further consideration of surveillance and the sociology of place, and its association with visual culture and performance. Their text draws attention to the relationship between vision and seeing the world as being "thoroughly cultured" (2004: 365-6), and explain the difference between the biology of vision and the conditions of socialisation that inform the ways in which we see and interpret the world:

The world we experience is full of appearances, the looks of things are not always transparent; our knowledge may be deficient to grasp what is actually going on, or we may sense that something is not quite right, out of place, and infer that a puzzling or untoward event is happening.

(Baldwin et al., 2004: 365-6)

In relation to surveillance, Baldwin et al. also draw attention to the glance and to the stare as a way of looking and seeing. Specifically, they describe seeing as a mode of communicating, understanding or acknowledgement that is evidenced through the glance – a form of social interaction that can create dialogues between individuals whose faces bear indications of their feelings, moods and state of mind. Baldwin et al. describe the 'mutual glance' as having the capacity to convey recognition, intimacy and so on (ibid: 371). Whereas the stare, as a prolonged look and most particularly in relation to the sort of looking that took place within the modern city, distinguishes the relationship between the activity of the *flâneur* and the place in which the *flâneur* anonymously roamed. In these contexts the places that had been public through the day became more private at night – in alleyways, side streets, parks and so on. "The figure of the *flâneur*, we have noted, took pleasure in witnessing the sights afforded by the public places and spaces of the modern city" (ibid: 392).

In their text, Baldwin et al. exemplify Sennett (1977), Goffman (1963) and Lofland (1973) whose discourse on spatial location and appearance added further insight into our understanding of the body and place. Baldwin et al. support Lofland's claim that spatial location matters more in the modern city than what a person wears, for example:

A homosexual male is a man in a homosexual bar and not necessarily a man in a pink ruffled shirt. A prostitute is a woman standing alone in the 'Tenderloin' and not necessarily a woman in a revealing costume. Elites are persons who can be found in the stores and restaurants which cater to their incredible buying power and not necessarily persons who wear silk. The poor are persons who live in a certain section of town and are not necessarily the people who wear the most tattered clothes.

(Lofland, 1973: 82-3, cited in Baldwin et al, 2004: 394)

In terms of the relationship between the surveyor and the surveyed, or object of the stare Baldwin et al. refer to Mulvey's work that deals specifically with viewing of cinema rather than the act of gazing within the city spaces as one that is socially constructed. As already discussed, Mulvey contends that the world is "ordered by sexual imbalance, and that pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female figure which is styled accordingly" (Mulvey, 1981: 209, cited in Baldwin et al, 2004: 383). Baldwin et al. draw attention to the neglect of sociological and cultural theory in relation to the gaze in Mulvey's work.

Mulvey's focus is on how the cinema constructs male spectator positions. This gives us little inkling as to how audiences actually behave and the very specific pleasures that they derive from cinema. Likewise, she has very monolithic notions of male and female, ignoring the differences that exist here, to which cultural studies has increasingly drawn attention.

(Baldwin et al., 2004: 384).

Baldwin et al. critique Mulvey's work that focuses on the construction of the male spectator's position through cinema. They also acknowledge that Mulvey's work has provoked debate as highlighted in Stacey's work (1994, cited in Baldwin et al. 2004: 385), which examines the ways in which people actually look at film within different contexts.

Foucault (1977) outlines the role played by the gaze in both power relations and operations, and the ways in which surveillance was used a way of destroying the body through processes of inspection where "the focus is on getting through the body to affect the soul" (Baldwin et al., 2004: 385). In particular, Foucault considers the relationship between place (as prison or observatory) and the role of architecture and the tensions between what is seen of a building through its design and outward appearance, and what is not seen of the interior that enables an "internal, articulated and detailed control – to render visible those who are inside it" (1977: 172). Architecture as transformative and as a mechanism of control enabled a gaze or surveillance aimed at diminishing the body through its location in place, thus signifying the relationship between the body, the building and power.

It was very useful to engage in the different viewing perspectives exposed by Mulvey (1989 and 2009), Baldwin et al. (2004), Berger (1972), Foucault (1977) and others. Students were able to develop, defend, expose and challenge the issues through their various practices of making work and through their essays or research proposals that set out to open up discourses and dialogues on key themes and ideas.

Working with technology, which was a key feature of our initial research question, led me to investigate other practices and their challenges, problems and potential.

Mitoma's (2002) text provided an overview of performance practices and their different relationships with technology, and draws attention to the range of interrelationships that existed from the early twentieth century to present day:

The introduction of new technologies at the turn of the century had a polarizing effect on the dance profession. Many believed they threatened a fundamental value of dance – direct interpersonal encounters. Isadora Duncan, for example, did not allow anyone to film her dancing (a person hiding behind a tree recorded the only known footage of her). During this time, dancers were at the mercy of filmmakers who were interested in technology rather than the dance itself.

(Mitoma, 2002: xxxi)

Mitoma brings together 'dance on film' and 'dance with film' and chapters in the text focus on a range of work by practitioners such as Cunningham, Monk, Forsythe, Jones and Marks to name but a few. However, the key discourse focuses on and problematizes the relationship between film and subject matter, as in dance for the camera, or dance explored by the camera, rather than the relationship between the live dancing body and/in space/place and the recorded or filmed body in the documented place. The literature that informed *my* field of research was more limited to texts that discussed issues of mediatisation (Auslander, 1999) and the interfaces of technology with the body, as discussed by Birringer (1998a) and most significantly in relation to Stelarc. He draws our attention to the ways in which globalised media culture impacts on the development of new twentieth and twenty-first century dance languages. He describes the digital age as having a profound effect on "our minds and bodies, our concepts of space, place, time and movement, and thus our imaginaries and our projections of materialities (in both a corporeal and discursive sense but also in terms of visual design and spatial architecture)" (1998a: 28).

Birringer also refers to the impact of the recorded event on our understanding of presence and temporality. This resonated with our discoveries within the research cycles that dealt with, capture/record, replay, rewind, and re-see. Interestingly, the issues associated with editing recorded material in order to re-create and re-present a past event in a new live/present space could have been considered alongside Stelarc's descriptions of the body for design. However, my work initially sought to re-create and re-capture what it was to be in, or, for example, of a place rather than how that experience could be manipulated or diminished. Stelarc, as described by Birringer, has none of this, and has already given up on the body as subject in preference to the body as machine or robot or object – for designing and not of desire. These issues became increasingly significant to my research and Stelarc's work was referred to as our investigations progressed into cycles two and three.

Auslander (1999) unravels the argument that the mediatised body or the relationship between media and the live body is of necessity *live* – it is of the live world that we inhabit as audience, and as performer and should not be reduced to a form of binary opposition that creates an 'either/or' of the live and the mediatised: "In other words, the common assumption is that the live event is 'real' and that the mediatized events are secondary and somehow artificial reproductions of the real" (1999: 3). Steve Wurtzler (1992) describes this as:

Socially and historically produced, the categories of the live and the recorded are defined in a mutually exclusive relationship, in

that the notion of the live is premised on the absence of recording  
and the defining fact of the recorded is the absence of the live.  
(Wurtzler, 1992: 89).

Auslander describes these interrelationships between the live and the 'mediatised', (a term he borrowed from Jean Baudrillard) as determined by cultural and historical contingencies. He suggests and argues for a rethinking of the term performance as 'liveness' within twenty-first century practice. Rubidge (1999 and 2001) however, more specifically describes a genre of dance that interacts with digital media as digital dance in her articles. She, in many cases states the obvious, when she describes the sorts of processes engaged in by choreographers and performers when dealing with new technologies. However, she does raise the concern that:

the use of new technologies will progressively diminish that which  
makes dance particular – namely its focus on the corporeality of  
the human body – to issues raised by the almost utopian role  
accorded to interactive environments by many interactive artists  
and by equally idealistic commentators.  
(Rubidge, 2001)

My research drew attention to many of the issues discussed by Auslander (1999), Birringer (1998a), Stelarc and Rubidge (1999 and 2001) through exciting experiments into performance-making that did not seek to answer questions nor prioritise one solution over another but enjoyed the spaces between some of these issues.

Further texts became influential during the development of the research and are included in each cycle in this thesis. Specifically, the research in one cycle elucidated issues that were more fully investigated in the subsequent cycle. Solutions or responses to new questions with new ideas informed our practice-led research that involved a praxis of theory and practice, the one informing the other. Frequently, we had already performed and discovered the subject matters of the texts, and the texts made further sense of what we had experienced. Conversely, our research gave meaning to words that sometimes struggled to explain and make sense of that which was fundamentally lived and bodily known. References to the integrative theory-practice process are found in all cycles. The space between the research practice and the writing of the Discussion chapter allowed for a greater reflection on the process and outcomes, as well as a deeper investigation into texts that addressed the key issues as they re-appeared to me. I drew on texts that addressed phenomenology, post-modernism, inter-media spaces and inter-subjectivities.

## Chapter Three

### Research Methodology

In this chapter I will discuss the rationale for selecting a particular approach to my research. I will trace and explore some of the key issues associated with such an approach, with specific reference to my research context. I will also describe the research processes undertaken and reflect on their effectiveness in the light of the key research question(s):

*How do we make innovative work that explores the relationship between live and filmed movement in live and filmed spaces?*

I used action research as a method of examining practice, both from the point of view of practice as inter-disciplinary as well as the practice of teaching and learning. I had an idea that I wanted to explore, examine and refine in order to create a pedagogical and disciplinary model. The process was cyclic over four years, each cycle lasting for one year.

#### What is Action Research?

Typically action research identifies and interrogates a practice, creates a plan to examine that practice, implements the plan, analyses and evaluates the outcome(s), reflects on the processes, and re-starts the interrogation/investigation again in the light of the evaluation.

Reason and Bradbury (2001: xxii) describe action research as a “family of approaches” employed by, for example, individuals in understanding their professions, to large business and public sector organizations aiming to create large scale change. The research informing this thesis is concerned with understanding and generating knowledge, and as McNiff and Whitehead (2002: 13) explain a working out of ideas and “a process of learning from experience, a dialectical interplay between practice, reflection and learning.” Ultimately, through privileging process over outcome and developing a curiosity for what we don’t know we create a vibrant ecology of education, which in turn informs the world in which we live. Action research includes a range of models including those dominant to human enquiry, which objectify learning and are more satisfied with proving or disproving a predetermined theory. However, action research also acknowledges the unfixed and constantly shifting nature of knowledge articulated by those who have direct experience of it. In this context, action research is not aiming to prove or disprove an idea, theory or concept. On the contrary, it starts with a question and ends with another, but the journey is the learning through which knowledge and understanding is continually reconstructed. Schön (1987: 3) reminds us of the need to descend from the high ground, frequently typified by the Academy mores, to the ‘swamp’ of practical living from where we can both engage and reflect. Practice as research, as a form of action research deals with a continual form of enquiry that involves an integration of both theory and practice – the one articulating, reaffirming and ultimately transforming the other. Elliott (1991: 69) considers this interrelationship in the field of education: “In action-research ‘theories’ are not validated independently and then applied to practice. They are validated through practice.” Within the field of social enquiry, McNiff and Whitehead state that “the most powerful and appropriate form of theory for dealing with contemporary social issues is one which is located in, and generated out of, practice, and which values tacit knowledge as much as cognitive knowledge” (2002: 20).

I argue that tacit knowledge *is* cognitive knowledge through a consciousness of experience and therefore of understanding and knowing. Winter draws attention to the phenomena of practical experience as transformative through a dialectic of theory and practice, in which he describes further dialectical complexities between the subject who perceives and the object of perception, and the complex relationships in which consciousness “becomes an act of self-definition” (1987: 12). Winter also reminds us of the impossibility of describing the process of experience through language, since language can “only utter the general” (ibid), and in the case of this research, which deals with performance, will only act as a mode of description or documentation of an ephemeral activity that disappears as quickly as it appears.

Reflection as an integral process of action research has temporal qualities. We can reflect on something that has happened and consider its implications. Furthermore, in practices that deal with art making, we can find ourselves reflecting in the moment of action, as a form of heightened or hyper-consciousness when we are ‘it’. Reflecting on that “reflection-in-action” (Schön, 1991: 56) and finding ways to describe that experience, other than through that experience itself is challenging – and provides a central problem for this thesis. Schön acknowledges this tension:

When we go about the spontaneous, intuitive performance of the actions of everyday life, we show ourselves to be knowledgeable in a special way. Often we cannot say what it is we know. When we try to describe it we find ourselves at a loss, or we produce descriptions that are obviously inappropriate. Our knowing is ordinarily tacit, implicit on our patterns of action and in our feel for the stuff with which we are dealing. It seems to right to say that our knowing is in our action.

(Schön, 1991: 49)

The action research within this thesis is undertaken by me and by my students, as participants. Participatory action research (PAR) “engages people in understanding their *knowledge* (understandings, skills, and values) and interpretive categories (the ways they interpret themselves and their action in the social and material world)” Kemmis and McTaggart (2000: 597). They also describe PAR as practical, collaborative and emancipatory, in that it involves processes of interactivity, reflexivity and reconstruction that has the potential to transform both the theory and practices that shape different social contexts (Kemmis and McTaggart, 2000).

### **An Overview of my Action Research**

McNiff (1988: 7) describes action research as systematic and cyclic, involving “a self-reflective spiral of planning, acting, observing, reflecting and re-planning.” This process is key to effective and creative pedagogical practice. In the context of my project I had the opportunity to develop an area of inter-disciplinary practice as part of the evolution and development of the discipline of dance in higher education, which also fell into my field of research and the ways in which the discipline of performance was developing. My research was undertaken within the context of curriculum delivery with final year students. Consequently, it tied in closely to the ways in which I intended to teach the module and how I planned for students’ learning and participation. Although I started with a (module) plan, I also devised opportunities for observing, capturing, reflecting on and analysing practices, evaluating and revising the plan with the students, at regular intervals as we progressed through the module. Equally, these cyclic processes were undertaken by the students as participants in the research question and as authors and

undertakers of their own research, within the larger project. The students and I refined module content in the light of my/their/our experience and involvement in interrogating specific approaches to teaching and learning in and about performance – and the interface between dance, architecture and film – later to become the body, space and digital media.

The first research question arose from the development of specific content of a BA (Hons) Degree in Dance, where the focus in the final year of study was on the relationship between dance and other art forms. The initial area of investigation, that informed a level 3 module, was an exploration of the relationship between dance and the visual arts, and in particular film. As a result of the module outcomes and evaluation, the subsequent year led to an investigation into the relationship between dance, architecture and film. These were areas of specific interest and relevance to me. I had always danced, I studied the theory and practice of dance from the main perspective of choreographer, and I had helped to develop dance as a discipline in the UK and beyond. Other than always being fascinated by buildings and landscape, I also had experience of architecture through buildings that I had designed and restored over a period of 25 years. Furthermore, the inclusion of digital video, or the 2D filmed image on screen was popular in theatre performance, and yet posed a series of questions for me, as maker and viewer. Specifically, how does the viewer negotiate the live dancing body and the filmed image, at the same time, in the same place? These inter-relationships informed the planning and delivery of the first module and the bigger research question:

*How do we make innovative work that explores the relationship between live and filmed movement in live and filmed spaces?*

Over the next three years the research question evolved and changed to:

*How do we make innovative work that explores the relationship between the body, space/place and digital media?*

In year one, the findings that arose from the research challenged some of the propositions that had informed the module content. For example, was the application of choreutics the solution to creating one space? Why had the term 'collaboration' been so key to the explorations into the relationship between live performance and film? What sorts of other relationships existed, and was the term 'interface' and/or 'interaction' more appropriate? The debate regarding phenomenology had arisen from the investigations in Cycle One and raised the issue of the significance of the live performer, who was challenged by the 2D image and past events of the screen, and sought to re-affirm his/her existence in the live space.

In Cycle Two, the research started to shift its focus to a more subjective engagement with the work, from the perspective of performer, choreographer and viewer, and as teacher and learner. New research questions then developed, such as: How can we play with the imaginary lines of energy between the live space and the filmed place through choreutic movement? What happens at the interface of technology and the body? How can the movement of the camera capture the body's movement? What is the embodiment of place and how do we distil that experience within performance? What is the relationship between the built environment and the (dancing) body? Am I it or a trace of it? What did I see? Was it 'it'... or an image of 'it'? Has it appeared to me in its own absence?



Cycle Three explored new ways of addressing the key question and, as in the previous cycles, drew on the experience of the previous year. Choreutics continued to be a key focus of the work but as a means of re-affirming the live body in space, most especially in terms of the body being observed – and as ‘marking’ the space – in the context of digitised environments, and in the construction and experience of space through the relationship between the mobile/still body and the mobile/still camera. The outcomes of the research at the University of Auckland had a significant impact on our initial research question and brought to the fore the issues of space as volume, experience, texture and not just design. A new phenomenon – the shadow, which we had tried to hide for three years, became an enticing and mysterious performer – one that really danced on the borders of the live and mediated spaces.

In Cycle Four, the research question was explored with a new double module: *The Body, Architecture and Digital Media*, which was also concerned with documentation and re-presentation, as well as with the haptic body and the shadow.

Good teaching practice involves the process of plan, deliver, reflect, evaluate, refine and repeat in the light of previous experience and the knowledge discovered from the process. McNiff describes teaching and learning as an action research activity – “an enquiry in action in which the teacher constantly endeavours critically to evaluate and improve the process of education for herself and for the people in her care” (McNiff, 1993: 20).

As a teacher of considerable experience, I was very comfortable with a combination of the known and unknown. As the tutor of the module at the heart of the investigations, I was able to devise a model of delivery that met Quality Assurance Agency (QAA) codes of practice, and also met the subject benchmarks for dance, and employed sound pedagogical methodologies. However, I was also keen to venture into the little known within the interfaces between dance, architecture and film, to explore the not-yet-discovered and, with my students, to consider territories un-danced and un-performed, from our perspective. This was an action research project, where the spaces between the fixed or known points of the teaching model, as devised for the first phase of the project, were the significant opportunities for discovery.

The first module posed questions and gave rise to some exciting possibilities or potential ways of addressing the two research areas – the practices of inter-disciplinarity and pedagogy. Specific skills and concepts were developed and, as a result of the students’ engagement with the concepts – as learners, performers, choreographers and viewers of work, new practices evolved that informed the subsequent year’s model. Spaces for new questions were revealed, new possibilities were opened up, ideas and experiences unfolded, and informed the model, or module, year on year. Most specifically the students’ experience of the creative processes of the inter-disciplinary investigations, and their experience as active participants of the learning and teaching processes informed the development of the model and developed in me the realization that this was not just my research.

## **Context**

The context of my research project informed the possibilities and limitations of the outcomes. For example, on the one hand there were opportunities to explore whilst on the other hand there was a time limit. There was little prior experience or record of a similar project within the HE Dance agendas and therefore nothing to draw upon or with which to compare. I – the teacher and researcher – and one other

member of staff and an external moderator, would mark the outcomes of the module. Assessment methods had to be carefully considered to ensure that the learning and investigatory process were as significant as the outcome, and that peer and self-reflection and evaluation should be prioritized to reduce the role of teacher as authority, and holder of the desired and to-be-achieved outcomes. This was, in any case, good pedagogical practice that underpinned my teaching. The first module would inform the second dissertation module, and therefore would facilitate opportunities to research into/prepare for further study. This would help to alleviate the pressure of 'in and of itself' research.

My action research project employed a qualitative Research Methodology to enable a dynamic, subjective and layered relationship between the researcher and the researched and in the treatment of the research material and processes. Equally, my role as researcher and the students' role as participants, shifted to my role as researcher and the students as co-researchers, and to us – a body of researchers, as the research developed. Quantitative data would indicate levels of attendance and attainment, and provide statistical evidence of individual and group achievement.

The shifts in power/participation relationships constantly changed as knowledge was explored, discovered and shared. The 'not knowing' and 'finding out' was something that we were all involved in. As an educator, I was excited about facilitating discovery. I had been a key national player in helping to define and put into practice the study of dance, which had involved the articulation of the principles, procedures, concepts and practices of the subject applicable to a Western educational context. This area of knowledge was newly defined and fluid. There was much to address and to continue to discover. I was keen to create new possibilities, approaches and ways of thinking about dance. For me, this involved working with my students in order to find out how they understood and constructed their knowledge and experience of the subject.

During the four years of research I increasingly described the students as active participants in their learning. But what does active in this context mean? My action research project allowed for the emergence of a range of processes and outcomes that helped to inform and define models of practice, all of which informed the subsequent stage. These responsive processes encouraged a multi-layered and changing perspective as the research evolved. Participation in my project had many facets, but also highlighted some of the challenges and issues associated with the methods and ownership of research when working in an educational context with students, and when dealing with a new discipline.

### **Participatory Action Research**

Chambers (1995: 30) sums up perfectly how the term "participation" can be used, ranging from the "cosmetic label", to a "co-opting practice" to an empowering process, which he describes, "enables (local) people to do their own analysis, to take command, to gain in confidence, and to make their own decisions. In theory this means that we participate in their project, not they in ours" (ibid).

Picking up on Chambers' cosmetic label, I was aware of the significance of my role as educator and facilitator, and yet conscious of other agendas that drive our actions in education. Nelson and Wright describe a "gap between rhetoric and practice" (1995: 17) that can exist and I knew that such gaps could be applied to operation methods in HEIs. I was fully aware of the need for long term impact and of my responsibility as educator, practitioner and researcher. They say:

It is very important that practitioners and researchers involved in participatory projects work with an eye to the future to create a long lasting process, which is difficult to undermine or reverse. All such approaches have to be backed up by participation in more than the print in their documents.

(Nelson and Wright, 1995: 17)

Robinson-Pant, (2002: 3) in her examination of PAR also raises concerns regarding the gap between theory and practice, and the necessity for methodologies – as research – rather than methods as tools. She describes the subtle difference between empowerment and “awareness raising” and “conscientisation” that PAR practitioners, such as Freire (1970) have been accused of.

With these issues in mind I was keen to develop my role as facilitator and to explore the relationship between me, the researcher, teacher, practitioner and my students, the co-researchers and practitioners. The cyclic and responsive action research process would allow me to examine the nature of the participation and the notion of the ‘empowering processes’ during the four years of research. This would progress to an exploration and articulation of how this actually became ‘known and consciously understood’ by all participants.

Similarly I needed to be aware of the distinction between participant observation and participatory research, which are described, by Nelson and Wright (1995: 43), as incompatible – the latter challenging the former as a qualitative method of collecting data. There were significant issues associated with the role of participant observer – a role that I undertook initially as teacher, facilitator and researcher, and the ways in which I would bring my agendas, experiences and views to the project – most especially in the first phase of the research. I needed to consider how I might enable the participation of the students in the research question and how this enabling would also have another set of practices and bias to be acknowledged, understood and reflected upon.

Nelson and Wright (1995) document the shifts in participant observation within social anthropological research methodology. Malinowski (cited in Nelson and Wright 1995: 43-60) – one of the founders of participant observation – employed methods of observation, interrogation, and the collection and interpretation of data to create assumptions and rules about society and culture in general. He recommended an objective note taking process that should be separate from personal views and emotions. This scientific, positivist approach was an attempt to legitimise the creation of general principles and facts that could be applied to all people – there was no acknowledgment of difference, context or subjectivity. Malinowski’s (cited in Nelson and Wright, 1995: 43-60) participatory approach was criticized for continuing to create the dominant model of knowledge construction that privileged the western elite in the name of ‘world ordering knowledge’ (Hobart 1993, cited in Nelson and Wright: 45: 1). However, reflecting on the key agendas of my research, which dealt with practice as research and practice led research, I am aware in 2012 that writing the practice – as another practice in itself, is still predominantly the Academy’s accepted method of documentation or evidence of research. The attempt to detach from the practice itself through processes of documentation is reminiscent of the criticisms of Malinowski, some seventy years ago.

Approaches that challenged the colonial perspective of participant observation were challenged in the 1970s through a range of critiques that addressed the

object/subject divide. Anthropology came under attack from anti-imperialists, from people in previously colonized countries and from ethnic minorities. Within the disciplines, critiques abounded from feminist, Marxist, 'critical' and interpretative perspectives.

The emergence of multiple definitions of difference in the 1980s informed a deconstruction of universality and gave way to the multiple possibilities of power relationships. The issues associated with co-construction, diversity, difference, margins, embodiment and the phenomenological emerged as key to the research process and outcomes of my project and were included within the action research process. The students and I addressed our roles and perspectives and, for example, explored issues of difference and place within research proposals. Equally, as makers and viewers of performance, the issue of participation as a subjective, embodied and performative or performed act was addressed and increasingly experienced and re-constructed through the cyclic research process. This raised the phenomenon of empathy as participant engagement. My research will explore the degrees to which embodied engagement develops through the processes of viewer, choreographer and performer and, furthermore, how bodily engagement itself becomes a research process. Winter (1987) articulates the dialectic between experience and interpretation, and if experience is tied to the body, then the experience of consciousness is a phenomenon that requires reflecting upon and articulating in order to make sense of 'being in the world' (Heidegger, 1999).

My action research project became increasingly a 'participatory' – the students and I reflected on processes, made decisions, refined the model, devised suitable strategies, and discovered new outcomes. In contrast to participatory observation, participatory research – according to Nelson and Wright – involves the participants in understanding and engaging more fully with the project to influence decision making, planning and analysis, and the by-product of contributing to disciplinary and world ordering knowledge and an understanding of power relationships (1995: 51).

In contrast to Nelson and Wright, my action research sought to explore as a primary initiative, and with the students, disciplinary knowledge and educational practices. The investigations sought to expose the nuances between 'contributing to' and 'co-constructing' disciplinary knowledge and the associated shifts in hierarchies, facilitating an appropriation and advancement of an anthropological model when applied to educational practice.

PAR is an approach to participatory development and has some relevance to this action research project. Robinson-Pant (2002) addresses some of the features of PAR in the light of pedagogical practices in the UK, and identifies how the issues of visual communication and collaboration have a key role to play in enhancing participatory engagement, practice and research. She describes PAR as a more moral approach to educational research. Similarly, Cox et al. in their research project discuss the impact of shared decision making processes on power-relationship between students and teachers, most especially when employing a range of methods – particularly visual.

As a development and in terms of the power relationships associated with participant observation and participatory (action) research, Chambers describes the reversal of dominance as a key feature of PAR – with the aim of empowering rather than extracting. He employs the visual and the performative as modes of enacting or utilizing methods of communication and reconstructing participation relationships.

The objective sought by many practitioners is less to gather data, and more to start a process... The initiative is passed to 'them'. The stick is handed over. The prime actors are the people. The outsider is less extractor, more convener, facilitator and catalyst. A legitimate and sensitive PAR process can seek to enable outsiders to learn, but through the sharing of information in a participatory environment.

(Chambers, 1994: 1266)

Chambers (1995) moves us towards modes of communicating and understanding experience, including the performed, which has resonance with the subject matter of my research – of an increasingly embodied participation. However, Chambers still describes the participant as outsider. My project addressed embodiment through and as participation, and the role of student as insider and as pre-requisite of research into 'our' inter-disciplinary and pedagogical practices.

To take this further, my project increasingly highlighted and explored the spaces between the researcher and the subject of the research, and how these ranged from the analytical, reflective and observant to the embodied and experiential phenomena of research. The cyclic, shifting and increasingly subjective phenomena revealed a dialogic relationship between the students, the subject matters and me. There were many meeting points that were created through the action research process.

Over the four years, students spoke more of owning their research, describing a confidence in their abilities and how they felt empowered to continue as successful graduates. My project also sought to address how this process evolved and how this confidence, self-knowledge, empowerment was perceived and articulated through the research process and by the research participants.

Stenhouse (1985) and Winter (1987), both of whom challenge the Western hierarchical and superior status of the positivist research paradigm, emphasise participation in research as transformative. The transformative process could be facilitated by Elliott's 'reconnaissance' or re-knowing through the continuous processes of examination, analysis and reflection. Elliott (1991: 70) says that "the general idea should be allowed to shift... Reconnaissance should involve analysis as well as fact finding and should constantly recur in the spiral of activities rather than occur only at the beginning."

I also wanted to facilitate the potential for discovery of new disciplinary knowledge, and the phenomena associated with re-thinking or re-knowing through experience, which is also associated with transformation. My research process aimed to explore the inter-relationships and spaces between the pedagogy and the discipline – as research. I wanted to explore this intersection and to see if and how a pedagogy of research had the potential to shift and develop new forms of knowledge. The significance of this inter-relationship evolves through the action research process and reveals the multi-faceted ways in which we questioned, explored, found out, and re-thought our questions from new perspectives and positions. Richardson (1994) describes this process as Crystallisation in that it reflects and refracts the three-dimensionality or multi-dimensionality of post-modern approaches to texts and echoes my approach to research into performance:

Crystals grow, change, alter, but are not amorphous. Crystals are prisms that reflect externalities *and* refract within themselves, creating different colours, patterns, and arrays, casting off in different directions. What we see depends upon our angle of

repose...Crystallization, without losing structure, deconstructs the traditional idea of “validity” (we feel how there is no single truth, we see how texts validate themselves), and crystallization provides us with a deepened, complex, thoroughly partial, understanding of the topic. Paradoxically, we know more and doubt what we know. Ingeniously, we know there is always more to know.

(Richardson 1994: 934)

Janesick (2000) supports this view and claims that crystallisation should draw on other disciplines, such as choreography, and apply the methods and structures to inform our approaches to research: “Returning to the arts and choreography, just the awareness of the choreographer’s concerns with rhythm, tempo, the use of negative space, and action, for example, may broaden our own views on our respective research projects” (2000: 392).

My action research involved a range of research perspectives and a crystalized multi- faceted approach. I was working within performance processes that were driven by inquiry and exploration and applying a pedagogy of connection (Dillon, 2008) between disciplines and participants that, in total, highlighted the interlocking and mutually informing roles of the researcher(s), sequentially and simultaneously.

## **Research Information**

### **Participants:**

- Number of students: 38 in Cycle One, 39 in Cycle Two, 50 in Cycle Three and 20 in Cycle Four
- Sex: 3 male and 35 female in Cycle One, 3 male and 36 female in Cycle Two, 4 male and 46 female in Cycle Three, and no male and 20 female in Cycle Four
- Status: undergraduates, final year (level 6)

### **Duration:**

- Four academic years: 30 weeks each year

### **Structure:**

- Cycles One – Three: 2 x 15 week modules
- Cycle Four: 1 x 30 week module
- Teaching contact time: 4 hours per week
- Directed study time: 8 hours per week

Key Research Method: Participatory action research (PAR) through an iterative process over 4 years or cycles of:

- Planning – *Key concepts were introduced through the module content*
- Reflecting
- Analysing
- Evaluating
- Revising and re-defining

Cycle One: 2003/04, DA3004 Dance, the Visual Arts and Film, DA3005 Dissertation

Cycle Two: 2004/05, DA3004 Dance, Architecture and Film, DA3005 Dissertation

Cycle Three: 2005/06, DA3004 Dance, Architecture and Digital Media, DA3005 Dissertation

Cycle Four: 2006/07, DA3004D Dance, Architecture and Digital Media, Dissertation Module

Participation from within and outside the research processes through:

- Observation of performance excerpts or whole works, works in process by individuals and groups, video excerpts, photographs, notebooks, discussions in small and large group scenarios.
- Interviews, discussions, reflections, critiques, collaborations, directing and choreographing.

By whom:

- The author/the researcher/me
- The students/the researchers/them
- 1 graduate research assistant (each year)
- 3 graduate research assistants at the University of Auckland
- Between 1 and 4 members of staff form the dance team, at different times
- Audiences – various, including public and academic from Bath Spa and other universities

## **Data**

Data was collected in a variety of forms that enabled me to analyse, evaluate and reflect and subsequently plan for each cycle. The range of data that was collected is included in the following points 1 to 4. In each cycle data was sourced and collected by me, the students, between one and three graduate research assistants and other members of staff. The process of collection was ongoing – session-by-session and week by week throughout the cycle. There were also specific times when sessions were arranged to obtain material and insights into the process. These sessions were documented by video and in note form. Furthermore, occasions of assessment provided data in the form of live performances, portfolio evidence, essays and proposals, presentations and peer evaluations – all of which were recorded against criteria in the form of commentary, on video and on paper. The data collected was an essential resource for me and for the students that enabled analysis and reflection of process and outcomes.

Analysis of data for my research was undertaken on every occasion by the graduate researcher or an arts administrator, and most recently by a research assistant who was not connected to the research practice during the period of 2003-07. Interpretation of the data was undertaken by the same graduate researchers and by the research assistant. I also analysed and interpreted the material in order to evaluate, reflect on and plan for subsequent cycles – as teacher and as researcher. But, in order to avoid the bias that I could bring to the analysis and interpretation of material, I found it helpful to work with the more objective positioning of others. Some items of data were clearly related to named individuals – associated with, for example, specific performance processes. At other times data was anonymous. However, in general, students and staff felt at ease about 'letting their view be known' as this was part of our process, which encouraged an open, discursive and critical engagement with the research that also avoided value judgements.

Relationships with other members of staff were developed to encourage a reflective and consultative process in which research was shared and ideas developed. Members of the dance staff chose to develop some of the practices and worked with me to create a new degree informed by the model – much of which is still operating as I write.

Bearing in mind the power relationships at play within this research through my role as Head of Department of Dance and lead researcher, and the students' roles as

learners, studying dance, I was aware that anonymity was crucial to allow the students to articulate their views with freedom and away from the glare of the person who would be marking their work. It is for this reason that I obtained a range of data from different sources to enable a broader picture of the research process and outcomes.

The fact that the research became 'ours' implied a shared ownership and responsibility that impacted on the ways in which the students viewed their own and others' performance. For example, peer evaluation sessions allowed me to observe students interrogating each other and to collect data regarding their ability to analyse and critique, which impacted on their process mark. Significantly students knew why and how they had obtained a mark because they owned the process, understood the criteria and the extent to which they had addressed them. These processes impacted on the power relationships between me and them, most especially as achievement and the degree to which questions were answered was measured against the process as well as the product, and the students' ability to interrogate, explore, critique and acknowledge the degree to which their work was successful. In all cases, students were fully aware of data being collected and were also encouraged to collect their own data as part of their portfolio evidence.

Specifically, information gathered from data informed the degree to which the research question was answered through the module content, delivery, process and outcomes. Evidence was analysed against the criteria of the module, which had been devised as a means of responding to and answering our research question. The diverse methods of data collection allowed for a multi-perspective view of the work, which helped to obtain an overall sense of research developments.

In the chapters associated with Cycles One, Two, Three and Four, which track the questions, ideas and practices associated with the research question as it evolved, information was drawn from a range of evidence that, in turn, informed and illustrated discussion and planning for subsequent cycles. Evidence included filmed footage, documented discussions, observations, student evaluation forms, essays, third party annotations, portfolios, audience responses and so on. The lists of 1 - 4 below indicate the amount of evidence obtained within each category. Due to the excessive amount of material collected over a period of four years, which created a 'suitcase' of diverse forms of evidence, a decision was made to select examples that were typical of the wider collection. For example, at times a verbal description of a documented discussion informed my notes within this thesis. Evaluations and numerous tapes of footage are available to support this evidence. At other times, examples of essays and proposals have been included in each cycle as evidence to illustrate the character and quality of work. Evidence of public events and research collaborations are available on the associated websites and through transcripts – examples of which are included in the thesis.

Student evaluation forms provided evidence to support the discussion in this thesis and individual student commentary is referenced using a numerical coding system which relates to both the cycle number in which they studied, and also the source of the material – such as 'evaluation forms' (EF), 'essays' (E) and 'module feedback data' (M). For example: "Student 1EF24, 2003/04" denotes that the student was in Cycle One, and that they wrote the twenty fourth evaluation form in the academic year of 2003/04. Evaluation forms and taped discussions, as well as my personal observations, also informed curriculum developments, contents and shifts. These are available within folders and taped footage that form a categorised container of evidence within the 'suitcase'.



Tapes and excerpts of student performance form a significant amount of evidenced material, some of which informed my notes. Photographic images have been chosen as evidence within the thesis and selected excerpts have been included in a DVD (Appendix 5). Examples of all materials are included in the appendices.

Details of what was planned, delivered and assessed are outlined below and within module information. The quantity of data materials that formed evidence for this thesis is listed next to each item.

Data took the form of:

1. Course Documents

- Module handbooks x 7 (2 x cycles and 1 x 1 cycle). These included:
  - learning intentions
  - learning outcomes
  - indicative texts
  - assessment items
  - course outlines
- Evaluation forms x 274 (76 in Cycle One (DA3004 and DA3005), 78 in Cycle Two (DA3004 and DA3005), 100 in Cycle Three (DA3004 and DA3005) and 40 in Cycle Four (DA3004D), plus interim evaluations
- Essays x 137 (38 in Cycle One, 39 in Cycle Two, 50 in Cycle Three and 20 in Cycle Four)
- Proposals x 137
- Research portfolios x 137
- Formative feedback sheets x 274
- Summative feedback sheets x 528

The materials associated with the module handbooks included the aims, outcomes and indicative texts, assessment methods and course outline – all of which were essential for providing students with the module and therefore research information. Appendices associated with each cycle illustrate, in colour, how the module descriptors, learning intentions and learning outcomes shifted and changed as the research cycles developed and advanced. Assessment varies slightly, especially in DA3005, and in the final Cycle Four when the two modules were combined into one long dissertation module.

Assessment was a key method of finding out about students' knowledge and understanding. Consequently assessment was varied to allow for differentiation and diversity of approach. This also included an emphasis on both process and product to highlight the significance of the former in facilitating the latter. Students' development and achievement within the items of assessment were judged against criteria that reflected the skills, knowledge and understanding associated with the task and, ultimately with the overarching research question.

For example, in DA3004 there were two assessment tasks. The first was an essay based on a quotation by Birringer (see page 222). The second task was a short duet or trio for which 50 percent of the mark was given for the process, and 50 percent for the outcome. A portfolio of process-based evidence was required to accompany the performance, but was not assessed. The items that were assessed for the process included evidence of two reflective and analytical pieces of writing, evidence of the ability to critique another's work and to make judgements against criteria, evidence of commitment and contribution to group work as observed by

others and by me. The final outcome was assessed against criteria for the work seen and viewed on the occasion of its performance.

Assessment in DA3005 finally included two items of assessment. The first item was a written proposal (30 percent), and the second item was the performance of a collaborative group piece of performance (70 percent). The reflective essay, written after the performance, was eliminated after two cycles as it was found to be much less useful and effective than the proposal essay that preceded the practice. Students undertook individual roles within the group work, and all received the same mark. This was an unusual practice and was confined to the final year to represent external and professional standards. In previous years of the degree, group work was marked according to individual roles. For detailed information on assessment In Cycle One see Appendix 1a.

2. Direct observation of and reflection on processes and outcomes. These processes were on-going throughout each module and documented on paper and in filmed footage.
  - by me
  - by participant researchers
  - by other students and staff
  - by the graduate research assistant
3. Recorded information associated with each module and categorised within module container included:
  - video documentation – 1 tape per student per module, 6 tapes per lead and graduate researcher (161)
  - sound recordings – to accompany film footage as above (49)
  - note taking/drawing – between 2 and 3 notebooks per module as well as student notebook material
4. Feedback from:
  - audiences at public performances – collected on tapes and in notebooks
  - peer reviewed conferences – collected in notebooks and in public and peer reviewed documents
  - post graduate research groups – documented in film footage and notebooks

Individuals who collected data were aware of their role in decision making and in selection processes. However, this process was undertaken from an informed position, through conversations with participants, peers and me. The data was to inform our process rather than to critique the skills in collecting data per se.

### Information on Data Collection for Cycle One

*This process informed subsequent cycles.*

Who from?	How many?	How often?	How long?	Documentation methods?
The author	1	Weekly for 15 weeks x 2	4 hours taught time plus 1 – 4 hours directed study time	Video, observation notes, discussion notes, sketches

The students	38	Weekly for 15 weeks x 2	4 hours and in additional rehearsal periods of up to 140 hours over 15 weeks x 2	Video, individual notes, discussion notes, log books, photographs
Graduate research assistant	1, sometimes 2	Weekly for 15 weeks x 2	4 hours	Video, notes, interviews, photographs
Members of staff from the dance and music teams	4 and 2	On set occasions during the 15 weeks x 2	1 hour per week	Individual notes, discussion notes, video, photographs
Audiences Internal and external – local and regional, and HEIs as part of research exchange	From 10 to 200	On occasions-planned and spontaneous, weekly, through open assessments. and planned performances, and events, every 2/3 months	30 mins, hourly, 2 hourly	Video, discussion notes, sketches, photographs

### **Iterative Processes that Informed Each Cycle:**

#### **Planning**

Modules were devised in order to outline and describe the key concepts which informed our investigations. The intention was to plan a progressive teaching and learning programme that would facilitate a developmental process of enquiry. This necessitated on the one hand a structured and predetermined set of skills and concepts and, on the other hand, the opportunity to explore and discover through an open-ended teaching and learning process. Planning included an oscillation of theory and practice – the one informing and advancing the other. Teaching and learning was scaffolded in that the plan allowed for a three-dimensional learning process that spread, elevated and shifted forward. Finally, and most significantly, I planned for a teaching and learning experience that placed the student at the centre – as the body of physical, intellectual and emotional experience. The learning journey was planned to enable the student (body) to engage, explore, understand, layer upon layer and so more fully know through subjects of that learning. The planning of two modules per year facilitated opportunities for students to investigate the interrelationships between dance (body), architecture (space/place) and digital media. The learning outcomes facilitated the ways in which these investigations could be undertaken. Cohen, Manion and Morrison advise: “Planning the research early on will enable the researcher to identify the boundaries within which the research must operate and what constraints are on it” (2000: 75).

## Reflecting

Dewey (1973: 9) aptly says that “active, persistent, and careful consideration of any belief or supposed form of knowledge in the light of the grounds that support it and the further conclusions to which it tends constitutes reflective thought.” In order to understand the degree to which the disciplines of dance (body), architecture (space/place) and digital media could be in dialogue with each other, it was necessary for me (the teacher) to reflect on the processes of investigation within the teaching and learning model. Reflection-on/in-action (Schön, 1983, 1987 and 1991) was fundamental to our investigations and took a variety of forms. For example, as researcher and teacher I would reflect on my role and its effectiveness, on the students’ learning, on the content of the module, and this reflection would influence my teaching in action as well as my planning for the subsequent session.

“Practitioners do reflect *on* their knowing-in-practice. Sometimes, in the relative tranquillity of a post-mortem, they think back on a project they have undertaken... But they may also reflect on practice while they are in the midst of it” (Schön 1983: 61-62). In dance pedagogy, reflection is significantly tied up with observation – of students in action, dancing, talking, filming, and through observing I reflect, respond and adjust my plan as a continual process of pedagogy.

We may reflect in the midst of action without interrupting it. In an *action-present* – a period of time, variable with the context, during which we can still make a difference to the situation in hand – our thinking serves to reshape what we are doing while we are doing it.

(Schön 1987: 26)

Knowing and understanding what you have learnt and how you have learnt it is equally significant for the student as learner, and each module session would require the students to reflect both formatively and summatively in order for them to articulate, and analyse their progress, and to inform me, the teacher, of the extent to which they have understood. This exchange of information frequently exposes the interrelationship between the teacher and the learner, and undertakes an exchange of roles when students teach and the teacher learns, as was evident in my research process. Reflection in performance goes one step further in that it can occur ‘in the moment’ of performance, as Horton Fraleigh explains:

The body-object can be *known*, in the sense that the body itself can become the object of our attention, but the body-subject can only be *lived*. And it may also be experienced in the unreflected (immediately experienced) present time of dance. Dance allows us to speak, and to listen, out of a prereflective wholistic state. We (the audience) envision and affirm our own resounding presence through our direct lived experience of the dancer’s present-centred performance.

(Horton Fraleigh, 1987: 15)

## Analysing

Analysis is closely associated with reflection and precedes evaluation in as much as the result of the process of analysis informs a more conclusive commentary. Analysis was a key feature of critiquing the processes and outcomes of performance making that explored the interface between dance, architecture and digital media. It required a more distanced and critical positioning than the reflective process. It was essential to scrutinize, objectify and make informed reasoned judgements in order to

move forwards. It was important to consider the effectiveness of processes undertaken and thus improve on them or develop them further. It was also important to analyse against criteria as well as other performance indicators in order to make judgements that could inform a subsequent evaluation. Analysing as a process required a critical approach to the individual components of the teaching and learning model, as well as to the outputs and the extent to which learning outcomes were met. Such processes necessitated reflection, distillation and interpretation, in order to, on the one hand engage 'as one' in the research process, whilst on the other hand to make sense of that experience.

Nevertheless the process of analysing, reflecting on and writing up the research will again challenge issues of ownership, which raises concerns regarding the validity of my own subjectivities. Analysis also requires a conceptualisation and identification of key developments and problems that would then build a "critically informed practice" (Carr and Kemmis, 1986: 44) that would reject and improve on previous practice, creating a "dialectic of retrospective analysis and prospective action ... and a commitment, based on practical judgment, to act in order to achieve certain hoped-for consequences" (Carr and Kemmis, 1986: 184-5).

Finally, and in the case of my qualitative action research method in which data analysis is inevitably interpretive, it is less likely to be a "completely accurate representation (as in the numerical, positivist tradition) but more of a reflexive, reactive interaction between the researcher and the decontextualized data that are already interpretations of a social encounter" (Cohen, Manion and Morrison, 2000: 282).

## Evaluating

Evaluating, in this context is concerned with making judgements concerning the degree to which an aim has been achieved and the effectiveness of the processes undertaken in achieving that aim. The key question was: *how do we make innovative work that explores the relationship between live and filmed movement in live and filmed spaces?* Subsequently, a methodology was developed that spanned over four cycles and included a development of key aims and objectives. Each cycle required a plan/deliver/reflect/review approach in order to advance the research. Evaluation was a key process that emerged from reflection and analysis to facilitate a revised and re-defined plan. At the end of every session I evaluated the degree to which we had addressed the aims, what the students had learnt and what methods were effective. Equally the students evaluated their learning, commented on the teaching and made suggestions for further development. At specific points during the module delivery, we evaluated our progress through discussion and/or by students and I responding to specific questions, in writing and orally, that addressed specific learning outcomes and processes. There were also summative and highly detailed written and oral evaluations at the end of each module. This evidence required analysis as part of the wider process, and then re-evaluating in terms of the bigger picture. Furthermore, the students evaluated and critiqued their learning and their making processes in logbooks, through essay writing, in presentations and at conferences where they disseminated their research. Zuber-Skerrit sums up this process:

Action research is defined as the search by HE teachers themselves for solutions to problems in student learning and the testing of these solutions through evaluation, reflection on and review the solutions found. The 'teacher as researcher' movement, or action research, focuses on practical problems arising from

particular situations and aims at illuminating such situations for all the participants involved.

(Zuber-Skerrit, 1992: 22)

## **Revising and Re-defining**

In this case, revising and redefining were concerned with processes of shifting, spiralling and evolving, which necessitated both the eliminating and adding of new information and methodologies. One cycle grew out of another through a developmental process rather than one that totally rejected prior investigations. It was important to be alert and responsive as well as measured and contained, in order to maintain a clear line of enquiry and focus.

## **Observation and Documentation Methods**

It will be noted, then, that observation is not an operation that is opposed to thought or that is even independent of it. On the contrary, *thoughtful* observing is at least one half of thinking, the other half being the entertaining and elaboration of multiple hypotheses. Features that are glaringly conspicuous often need to be ignored; hidden traits need to be brought to light; obscure characteristics to be emphasized and cleared up.

(Dewey, 1973: 170)

Methods of documentation were essential tools that facilitated the processes of reflection and analysis. They informed me and my students on our performance in a range of settings – ranging from teaching, learning, experimenting with ideas, talking with each other, preparing for a performance, and so on. Documentation provided a significant record of events – making visible the journey from one cycle to another.

### **1. Video**

Documentation with the camera involved a variety of methods, including one or two fixed sightings of cameras on tripods in the teaching space, usually placed within a corner of a room to facilitate a wide angle to capture the whole. Furthermore, the graduate research assistant, in negotiation with me, focussed more specifically on specific individuals or activities. Students also documented their own processes as a key part of their research during ‘taught sessions’ as well as directed independent study time. Recordings were viewed during and after the sessions and drew attention to the importance of capturing the unintentional as well as the planned events. Video as a facilitator of moving image was also a key aspect of performance making and therefore required specific skills to enable dialogues between the body and moving image. These skills are dealt with within the research cycles, and video editing was undertaken through AppleMac software. Cohen, Manion and Morrison confirm that:

Comprehensive audio-visual recording can overcome the partialness of the observer’s view of a single event and can overcome the tendency towards only recording the frequently occurring events. Audio-visual data collection has the capacity for completeness of analysis and comprehensiveness of material, reducing both the dependence on prior interpretations by the researcher, and the possibility again of only recording events which happen frequently.

(Cohen, Manion and Morrison, 2000: 313)

## **2. Discussion**

Discussion was on-going through all taught sessions between me and my students, the students with each other – as individuals and in groups. Discussions were recorded with a dictaphone and through the video capturing processes. At other times notes were taken by participants or observers. Discussion was a crucial element to the research process and enabled a highly reactive, responsive and transformative process when ideas, suggestions, and discoveries were shared and brought to the fore.

## **3. Photographs**

If there was a need to capture or freeze a moment (or event) for closer scrutiny, due to its capacity for pausing, rewinding and fast-forwarding, the video camera was used. Therefore, photographs were taken as a secondary form of documentation. However, photographs were important for capturing features of our work in order to, for example, advertise public events and illustrate promotional material. The capturing and selection of images were undertaken by all students and the research assistant to avoid bias and/or preferential decision making. Permission has been granted by all individuals associated with each photographic image used within this thesis.

## **4. Notes**

Notes in the form of logbooks and journals were taken by both the students and the graduate research assistant. These, along with my own notes, assisted in informing subsequent evaluations and plans.

## **5. Sketches**

At times students would sketch what they saw during performance processes and in particular developed skills of marking movement on paper with charcoal as an investigation into what we see, what we remember, what is inscribed in us as viewers of an ephemeral activity.

## **6. Evidence within the Thesis**

The individual student commentary featured throughout this thesis is referenced using a numerical coding system which relates to both the cycle number in which they studied, and also the source of the material – such as ‘evaluation forms’ (EF), ‘essays’ (E) and ‘module feedback data’ (M). For example: “Student 1EF24, 2003/04” denotes that the student was in Cycle One, and that they wrote the twenty fourth evaluation form in the academic year of 2003/04.

## **7. Context**

I was working in the Context of HE, driven by targets, recruitment, and the development of national student surveys. I was aware of the context and observed a range of political and economic agendas. However, I knew that effective pedagogical practices would influence students’ perceptions of their learning, which would automatically impact on a positive student experience and, therefore, reputation of the institution. We had to work within these frameworks as mediators between the policy makers and the subjects of ‘policy’. In terms of a model of participation within the context of teaching and learning, I suggest that co-

participation in the creating of a shared goal or aim and co-exploration through an experience of a practice fulfils the fundamental principles of education. I was keen to develop dance as a discipline and to give dance at Bath Spa an identity based on inter-disciplinary and a high level of student engagement, autonomy and self-fulfilment. These agendas informed my philosophy and commitment to arts education and I was fortunate enough to undertake research within this context. I did not perceive the university context as problematic – indeed I hoped my research would contribute towards the wider HE research agendas.

## **8. Ethics**

The ways in which my research was structured, organised, planned and delivered had the potential to be problematic. It was my research idea, as part of my role as Head of Department of Dance with a responsibility for the content, quality and delivery of the dance degree, amongst other things. I wanted to develop the course along a specific inter-disciplinary route and to explore the ways in which performance could be made. I aimed to understand and improve my practice and that of my students too.

Transparency and clarity was the most ethical way forward. I intended to share with my students my research question, methods, and ways in which I hoped to monitor, assess and evaluate progress and outcomes and so on. The research therefore belonged to me, but also to them in as much they would participate through the teaching and learning of two modules. They would explore, make work, research and so on – so the outcomes would be theirs too.

However, I also knew that I would have to regularly evaluate the process and outcomes, and methods so that it remained ethical and fair. The research would be ‘complicated’ by the fact that students would be assessed in their performance, as process and product, and in their writing. Therefore their degree classification was associated with my research. However, this did not add another complication over and above my usual role as teacher and their role as learners. I had to make sure that the research was conducted within the normal QAA processes and procedures, and that criteria for assessment were outlined from the start in the module/plan outline. The process was no different to my usual pedagogical practices and the ways in which I had always taught dance – and its relationship with other disciplines – with a question, as an investigation, clearly prepared and structured but open-ended enough to allow for spaces for discovery and for individual response. Rowan explains the personal and social implications when the researcher and other participants become very involved with one another:

Ethical statements by people concerned with such areas of research start to talk about interpersonal ethics – the care with which one treats another equal person – and social ethics, the concern with the results of one’s research and the unintended consequences which may ensue. This kind of research actually makes a difference to the people involved – all of them – and to ensure that horrible mistakes are not made as a duty.

(Rowan, 2001: 115)

In my research, we were all researching but it was important to be clear about the processes, and to explain them with a consistency – most especially in terms of ownership, which is dealt with later in this section. I/we would have to be flexible and respond to the specific circumstances within each cycle, when different groups of students would participate, and one or two graduates would assist in the delivery



and develop their own work. We would also have to have clear parameters and responsibilities. PAR was familiar to the pedagogical approaches that I had always known, when the relationship between participants was clearly defined and also interchangeable, flexible and fluid. This did not mean that roles actually changed, or the terms of our engagement, but the ways in which we worked within a structure had to be both tight and loose at the same time to allow for individual and group modifications through varying circumstances. Gaventa and Cornwall point to a new understanding of ethics that moves on from traditional concerns and consider such aspects as:

Confidentiality and protection of research subjects, to ask questions about who participates and benefits from research processes, how information is used and by whom, and how the process transforms or supports power relations. How to evolve such quality standards, and how to use them to hold differing actors and institutions to account, represents one of the most important challenges facing participatory research today.

(Gaventa and Cornwall, 2001: 80)

First I needed to have consent – which I would have as the students were undertaking two level three modules as part of the dance curriculum in its final year. There were no other choices. So, although the modules were planned, the students needed to understand their role and my role. They received the following information (both verbally and through a presentation):

- I was the researcher
- The students were participant researchers
- This was the module. This was my question that also informed the aim and learning outcomes of the module
- Their process would be the same as in any other module, and the outcomes would be marked. Their marks would be theirs and not mine
- Their work would be theirs and not mine
- Their work – written, documented and performed would be cited within my research project entitled: *Architecting the Body*: with their full knowledge and approval
- I would film and document their work at different times and with their permission
- They would document their work at different times – as an aspect of their process, and they did not need my permission
- When referring to, or performing their work within the public domain, they would refer to their work within the broader '*Architecting the Body*' (Harrington, 2004) research
- They could document my work with my permission and would need to make reference to my work within the public domain
- They would be asked to evaluate their process and their experience at different points within the module and year – at times this would be anonymous, by invitation or randomly selected, with their permission

I explained my responsibility to observe correct ethical behaviour and conventions regarding data, as Cohen, Manion and Morrison (2000: 397) confirm as being “the concurrence of ethical thinking which in turn is based on fundamentally thought-out principles.”

There were complexities and dichotomies – on the one hand all the students had to study the modules, and on the other I had to ask their permission to participate in something they would have to do. Clearly some could have opted out and just done the module, but this did not happen and I believe this was because of the outcomes of the pilot project that had already established how the successful and problematic scenarios could be effectively managed. Students wanted to be involved and, by the end of the first cycle, expected to be involved – as research participants.

Much social research necessitates obtaining the consent and co-operation of subjects who are to assist in investigations and of significant others in the institutions or organisations providing the research facilities... The principle of informed consent rises from the subject's right to freedom and self-determination.

(Cohen, Manion and Morrison, 2000: 50-51)

There were dilemmas, and yet they were not very different from the sorts of issues that could arise in the delivery of any module based on research, as long as the research was 'owned' by the learners, and served them and their interests. I was aware that I had a moral obligation to consider the impact of my research on my students and to ensure that this did not put them at risk or disadvantage them in any way. Finally Elliott sums up a key aspect of my role, and one that I prioritise in my practice:

Practical understanding is 'insider knowledge' and grounded in an awareness of the self as an active agent in the situations one experiences, and therefore as one who is capable of influencing the lives of others. This awareness (cognitive initiative) generates ethical obligations with respect to the care and concern for others one exercises in the pursuit of goals. In order to exercise such care and concern one needs to be able to understand the thoughts and feelings of others in the situation (empathy). Empathy is necessary to building a total picture of the situation (synthesizing parts into wholes) which enables one to act wisely in it.

(Elliott, 1991: 130)

## **Conclusion**

My research was to explore the disciplines of dance and the ways in which it intersected with architecture and digital media. I was not searching for an answer but I did in the first instance plan in a particular way – anticipating outcomes that would respond to my posited solution. However, this was the students' question too, so the structure facilitated exploration and change. As a consequence, the students and I refined the module during and at the end of the year. In many respects the students could not fail but I could. Equally, the students would have the chance to take their work out – and to disseminate what they did, an exciting but not compulsory option. Ethically the performance process and outcomes belonged to the students and although the research idea and initial process was mine, it was theirs too. This was apparent in every cycle. I would need to refer to their work and to images, DVDs and live performances of their work, with their permission, as each cycle produced outcomes that went into the public domain as part of the dissemination process.

## Chapter Four

### Cycle One – 2003/04

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#### 1. Main Research Question

*How do we make innovative work that explores the relationship between live and filmed movement in live and filmed spaces?*

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#### 2. Issues and Problems

My research question emerged as a result of viewing a piece of live performance that included film at the Arnolfini Theatre in Bristol in 2002. The performance included a small group of dancers, a proscenium arch stage arrangement, lighting from the side and from overhead, and a large cyclorama that covered the whole rear wall of the stage onto which film was projected. In my initial discussions I refer to the projected image as film because of its filmic associations of size and position in the theatre. In fact the image was produced by digital video equipment and digital editing software, and then projected onto the cyclorama. Furthermore, the area of study is described as film, and includes the application and implications of contemporary technologies. However, the term 'digital media' is frequently used to encompass both film and video technologies throughout the rest of the thesis.

As a viewer I was perplexed. I could not come to terms with what I was seeing. I could not make sense of the performance as a whole. Whereas I am fully aware of the exciting potential of montage or the juxtaposition of one image with another, I was unable to digest two modes of visual communication at the same time. I was looking at one, two or three dancers – moving in the space at different times, in unison, in duets and solos, or sometimes in stillness, and a series of projected moving images of events, places, people and so on, which, from my point of view bore no relationship with the meanings or ideas in the live performance. The problem for me was that too much was 'going on' to make any sense of my experience as a viewer. There were clashes between unrelated images, speeds and timings of actions, live performers and filmed people, events and visual occurrences that, in total, were non-negotiable. I assumed that the crafting decisions made by the director and/or choreographer had not been thought through from the audience perspective. Another possibility could have been that random processes of combining live and recorded material were devised to create a series of unexpected discourses between the two media. Nevertheless, the performance did not work for me, or for my students and colleagues who were with me.

I reflected on this occasion of performance and on other similar occasions where attempts had been made to create work that integrated live performance with film/video, and which had created problems for me as the viewer. As the person responsible for a developing dance degree at Bath Spa University, and as someone interested in inter- and cross-arts processes, I was already designing degree content that focused on the relationship between dance and sound, and dance and the visual image through collaborations with the music and fine art departments. My postgraduate research had focussed on aesthetics and art appreciation, and their role in performance practice and education. As a choreographer viewing, designing and creating were at the heart of my practice. The degree I developed at Bath Spa University focussed on choreography and was underpinned by the study of performance, and critical and contextual studies. Consequently I decided to tackle

this rapidly emerging area of performance in which dance and film were being placed side by side.

The first approach to tackling the overarching question was to ask 'how can we create performance that challenges and diminishes the distinctions between live performance and film?' I did not want to simply create one solution to the problem through a piece of work in which everything 'sat' comfortably together. Rather, I wanted to explore the ways in which these two art forms could be 'in dialogue' through processes that would eliminate their differences, draw on their points of convergence and also find moments of surprise connection and/or disconnection. I intended to approach these issues from the viewing perspective, and as a choreographer.

I set up a pilot project called *Dance and the Visual Arts* in which the aim was to explore the relationships between dance and other art forms including film. I explored working with perspective, colour, movement and stillness, size, and time/space relationships. I remember projecting a reproduction of *The Scream* by Munch and exploring how we could make connections between live performance and the still image. We (the students and I) played with various ways of connecting those two worlds and became excited by the potential of the interactions. The issue of perspective and energy became particularly relevant to our process, most especially from the viewing position as we investigated how ideas and meanings might be communicated and perceived.

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### **3. Ideas and Solutions**

I was determined to explore the relationship between film and the live dancing body, and to create a unity of experience or 'one world' of performance, through perspective and other visual interactions. As mentioned in the Literature Review, I turned to Rudolf Laban's choreutics, which I had studied in my early training as a dancer, as a possible solution. Choreutics deals primarily with the body and the kinesphere, or bubble, in which the body moves, as well as with the traceforms created by the body as it moves through the space. Laban described the body as architecture, and it was the relationship between the body as architectural form in space with the body in architectural place that first interested me as a means of making connections between the live dancer (in the space) and the recorded or documented others (in place), brought to one performance space.

The intention was for the students to become more aware of the potential zones into and through which the body could move within its own kinesphere. With this knowledge, I hoped that the students would acquire a wider movement vocabulary, and a greater understanding of the three-dimensional potential of the body in order to create exciting spatial articulations. This had the potential to create a greater visual awareness as movement material was designed and the dancing body was choreographed. The relationship between the design of the body in space, and the place that the body occupied became increasingly significant as we explored the different environments that could be informed by the body and, in turn, that the body could inform.

I knew I would be able to capture the body with a camera in a place and bring that occasion to the performance space, through the use of digital editing processes and projection. However, how was I going to make sense of the relationship between the footage and the dancing body? Laban's theory of the body in space and the spatial pathways created by the body became a focal point of my research. I planned to

introduce the students to this concept, albeit contextualised within the limitations of an essentialist perspective of 'man in his sphere/world,' that had also been the subject of much criticism from 1970s onwards. I was interested in Laban's movement theories and not his claims for movement as therapy or any other associations.

The study of movement deals with the spatial order of the paths, which the limbs make in the kinesphere, and also with the connection between outer movement and the mover's inner attitude. This attitude is not only shown in the choice of a certain path or the employment of a certain limb, but also characterised by the choice of dynamic stresses. Movements can be executed with differing degrees of inner participation and with greater or lesser intensity.

(Laban, 1966: 27)

The relationship between the body and place could be explored through the interconnections between body 'as architecture' and the body in architectural space or place – the one articulating the other. I thought that students could consider the ways in which the body, as it orbited the space, could extend beyond its own kinesphere by throwing out trace-forms (imaginary lines) that touched and interacted with the spaces beyond – the body articulating itself within its own environment. This could expand to a range of other architectural contexts, informed by cultural, social and political codes. The relationship between the body and these wider contexts was a necessary development from Laban's theory of the body and space (Literature Review, p. 28-31), and became an additional area for research. To summarise, I wanted to develop the students' 'visuality' in terms of viewing and making performance from the audience perspective. I hoped to collaborate live performance with the body (bodies) in the wider architecture of place, using film to capture, manipulate, and explore the relationships between the 'live' and filmed environments.

In order to create this one world, I had to encourage a deeper looking. I wanted to draw the students' attention to what we see when we observe movement, and to understand (see) how seeing is not universal but varies from one person to the next. This also had implications for the maker-viewer relationship, and for the ways in which decisions are made by a director or choreographer. Evans and Hall describe visuality as the "visual register in which the image and visual meaning operate" and refer to the apparatus, the institutions and bodies as key participants (Evans and Hall, 1999: 4-5).

One student work in particular, *The Pier* (2002/03), drew attention to the ways in which a range of discourses were created between the live performance space and the filmed place. Movement, energy, size, image and narrative together created a whole 'world' of performance.



Fig. 1: *The Pier* (2002/03) choreographed by Croxson et al.

The Pilot Project had provided a basis for the development of my main research question: *How do we make innovative work that explores the relationship between live and filmed movement in live and filmed spaces?* It brought to the fore three key questions:

- How can we collaborate the live and filmed environments?
- What are the relationships between live and filmed movement in live and filmed spaces?
- What are the issues / challenges surrounding existence, the live performer and the 2D filmed space/place?

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#### 4. The Plan

I planned a third year module to focus specifically on these questions. I called the module *DA3004, Dance, Architecture and Film*, I wanted these investigations to be developmental, and experienced through practice and theory in a way that learning and research was scaffolded, layered and progressive, spiralling up from the ground. In their text on 'grounded theory', Glaser and Strauss explain further:

Our strategy of comparative analysis for generating theory puts a high emphasis on *theory as process*; that is, theory as an ever-developing entity, not as a perfected product... Theory as process can be presented in publications as a momentary product, but is written with the assumption that it is still developing.

(Glaser and Strauss, 1967: 32)

If the students and I explored *theory as process* and/*with practice as process*, we would create a more layered and potentially more exciting research 'totality' that would be in constant dialogue through being informed, defined, re-invented and re-affirmed by and through each other. This was later commented on: "Chrissie emphasised how it is essential to develop the practical and theoretical studies of dance and film concurrently, especially in terms of the development of students experience and understanding" (PALATINE report 2004).

I devised two modules that would start my action research (AR) journey within and lasting for one academic year. I planned to refine our research in the light of our findings and experience, and plan for the subsequent modules for the following year, and so on. This was good educational practice – effective pedagogy is research in action. Furthermore and not unusually, I wanted to involve my students as co-researchers in the project, utilising a participatory action research (PAR) approach. I had an idea that I wanted to explore with my students. It was my idea but I did not own the solution. My students were key to the project – they were the participants who would make sense of the idea (or not). (See Chapter 3: Research Methodology and the end of this chapter for more information on AR and PAR).

The research was planned to integrate the ways in which the students' – as performers, choreographers and viewers – could develop an understanding or knowing through moving, thinking, writing, reading and talking as both simultaneous and progressive acts. This process was also designed to enable teaching and learning that was both developmental and experiential through the different forms of engagement – planned to take place in an order that would make sense and 'feel right'.

As part of this research journey, I chose to start with the body, motionless in the space, alone and in its sphere, as if a single entity in the world, a living architectural form or sculpture with limitless possibilities for movement through its inherent 'being in the world'. This is where the study of choreutics would come into play and I was interested in how Laban's theory, devised some 60 years before, might have a new significance in the context of my work. I became the recipient of a PALATINE (HEA Subject Centre for Dance, Drama and the Performing Arts) Development Award, which supported my research. The research title was *Architecting the Body: Tracing the Investigations into the Relationship between the Body, Digital Media and Space/Place*, and the term *Architecting the Body* was used throughout the cycles of research and became a 'trademark' for the work. The rationale explained:

The research aims to take an analysis and investigation of Rudolf Laban's choreutics into the wider context of space and place as a means of locating, reading and understanding the body. The study of choreutics will provide a basis for designing and constructing movement that, through its orientation and flux, contributes to the fusing of the live and filmed environment. The emphasis on where and how the body marks its presence (and absence) will be further developed and explored through the camera, through film editing and with computer software. As the body travels through the space it will be considered in relation to the architecture of buildings, places and landscapes. The dialogues between the body as it architects and defines the space, and the space as it architects and articulates the body, will be explored through the making of new work that combines live and filmed performance. Technology, as a choreographic tool, will enable ideas about 'performance

spaces and places' to be challenged and reinvented. Movement, time, image and events in live and filmed locations will be manipulated, layered and woven together by the (imaginary) lines that design and connect the space, creating new possibilities for making, perceiving and interpreting work.

(Harrington, PALATINE report, 2004)

However, as previously discussed in the Literature Review (p. 29), I knew that Laban's theories were limited inasmuch as they focussed on the body as essentialised and limited to the design and articulation of space as an emotional, 'harmonic' existence with nature and within a bubble. Laban claims that "the whole of nature may be recognised as being governed by the same choreutic laws, the laws of independent circles" (1966: 26). Subsequently, my research was planned to progress to the wider study of the body within its cultural context, and beyond the kinesphere. Barker's text was one of many that assisted the students and me in developing ideas about movement and the body as culturally and socially constructed:

The socio-cultural world is spatially organised into a range of places in which different kinds of social activity occur... Given the complexity of contemporary life, it is a requirement on us all to move across and through these spaces and places. Time-geography ... has been concerned to map the movements and pathways of persons through physical environments.

(Barker, 2000: 291)

Evans and Hall (1999) in particular enhanced an understanding of visual culture and issues of representation within different contexts. They reminded us (the students and I) of the impact of the visual world within our culture, most especially through the introduction of new technologies, and raised awareness of the complex issues that we were addressing in our research that grappled with the live and mediated image, recognising the "challenge for those seeking ... to trace the ways in which 'the image' is invariably articulated within the picturing sensibilities of a wider 'visual culture'" (Evans and Hall, 1999: 7).

At each and every stage of the research the relationship between the viewer, the dancing body and the mediated image would be considered and developed – as performance to be viewed almost as if designing a 3D perspective or painting a picture. There were opportunities for students to observe each other in practice, and also through the lens of the camera. The technical and creative applications of the apparatus and of the software were introduced with the theories associated with filming, documenting, viewing, seeing and editing. The significance of these processes as a sort of choreography of filming would be studied and explored in order to make a performance whole.

The module outline for DA3004 describes my plan that would facilitate investigation into my question. The content is developed further in a second module, DA3005, in the same year. The DA3004 and DA3005 plans were the first two of a total of seven – two each year and one in the final year. All module information for Cycle One is in Appendix 1a (DA3004) and Appendix 1b (DA3005) and includes module description, learning intentions and learning outcomes, methods of assessment, bibliography and course outline of week by week course content, each week illustrating the key themes and concepts to be addressed through practice and theory as well as how technology would be introduced and applied. DA3005 has less taught content and allows for more student-led research.



In both modules, content was designed to address the research question through a progressive practice that integrated the practical, technical, conceptual and philosophical skills and understanding through dancing, making, viewing, reading, writing and talking about performance.

The learning intentions in the module plan identify the ways in which teaching and learning was planned to take place and the material to be covered, whereas the learning outcomes are more generic to allow for the results of the research – not yet known at the time of planning the module. The outcomes were devised in response to our question and to allow for exploration into the key issues. They were the concern of the module, and deliberately not specifically defined to restrict our ideas, conversations and creative outputs.

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## **5. The Practice – Description, Analysis and Reflections**

For the purpose of this section, the terms ‘I’ and ‘we’ will be interchangeable. The Research Methodology chapter (on page 48) identifies the ways in which my research became our research through the increasing co-participation between the students and me in exploring the research question. There are times when ‘I’ is more appropriate to describe my personal perceptions and reflections, and at others ‘they’ describe how the students, for example, specifically explored or undertook a process. At other times, and frequently, I use the term ‘we’ because this research increasingly became ‘ours’.

A summary of what we did is as follows:

- We studied Laban’s choreutics and the kinesphere – an essentialist view of the body and the world. 26 points in space plus the centre.
- We observed and captured what we saw of the body in motion by tracing with charcoal and using projection.
- We framed the body with the camera – ways of viewing – we edited the footage.
- We framed small spaces – the relationship between the body and the place – we placed the live body in the projected small spaces
- We framed the body in place – internal and external environments – and brought both to the studio space.
- We undertook body/place investigations – constructing movement and viewing the body.
- We studied and applied the theories of the gaze and surveillance: The body as object and subject of the gaze.
- We researched into social and cultural spaces inhabited by the socially and culturally constructed body.

The following discussion will focus on the key features that were significant aspects of the Module Plan and informed the ways in which we addressed the research aim.

## Rationale for Areas of Focus

1. Choreutics
2. Visuality
3. Space and place
4. Collaborating environments

The Course Outline in DA3004 (see Appendix 1a) addressed these features in the order as mentioned above. *Choreutics* – here the aim was to start within ‘the bubble’, as a point of focus and as a constraint in which to explore the body’s potential for articulating space. From this fixed point, the body would then travel and “touch the environment” (Birringer, 1998a), and so become more aware of its social and cultural significance as well as of its mediation through technology. *Visuality* was associated with observing, seeing and looking at the body in its kinesphere and in place, with and without technology, and considering issues of the gaze, surveillance and theories that addressed the subject-object relationships. *Visuality* was naturally a common thread that ran throughout the module that dealt with making performance and viewing. *Space and place* – was a natural progression from exploring the limitations of the kinesphere, through choreutic language, to the extended and travelling body in space and place, applying choreutic design to different contexts and creating movement material informed by being in a place. *Collaborating environments* was a term used in response to our aim in which the 2D screen and the 3D live space would be combined into one whole.

### 5.1. Choreutics

Laban’s choreutic material was explored as a means of developing the students’ visual, practical and designing skills in the space that would later inform their ability to collaborate the two environments of live performance and film. Laban analysed movement within the kinesphere in relation to the 3 axes that traverse the body, creating three planes – the vertical, horizontal and sagittal. Through this architectural construction, informed by the body’s axes, Laban identified 27 points in space, 26 around the body and one point – the centre of the body (see Fig. 13). The first 6 points, known as the dimensional cross and stable scale (see Fig. 2), include: high and low, side to side, and forward and backwards, and are able to be performed with either side of the body. Interestingly, the technique that informed the genre of ballet was based on these six points, which produce a ‘flattened/2D’ body to be viewed from the front. Whereas this created a separation between the viewer and performer, it had the potential to create a connection between the performer and the set or, as in my research, the projected image. The next 8 points, or the diagonals (see Fig. 4), can be compared to standing in a cube and considering the off-balance, mobile and unstable potential of the body as it rises, opens, turns, falls, twists – the body extending or inclining towards the eight points with either a single, double or triple intention. This architectural structure enables extensions into “right forward high, left back low, left forward high, right back low, left back high, right forward low, right back high” and “left forward low” (Moore, 2003: 8).

Finally, the three planes– the vertical, the horizontal and the sagittal planes (see Fig. 5 and Fig. 6) offered further potential for creating movement material and drew attention to the numerous circles that could transverse the kinesphere, without travelling through the centre of the body. Interestingly, an icosahedron (see Fig. 7) is created when the corners of each plane are joined. This form reflects the crystal to which Richardson (2000) refers as a metaphor for approaching research from different perspectives, and reflects the body as multi-dimensional in space and in its

engagement with it. Figures 8 to 12 and Figure 14 illustrate the ways in which movement can be created through an exploration of points in space, which, when linked in various permutations, create circles and traceforms as the body moves through the space.

The following diagrams are taken from Preston-Dunlop's *Concepts in Modern Educational Dance* (1980) and Laban's *Choreutics* (1966) and explain the key features of the body's orientation and expression in space.

### Laban's Choreutic Diagrams

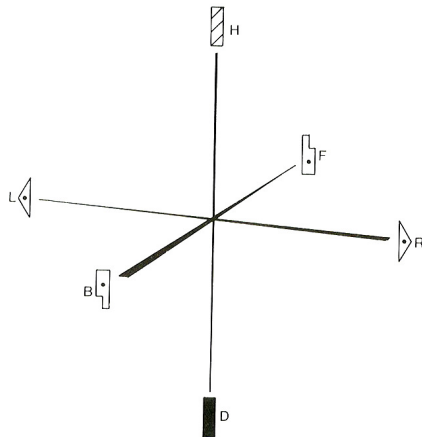


Fig. 2: *The dimensional cross*

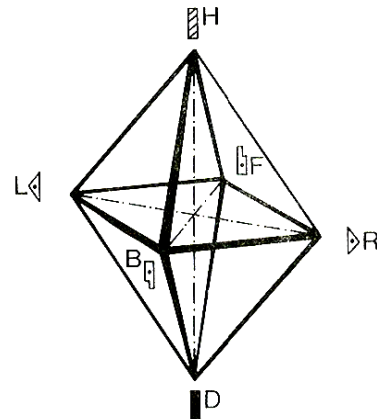


Fig. 3: *The octahedron*

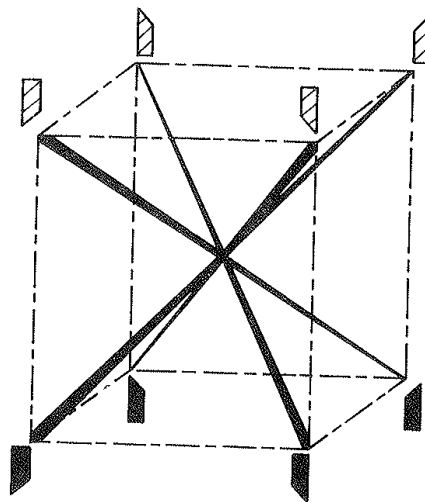


Fig. 4: *The diagonal cross*

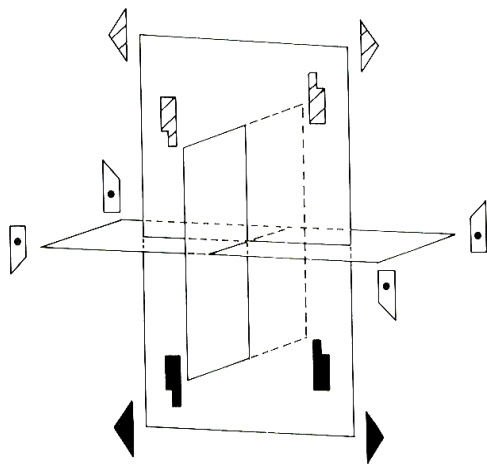


Fig. 5: *The three planes*

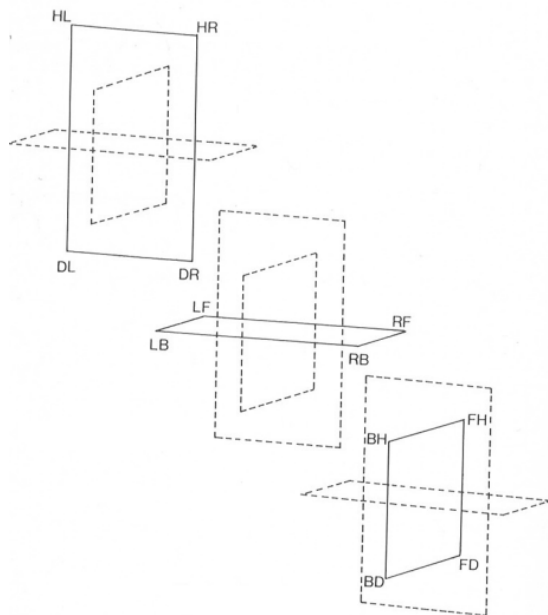


Fig. 6: *The door plane, the table plane and the wheel plane*

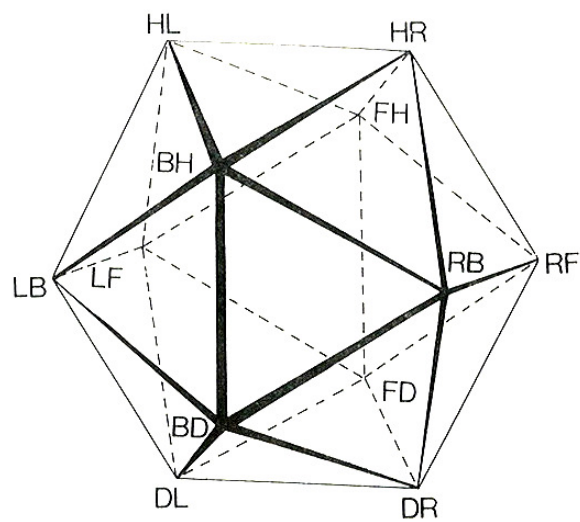


Fig. 7: *The icosahedron*

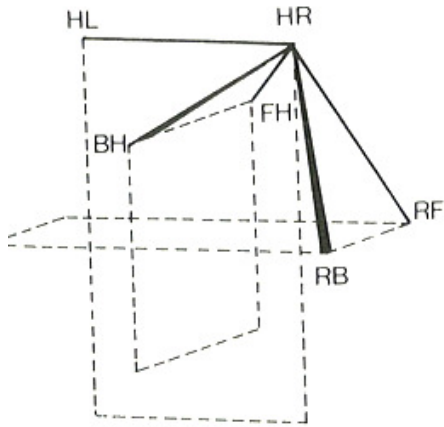


Fig. 8: *The peripheral lines from high-right*

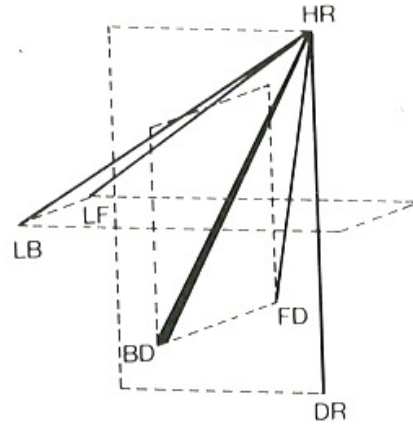


Fig. 9: *The transversal lines from high-right*

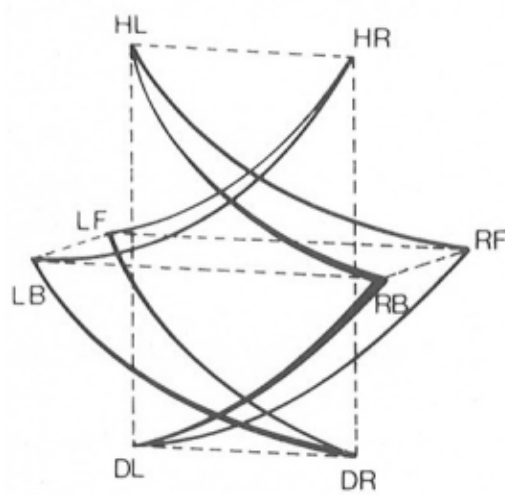


Fig. 10: *Flat inclinations*

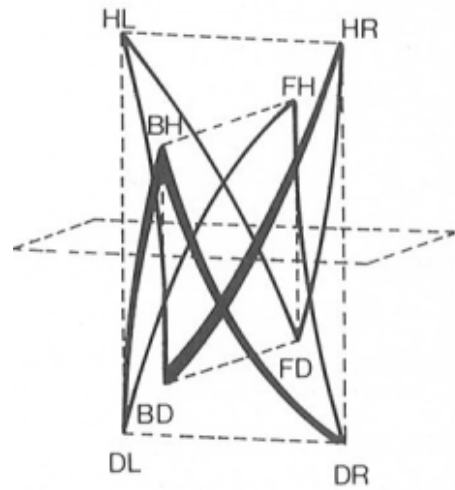


Fig. 11: *Steep inclinations*

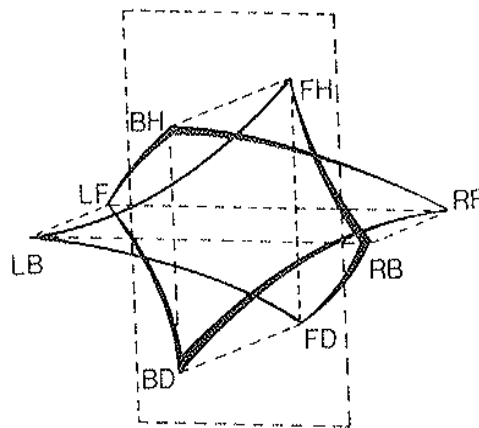


Fig. 12: *Flowing inclinations*

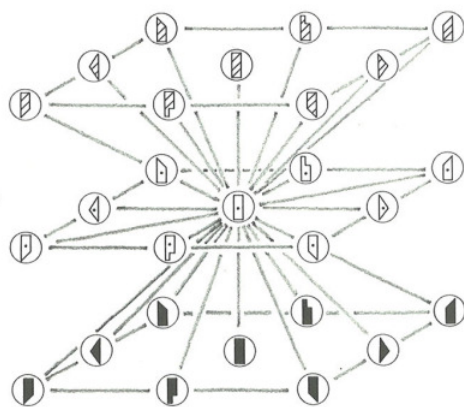


Fig. 13: *The main directional rays establishing three levels in cubic space*

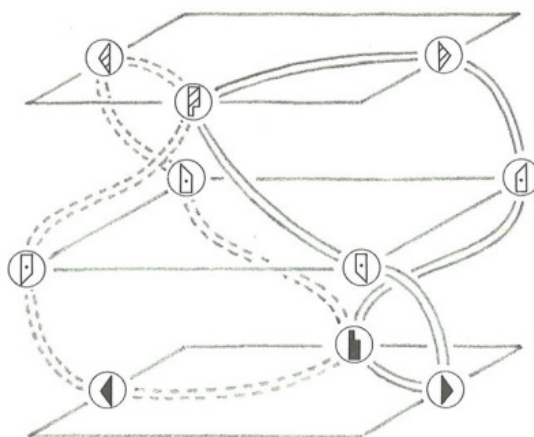


Fig. 14: *Traceform of 'crawl-like' movement*

Laban says “movement... is living architecture – living in the sense of changing emplacements as well as changing cohesion. This architecture is in space, and these we may call ‘trace-forms’” (1966: 5). Laban’s explanation helped us to understand his essentialist theory, based on ideas about the relationship between an individual and the wider context or world, as opposed to social and cultural theory that asserts that the body is constructed through or by the world. Laban describes the relationship between ‘man’ and the wider universe more from a personality perspective that has to be developed from ‘within’ rather than any acknowledgement of the cultural influences that construct ‘who we are’, which I had always found to be problematic. As previously mentioned on page 29 of the Literature Review, these issues were critiqued by Redfern (1973) who argued for a discernment between Laban’s “matters of opinion” and “what are matters of fact – or, at least, verifiable in principle” (1973: x).

In DA3004 we developed our understanding of choreutics by experimenting practically with the construction, design and quality of movement within the stable two-dimensional scale, and the associated sense of harmony and balance, compared to the labile or mobile/off-balance and the three-dimensional/diagonal scale. These investigations led to ideas and explorations into the relationship between the 2D screen and the 3D body. The dimensional cross created material for work in which the 2D screen was merged with the flattened 2D body, which will be discussed later in this chapter. The diagonals created opportunities for connecting live performance with the projected moving image by opening up the space and pulling the audience into the work through 3D perspective and the ‘imaginary’ lines that connected the moving body and the projected image.

The challenge was for the choreutic material to become ‘owned’ and danced, rather than performed as an exercise. I was acutely aware of the potential of choreutics to destroy any love of dance through its over technical and analytical agendas, and had to explain why this work could be useful. We identified the source of the action, and considered how a movement was performed or experienced through its qualitative and textural content. The students became increasingly more aware of the potential spatial zones of the body and the directions into which the body could move. They said “choreutics gave a greater awareness of ourselves as dancers in the space. It allowed us to feel our presence. We were also more aware of our movements; where they were placed and how they travelled through the space”

(Student 1EF2, 2003/4). And “learning about choreutics really helped me to be aware of the potential areas and different directions your body can reach. This allowed us to think more about making the most of all these options, and not just repeating the same directions all the time” (Student 1EF14, 2003/4).

Describing the experience of dance – or any experience that is consciously performed and ‘lived-in’ the body – is a known challenge and one that the students needed to consider. Talking about dance and describing it were key aspects of our reflective processes, and Sheets-Johnstone’s theory of phenomenology that deals with existential or experiential analysis helped us to understand the issues that we were presented with (Literature Review, p. 36).

An understanding of phenomenology is not a matter of following a recipe but of attaining a perspective... Reflecting back upon the experience, unfettered by preconceptions and prejudgements, you discover that the experience opens up before you. Your work consists in listening acutely to it, being there with it, in the same way that you are not merely doing a movement in dance but are opening yourself to its dynamics.

(Sheets-Johnstone, 1984: 131)

In terms of our study of choreutics, we progressed to an exploration of the three planes – the door, table and wheel planes, which are formed by the three axes that intersect the body and around which the body rotates. Students also experimented with peripheral movements that linked specific points in space, creating peripheral rings that were placed in different zones within the kinesphere and that later extended into space. This contrasted with the movement traceforms/lines that passed through and intersected the body from different points in space. The potential of the body as a mobile and plastic form was further discovered through a range of possible actions that could simultaneously radiate into different directions. This level of intention and of really being aware of where and how movements were performed in space, applying temporal, textural and flow qualities in all their permutations, impacted on the development of the students’ performance skills, which increased significantly. Students became more aware of the body as ‘architectural form’, and of how to release energy through action into the space and then absorb that energy into another action, somewhere else. One student said:

My understanding of choreutics has influenced the crafting process, as all body movements engage the kinesphere... I became aware of where my movements were extending to in relation to the points in space that gave quality and clarity to my movements’ meaning. I choreographed my movements with an ‘intention’, (i.e. feeling despair, struggle to retain youth, etc.).

(Student 1EF4, 2003/04)

In DA3005, when we were preparing for a significant piece of performance research, students applied choreutics to overlapping kinespheres, creating interlocking and interweaving choreography. The students’ work was more informed as a result of their experiments, but was not as refined in their final work, which aimed to address the links between live performance and film through the interconnection of movement design *and* through energy. This necessitated more than purely practical skill. It also required a deeper understanding of the qualitative content and expression of movement material, which was lacking to some extent. We had opportunities to develop this aspect of our work after the assessment period and before a major conference.

In general, the students' ability to draw on their understanding of choreutics in terms of creating perspective, in positioning and layering movement and images and developing phrases within their choreography was strong. They created numerous opportunities for the audience to connect the spaces through their design of the live and filmed material, most specifically through the clarity with which they articulated and performed their movement material.

The relationship between what is seen and what is captured, was initially introduced to prepare students for the camera work and to encourage them to observe the moving body and how it architects and articulates the space. The process created some outstanding results regarding what we see and how we mark that moment of seeing.

(Harrington, observational notes, 2003/04)

Nevertheless, there were moments when an over concern for too much visual content led to too few performance possibilities. The students needed to acknowledge the choices open to the audience in the viewing of work. This was consistently encouraged by me but not fully addressed until too close to assessment time. Even though we had explored looking at work (and tracing the body) earlier on in the course, more reference needed to be made to those processes later on, when making the larger performance pieces. This was raised at the PALATINE event with colleagues from other HEIs who commented on the work:

What the course had been missing was 'the outside eye' which would have helped students understand what worked and what didn't. This was mainly due to lack of time in the designated space. (Another recent PALATINE workshop, Creative Practical Work in the Age of Mass Education, explored problems of space in the context of teaching large groups.)

(PALATINE report, 2004)

At the end of the year students commented positively on their learning:

During the first month of the course I was very confused with the connection between our dance and choreutics, as well as dance and film and choreutics, but gradually I learned how to piece them all together. Choreutics (and having an understanding of it) has allowed our live performance to better reflect the film; being able to use the pathways and directions of the film to mirror the live space.

(Student 1EF12, 2003/04)

However, some students said that they were unable to fully grasp the potential of choreutics in constructing that space, even though more than one student commented on their increased performance competence and confidence.

I feel much more confident to discuss my ideas and give criticism constructively. I am also confident choreographing and directing others, refining ideas and creating whole pieces... my expressive skills have improved greatly and I'm much happier now to speak up in social situations as well as talks with professionals about my work and others.

(Student 1EF2, 2003/04)



## 5.2. Visuality

Developing the students' visuality was key to facilitating my/our aim. Investigations into how we see movement and images were a key and essential part of our plan. So, we observed and captured the body in motion by tracing its action with charcoal, first on paper on the floor and then by projecting the marks on to a screen with a visualiser. This developed to a more spontaneous marking of the body's design and energy on paper that was simultaneously projected on to the screen behind the dancing body. The relationship between the dancer and the marker was particularly significant in that one inspired the other; roles were exchanged without pre-planning or discussion (see Figure 15).

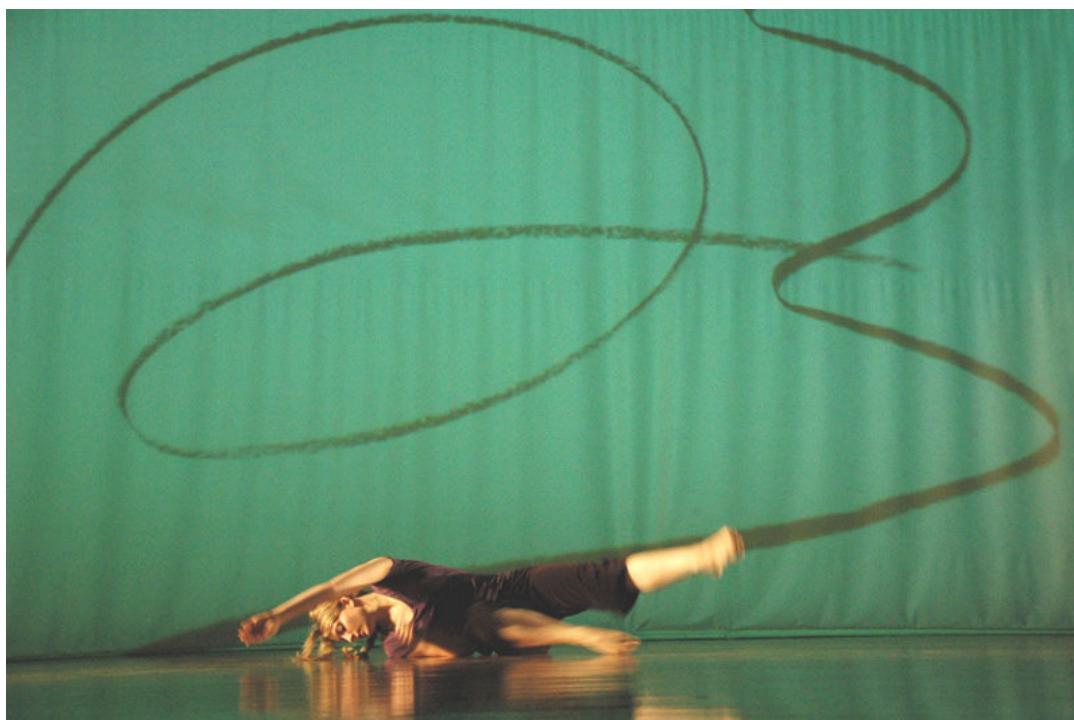


Fig. 15: *Traceform workshop*, 2003/04

Fascinating dialogues were created by the exploration of this inter-action. We emphasised choreutic content in the articulation of space – really clarifying and defining the body as it danced in space – drawing attention to itself as it continuously marked its own presence. A student said:

Laban's choreutics has especially informed and developed my crafting and devising [processes] and my understanding of movement within both personal space (kinesphere) and 'general space.' The pathways and invisible traceforms produce a synergetic unity of the body in perception and visual-kinaesthetic engagement with the spectator. Hence, this has developed my perception of the body in space, presence/absence, time and place.

(Student 1EF11, 2003/04)

The relationship between what is seen and what is captured was initially explored to prepare the students for the camera work and to encourage them to observe the moving body as it 'architects' and articulates the space. However, the process created some unexpected results. Students were engaged in issues related to

notating phenomena, marking moments and tracing the presence of an action, before it had disappeared and was gone. The presence, absence and repetition of movement were highlighted through these processes and raised more issues regarding existing forms of movement notation and furthered the discussion initiated by Sheets-Johnstone on the phenomenological description. Stewart's *Re-Languaging the Body* (Literature Review, p. 34) summed up some of our questions and pushed us to investigate further.

How can I re-language the body and re-embody writing so that I can reawaken the sensations of dancing and not merely register the social implications of dance? How can language probe the relation between the subjective life of a dancer and the objective form of the dance? Phenomenology furthers this enquiry because it reflects upon the dialectic between subject and object, the 'I' who perceives and the 'it' or 'Thou' which is apperceived.

(Stewart, 1998)

We explored the ways in which we could create visual 'connections' between the body and space, as preparation for collaborating the two environments of live performance and film. We projected footage of (dancing) bodies in other places onto the screen, and students explored the choreutic connections through peripheral and central movement patterns, as well as perspective through diagonals, dimensions and layering of images. The relationship of one space/image to another was key in this process and addressed issues related to balance and harmony, and empty and negative spaces that, in turn, addressed issues of representation. This also reinforced the significance of framing images, and how decisions impacted on what was seen and left out, as well as on issues related to perspective, size, timing and positioning of live performance and film material. A student said:

Being able to play with speed on iMovie has helped with choreographic devices used in the live space – along with pausing captions of film and also the reversal of film. Dissolving captions into each other was common and essential for continuity and 'flow-factor'... Layering images on top of each other was useful and was something I would like to continue experimenting with.

(Student 1EF3, 2003/04)

Interactions were created and experimented with between space, image and movement. Another student explained:

The filmed spaces and places were carefully chosen as contrasting areas to enhance the objective... The filmed motifs were explored in more depth in the live, allowing for a connection between the two images; this created live space pathways and a 're-creation' of what was filmed...It has given me a greater awareness of how the live and mediated can connect, how to 'see' what is not always there and to play with virtual environments to create new worlds.

(Student 1EF2, 2003/4)

As technology allowed for specific environments and atmospheres to be imported into a live performance space, students were able to explore the temporal aspects of their work, including how past and present events and their collision or fusing into something Kemp described as 'vertical time':

We have to depart from cause and effect, beginning, middle and end; to stop travelling in a horizontal direction and open up a vertical time frame. In vertical time we exist in a space where past, present and future coexist; a space where there are states of being to do with memory, dream, reflection, emotion, imagination simultaneity and psychic phenomena.

(Kemp, 1998: 78)



Fig. 16 and 17: *2D* (2004/05) Choreographed by Nietrzebka, et al.

Kemp's text helped to explain the issue of time (standing still or in reverse). It also added to our early investigations into the body and landscape, and was to be key to each research cycle. A group of students created *2D* (see Figures 16 and 17, and performance excerpt in Appendix 5). It consisted of two dimensional performance material that was placed close to the projection screen to emphasise and relate to

film as two-dimensional composition. They explored the temporal and visual relationships and drew on the idea of 'scanning' – Birringer iterates a similar idea that we read later: "I want to introduce the technical notion of "scanning" movement in order to address some questions about the relationship between the dancing body and imaging technology and its capturing and reprojection processes" (1998b: 165-6).

Issues of visuality were developed through software editing in order to manipulate time, space and movement on film, and develop the potential relationships between the live dancer and the filmed image. Editing became another choreography and the students created images and footage that exceeded my expectations. Choreography and filmmaking became 'in dialogue' through our research process and students were able to transfer their knowledge from choreography to film. This skill was commented upon by film colleagues at University of Glamorgan at the end of Cycle Two.

Similarly, the students' practical knowledge of choreutics was developed alongside their understanding of the creative possibilities of the camera and editing procedures. This enabled students to design imaginative exchanges between live performance and film, and to potentially challenge what we see as viewer. The emphasis was on 'collaborating environments' through technology, perspective, and the traceforms that were extended or thrown from one space to another, creating imaginary lines that connected the two spaces. Students understood appropriate ways of capturing and framing filmed material depending on their artistic aims and objectives:

By using film, it enabled our performance to manipulate time and also manipulate the space. By using different camera angles it helped us give a women's perspective of aging within society. It helped us create a sense of 'looking back on youth' by playing with the time and rhythm of the projections and also helped to create two different environments which brought the 'outside-in.'

(Student 1EF4, 2003/4)

Students were introduced to exploring 'subjective' filming and to realise the camera's ability to survey, subvert and intrude. Texts addressed themes related to the gaze and surveillance, and helped to develop ideas about filming that included, for example, the city as a space for watching, the camera as voyeur, and the body as object/subject (Berger 1972, Mulvey 1989 and Foucault 1967). An example of this can be seen in an essay where the student discusses the ways in which theory informed her practice:

The gaze describes a form of social power associated with eye and sight. Certain bodies can exert power over others by ways in which they are looked at. With the ability to penetrate the body and to make it into an object of passivity, the gaze is therefore not simply an act of looking. The ability the gaze has to control the body is represented in 'The Pier.' Each time the two females are being looked at by the luring eye, their movements become restricted and distorted from the original motif, commenting on the power of the gaze. Exploring the voyeuristic characteristics of the camera and its connection with the eye, the camera portrays the eye's search for something beneath the slats of the pier.

Attempting to project the frustration of the eye onto the audience,  
the camera shifts and pauses to catch glimpses of a woman.  
(Student 1E3, 2003/04)

Ideas were discussed, theories examined, issues were explored, challenged and questioned – all of which informed our practice. The intention was for the students' 'visuality' to be constantly developed through the processes of observing live performance, film and video, and through processes of analysing as well as reflecting on their work. Interestingly, as the students studied choreography, their observation skills were also very developed. They were used to looking at movement. However, they were less used to looking through the lens. DA3005 allowed for a much greater development of filming and editing skills, most specifically because students had designated roles. For example, students were either a performer or choreographer, or director or filmmaker and editor. All these roles involved observing their process, through capturing and re-playing their work – which enabled a constant viewing and re-viewing. It also re-enforced the issue that viewing was not restricted to the spectator but involved all participants who made the work including the performer. This started to inform the ways in which the work could be perceived and experienced.

### **5.3. Space and Place**

The progression from the body as architecture within its kinesphere, to the body with architecture was introduced and developed through a focus on selected and specific places and sites. We particularly considered how small spaces – like cupboards, shelves, shower cubicles, impacted on the body's movement, compared to, for example, a staircase, corridor or large living space. We worked on the university campus site, as well as in other spaces such as Georgian houses in Bath, which had specific social and bodily inscriptions. Bachelard's text provided another perspective – a phenomenological account into the meaning of the intimate spaces of, for example, a house and how they are 'traced' in our subjective consciousness (Literature Review, p. 41).

Students filmed themselves in different spaces and places, and applied their knowledge of choreutics as a way of developing and extending movement material in relation to different sites. They considered the zones or spaces around and extending from the body in ways that previously would have been missed. Research progressed to larger spaces, including buildings and landscapes, and here the relationship between the body as architecture (and in architecture) was mainly concerned with shape, design and space, although at the same time the quality of movement was inspired by the textures and character of the sites.

Footage was transported into the studio and projected onto a large screen. This process was repeated, each time challenging the students in their ability to select and refine material, both at the moment of filming and with the editing process in mind. In other words, the students were encouraged to think and 'see' ahead, developing and anticipating a sense of how recorded material would interact and 'look' with live performance. As we developed our ideas about place, our research extended beyond the aesthetic to the site as a cultural signifier. We visited and explored sites such as parks, car parks, museums, churches, beaches, and their stories, histories, uses and associated codes of behaviour informed the small performances that were made during and at the end of the first module, DA3004. Furthermore, the essay question based on Birringer's quotation summed up our process and the issues that we were grappling with:

Dancing also illuminates a fundamental aspect of the body-in-space, namely, its inherent motivation to ascertain its existence, its being-in-the-world, by projecting itself and moving into space, by taking up space, by shaping space and touching the environment, mediating or minding the self in relation to others.

(Birringer, 1998a: 29)

Baldwin et al. (2004) and Barker's (2000) texts were helpful in developing an understanding of body and place as culturally constructed and inscribed: "the spaces we inhabit, whether they are the sacred and profane spaces of an African village or Wall Street, are intimately bound up with the ways in which we live out our lives" (Baldwin et al, 2004: 141) (Literature Review, p. 37-38). However, Jenny Kemp's (1998) text drew our attention to another aspect of place through the ways in which she considers landscape as both internal and external to the body. She describes the body as a vessel or container that transverses and mediates landscape (Kemp, 1998: 78).

In DA3005 Kaye's (2002) concepts on the intervention into place developed our understanding of how performance is created in a site (Literature Review, p. 41) and tied in with Kemp's (1998) body as site. Kaye comments, "in blurring the distinction between the virtual space of a work and the real spaces in which the viewer acts, these strategies expose the performance of the places into which they intervene" (2000: 40-1). To deepen and make more specific our research we took specific examples of architectural movements, periods and styles to consider the contexts and philosophies, and to research into how body and buildings were connected. For example, we focused on the Bauhaus movement, modernism and constructivism. This involved looking at other aspects of design including furniture, fashion, household items, as well as materials and design in order to more fully comprehend the body in a range of social, political and economic settings. We specifically looked at the palace and gardens of Versailles as a fascinating example of the social choreography of place and the ways in which the body performed power relationships in sixteenth century France. Mukerji's text was illuminating:

Promenades, rituals of daily life, parties, ballets, concerts, and processions became standard techniques for pursuing absolutism during the reign of Louis XIV; they helped to naturalize the shift in power to the state through placing rituals of social order in the highly ordered formal garden, which made the imposition of order itself seem natural.

(Mukerji, 1998: 203)

In addition, Franck's (1996) text on Wolf's artwork, which explored the relationship between the city and its inhabitants, provided a fascinating parallel between research in fine art and our research in performance. Franck describes Wolf's work: "her exaggeration and transformation of actual buildings and spaces and their juxtaposition to more historical architecture serve to communicate the dream behind the architecture, the imaginal in the material" (Franck, 1996: 14).

New issues arose regarding translating one place to another space and/or one concept into a piece of performance. This was another challenge and one in which the students assisted each other through discussion and peer review processes. Interestingly, the students' written research proposals and essays provided evidence of a very strong understanding of place which, in some cases exceeded understanding in their practical work (see pages 97-98 for External Examiner comments).

Students found it more difficult to transfer ideas into practice that we were exploring. Was this because of the priority given to choreutic material and the concern with collaborating two environments? I was aware that we were on the verge of some exciting findings that would take time to unravel. For example, is replication possible and are the terms translate or re-present more appropriate for our process?

#### 5.4. Collaborating Environments

We wanted to make one world and to ‘collaborate the environments’ (Birringer, 1998a) of live performance and film as an inclusive and total entity rather than a performance that was either live or mediatised. Birringer’s text was very helpful here and provided some strong examples of how ideas had developed that addressed the relationship between live performance and media.

It is my contention that we can better apprehend the current interfaces between dance/choreography and electronic media if we contextualize twentieth-century dance languages, and their movement beyond the boundaries of strictly codified techniques, within the geographies of an unfolding, increasingly globalized media culture and its well-worn ideological matrix of technological imperatives.

(Birringer, 1998a: 28)

As the students became very competent at ‘articulating’ the space in performance, filmed images of bodies in space were subsequently projected onto the large screen in the studio. The students played with the relationship between the live and the filmed self, in terms of size, perspective and movement interchange and interaction through, for example, copying, layering and exchanging energy through the space.

A simple exercise in DA3004 helped the students to grasp a more complex idea. For example, we played tennis with an imaginary ball, as featured in the 1966 film *Blow up* by Michelangelo Antonioni. The imaginary ball flew through the space from one person to another and by observing the action of the sender, the recipient was already in action and in anticipation to receive and re-send. One student stated that understanding ‘traceforms’ was their most significant learning moment: “throwing and catching energy helped me to see and understand movements that I have not been aware of before.” However, these skills diminished somewhat when the students became over-concerned with collaborating the live action with the filmed image as part of their final major projects.

During our process, Auslander’s text helped us to grapple with the term ‘liveness’, and the discourse surrounding the ‘mediatised-as-the-live’ within current technological advancements (Literature Review, p. 46-47). He then drew our attention to Wurtzler (1992) and his theory that the mediatised world *is* our live world:

As socially and historically produced, the categories of the live and the recorded are defined in a mutually exclusive relationship, in that the notion of the live is premised on the absence of recording and the defining fact of the recorded is the absence of the live.

(Wurtzler, 1992: 89)

We explored ways in which we could make one world, and started to create small pieces of performance that addressed the original question. Our investigations and



ideas were open and varied. There was not one way of solving this problem and, although we had a starting point and developed skills and concepts to support this, it was now over to the students and me to put our research into action and practice, and to bring together our experiments and findings to inform the making of a work. Murtin at the PALATINE Conference (2004) commented that “the performances were all very different, consistently high in quality and each followed by a stimulating coda in which the students (all combined honours, some of whom had never danced before their degree) spoke about their processes.”

We made ‘little pearls’ – a metaphor for something small and cut back to the essential ‘perfect’ core. We had to get to the nub of the issue or question with the emphasis on collaborating the two environments of live performance and film. It was in this process (and outcome) that we (the students, other examiners and I) could evaluate how students had interpreted and grappled with the term ‘collaborating environments’, we also listened to their reflections and evaluations of their processes.

*2D* and *Suspended Room* were examples of two performance pieces, which illustrated the diversity of themes. In *2D* size and quality of movement were carefully considered so that the filmed image was exactly the same size as the live dancer, both dancing in the same white clothes, alone and with another dancer. The positioning of the live dancer, as close to the screen as possible, created one ‘flat 2D world’ highlighted by the intervention of live dancers as performers and viewers of themselves:

The work was layered and intriguing as a result of creative editing processes and choreographic forms, making a ‘wholeness’ and ‘one world’ in which time and relationships were explored through multiple layers of movement, stillness, timing and speed, and solos, duets, trios and quartets. *2D* succeeded in answering the question.

(Harrington notes, 2003/04)

The viewing position was cleverly questioned and made explicit in the work through a choreographic exploration of issues of what we could see from both the viewer/audience and the viewer/performer. Exciting relationships were formed between the “live me and me on screen, as I watched me, and I watched me with him and her, and as I danced alone and with him” (Student 1KN1, 2003/04). This work started to raise and explicitly explore issues of compatibility as well as identity and dealt with questions regarding who was more live and more significant. Birringer discusses the same issues and phenomenon (Literature Review, p. 37), and his writing encouraged me to address this question in the next cycle of our research. He says:

I have not been able to resolve, in my own company's work, the interrelations and contradictions between the physical, corporeal manifestation of our movement ideas and screen images of movement or fictional narrative in the shared space of dancers and watchers...This involves some complex kinesthetic and psychic issues concerning the dancers' dis/connection to their own images.

(Birringer, 1998b: 167)

In the piece titled *Suspended Room* a dancer explored the inside space of a room and the outside suspended space of the balcony. She attempted to bring the inside filmed space forward onto the balcony and into the live performance space by



filming herself inside the room and yet layering those events and movements with performance in the live space. She described the process of dancing next to herself on film as diminishing and impossible – not knowing who she really was. When explaining the explorations into live performance and film, one student said “it has made me think ... about the real and virtual world. Seeing yourself on film performing the same movement, feeling it inside you and yet seeing a projection of yourself doing it [makes you] question your existence” (Student 1EF14, 2003/04).

The project opened up many concerns for the performer, who was also often the choreographer. This working with oneself (with video) caused concern and frustration but was also – for me in particular – an exciting discovery and a new problem to solve. If environments were not collaborated or made into one world for the performer, would this be a potential problem or issue for the audience too? The same student discussed this issue in her research proposal for the subsequent larger piece of work in DA3005, in which she explored the same problem:

The collaboration of film and live dance causes many tensions questioning the concept of true ‘liveness’, ultimately confusing both the dancer and audience response to ‘live’ performance. We have subsequently decided to challenge the tensions that lie between film and live performance, attempting to create a film that very much exists in the ‘now’ that will support and co-exist with the energetic presence of the live performer.

(Student 1E2, 2003/04)

We were also prompted to recognise the significance of space as experienced. Birringer encouraged us to move from our previously prioritised viewing position toward “embodiment of space and toward the manipulation of spatial, temporal, and dynamic movement dimensions, and on particular contexts of such conceptualizations that have informed the “theaters” of the body” (Birringer, 1998a: 33).

In DA3005 we expanded and progressed some of the findings, and further questions from DA3004. For example, as a way of ‘collaborating the two environments’ of film and live performance, we explored both the moments of interaction and fusion, as well as the potential of tension between the two worlds to create a more exciting whole. We asked what would happen when a movement, performed in film and in the live space, was executed at different speeds and with different textural qualities, or when the inside of a space was exposed in live performance, whereas the outside of a space was captured on film? These ideas required careful devising in order for there to be a ‘co-existence’ and ‘completeness’ within the work for the viewer, (Harrington notes, 2003/04).

*We Built this City*, a work made and performed by two students and informed by a study of the Bauhaus movement, features a layering and juxtaposition of past and present events, and plays with time and space in numerous permutations (Kemp, 1998). The work considers the structure of the body and a building from individual components to the whole, and the ways in which a city becomes a place through human articulation (Baldwin et al. 2004, Evans and Hall 1999, Laban 1966). This was an excellent concept and response to the question (achieving 69%). It utilised the large screen at times as well as two smaller screens, positioned symmetrically in the space, to create layers of events and activities. However, the work failed to realise its full potential because of the slightly diminished performance of both dancers, who strove to find their performance consciousness and presence that they had lost in past works. (See performance excerpt in Appendix 5).

As a result of the issues raised by Kemp (1998) and Soja (2000), that dealt with vertical time and imagined space, as well as of our early explorations in DA3004 into projecting onto smaller surfaces, we started to find the issue of 'one world' somewhat limiting if the only response was to deal with large screen and the live performance space.

In *A Dove with the Wings of an Eagle* the students created a pastiche of place (parks, pathways, shrubs) layered and expanded into the live performance space through projections onto a large screen, a visual perspective of lines and directions, and movement material devised from images taken from Mukerji's text (Literature Review, p. 40) and other research material. The group of three students thoroughly explored the history and cultural discourses of place as Mukerji describes below:

The promenade, that mixture of parade and dance, was the ultimate expression of this culture of body and land. Legs, fingers, and hands marked, measured, gestured, and moved as they did in a dance or while playing instruments. They made manifest the significance of the space as they moved through it.

(Mukerji, 1998: 247)

The work was very successful for its sophistication and for meeting the criteria (see Appendix 1b) but somewhere in the solution/outcome of the research lay a problem with the space and size of the projection. Had the plan and learning outcomes in both modules sought to address the research question in a particular way? Had the large screen become a visual problem and one that impinged on the construction of ideas and the creation of meaning? This feature informed a re-evaluated solution to the research question and changed the ways in which we tackled our work.

Another curious element that arose from our research was the shadow of the performer on the screen, which created problems for this 'wholeness' by its intrusion into the space. However, and as a result of this problem, one group of students chose to explore the significance of the shadow – informed by Gilpin's (1996) text – as a metaphor for past bodies. Little was I to know that the shadow would become a really exciting feature of my personal performance research in Cycle Three and Four.

A group of students created a significant piece of work that moved ideas forward. In *The Body through which Memories Flow* (2004) (see Appendix 5 for excerpt) research focussed on Georgian Bath, the promenade, and the public and private gardens of yesterday and today. These narratives and histories were woven together to draw attention to the space, now, as one with material memories, captured through the shadows that danced on the stones. They had deconstructed the large space into smaller spaces for performance and for the projection of images and events. The idea of framing – synonymous with a museum and gallery, was developed in the form of a small, suspended, mobile yet restricted space through which to appear or disappear, and on which to project or leave empty. The influence of theory (Gilpin 1996, Kemp 1998, Baldwin et al. 2004, Barker 2000), highlighted in the research proposal, was evident in the work and the choreographic construction methods of montage and juxtaposition were devised to address the inside/outside space of the museum, and the past and present events associated with the place. The translation of the place and events, of historical facts into contemporary performance was addressed through distillation and re-presentation rather than an attempt to replicate – as was more the case in *A Dove with Wings of an Eagle*. The

shadow, which we had tried to eliminate in previous projects, was the significant 'other' – the symbol of the past dancing in the present.



Fig. 18 and 19: *The Body through which Memories Flow* (2004/05)  
choreographed by Nietrzebka et al.

The research proposals achieved first class marks – the first time for most of the students in this group. Was this because they really owned and understood their research topic, as theory, as practice and as experience – as confident and curious participants in the research project?

In DA3005 the issue of time to create and space to work became a problem. The relationship between capturing footage and then placing it within the live

performance space in order for it to 'make sense' required considerable experimentation and time. We were trying to solve problems and find solutions and yet students were under pressure to produce results within a limited rehearsal slot and to complete work for an assignment. Using technology was a challenge for students who were essentially choreographers, performers and writers – but one they really seemed to enjoy tackling. They said that using film with the live dancing body inspired them to make new, exciting work and to understand new spaces and places for performance. They understood the role of trial and error within the creative process and were confident in working with new technologies. One student said:

I now know how possible some of my ideas are, and that lack of technical skills should not stop them for becoming a reality... [I learnt through] trial and error; some ideas don't work as well as you might think until you try them, and vice versa... I'm much more confident with filming and using the camera, along with editing the material myself- there are still ideas buzzing around my head that I'm itching to try.

(Student 1EF2, 2003/4)

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## 6. The Plan and the Pedagogy – Analysis and Reflections

At the beginning of the research project 38 students received documentation for DA3004 that included course description, teaching and learning objectives and outcomes, assessment, bibliography and a course outline. Halfway through the year students then received information on DA3005, which was informed by the same agendas but would focus on the research project in the form of a dissertation.

The following section draws upon my perception of the student investigations, and includes comments on our plans, content and methodologies as well as on the pedagogical processes that were developed. It will also focus on the solutions and outcomes and how they might have addressed our research question: *how do we make innovative work that explores the relationship between live and filmed movement in live and filmed spaces*, or at least started to provide some answers. I have drawn on a range of evidence (as described on pages 59-60) to inform my discussion.

The core outline of the module plans were adhered to and provided a useful basis for teaching and learning in a way that made sense to the students, as an integrated, layered and continually informing process. However, certain activities and concepts took longer to explore as a result of the ways in which we discovered new ideas and practices. In other instances we found that less time was needed to address a particular issue or challenge. These findings would impact on the content and design of Cycle Two.

The order of content in the plans – especially in DA3004 – was particularly helpful in enabling a deep understanding of the issues, as experienced and explored in practice and theory. As previously mentioned in the Literature Review chapter, (page 28), it was helpful to start with the kinesphere and move out in to the wider cultural spaces and contexts. The idea of developing an understanding of digital media/video from the start was also highly effective. We used cameras to document, analyse and reflect, then to re-work ideas through editing, and later to layer filmed image with and into live performance. This looking through the lens and looking at

work, at the body and at its interface with technology was exactly our concern and fascination.

In both modules, theory and practice had been combined, creating a praxis in which students were able to learn and understand through reading, dancing, filming reflecting, analysing and refining. This was very effective in developing knowledge and understanding, and informed the exploration of our research question and the development and challenging of our ideas. The processes and outcomes of DA3005 provided evidence of the usefulness of DA3004 as a preparation for the demands and content of DA3005. Evaluations included comments regarding a greater ability and confidence in exploring and developing ideas: "I feel this course has cemented and clarified my knowledge of dance and I now feel more confident to contribute to class discussions and practical examples" (Student 1EF11, 2003/04).

In order to address our key aim, it would have been useful to look at works that address similar issues. I was unable to find any recorded work that specifically looked at body, space and place with digital media, but I was able to find some existing work that addressed certain aspects of our research. Two other pieces, Croxson et al.'s *The Pier* (see Figure 1 on page 72) and Guy's *Solo* were presented for analysis and discussion.

I undertook the lead role in the research, and worked with my students to explore ideas and solutions to my/our question. In this first cycle, I developed a plan and led the concept development, but as in any successful teaching and learning methodology, I observed, questioned and involved my students at every stage of the plan and in every session. I had to ask, listen, respond, and equally my students had to do the same, in all sorts of permutations. We had to reflect together on the issues that we were discovering, and we started to learn to question and to challenge preconceived ideas and methodologies, and to re-plan or re-think for the next step. Carr and Kemmis explain:

This self-reflective spiral demonstrates a further dialectical quality of action research: the dialectic of retrospective analysis and prospective action. The 'action' moment of the cycle is a probe into the future- the taking of a step which reflection alone cannot justify. It also requires a commitment, based on practical judgment, to act in order to achieve certain hoped-for consequences.

(Carr and Kemmis, 1986: 184-5)

Analysis and reflection were absolutely key to a successful process and were integral to and embedded in each session, as well as explicitly planned to occur at the end of sessions and at specific interventions – for example through a performance, or on occasions planned for external viewing/observing.

Lucid and intelligent reflections formed the starting point for discussion about the project... The students articulated how they had devised the performance, showing an impressive understanding of how imagery and metaphor can be interwoven into a unified performance.

(PALATINE report, 2004)

The layered and diverse participation by students, staff, graduates, audiences and me helped to build a greater sense of our process, and to inform the way forward. One student says:

Being forced to question ourselves and our work thoroughly on a daily basis [has been a key learning experience. Also] discussions with others, having feedback on our process and having someone else ask us the questions which need to be asked, because when you're so involved in the process, [they] can often be overlooked.  
(Student 1EF2, 2003/04)

The research became owned by me and by my students. We shared the responsibility for finding solutions to 'our' question. In many ways this shared ownership was a help to me – there was not a sense of 'delivering' or 'defending' on my part as an academic who was supposed to know more. The fact that I had an idea, and a proposition that I wanted to explore, immediately created an awareness, in the students, that knowledge was not fixed but open to the continual processes of re-constructing and re-thinking.

Kemmis and McTaggart explain the nature of such action research that applied to my pedagogical processes as "a social- and educational- process" (2000: 595) and "an opportunity to create forums in which people can join one another as coparticipants in the struggle to remake the practices in which they interact" (ibid).

Presentations of work in progress created valuable opportunities for sharing and interrogating the relationship between concepts and ideas, and how these were developed in practice. This process required more development however, and could have been related to the assessment criteria as a way of encouraging a more objective view. Students were also encouraged to adopt a discursive, articulate and professional role when considering their own and others' work, but this needed to happen more frequently. Elliott confirms the sensitive and ethical issues associated with action research in education (Research Methodology, p. 48 and 55).

This awareness (cognitive initiative) generates ethical obligations with respect to the care and concern for others one exercises in the pursuit of goals. In order to exercise such care and concern one needs to be able to understand the thoughts and feelings of others in the situation (empathy). Empathy is necessary to building a total picture of the situation (synthesizing parts into wholes) which enables one to act wisely in it.

(Elliott, 1991: 130)

My observations, notes and other forms of evidence highlighted that students progressed significantly through the research process. Although we were all finding ways of answering the key question, the process encouraged individual responses, and resulted in a startlingly varied array of work, which exceeded our expectations in many respects.

The essay in DA3004 was extremely valuable in developing the students' individual research skills and in informing their understanding of the concepts underpinning the practical work. The essay question was chosen to reflect the ways in which we were exploring the material and ideas – starting with the kinesphere and moving beyond to places, cities, homes – the body in touch with and inscribed by its contexts. The results were quite outstanding and revealed in every case that the students really understood what they were writing about – as personally experienced and rationally articulated. The external examiner was unaware of our processes and was given a range of essays to moderate. He said:

I was very impressed with this batch of essays. Indeed, they show evidence of a widespread engagement amongst the whole cohort of students with philosophical reflection and scholarly debate that I have not witnessed before from BSUC students, and this, no doubt, should be taken as a tribute to the quality of teaching on this module.

(External Examiner report, January 2004).

The making of one small piece of choreography – a little pearl – with a very specific focus was very successful and enabled students to make work that explored a specific concept in detail. The overall results were particularly good, with 74 per cent of students achieving work in the 2.1 and first class categories (see graph in Appendix 1d).

In the subsequent model, DA3005, the writing and crafting processes, and the thinking, experimenting, analysing, reflecting and refining were an advancement of the content and methods developed in DA3004. Individual portfolios, presentations and research proposals provided evidence of the students' thinking, writing and making. The results illustrated the students' improved attainment with 92 per cent achieving 2.1 and first class categories (see graph in Appendix 1d), which compared positively with the students' performance in the previous year. There was a noticeable increase in attainment from DA3004 to DA3005.

A research proposal was designed to provide the basis for a sophisticated piece of work, and Appendix 1c provides an example of a student's writing. The aim was for groups of four to six, constituted by individuals with shared interests, to devise a research question, allocate roles within the group, identify a research plan (including aims and objectives), present research proposals and a plan of action, undertake research in choreographic labs (including theory) and consider technical requirements (including developing appropriate software skills within Final Cut/Express programs), and create a significant performance piece for a public audience.

Students were very positive about the usefulness of the proposal and how their investigations in practice were informed by their thinking, reading and writing, and vice versa. Performing ideas equally opened up new research questions where new texts were found and explored in order to find possible solutions and ways of thinking about specific issues. The graduate researcher (2003/04) elicited the following comments from the student evaluation forms: "It has been possible to understand theoretical issues a lot more when exploring them practically" while another said "theoretical work behind practical work is essential." Regarding research and making work, one student said "it is important to research so that a dancer knows what they are trying to say", whilst another acknowledged that group work was made easier when it was informed by theory and practice, and by each individual's responsibility to research specific areas.

External Examiner commented on the proposals:

The sample of first class proposals were, without doubt, the best work I have read from BSU Dance students, containing in places an authoritative understanding of the relation between space, place, movement and cultural politics wholly appropriate to level three study and wholly indicative of post-graduate potential.

(External Examiner report, 2004)

The performance work created by students showed a greater sophistication in terms of movement material, devising processes, the construction and organisation of space, as well as an understanding of the relationship between meaning, feeling and interpretation of work. One student said:

I have begun to understand the visual elements of a multi-media piece a lot more due to this module. [I understand] that a film, if performed, needs to be brought into the 'now' for the audience, through the use of the live choreography; paths, shapes etc. need to be extended into the space by the live movement. Film needs to constantly have meaning and this meaning should be supported by the live performance.

(Student 1EF7, 2003/04)

The External Examiner said of the performances:

...a serious and assiduous approach to creative work, an aesthetic clarity and integrity of purpose in the realisation of a concept, and a comprehensive and intelligent engagement with choreographic form as an aesthetic and cognitive process ... The overwhelming impression, then, was of cohorts of talented and dedicated students who have been expertly taught.

(External examiner report, 2004)

The way in which the collaborative projects were developed ensured that both the individual and the group were facilitated and prioritised. In another summary of the evaluation forms, the graduate researcher extracted student responses such as "a major part of being a dancer is to be able to adapt and respond to other peoples dance styles. Individual choreographic style benefits from working with others." And: "through collaboration it is possible to educate and inform each other's work/choreographic styles."

It was very useful for students to understand the significance of individual roles (choreographer, performer, director, filmmaker, editor) within the group as well as the need to work together if a process was going to be successful. Students agreed that they were much more able to improve in all of these areas because of the experience of the previous module. They described their increased confidence through wider knowledge and first-hand experience.

Each member of the group shared in the directing of the live performance piece. We all worked very well together and contributions to the crafting process were successful. I am very grateful to the other members of my group for their dedicated time and commitment, which helped boost creativity and inventiveness to create a fabulous performance of collaboration.

(Student 1EF3, 2003/04)

The choreographic laboratories were really successful in facilitating experimentation, risk taking, dissemination and interrogation – all of these processes creating an environment for students to develop their critical skills, competence and confidence. The students were excited by their findings and understood how processes can be frustrating and exhausting. They managed disappointments, supported each other and shared in their own and others' successes. According to the graduate researcher's summative report of their feedback forms, the students articulated a range of issues including: "Taking a step back is difficult when other group members



do not show the initiative. How do you overcome a problem like that?” and “it is necessary to be adaptable to the needs of the working process,” and “negotiation skills have been developed-learning how to be sensitive whilst expressing ideas.”

Students also commented on the quality of teaching and how that had been helpful in developing their skills and confidence. This confirmed for me the interrelationship between the teacher and the learner, and the significance of shared ownership of processes and outcomes – creating valuable spaces in which individuals could develop and understand their potential through being an essential part of the project. It is the responsibility of the teacher to ensure a positive experience. A student said:

I learnt about dance in a positive and exciting environment where I was able to explore my own creative ideas. I was also challenged to make work that exceeded my expectations. I now have the confidence to explore more ways of working in collaboration with other artists and to pursue a career in dance and film.

(Student 1EF54, 2003/04)

## **7. External Dissemination**

### **‘Architecting the Body’ – PALATINE Conference at Bath Spa University**

The students and I organised a PALATINE Event to disseminate our research and share our ideas with other HEI lecturers and postgraduate students. I unpacked the aim of this project and, with the students, disseminated and explored the outcomes, which included performing work and discussing process. This was a transparent and highly useful opportunity for knowledge exchange and also exposed our work processes and the pedagogical methodologies. In relation to the research question we were asking: How can we create movement in one place that is linked to movement in another place? How can we bring one space to another space, all in the same place? How do we film, frame and edit images so that they can interact with live movement? What is now and then in live and filmed work? What is here and there and why? The students reflected on their learning. They explained how their work was conceived and developed. Comments on the students’ practical performance and ability to articulate their process included comments on the high quality of performance work: “the remaining performances were of similar high quality and each took a different approach and style to illustrate the creative challenges and potentials of combining live performance and film” (Murtin, PALATINE report 2004). Other comments included; “the work illustrated a strong theoretical and conceptual understanding”; “students were able to articulate their ideas and to grapple with the key concepts that underpinned them” and; “more opportunities to critique and analyse work would be useful – as a form of dramaturgy” (ibid).

At the end of the workshop, delegates and students had an opportunity for further informal discussion. The relevance and application of choreutics was addressed and I was encouraged to retain choreutics within the research practice but to consider other ways of responding to our question. After the conference I reflected with my students on some of the issues that were raised and considered some possible ways of moving our work forward. We challenged our ideas with more questions, and I asked myself why I had started to address my main research question in a particular way. I had to look beyond the first response and ask new questions.

## 8. Conclusion

To what extent had we tackled the question: *how do we make innovative work that explores the relationship between live and filmed movement in live and filmed spaces?*

We had chosen a particular approach and our practice had created some significant outcomes. All students agreed that the study and application of choreutics had informed their understanding of the movement potential of the body and its relationship with space. It had also contributed to a re-affirmation of the body in space and in relation to technology from the perspectives of the performer and of the viewer, whose attention would be drawn to the dancing body. So were choreutics more effective and inspiring as a means of clarifying, owning and articulating/ architecting the space than in creating 'one world' through perspective and imaginary connections – or both? This was a new question.

We had discovered that how and what we see when we see movement required a deeper investigation. We had also found out that the role of the performer was much more significant in our work, which drew our attention to what it was 'to be' in a space with/next to technology. Thus our research revealed the precarious position of the performer. In addition, the privileging of the visual aesthetic over the broader issues of perception and experience appeared to be limiting and inadequate, and required further consideration. I was reminded of the significance of reflecting on our devising processes through discussion, sharing work and analysis. Without this we would have been unaware of the performer's response to the mediated environment. Could this explain the lack of connection between the live performance and filmed images that I had perceived previously at the Arnolfini? Was the choreographer in that context more of a director and less interested in the how work was made and the dancer's contribution to the process and realisation?

The students had started to develop an understanding of how the work, filming and editing could challenge issues of space and time in order to create diverse possibilities for (visual) representation and meaning. However, choreography and film, when made separately but with each other in mind, cannot just be combined to make a whole or 'a collaborative environment' of performance. The combination had to be re-worked in the performance space as a result of, for example, the interaction of the size, timing, placing of image. The live and filmed work required a continual 'weaving together'. Practical choreography could only be developed alongside film, so choreographic material was not always fully realised in an attempt to fuse the two media. We wondered if a greater knowledge of film as a discipline, and how it operates and communicates in relation to the maker, performer and viewer would help us to tackle our question.

We had started to understand the ways in which the body, space and place were in dialogue and informed each other, most especially from the perspective of the body – as architecture, and in architectural place – from a sociological and historical perspective. By citing examples of particular architectural periods, the students and I could see the significance of body/place connections as well as the potential ideas and areas for research. We had also attempted to translate events that occurred in one place and present them in another space using film footage, choreographic devices and movement material, all of which had been inspired in that place, and yet had to be recreated in a new space. Innovative work was created, but there were problems – not so much with the idea but with the process. We had not really thought how this translation process would work in practice. There were tensions and issues with translating past events and places into performance in new spaces.

What happened and what was remembered were not one and the same. With my students I compared this to viewing photographs after a holiday and, on looking through the images, we would be reminded of that holiday – as remembered and experienced but not as an exact replica, or in the same order of their happenings. There was more to learn and to consider in this area, and this was a significant beginning.

What it was/is to 'be' in a performance that interacts with technology had become a key finding in our research. This included 'being' in space or a place, 'being' the viewer of a dancing body – and marking/feeling its presence as it impacts on our consciousness, and 'being' in the moment of dance, as subject of dancing and learning, in and through the body, and as the dance itself. Experience, of what it was to 'be' started to inform our thinking and making, and subsequently shifted out focus from design, perspective, visuality to something more subjectively known. For example, one student said "When I dance in the live space, with myself on film, I am aware of the tension between me and me, and my sense of liveness as a performer" (Harrington notes from PALATINE conference, 2004). Another asked: "How can we challenge the sense of the past that is created by film?" (ibid).

We chose to contemplate [our] idea and inform the film and the dance with the notion of our existence being integral to our sense of being in the world. We are very much concerned with the notion of phenomenology; ... the way [that] feeling the body in space and receiving the body in space illuminates the presence of being somewhere in the here and now.

(Student proposal, 2003/04)

Were the terms 'collaboration' and 'a visual whole' still key to our explorations into the relationship between live performance and film? What sorts of other relationships existed? Was the term interface and interaction more appropriate? The debate concerning phenomenology that arose from these investigations clearly emphasised the significance of the live performer, who challenged the 2D image and past events of the screen and re-affirmed his/ her existence in the live space.

I realised that our research processes had attempted to solve a problem in a particular way – by collaborating the environment of live performance space with the projected image/film through the use of choreutics, devising techniques to make one world of performance. Reflecting on some of the discoveries in the students' work it was more exciting to see how layers, fragments and remnants of the body and place were revealed within the performance in ways that were not iterative of the initial experience. The research alluded to something that was more exciting than I had imagined.

## Chapter Five

### Cycle Two – 2004/05

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#### 1. Main Research Question

*How do we make innovative work that explores the relationship between live and filmed movement in live and filmed spaces?*

The questions below indicate the shift in focus of the research as a consequence of the findings within Cycle One. Evidence through a range of material and data as described on page 58-60, in the Research Methodology chapter, and discussed in Cycle One, informed new ways of thinking about and exploring the main research question. Specifically, the students' experience of performing with digital media and applying the camera apparatus to capture the body and/in place raised issues regarding perception and meaning. The PALATINE event also consolidated and challenged our ideas. From the evidence and my experience of the research, I questioned what had been planned and wanted to know more. The subsequent section (Issues and Problems) explores what we discovered so far, and what we wanted to find out.

#### New Questions:

- What is the role of choreutics in the construction and experience of space?
  - What do we really see when we 'see' movement?
  - What is the relationship between the documented image and the live dancer?
  - How do we capture events in one place and re-create them in a new performance space?
  - Should the term interface replace the term collaborate?
- 

#### 2. Issues and Problems

This chapter describes, analyses and reflects on what I and we did. 'I' refers to me, and 'we' refers to me and one or more other students. Within Cycle Two, as in Cycle One, I employed both terms 'I' and 'we', dependant on specific situations. For example, 'I' led the teaching sessions and developed certain propositions that 'we' explored, and/or 'I' learnt from their practices and explanations that 'we' subsequently further investigated. 'I' and 'we' were interchangeable within this process. At all times the knowledge was 'ours' – both mine and theirs and 'we' were co-constituents of our research.

The ways in which we tackled the research question in Cycle Two was created in response to the outcomes of Cycle One. I had thought that there was a solution to addressing my perceived problems with performance that included live performance and film, and I had wanted to find new ways of making innovative work that challenged those relationships. I had hoped to make a 'visual wholeness' and the process that I undertook was fascinating and illuminating in terms of the performance, writing and thinking that emerged, and the questions and new ideas

about making inter-disciplinary and 'integrated' work. I initiated the investigations but as a consistent feature of my teaching practice 'I' became 'we' as I worked with my students to address our question. I realised that it was through their engagement with the subject matter that we would find some answers.

In anticipation of Cycle Two, I reflected on the problems and issues to be addressed with a small group of graduates who had completed Cycle One, and who were going to continue with their own research and/or assist in the delivery of Cycle Two when there would be a new cohort of 39 final year three students. We became aware that the solution to the original question was not 'it'. Baldwin et al. (Literature Review, p. 37-38) explain the complexities around 'seeing' and understanding:

The world we experience is full of appearances, the looks of things are not always transparent; our knowledge may be deficient to grasp what is actually going on, or we may sense that something is not quite right, out of place, and infer that a puzzling or untoward event is happening.

(Baldwin et al., 2004: 365-6)

As a result of our reflections and the outcomes of the PALATINE event (June 2004), the question 'how can we?' became 'why should we?' or 'why do we want to?' Similarly, the question 'what is it?' led to a new set of question and ideas about what we could do. The term body was used increasingly instead of dance, as it was with the body as subject of experience in performance, with technology, in place, as a learner, viewer, maker, thinker and so on that we were concerned. New issues were concerned with: the role of choreutics in the construction and experience of space, issues of perception and how we see things – the phenomenology of performance, the role of the performer in work that interfaces with digital media and, the issues associated with re-presenting the experience of space and place.

I had considered the term 'collaborating environments' (Birringer, 1998a) as an appropriate approach or solution to making work that combined live performance with film. And as mentioned throughout the Literature Review and Cycle One, my first solution had been to draw on the concepts and ideas associated with Laban's choreutics as a way of bringing two spaces together. Work made by the students emphasised the body as an architectural form within architectural space and a new sense of awareness had developed, on the part of the performer, of his/her ability to affirm presence and 'mark' the space. However, to what extent would this resonate with or impact on the viewer? Also, there had been problems when we placed or designed the body to integrate with the filmed image, and in this context choreutics was less useful – most especially when we positioned the body in front of the large projection screen in order to create a perspective and an aesthetic 'whole'. The body could not simply be an 'object for design' as artist Stelarc suggests (Birringer, 1998a).

The dominant and large screen had created problems for the body, which was of necessity placed in front of the screen and, as a result, seemed to exist in spite of the screen. We had got over this problem to some extent by creating 'imaginary lines' that connected the screen with the live performance space through energy, perspective and focus – and many students responded successfully to this task. One student said: "I definitely feel I have a deeper knowledge of choreographic construction now. I know much more about creating links between the filmed and the live, with the body etc." (Student 2EF37, 2004/5).

However the sole role of choreutics in creating our (visual) world of performance had been challenged by colleagues, students and by me. Our discoveries also suggested that the body might be better described as in 'dialogue with' and in relationship to technology/digital video through a range of other, (new) discourses. This implied a necessity to construct, negotiate and articulate movement and space in relation to the projection surface. Our original term 'collaborating' suggested an agreement or an equality, rather than any form of disjuncture and/or disconnection or inequality, and I was becoming more interested in the points of interface rather than in creating a whole world.

We had identified 'seeing' as key to perceiving but mainly as 'looking'. We had neglected to think of the body as 'seeing' and/as 'sensing' through its other sensory capabilities. We needed to explore what this sensing meant, and how the body operated as a multi-sensuous phenomenon or 'being in the world'. We had also recognised the term 'diminished dancer' – a student had described an anxiety when dancing next to her 'mediatised' self, as if her 'being' was threatened by her 'other being' or self, on the screen. How could we explain this phenomenon? Horton Fraleigh (Literature Review, p. 35) also raises the issue:

Phenomenology depends on immediate experience, but includes more. It hopes to arrive at meaning and perspectives on the phenomena of experience (dance in this case), which can be communicated. It is not devoid of past and future, since both are lived as part of the present

(Horton Fraleigh, 1998: 135)

It had become apparent that we were not just dealing with the application of technology to performance, but more about the processes of making work in which film/video *interfaced with* the live body and integrated *in/with* performance. What was the relationship between the documented image and the live dancer? The collision of past and present contributed to the debates associated with 'presence' and to the meaning of 'now'. Consequently, we wanted to explore the possible solutions to questions regarding challenging the sense of the past that is created by film by playing with more sophisticated film ideas and concepts. This phenomenon required a greater understanding of the discipline of film/video. Another issue regarding how we film, frame and edit images so that they can interact with live movement started a chain of ideas about filming that we wanted to explore. They included, for example, understanding that we do not see the world as framed but that we see and sense what we see, as unframed. We needed to look in more detail at the processes of framing and filmmaking.

Third, we wanted to develop our understanding of how to document place in a way that would reflect our experience of it. The problem with translating events and experiences of one place to another space/place, and the relationship between my body in the live space and my/his/her body on film was concerned with replication, which could have enabled a re-creation but instead, in Cycle One, had created a sense of unease and concern – a sort of 'deadness' that did not make sense. On the one hand, in the performance piece titled *2D* the students had explored the notion of 'me and me' to challenge this deadness and enliven this relationship, and played with creating an exact version of 'me' on film (through height, clothes, hair etc.) to create an eerie dialogue between the two. However, in another sense we were uncomfortable with 'the replica,' 'the imitated' and 'the exact' when it came to representing on film our experience of place, as designed.

Imitation, according to Collingwood (1938: 56), is a form of representation in which “the artist draws what he sees, expresses what he feels, makes a clean breast of his experience, concealing nothing and altering nothing.” Whereas Blocker states that although art is not “unrelated to reality,... the relationship is not one of copying, but of representing or interpreting reality from a given human perspective or set of cultural conventions” (1979: 43).

We hoped to move forward from Blocker’s view through our explorations with new technologies that had the potential to both explore and re-interpret the 2D / 3D relationship. Our research findings had prompted us to consider alternative practices that privileged the subject of experience over the object experienced. It also dealt with investigations into the ‘experience of being somewhere’, and how to capture, with digital video, that ‘being there’ and, with software, enable a ‘re-living or re-making of that experience’ in a new space – somehow capturing ‘something of’ or ‘the thing of’ the first encounter.

To take the issues of representation further, we knew that film was only a film of something or somewhere, or somebody and not exactly that thing, that place, or that person. So if we were already in the process of re-presenting, why replicate again something that is already re-presented? Furthermore, if we were going to capture events and places, on film or video, and re-create a space (performance) in order to reflect on, comment on, or re-create those events, why would they be the same as they were? How could they be the same as they were? How do we actually remember those images or events from the past? Why do we need the exact same thing? How do we recall and re-live past places and events? These were issues that required addressing in Cycle Two.

Finally, I had to re-think our interpretations of the key concepts and ideas that had informed my original research plan. These concepts were not incorrect but too narrow and too prescriptive. We (the students and I) wanted to explore them from a different perspective – or one that allowed for a more investigative approach in order to discover more. Our practice had revealed that there was more to it. If the notion of a collaborative environment through perspective and energy was not the answer – or not the only answer – what other sorts of meeting points could there be between the live body and the recorded image or mediated body and world? Would the term interface or dialogues allow for more diverse responses to our questions, and reflect the gaps that we had discovered between what we did, what we saw and what we remembered?

In response to these new issues we decided to focus on the key concepts below:

- The role of choreutics in the construction and experience of space
- Issues of perception and how we see things
- Technology, film and video
- Issues of representing the experience of space and place
- Interfaces and dialogues in making work

### **3. Ideas and Solutions**

#### **3.1. Choreutics – Affirming, Articulating, Connecting**

We decided that we needed to expand our research to create work that was more than a visual perspective – facilitated by applying Laban's choreutic lines or trace-forms to connect the live space with the recorded image. There was more potential for connections to be made between the live dancing body and the moving image through action, energy as well as spatial design. Work had started to be created in which the body articulated itself in new and diverse directions, 'architecting' (Harrington 2004) and emphasising the body as an architectural form within architectural space and place. A student said:

In order to convey the body in space (the performance space) it needs to be choreutically aware. The dancer needs to explore his/her physical potential to his/her limit as to make the most of the environment in which he or she is situated. The body is an extension of the space, it is this 'extension' that threads all the elements of the work together... to assist the concept of the piece. Not only is the space designed and architected but the body is also.

(Student 2M1, proposal excerpt, 2004/05)

Unpredictability and the construction of positive and negative space had the potential to create more diverse and unusual movement material. William Forsythe's work that interestingly dealt with choreutics, disequilibrium and disappearance (Baudoin and Gilpin 1989), had the potential to inspire this aspect of the students' work. Furthermore, an increased ability to articulate an 'affirmed' body had the potential to impact on the ways in which that body could be in dialogue with the recorded image. We wanted to develop these ideas through the construction of movement that was sourced from within the body, and to perform as a body of energy, breath and intention – and through a body that knew how, where and why it was 'in action or stillness'. Similarly, issues of focus and presence would be important as a means of owning 'one's' body in performance, and somatic techniques had the potential to facilitate that ownership. Foster (1976: 13) in describing the relationship between the body and the world, says "basis of knowledge lies in sensory/motor experience, the most intimate mode of knowing."

Furthermore, we would have to be more open to other choreographic and construction methods and less intent on choreutically designing the performance space. We could explore other devices such as montage, collage, juxtaposition, and repetition and so create new spaces and places for interaction. Choreographic workshops that referred to and explored these techniques would be run within the workshop sessions in the module plan.

#### **3.2. Seeing, Sensing and the Body – Phenomenology**

Our research practice had raised a phenomenon associated with experience and performance. Students described, for example, 'being in the moment' or said 'I was there' in the dance. We planned to seek an explanation of phenomenology and to look further into its significance within our work. This cognition of experience was for us rationally known and yet, in the non- or pre-reflective moments of experience, we were unable to describe this experience until after the event, when an explanation sought to ascertain that which we had perceived. Merleau-Ponty's text would help us to understand this phenomenon (Literature Review, p. 34-35):



And just as we had to trace back to the origin of the positing of space to the pre-objective situation or locality of the subject fastening himself onto his environment, so we shall have to rediscover, beneath the objective idea of movement, a pre-objective experience from which it borrows its significance, and in which movement, still linked to the person perceiving it, is a variation of the subject's hold on his world.

(Merleau-Ponty, 1962: 311-312)

Vulnerable was a term that best described this phenomenon or “hold on [the] world” (Merleau-Ponty, 1962: 312), and knowing this precariousness was for me more of a revelation than a fear. I was allowed to not know, and I realised that it was in the spaces of the ‘not-known’ or ‘less-known’ that I could be most alive and most responsive (to the world). This was a compelling and revealing phenomenon to discuss and share with my students. Fraleigh explains this view: “Existential phenomenology is vulnerable because it rests on experiential descriptions of the lived world; more precisely, human experiences arising always in particular contexts of being-in-the-world” (1998: 136).

In Cycle Two the intention was to grapple with these concepts and find ways of revealing those things, which had previously confounded us, as new and compelling phenomena. In this way we would better understand the role of experience in our research and move our work forward.

We intended to return to Kemp's *Landscape of the Psyche* to help us understand the question ‘What is now and then in filmed work?’ – another phenomenon that dealt with the temporal differences between live performance, as a present activity, and the recorded image as a past event. Kemp says “In vertical time we exist in a space where past, present and future coexist; a space where there are states of being to do with memory, dream, reflection, emotion, imagination simultaneity and psychic phenomena” (1998: 78).

Shaviro's text addressed the phenomenology of film and we intended to add this to our research sources, to support of our investigations into issues of time, memory, perception, and the body as live and mediated. For example, Shaviro says:

The alternative between presence and mediation, or phenomenological immediacy and linguistic deferral, is ... a false one: experience is *at once* textualized (or opened to the play of negations and differences) and anchored in a living present. Signification and presence are two coexistent dimensions of perceptual “truth.” If cinematic perception differs from “natural” perception, this is because it undermines both sides of double articulation.

(Shaviro, 1993: 27.8)

### **3.3. Technology, Film and the Body**

When it came to exploring the intersections between the body and technology – or digital media – we decided to examine the problems or issues as features of our work rather than problems – not as an either/or but as a both, or as another or the otherness (hooks cited in Soja, 2000) in me. For example, how could our filming and editing skills be developed to enable us to make work that challenged or posed questions, or revealed the body in dialogue, in this way?

We decided to explore in more depth exactly how film works. That included, for example, understanding that we do not see the world as framed but that we see and sense what we see, as unframed. By explaining the diverse critical frameworks of film as a genre, Philips (1996) could help us to understand the significance of film as an art form in its own right. "Film Studies has, like other disciplines, developed its own language – its own discourse system – to make possible the identification and structuring of that area of human activity and experience with which it is concerned" (1996: 123). Shaviro's text again would develop our ideas further and draw our attention to the camera as associated with and informed by the body – raising similar issues to those that we were practically discovering in our research. She says:

The cinematic apparatus is a new mode of embodiment; it is a technology for containing and controlling bodies, but also for affirming, perpetuating, and multiplying them, by grasping them in the terrible, uncanny immediacy of their images. The cinematic body is then neither phenomenologically given nor fantasmatically constructed. It stands at the limits of both of these categories, and it undoes them.

(Shaviro, 1993: 256.7)

Cycle One had raised the importance of film as a study in its own right to inform our inter-disciplinary work. After all, how could we bring disciplines together without being clear about the specificity of each discipline? What we had thought was a 'technical skill' required much more understanding. I intended to look at film theory with my students, and to invite guest filmmakers to discuss their process.

An area that had been missing from our work and that contributed to the sense of 'being in a space' was sound that previously had only been used to create atmosphere. We had not yet considered the role of sound in the construction of 3D space, with live dancers and projected image. A colleague from the music department at Bath Spa had attended the PALATINE conference (Cycle One, Summer 2004) and discussions between us resulted in the creation of a new module, DA3011, called *Architecting the Body, Sound and Image*, which would address questions such as "Can sound be spatial?" or "Can we create a live environment in which the body, sound and space interact as one?" or "Can we see sound?" and so on. The module outline is set out after DA3004, and more information can be found in Appendix 2b. The outcomes will be discussed towards the end of this chapter.

### **3.4. Space and Place – Replication/Translation/Embodiment**

We wanted to find ways of accessing the 'nub' or core of 'being in a place' through our investigations and create a space of instability, accessibility and empathy for the maker/performer and viewer. Gilpin (1996) explains some of the issues that relate to our struggle to capture events accurately in performance, and the ways in which such efforts might be described as a distortion (of the truth). She proposes an exploration of new modes of performative discourses (1996: 109). This was precisely what we were investigating. Gilpin draws our attention to Derrida and Weber's discussions on the interpretation of experience. Derrida states that there are "two interpretations of interpretation" (1978: 292). He continues:

The one that seeks to decipher, dreams of deciphering a truth or an origin which escapes play and the order of the sign, and which

lives the necessity of interpretation as an exile. The other, which is no longer turned toward the origin, affirms play and tries to pass beyond man and humanism

(Derrida, 1978: 292)

Derrida's theory of opposition or 'différance' suggests that both modes of interpretation are interdependent and that they should co-exist and be 'lived simultaneously' for them to be fully learnt. We needed to address some of these challenging concepts through our practice, and to find ways for this instability to exist rather than to be resolved into something that is no longer 'it'.

### **3.5. The Work – Interfaces, Dialogues, Fragments and Spaces Between**

This 'space' for interpretation and perception was becoming key to our process, but how do we create such spaces? We thought about re-structuring the space to enable multiple possibilities for creating meaning though 'spaces between', un-designed and empty and no longer necessarily in the ownership of the maker but also in the hands of those who engaged with it. Barthes' (Literature Review, p. 43) comment supports this statement: "Once the Author (owner) is removed, the claim to decipher a text becomes quite futile. To give a text an Author is to impose a limit on that text, to furnish it with final signified, to close the writing" (1977: 147).

The large projection screen that dominated the space up to now had not allowed for or facilitated these gaps or opportunities. We intended to look at smaller projection surfaces and to construct the space to allow for space between what was projected and what was performed, a sort of interrupted empty space – or space of different engagements with live bodies and mediated images. The concept of space 'for the imagination' relates to Soja's 'Thirdspace', which we intended to use as inspiration for our investigations into what we understand about place, including how space is embodied. Soja (Literature Review, p. 41) describes the 'trialectics' of space as conceived, perceived and imagined:

Thirdspace [identifies] "lived space," an alternative mode of spatial inquiry that extends the scope of geographical imagination beyond the confining dualism of what I describe as Firstspace and Secondspace epistemologies – or what Lefebvre refers to as spatial practices or "perceived space" on the one hand, and the representations of space or "conceived space" on the other...

(Soja, 2000: 17-8)

Our interest in the 'lived space and extended spaces for imagination' had started to develop, not as someone else's theory that might inform our work, but as something that we had experienced and come to understand through being immersed in a process of reading, writing and dancing/performing the research. It was as subjects of those discoveries that resonated with what Soja was saying, and we decided to explore ideas raised by bell hooks (1990, cited in Soja, 2000) on territories, boundaries, margins and borders of otherness – the spaces where we could find what it was 'to be', both in terms of experience and identity. "For me this space of radical openness is a margin – a profound edge. Locating oneself there is difficult yet necessary, it is not a "safe" place. One is always at risk. One needs a community of resistance" (hooks cited in Soja, 2000: 23).

Augé's (2000) writings about non-places and loneliness was chosen to support a greater understanding of place, and the relationship between the live body and the mediated world, not only in the construction of performance but as a lived, social

and personal phenomenon. Augé's concept of the super-modern excesses of time, space and individualisation cautions a crisis that, "linked to the consciousness that each one of us can see everything and do nothing" (2000: 8). He goes on to explain that a "non-place comes into existence, even negatively when human beings don't recognise themselves in it" (Ibid: 9).

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#### 4. The Plan

As in Cycle One, the plan was to run two modules during the year. DA3004 was followed by DA3005. In Cycle Two, I decided to refine the module plans including the descriptor, learning intentions and learning outcomes that are included in Appendix 2a (DA3004) and 2b (DA3005). The module aims and outcomes reflected our new areas of interest, but also remained open and fairly general due to the unpredictability of our research. However, the learning intentions or objectives (in Appendix 2a) were adjusted and developed to specifically address the ways in which we intended to explore our work. I wanted to retain much of the work that had informed our progress thus far, but also to re-think how it might inform our overarching question. There were opportunities for two graduates from Cycle One to present and share their work, and to assist in the delivery of the modules.

Modules DA3004 and DA3005 were delivered using the same structure and pattern of development as in Cycle One, but with some additions and new approaches in the content (see the Course Outline in Appendix 2a and 2b). A specific aspect of teaching that required development in Cycle Two was for students to engage more in analysing their own and others' work. This would occur as an on-going process. New texts would be also included to address and inform our ideas and to expand our understanding of the issues. Specifically we would start with body in its kinesphere and approach choreutics as movement, in all its spatial articulations, sourced from within the body and expressed and experienced through its dynamic, textural and spatial connections. This would facilitate a more affirmed and 'present' performance quality, which would then impact on the viewer's experience of the work.

From its 'bubble', the body would then travel to and "touch the environment" (Birringer 1998a: 27), and so become socially and culturally inscribed, and mediated through/with technology. Space and place would be explored as embodied and experienced, and would re-articulate the multiple discourses of body and space/place as co-existent and co-constructed. Issues of recollection and re-presentation would be addressed through our reading, thinking and practice, and through our reflections on our experiences of 'being there'.

More emphasis would be given to the understanding of film as a genre, and to the development of camera and software skills in order to help us to explore and address our new questions related to phenomenology and performance through the intersection of live and mediated bodies.

Finally, in the light of our question: *how do we make innovative work that explores the relationship between live and filmed movement in live and filmed spaces?* – the performance space would be created to reflect our new investigations in relation to fragmentation, gaps and 'spaces between' (Harrington, 2009). The space would be more 'open' to imaginative making and perceiving facilitated through varied projection surfaces and more diverse choreographic constructions of the performance space, as a student explains:

Dance and its interface with film provides a way in which to see the world differently. By deconstructing, dislocating and de-familiarising space and time we aim to expose gaps, to reveal the free play of possible representations within texts of dance and film. We aim to investigate issues relating to the construction and fragmentation of the body, space/place, image and time in order to explore the subject matter.

(Student 2M2, proposal excerpt, 2004/05)

Teaching and learning would follow the same plan as for Cycle One – through a PAR model, in which students would participate in my research question that had already become ours by the end of Cycle One. I anticipated that my research would become ‘our’ research again through the pedagogical processes that would enable a participation and because I wanted the students to work with me – and find out with me. This year, the term ‘students as participants and co-researchers’ would be emphasised from the start of the module. The message had already spread from the graduating students that the new final year students were part of an exciting research project – and their role would not be to assist but to find out, with me. (See Appendix 2b for DA3005 Module Descriptor).

The inclusion of new theory and ideas about experience and ownership would impact on the ways in which we would explore the research question, as a practice and as pedagogy. Kemmis and McTaggart describe a research perspective that resonated with our practice at this point that aimed to “understand practice “from the inside” – from the perspective of the individual practitioner” (2000: 577). They go on to describe the autobiographical and phenomenological methods that are likely to be less informed by statistics and more likely to:

Adopt a “practical” view of the relationship between the researcher and the researched, in which the field being studied is understood in the “second person” (that is, as knowing, responsible, autonomous subjects- persons who, like the researcher her- or himself, must make their own decisions about how to act in the situations in which they find themselves).

(Kemmis and McTaggart, 2000: 577)

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## **5. The Practice – Description, Analysis and Reflection**

We reflected on the outcomes – conceptualising and theorising a practice that was essentially a praxis (of theory and practice) of performance – in and of itself both live and mediated. The headings relate to and correspond with the headings in ‘Issues and Problems’ and ‘Ideas and Solutions’ earlier in the chapter.

### **5.1. Choreutics – as Articulation and as Embodied – Emphasis on Performer and Viewer**

The study of choreutics became both more exacting and more experimental, most especially in relation to sourcing movement, exploring energy, understanding the duration of an action, and understanding flexibility and direction. The students’ developed a greater ability to employ diverse choreographic approaches and tasks, and the work became more varied and imaginative as a result. Unpredictability and the dissolving and re-organisation of actions added to the ‘unexpected’ as well as to

more sophisticated and challenging articulations of the space. The students grappled with exciting interchanges between positive and negative space through duet, trio and small group work. The 'space between' was the beginning of our interest in breaking down the whole performance space and the dominance of the large projection screen, allowing for 'slippage' of ideas, for Soja's (2000) extended scope for the imagination and for 'gaps' to be revealed.

To deconstruct the space is to look for evidence of gaps, breaks, fissures and discontinuities, to explore cracks, to reveal the free play of possible representations within texts' of dance and film. This will also create a sense of non-linear structure, time and space (similar to that of dreams) within the work.

(Student 2M1, proposal excerpt, 2004/05)

The students realised the significance of the role of choreutics in affirming where and how the body articulates space, reminding us of Laban's explanation of the body and space:

The will or the decision to move springs from the depth of our being. We not only alter the positions of our bodies and change the environment by our activity, but bring an additional colour or mood to our movements from our psyche. We speak of feeling, or thought which precedes or accompanies movements.

(Laban, 1966: 48)

The previous focus on the design of the body in space (Cycle One) had become such a priority that it had eliminated, to some extent, the significance of sourcing movement from within the body. This was remedied this year and the kinaesthetic 'knowing' associated with 'what it feels' to dance created a self-image that, as a dancer, is fundamental to the act of dancing, most especially when placed next to the mediated/mediatised self. The body only really dances when it 'lives the dance' or, as Foster (Literature Review, p. 34) says, when we "intentionally explore, and experience, changes in our feelings for ourselves. This is especially noticeable in dance and it takes a dancer to understand and describe this process" (Foster, 1976: 17).

The students explained that choreutics enabled them to use the space and illuminate the space, resonating with Sheets-Johnstone (Literature review, p. 36) who describes movement as a "revelation of force" and as a "form in the making" (1984: 135).

The understanding of choreutic material in performance helped to create a re-affirmed body in the space – 'marking' or drawing attention to its own presence and existence. Laban makes reference to this significance: "Seen for such a point of view, space seems to be a void in which objects stand and – occasionally – move. Empty space does not exist. On the contrary, space is a superabundance of simultaneous movements" (1966: 3).

However, our investigations expanded and developed Laban's singular yet thoughtful way of looking at things through the ways in which we considered the dancer as subject of space – not as a particle of the wider universe – but as an embodiment of space itself. We questioned this sense of 'being in the space', most particularly in relation to a space in which technology intervened. If a performer had experienced a *diminishment* when dancing with technology, how could we claim

back a sense of 'liveness' (Auslander 1999) or being alive in the dance – affirming one's self as a dancer in relation to the filmed image?

This is also where choreutics had a key role to play. The dancers articulated the space in a way that highlighted for them and the viewer, their power to inscribe, describe and express their very 'being in the space.' The choreutic material allowed the dancers to perform the unexpected and the unusual with clarity and a cognizance of 'being of that space'. One student explains: "Choreutics helps me to re-affirm my existence in space. Through choreutics I know where I am in the space and therefore am able to shape and displace the space better" (Student 2EF27, 2004/05). Foster sums up how this self-image impacts on the relationship between the viewer and the viewed:

The most finest way of the arts to try and find that inward self-image, that kinaesthetic thing of knowing, awareness, simply physical awareness, then begins to feed back and give some kind of image and feeling of *who* you are and *what* you are; and it is the struggle to find that, that every dancer who is intelligently interested in what they are doing does always try to find; and works at it. ...And you sense this in some dancers, in the way they move; you can't think why your eyes go to them, but it's probably for the reason that they have a tremendously strong self-image.  
(Foster, 1976: 17)

Performance in DA3005 demonstrated a greater level of sophistication compared to Cycle One. "The use of unpredictability and the space behind the body had a significant impact on performance skills and the sense of kinaesthetic understanding" (Harrington notes, 2005). Knowledge of choreutics created exciting opportunities for the construction of space that informed the whole research process and emerging outcomes.

## **5.2. Phenomenology – Seeing, Sensing and the Body (as Choreographer, Performer and Viewer, as Teacher and Learner)**

The 'self-realisation' of the performer of his/her role in drawing attention to his/her dancing body, served as a reminder of the performer's power in communicating with and 'touching' the viewer, strangely reflecting Berger's (1972) perspective of the woman (dancer) preparing herself to be viewed and being fully aware of her potential to control the gaze (Literature Review, p. 43). As in Cycle One we returned to our explorations into performer - viewer relationship through tracing the body with charcoal on paper and later through the visualiser. The work this year became much more experimental and playful – opening up philosophical issues around presence and absence through the question – 'What do we really see when we see movement?' We discovered that we never really see movement itself, but rather the trace of an action as it stays with us, the viewer – after it has gone.

Gilpin's (1996) text expanded upon the theme of appearance and disappearance, and its relationship with memory and repetition – the latter, according to Freud, being a compulsion and a "substitute for the ability to access memory" (Freud cited in Gilpin, 1996: 111). Gilpin challenged us to think further about how we remember movement and, if repetition were to be employed as a choreographic device, the role of the choreographer in exploring remembering and forgetting. We discovered that the relationship between what we see and what we remember was unstable and, in order to grasp that which we feared to forget, we could employ repetition as a form of recollection – an equally unstable process as a result of our ability to

remove or eliminate moments from our memory. Freud describes repetition as both a pleasurable and un-pleasurable act associated with the need for control, Gilpin adds that “in either case repetition in performance indicates a desire to master, or at least comment upon the event being repeated” (Giplin, 1996: 111).

When considering the ephemeral nature of movement, Gilpin challenged us to think further on what it means to disappear and to ‘be traceable no further’:

According to dictionary definitions, dying is indistinguishable from disappearing. Death, like disappearance, is a passing from presence to absence, a movement from figuration to disfiguration – physically and in memory. The possibility that presence, once it is no longer traceable, is also no longer part of our memory of it, is deeply disturbing. How is it possible to forget what was once present? ... How can absence be performed?

(Gilpin, 1996: 114)

This raised associations with the (dead) digital image as well as with significant other issues around repetition to (repeatedly) affirm life over death – a concept that was to be re-visited in Cycle Three and Four.

Our work shifted to a new level. The issues to which Gilpin refers were enacted and advanced through our work with the visualiser, paper and charcoal. The students danced, captured, with charcoal, and saw the performer/viewer connection through the dancer/marker/ choreographer link. We realised the significance of defining the spatial and qualitative content of movement so that the ephemeral dancing body ‘stayed with’ the viewer/marker for as long as possible (see images below and the video documentation in Appendix 5). The link between the accent and energy of an action, through choreutic material, and the perceived or received impact of that action, was really investigated in our experiments. In our marking practices we made visible the potentially invisible by an act of repetition or by ‘reclaiming’ that which we had seen. We captured the trace or mark of the action that had disappeared, for the dancer to remember, repeat, re-visit and re-own. Gilpins’ text captures in words what we had discovered:

So in vain do images come to meet us, from various spaces: a stage, a “performance space,” an electronic screen of some kind; sometimes incorporating living bodies in their actual states of present-ness, of presence, sometimes displaying shadows of bodies once alive, but no longer agents of their own movement, auras of energy once transmitted and now “captured” in another medium that cannot begin to mimic the originary of moments of movement. All these images can do is reflect, in their blind state, our own absence.

(Gilpin, 1996: 107)





Fig. 20: *Traceform workshop* (2004/05)

We had started to develop a performance presence and consciousness through 'living' the dance. A student described this phenomenon as a form of illumination, which resonated with Sheets-Johnstone's text *Illuminating Dance*, which was being studied alongside our practical investigations. The author explains how phenomenology works in this context:

Phenomenology is concerned with the experience itself *as it is lived* and with bringing to light the essential nature of that experience through particular reflective acts that uncover what is actually there in the experience and that at the same time expose preconceptions and prejudgements which have, unknown to us, become encrusted onto the experience.

(Sheets-Johnstone, 1984: 138)

Another significant outcome of our experiments with the visualiser was the way in which the process precisely captured the relationship between the subject and object – or the viewer or the viewed. We could comprehend Sheets-Johnstone's explanation and empathise from a position of experience and embodiment, before we discovered the text. In other words, we were not trying to perform the words, or to make sense of them through our experiments – we could have written the words as we truly experienced them for ourselves. Sheets-Johnstone describes phenomenology as "seeking the ground of all knowledge in experience" (1984: 130). She paraphrases the words of another phenomenologist and says "phenomenology reflects on the meaning of the hyphen between subject and object or between subject and world, a hyphen that indicates the primordial moment at which subject and object have not yet become separate" (1984: 131).



Fig. 21: *Traceform workshop* (2004/05)

In Cycle Two we found that to perceive work involved more than just seeing, and that in order for a work to be perceived or to resonate with the viewer/audience, there had to be something or someone – the dancer/performer/viewer who was responsible for or responsive to that perception. The performer and the ways in which he/she was in constant dialogue with both the technology/filmed image and the audience created a trialectic, to coin Soja's (2000) term – representing a performer/audience/technology connection that we had not anticipated in our plans.

This piece aims to allow the audience, through the film being projected into the live space, to begin to see another world... By the use of textures and layering, fragmentation, repetition and the dancer's kinaesthetic and phenomenological response to the performance it will perhaps encapsulate some of the essence and feel of the [place].

(Student 2M4, proposal excerpt, 2004/05)

We explored and discovered ways in which the senses, other than the aesthetic and the kinaesthetic, became significant in experiencing performance. Stewart's text (1998) (Literature Review, p. 34) helped to explain some of the complexities and referred us to Sherrington and Gibson's theories of perception that were relevant to our investigations:

The classical concept of a sense organ is of a passive receiver, and it is called a receptor. But the eyes, ears, nose, mouth and skin are in fact mobile, exploratory, orienting. Their input to the nervous system will normally have a component produced by their own activity.

(Gibson, 1966: 33)

Perception and meaning were owned by maker, performer and viewer – and by all three at the same time – when the work really 'was there'. The experience of

watching the work was more than just watching. It was a kinetic and sensory bodily experience and engagement. Hall's explanation regarding the relationship between the viewer and the viewed echoed with our discoveries, and the ways in which meaning is constructed through not being externally fixed, but "relative to and implicated in the positions and schemas of interpretation which are brought to bear upon it." Hall goes on to state that:

The meaning of the image cannot be seen as fixed, stable or univocal across time or cultures. Also, the subject itself is not a completed entity but something, which is produced, through complex and unfinished processes which are both social and psychic – a subject-in-process.

(Hall, 1999: 310-11)

In DA3005 students developed their research proposals and worked together to make a large performance piece. Experiments in place explored qualities such as the textures, sounds, colours and smells associated with 'that' place and that were then 'distilled' and re-presented in performance. Choreography was developed through devices such as repetition, to remind and embed – in the dancer and the viewer – that experience of space, and the use of juxtaposition to create a montage of effects – the one movement or action performed in the light of the one before or after – creating a sudden change, or the unanticipated, the extraordinary. The construction and performance of movement material was more sophisticated – inspired by and created in place, remembered and re-lived in the performance space. This imprint, or experience of being in space, was expressed in and through the body, as a sensuous re-living, though texturing, placing and timing of movement.

The choreography will be a delicate mixture of rough, mechanical movements juxtaposed against fluid, beautiful and soft moments that will coincide with the chosen images projected alongside the live movement. Images and texture of rust, water and skin in particular will be reflected in each movement in order to bring the [place] into the live space.

(Student 2M3, proposal excerpt, 2004/05)

### **5.3. Technology, Film and the Body**

By prioritising and giving more time to the development of technical skills, including the use of Final Cut Pro software, we were able to ensure that students had the time to experiment and apply their ideas through both filming and editing processes which, in turn, impacted significantly on the level of sophistication in their work. We looked at genres of film work and methods of making short video documentaries, and realised the connections between making dance and making film/video through the use of, for example, devices, qualities and textures. Students commented: "I feel I have learnt a great deal in terms of editing and creating effects on film; this can help with designing material in terms of repetition, patterns and styles" (Student 2EF2, 2004/05); "My practical skills have really developed to the point where I can now use technology efficiently. This has helped me when developing work and understanding how you can emphasize the body in space" (Student 2EF9, 2004/05); and "You can play and experiment more by adding, deleting, pausing and highlighting certain aspects – I feel my ideas have broadened both practically and technically" (Student 2EF30, 2004/05).

The students became more proficient with camera work and started to understand the potential of the decisions made by the filmmaker and editor on issues of

perception and meaning – creating opportunities in performance that could not exist without technology. One student said, “The body can be manipulated on film to enhance things that are not possible or clear in the live body, and that would be missed by the naked eye” (Student 2EF29, 2004/05).

In terms of film theory, issues related to the city, the flâneur and surveillance were investigated in small research projects that constituted the first assignment in DA3004, and the cities of Bath and Bristol were sites of bodily observation and discourse, bringing together past and contemporary practices in DA3005. Mulvey’s ‘Visual and other Pleasures’ (Literature Review, p. 43-44) provided a further and challenging perspective on “women as consumed and woman as consumer of commodities, women exchanged in image and women transforming themselves into image through commodity consumption” (1989: xii), and challenged us to consider the female image as representation rather than ‘self-referential’. Mulvey’s application of psychoanalytical theory to the ways in which the female body is viewed shifts the focus of the woman “as signifier of sexuality ... and becomes attached to a new referent, the male unconscious.” She explains: “The direction of the gaze shifted, satisfyingly, from woman as spectacle to the psyche that had need of such a spectacle” (1989: xiv). Film theory helped us to think in more depth about the ways in which images are constructed and viewed, and informed investigations in student work that did not aim to find solutions as much as to play with and explore potential issues and ideas.



Fig. 22: *Window* (2004/05) Choreographed by Dawson et al.

In *Window* the viewer/watcher observed outside the building at night – looking up at women, inside a room, who were oblivious of the voyeur until the moment when they returned the gaze, subverting and reversing the power of the look. The piece was a trio, performed in the live space by three women, the same women who were in the film, inside the room. The performance in the live space interjected with the filmed image through repetition, speed, and the construction and design of movement material, revealing emotional tensions and throwing the ‘ownership’ of the look back



and forth from the female body to the voyeur – reminding him/her of their own desires.

A graduate from the previous year's pilot project commented on the work:

The repetition of the filmed place, inhabited by the same body on film, created a chain of various recorded moments in time, which, through interactions between the live and filmed body, and the live and filmed place, acknowledged and explored tension, flux and instability of various time frames, thus creating an imaginary or 'thirdspace' through the repetition and abstraction of layers of real and constructed fragments of live and filmed imagery. The relationship between the live and filmed body, had the potential to challenge [and] destabilise [the] dancer's [and] audience's gaze.  
(Graduate researcher notes, 2004)

At the same time, we grappled with this issues of what was more live – the live body or the mediated, and issues of reproduction. We examined Auslander's comment that "live performance now often incorporates mediation such that the live event itself is a product of media technologies" (1999: 24), and his explanation regarding the debate of liveness in which he argues that "live performance has indeed been pried from its shell and that all performance modes, live or mediated, are now equal: none is perceived as auratic or authentic; the live performance is just one more reproduction of a given text or one more reproducible text" (Auslander, 1999: 50) (Literature Review, p. 46-47).

We found that Shaviro's (1993) explanations resonated with our work, most especially as we were not seeking the either/or solution but the possibilities and the sorts of discourses and interfaces between, for example, live bodies and their image. Shaviro states that the mediated bodies/images were by their nature 'less' than the live – and operate as 'false' and empty representations.

Images are condemned because they are bodies without souls, or forms without bodies. They are flat and insubstantial, devoid of interiority and substance, unable to express anything beyond themselves. They are- frustratingly – static and evanescent at once, too massively present in their impalpability. The fundamental characteristic of the cinematic image is therefore said to be one of *lack*.

(Shaviro, 1993: 15.5-16.7)

We explored, discussed and made work that exposed both the live and the mediated in dialogue and in conversation – the one highlighting what the other was or was not. At this point we did not prove or provide answers but enjoyed the 'space between' for experimentation and play. Shaviro's criticism regarding film theory, as seeking "to ward off the cinema's allure, to refuse the suspect pleasures that it offers, to dissipate its effects by articulating its hidden but intelligible structure" (1993: 14.5) encouraged our desire to play and expand upon the potential of the camera and its potential to affect and destabilise. One student said "the camera helped me to see movement and space through a different perspective". Others added: "the camera can architect/choreograph the space ... It draws the viewer in by taking them on a journey that specifically leads somewhere" (Student 2EF10, 2004/05).

In this cycle video footage was projected on to a range of projection surfaces, creating new performance possibilities. My notes confirmed: "The use of the screen was still problematic. Smaller and more varied projection surfaces have been explored, including the skin, which have created more interesting possibilities and ideas within the work". Another observer also commented: "More effective and innovative use of projection surfaces and sizes and much more imaginative construction of the virtual space, this year" (2005).

The graduate researcher's summary of the evaluation forms in 2004/05 denotes that all students agreed that their knowledge and understanding of video and digital media had developed significantly. For example a student said "Both semesters have helped me consider how the body moves in space and in virtual space. There are many complexities involved and this course has helped me to explore and solve some issues." The graduate also commented:

Working with film has altered student's perception of themselves as performers (see student comments). By dancing with filmed space and place and the mediated body, students have been able to explore ideas about presence, absence, appearance and the space surrounding the body.

(Graduate observations, 2005)

Our explorations into the 'sensing' body as seeing, feeling, listening and hearing, were further developed through the DA3011 *Body, Sound Image* module (see Appendix 2c) that involved collaborations between dance and music students. We were looking for ways in which the disciplines could be in dialogue and how work in one area could inform, relate to and enhance another area. Our findings were documented in *Architecting Body, Sound, and Space through Digitally Mediated Performance*, (Harrington and Moon, 2005) (see Appendix 2e for paper).

As a result of this module work emerged that informed the ways in which space was constructed and experienced. Most specifically sound contributed to the discourse between the mediated image and the live space and helped to create 'one world' by adding depth, height, width as well as a spatiality that could be compared to expanding and shrinking, travelling and being still. In some works, such as *Beyond Inside* (2005) (see Appendix 5 for excerpt) we retained the large screen technology that enabled a 3D visual and audio interactive space that eliminated any sense of 2D flatness and the past.



Fig. 23: *Beyond Inside* (2005) Directed and devised by Harrington.  
Sound devised by Moon.

An illusion of a large cube was projected on the flat screen at the rear of the performance space giving depth and distance. This space was also alive in as much as it responded in texture, colour and sound to the dancers who became immersed in the cube. Furthermore, issues of appearance and disappearance, informed by Gilpin (in Foster, 1996), and our experiments with charcoal became a key feature of the work in which images of the performers appeared and disappeared in the same cube creating anxiety, curiosity, joy and loss (Harrington notes, 2004/05). *Beyond Inside* was an example of a staff and student collaboration across the disciplines of music and dance. We refined the work over one week as a research-intensive opportunity. Music texts were introduced that resonated with our research. For example, we looked at Varèse's (1967) notions of 'the movement of sound-masses' and 'shifting planes,' David Wessel's (1979) ideas on timbre space and Smalley's (1997) development of the theory of 'spectromorphology'.

In DA3005, students further investigated and challenged ideas that had been initiated in DA3004. Sound became part of the experience, through 'interacting with' or being 'activated by' the body in a range of ways. One student said that the "multi-disciplinary use of film, body and sound has increased and inspired the creation of work" (Student 2U3, 2004/05). This module remained in the dance curriculum and continued to make a substantial contribution to our research in the subsequent two cycles.

#### **5.4. Space and Place – Replication/Translation/Embodiment**

Our explorations of place, as articulated, experienced and re-created were more sophisticated in Cycle Two, inspired by the experience of being in and of place, and feeling, kinaesthetically, what it was like to be somewhere. Casey's texts provide an explanation of what was experienced in practice:

Put more directly: the way I feel my own body being/moving in a place will have a great deal to do with how I experience that place itself. And if kinaesthetic self-awareness is itself the basis form that awareness of my body takes (whether this corporeal consciousness be visual or tactile), then it will constitute a privileged entry into place as I actually experience it.

(Casey, 1998: 219)

A student confirmed this by saying “architecture plays a large role in the performer’s ability to interact with the space, how the performer may hold themselves and act in different spaces, and how they come to these conclusions through social construction” (Student 2EF15, 2004/05).

We did not act out or prove someone’s theory – we discovered and understood through our own practice and our own questioning. We explored place(s) as bodies. We saw, felt, touched, listened, and created movement material that was inspired by being in the place, through actions, energy, textures and design. Casey’s description of place coincides with our discoveries as she describes how terms such as colour, texture, and depth that “are known to us only in and by the body that enters and occupies a given place” (Casey, 1998: 204). To take this point further, we found that when we transferred and re-presented our explorations of place into our performance, in another space, we referred to how events were experienced. We then re-created those experiences – as snippets or fragments of the whole and as various documents – written, recorded, sketched and remembered - which were then performed through new choreographies. We learnt from our experience how it was impossible to represent or replicate, and discovered that this was more of a revelation than a problem. Gilpin confirms our point:

That these distortions have been seen as a failure of the observer/critic to “capture” the performance “accurately” – as if there could be an “accurate” re-enactment of a performance (which is often non- or extra-linguistic) in linguistic form – is perhaps one of the reasons that performance criticism reveals itself as falling short of “the real thing.”

(Gilpin, 1996: 108-9)

Performance in the research became a re-presentation and a re-living of a ‘distilled’ experience through, for example, diverse surfaces for projection and a choreography of empty spaces – or spaces between – that allowed for that inevitable instability and re-thinking or re-imagining, which is what we wanted. The large screen was replaced by, for example, boxes of different sizes, which could also be used as performance surfaces, metal sheets, plastic, paper and fine linen or gauze. The space between the audience and the rear of the stage was constructed to allow for movement and a shifting focus of events whether they were projected or performed. Soja’s ‘Thirdspace’ became a significant driver at this point. Students were motivated to think of space as a place for experimentation, imagination and making that spoke of the margins and boundaries as well as the sites for re-claiming identities and otherness. Soja describes this space as a “radical openness that enables us to see beyond what is presently known, to explore “other spaces” ... that are both similar to and significantly different from the real-and-imagined spaces we already recognize” (Soja, 2000: 21).

Students described their movement as being inspired by the experience and construction of place: “Certain places inform the movement and the way you behave



in them, for example, churches and supermarkets etc. influence how you move. These places have automatic connotations and expectations” (Student 2EF1, 2004/05):

You can look and interpret place very differently, you become more and more aware of what the place is for, how it feels and how it is used, for example public and private spaces and the underneath ‘goings-on’ that take place. [This] can challenge the performance as one feeling can create an idea [according to] the atmosphere of that place.

(Student 2EF30, 2004/05)

The students frequently mentioned the term ‘architecture of the body’ and how a study of choreutics (as bodily architecture) had extended their movement vocabulary and their understanding of performance through being fully cognizant of the space. “Architecture shapes our movement and our movement shapes architecture” (Student 2EF7, 2004/05).

When it came to investigating the relationship between the body and the site, in the final projects of DA3005, there was a combination of research into the historical and cultural significances of the chosen place, as developed in DA3004, and informed by Baldwin et al. (2004), Carter (1998) and Foster (1996) as well as an ‘embodied’ engagement with the space – associated with Lefebvre’s (1974) and Hill’s (2001) texts.

Dancing is a means to express oneself in a way like no other. Emotions, feelings and experiences are re-presented through dance, as it is an embodiment of life’s happenings. When dancing we are touching the outside world and the space all around us. We construct and design the body-in-space, highlighting and reaffirming our being in the world.

(Student 2M1, proposal excerpt, 2004/05)

Explorations through the body – for example, in *Running over Rough Ground* (2005) (see Appendix 5 for excerpt), students worked in Dartmoor, in flimsy dresses on a winter day, cold, barefoot, on the rocks and along pathways, climbing, clambering, windswept and damp, which was part of being in that place and would remain as memory – in the body – to be re-lived in the performance space in the present.



Fig. 24: *Running over Rough Ground* (2005) choreographed by Gander, et al.

Another work was created in a multi-story car park and evolved into Cycle Three through new research questions. Students placed in contrast the day and night time activities of a concrete urban multi-story car park. Tape-recorders and cameras documented events, and students spent time in 'that place' with sounds and smells of petrol, urine, slamming doors, running steps and voices – appearing and disappearing on each level of the building. The shadows of night-time inhabitants, constituted what is was to 'be' in that place, and were distilled into an exciting performance piece. One student explained: "We drew from our experience of different sites. The movement became more focussed, energised and interesting" (Student 2U4, 2004/05).

### 5.5. The Work – Methods of Construction, Interfaces, Dialogues, Fragments and Spaces Between

The focus of this cycle was on the interface and meeting points between the live performance and the mediated image. We had moved on to making work that allowed for 'spaces' of imagination in the construction and re-presentation of place. The size of the image, as a recollection or distillation of a past event and/or place was also significant and played with oppositions and distance, creating tensions and parallels. The term collaborating was replaced with dialogues/interfaces/interactions between the live performers and the filmed image, but not only through a visual wholeness but one that allowed for breaks in that 'whole.' A student commented: "I like the idea of bringing a whole new world – removing it and re-placing it in a new space to make it yours" (Student 2EF54, 2004/05).

We explored the shifts in the theoretical discourses from modernism, objectivity, aesthetics, semiotics and structuralism – to post-modernist theories associated with post-structuralism and deconstruction through the work of Derrida (1978). Here we were addressing the debates surrounding the construction of meaning where terms such as the fragmentation, distillation and re-ordering of events described our processes and the realisation that meaning was not fixed and could, therefore, 'slip'.

The significance of what we did not know or what was yet to be revealed, resonated with our ideas and our practices and 'tied in' really closely with the work that we had uncovered when, for example, tracing the body in action. It was not the action – or the same fixed action – but an action experienced, remembered and re-lived after it had dissolved. This concept provided an answer to and an affirmation of our own discourses and discoveries, and served to liberate the students from any sense of a universal perception or response.

Questions and explorations in DA3004 prepared students for their own larger projects in DA3005. Our research and understanding of 'fragmenting' and 'distilling' impacted noticeably in the work, where places and events were re-created, and the terms connections, interfaces, dialogues, and 'spaces between' described the dialogues between live performance and film. In the performance piece, *Degeneration* (2005) (see Appendix 5 for performance excerpt), the students hung metal sheets on wires in two areas of the performance space that included small gaps between the sheets – creating a broken space behind which the live body could dance and 'interface' with or reconstitute her projected self. At the same moment past and present bodies became one, bleeding into each other and simultaneously drawing attention to their difference. Not only did the students create, almost by chance, these exciting discoveries, they also designed the performance space to allow for spaces or gaps 'between' – or empty spaces for disconnection – that allowed for these discoveries to appear.



Fig. 25: *Degeneration* (2005) Choreographed by Warnes, et al.

We realised that the inter-relationships between live and mediated performance worked at their best when, at times, there was 'one world', whilst at others there was a disconnected world, or space of fragmented events and images. A student said: "[My most significant learning moment was] re-languaging the body, designing the

space for our piece, allowing the live and mediated spaces to combine” (Student 2EF15, 2004/05). Oppositions developed between, for example, the moments when the body and digital media met, fused or ‘merged’, and others when, for example, the body ‘emerged’ as live, and of flesh, breath and energy.

Another area of development concerned the diminished body, encountered in Cycle One. In the final works of DA3005 in this cycle, connections between the live performer and the mediated other created an inter-subjectivity through confronting the self as image or other (self) rather than an alternative or competing representation of self. This instilled a sense of empathy with the screen body and challenged/overcame the sense of feeling lessened, diminished or deleted. There was a re-affirmation of self through ‘being’ in the space and impressing upon the performer and viewer a sense of ‘me – in this world, here.’

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## **6. The Plan and the Pedagogy – Analysis and Reflections**

At the beginning of the research project 39 students received documentation for DA3004 that included course description, teaching and learning objectives and outcomes, assessment, bibliography and a course outline (see Appendix 2a). Halfway through the year students then received information on DA3005 (see Appendix 2b), which was informed by the same agendas but would focus on the research project in the form of a dissertation.

The research plan, in the form of two modules, DA3004 and DA3005, was effective in developing our ideas to address the research question. As in Cycle One students described their experience of the plan and the pedagogy as contributing to the development of their confidence. For example, a student said: “I have given a lot to the whole process and it has been very beneficial... my knowledge has developed a lot more since last year and I feel more confident about exploring ideas” (Student 2EF36, 2004/05).

Our ‘integrated’ approach to the issues, theories, practices and experiences of space and place had impacted on the ways in which the students made their small pieces of work in DA3004. The outcomes were diverse, but all addressed an abstraction and re-articulation of past events and places that were transported, through technology into the present moment. A student explained:

Even though the history of the space will be greatly used within the creation of the piece as the space has a definite and undeniable relationship with the past, any connection our bodies have with the space will be in the present. The past may be referenced though through movement, film and theoretical underpinning, yet the piece will remain a contemporary work within a contemporary space.

(Student 2E1 proposal, 2004/05)

It was possible to experience the researching and thinking in performance, in action. The outcomes remained, often, unresolved – as questions rather than answers arose as the work unfolded. The students’ comments in the evaluation forms and in discussions were much more informed and layered as a result of the ways in which they were engaging with the work through their reading, dancing/making, analysing and critiquing their process, and working with others to solve problems.

In terms of the effectiveness of relating theory and practice, my notes at the time included:

The theory and practice worked really well together again this year. Reading became inspirational. Students found additional readings and texts that they brought in. It was fascinating to explore theories and texts from other disciplines such as architecture and to realise their significance to the body and to the dancer... The work, that explores the body, the context of place and technology, is addressing increasingly challenging and provocative theoretical issues and concepts.

(Harrington observational notes, 2005)

Students confirmed this by saying "I feel I can put my research into practice now...It has been possible to understand theoretical issues a lot more when exploring them practically" (Student 2U1, 2004/05). "We have been unpacking our work with a lot of theoretical and practical research, at the beginning (in lectures) – in more general research and then more specific research that related to our work" (Student 2EF39, 2004/05). And:

The balance was good... for example; I found learning about Laban and choreutics a lot easier when I practically addressed it. The relationship was really clear; practical study always had a purpose which was supported by readings and theoretical work, it was all very detailed.

(Student 2EF53, 2004/05)

A further reflection on the relationship between theory and practice emerged through the process of writing this research story. We discovered the theory both through our practice and our subsequent reflections on that practice. We did not read and then find out if theory 'worked' in practice. From our explorations theory emerged – or at least a real understanding of the words which, without the experience of practice, would mean less or different rather than known and understood. In other words, theory and practice became re-theorised and re-practised as part of our process.

The structure of the plan was effective in preparing students to progress from one module to another. For example, a student referred to a DA3004 process that would help in DA3005: "We need to practise pinning down one idea; one 'pearl'" (Student 2EF35, 2004/05). Another example included: "I feel it has improved [due to] the previous module of analysis and deconstruction, etc. [now] it is a lot easier" (Student 2EF41, 2004/05).

The proposal in DA3005 was absolutely key to Cycle Two investigations. Self, peer and tutor evaluations pushed the students to really examine their processes and to address the relationships between ideas, meanings and audience perception. My notes included the comment: "More rigorous self and peer evaluations have improved the outcomes of students work. This will be documented (by video) next year to provide evidence of reflective learning" (2005).

The group work in DA3005 that had been prepared for, in DA3004, through a smaller project, which employed similar processes that could then be applied to the larger and more independent project. As in Cycle One, this proved to be really useful in developing interpersonal and social skills as well as effective working methods including learning from and with each other. The students were developing their own PAR model. In all cases, individuals had roles and responsibilities but the model had to be flexible to allow for changes and shifts. "The outside eye was

essential in this work and the outcomes were less successful in the cases where this did not happen. This would require more specific emphasis next year” (Harrington notes, 2005).

As in Cycle One, the processes of researching, devising, producing, performing and directing a group performance piece seemed to empower the students as well as to define their individual roles, tasks, significance and worth. For example, two students commented: “I have been involved in every single thing; choreography, filming, costume, set, arranging rehearsal times, editorial decisions, sound” (Student 2EF38, 2004/05); “I can’t stress enough how I have loved this group. I feel we have all worked wonderfully together and all helped each other shine!” (Student 2EF37, 2004/05).

A graduate from Cycle One (2003/04) evaluated learning with groups of students through discussions and an analysis of individual written comments. She commented on developments that year:

Working collaboratively required students to adopt changing roles as directors, designers and performers of movement and image. This required students to conceptualise and articulate ideas from various perspectives, thus challenging their ability to analyse and devise appropriate methods of communicating artistic ideas depending upon the requirements of each role.  
(Post-Graduate observations, 2005)

More focus on analysis and reflection had impacted positively on students’ development this year. Many students commented very positively about their learning. They commented on the usefulness of “working as an outside eye” and “the learning of new theories and being able to criticize and analyse my own work” (Student 2EF47, 2004/05). A second set of evaluation questions was given to students. The intention was to find out in a different way about their learning, and in particular to look at usefulness and significant moments (see Appendix 2b). When asked which aspects of the course were useful, it was evident from the students’ responses that there was no longer just one main focus, as had been the case in Cycle One. For example, one student said that “all aspects of the course were useful in widening my thinking about dance, for example, choreutics; the consideration of not only the space you move through but the remaining space [as well]. The consideration of what is art? And also the phenomenology of dance” (Student 2EF53, 2004/05).

At the end of DA3005, we asked a similar question: what, if any, have been most significant aspects of your learning in Dance? Responses included: “it has all been significant. I have improved in the writing of essays and conducting research. My attitude towards ideas and physicalities of dance has been broadened by both theory and practical [work]” (Student 2EF50, 2004/05); “The context of dance in terms of technology and the philosophies that surround the subject. I feel very able to discuss dance philosophy in an academic way” (Student 2EF52, 2004/05); “learning to widen my thinking about dance, movement and the body; the philosophy of dance as well as the practical. Learning more informed ways of articulating the space. And learning about film and the bringing together of two spaces” (Student 2EF53, 2004/05).

In Cycle Two, with the experience and benefit of the outcomes of Cycle One, the emphasis on participation was extended to create less specific direction to see if something worked or not and with more room for exploration. This concurs with

Stenhouse's (1985) reference to Kant's philosophical method as being both creative and educational – and therefore by inference – an activity that includes “both empirical realism and transcendental idealism; the function of the latter as providing a limitation to the claims of ‘positivism’ and reductionism and ‘scientism’.” In his discourses on ‘formulations and argument’ Kant's way of thinking involves the inclusion of an array of ideas for consideration rather than a prescriptive argument of point to prove. Stenhouse explains:

In other words, what Kant presents to the reader is in these cases not a chain of inferences along with which the reader is led, step by step – putting his hand, as it were, in that of the author, who decides the nature and the sequence of the steps – but rather a full array of all the relevant considerations plus a statement of the conclusions to which Kant thinks they lead.

(Stenhouse, 1985: 183-4)

Our work involved such a process – it included a rational and critical engagement with ideas but in such a way that the students explored, experimented and made sense of the possibilities for themselves – without losing sight of the rigour and exactitude necessary when presenting evidence. Our research was anchored in subjectivity that was concerned with feeling, as both rational and cognitive – answerable to reasoning. Best draws our attention to the possibilities of reasoning in the arts (Literature Review, p. 32-33):

Artistic feelings are *rational and cognitive in character*. There are not *two* things, but only *one*, rationality/cognitive feeling. This shows that the arts can be fully educational... Moreover, because of the vital human possibilities of the kinds of learning involved in the arts, there is a strong case for arguing that the arts should be in the centre of the curriculum, but only if we reject subjectivist conceptions of feeling.

(Best, 1992: 2)

This last statement refers to a sort of subjectivity that was both outside and within the realm of our research. On the one hand, we were not concerned with non-referential value judgments, or just with subjects of ‘feelings for the sake of’ or of ‘non-rational personal preferences’ (Best 1992:50). In our research we refer to being subjects of an experience, (as opposed to objects or predicates to be proved or disproved), and to subjects who were able to recognise, reflect and articulate their experiences applying rational and critical thinking processes. This rationality does not make appreciation or perception of art devoid of feeling but on the contrary, facilitates a greater synergy and engagement with art. Our research encouraged an understanding of the different forms of engagement with the work, and others’ work, and therefore different perceptions and different understandings. Best continues:

A different understanding of a work will constitute a different object of emotion, and thus a different feeling. Progressively recognising the validity of reasons for more finely discriminating conceptions of the arts gives the possibility of a progressive development of more finely discriminated feelings.

(Best, 1992: 42)

This latter feature of ‘progressively discriminating conceptions’ was an aim of our practice – to question, to explore, to make, to critique and analyse and to propel ourselves forward to discover and re-create. This re-creation involved the students

as performers, makers and viewers of the work – all participating in the creation of meaning, and perceiving the work from a range perspectives that were on the one hand, reasoned, in a critical and reflective way, maybe during or after the event, and on the other – lived and experienced, in the moment of ‘being’ (in) that work.

There was something else emerging from our work that Shaviri (1993) describes as the ‘raw sensation’ of perception and reception that defies Best’s claims that all forms of human experience are cognitive if they are to be taken seriously, and are to be more than the ‘purely’ subjective. Was our work falling into the ‘space between’ – the cognitive and the raw? Was the ‘raw sensation’ another (heightened) form of cognition that we know and feel – as a phenomenon and as experienced? Shaviri rejects the suppressive structuralist approach to the body:

It ignores or abstracts away from the primordial forms of raw sensation: affect, excitation, stimulation and repression, pleasure and pain, shock and habit. It posits instead a disincarnate eye and ear whose data are immediately objectified in the form of self-conscious awareness or positive knowledge...Indeed, my own stability as a subject is dependent upon my ability to recognise and order my impressions, to comprehend them in communicable meanings, and to refer them to actual objects. I am able to reflect and act only insofar as I can both read my perceptions as non-immediate signs and identify them with things that are really there.  
(Shaviri, 1993: 26.7)

Interestingly, Winter comments on research that explores the concealed as much as the revealed and proposes a reflexive model that foregrounds transformational opportunities, taking into account the self – reflexive dialectical of experience and its interpretation (1987: 65). Experience as a phenomenon was key to our work, as it drew attention to feelings that emerged from, for example, being exposed to technology, viewing performance work and empathising or connecting with or reflecting on that phenomenon with a consciousness of both the I who is the work and the I who reflects on that moment, as subject of that experience. In this role the students became essential to the discourse of our research, and this significance became increasingly apparent from one cycle to the next, and from one group of students to the next as language developed to assist this articulation.

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## **7. External Dissemination: University of Glamorgan**

*A Research Conversations Event* between the University of Glamorgan Media Department and Bath Spa University College Dance Department was held in June 2005. Ten students came with me to perform and to talk about their leaning to post-graduate students and staff at Glamorgan University. This event was recorded. (See Appendix 2d for the transcription).

The opportunity to view performance pieces and to share research processes created a space for discussion, interrogation and reflection, in a new place. The students were inspired by this opportunity to engage fully with the process. New issues arose from the symposium that we would not have developed on our own.



## Outcomes of the Symposium

There was general recognition of the high level of achievement in filmmaking by the choreographers. Was this because they were so used to observing the body? Could they empathise more, as a body with the camera, with the subject of their filming?

In making performance through recorded material you have thrown us back to looking at the live performer in a new way... I'm getting a very direct inner impression of what you're trying to transmit or communicate as ... in being so rigorous in your application and your implication of recorded performance material, it actually seems to re-address all the issues of live performance.

(Glamorgan Colleague, 2005)

Furthermore, it was agreed that there was significant evidence of original and thought-provoking work based on space, as experienced. The flatness and stillness of the camera work employed in the performance pieces was questioned and it was suggested that the filmmaking and editing could be more creative. We needed more expertise in the discipline of film. There was very positive commentary on the strong design sense and the integration of image and action, and on the students' mature, sophisticated and philosophical thinking. Suggestions for further development included:

- Mobilising the camera. The choreutic camera?
- The significance of the beam between the projector and the surface
- The body as haptic surface.

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## 8. Conclusion

To what extent had we tackled the question: *how do we make innovative work that explores the relationship between live and filmed movement in live and filmed spaces?*

The depth of explorations this year far exceeded those undertaken in Cycle One. Equally, attainment within the student group improved from their previous year to 78 per cent achieving marks in the 2.1 and first class categories in DA3004. This improved again in DA3005 when 84 per cent of those students achieved marks in the 2.1 and first class categories, but this time with 28 per cent of those in the higher category (see Appendix 2f for attainment graph).

The construction of space, especially through the imaginary lines that connect the 2D image with the 3D body and performance space, had been more explored this year, and the study of choreutics was made more imaginative, with an emphasis on energy, breath, focus and the initiation of movement. However, choreutics was no longer aimed at facilitating a 'collaboration of the live and mediated' through perspective and design, but at creating for the performer and audience an articulated and affirmed presence in the space, and a world therefore in which the live and mediated were in relationship or co-existent.

The shift of emphasis to the performer as well as the choreographer and audience/spectator advanced the investigations to a greater extent. In particular, the

focus on phenomenology started to pervade all our work – the experience of the body in performance, with digital technology, in place, as a viewer and so on. The interfaces and interactions between film/video and live performance were more deeply explored this year, with an emphasis on the meeting points, the fusions as well as the separations. Research into space and place had become abstracted, re-presented and re-embodied in new performance spaces. One student described her process:

Technology has the ability to re-present the place as it is, and also has the power to abstract the original architected place into something new, different and sometimes unrecognisable. When technology does this it has the power to layer the digital space on top of, or beside the real space; creating 3D worlds and new dimensions.

(Student 2EF27, 2004/05)

We were not seeking to find out if something worked or not. We explored our question as experienced, as read, as reflected upon, and created a greater diversity of outcomes. The main issues that arose would be carried forward into Cycle Three, and were concerned with; the significance of choreutic material though energy, action and re-play; performance presence and disappearance, and issues of memory and trace; the interface and interaction of the live body with film – connections and separations; theories of deconstruction that informed approaches to the making of performance. An area that required more research was concerned with architecture and place. This would involve not only the construction and experience of space and place, but also an investigation into theories and practices of architecture that might better inform our understandings and explorations of the body and place.

On reflection, it seemed that the module was better taught. I had found a starting point, realised it was not conclusive, and decided to open up opportunities for more discovery. As a teacher I did not need to *know*, but could find out with my students from a position of clarity on the one hand and curiosity on the other. I enjoyed exploring texts with the students that dealt with some of the issues that we had experienced. The students understood much more as a result, and grew in confidence through their experience – as body and voice in the research – able to analyse and reflect, play, investigate and challenge.

## Chapter Six

### Cycle Three – 2005/06

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#### 1. Main Research Aim

*How do we make innovative work that explores the relationship between the body, space/place and digital media?*

The main research aim in Cycle Three changed from the aim that informed Cycles One and Two. Evidence gathered in various forms, as described on pages 58-60 of this thesis, highlighted the shift of focus to the body as central to the research – as subject of performance, architectural space, technologies, and the pedagogical research processes. My ideas in Cycle Two had become more experimental and less confined compared to Cycle One, and I responded to the students' experience of their work as bodies in performance-making and teaching and learning. Evidence in Cycle Two was also drawn from collaborations with colleagues at the University of Glamorgan that highlighted new approaches and ideas about digital media and the body. Furthermore, I wanted to know more about architecture per se that might inform our practice, and to examine the potential of my work in an architectural context.

Cycle Three addressed three new questions as follows:

- What is the relationship between the mobile/ still image and the mobile/still body?
- How does the body respond to and intercept the beam, and how does the body, as haptic surface, relate to the sense of touch (of the beam)?
- Are there theories of architecture that are applicable to the study of the body, in performance? Could a study of the body (in performance) inform the study of architecture?

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#### 2. Issues and Problems

In this cycle I mainly refer to the research in the third person in terms of the questions we were facing, the ideas and solutions that we found and the work that we made. Occasionally I make reference to 'I' when specifically reflecting on or explaining my actions or my position as lead researcher of my research, in relation to the new cohort of 50 students as lead researchers of theirs. Nevertheless, all research questions were concerned with the same issues and practices, which 'we' addressed and explored. As in the previous cycles, one graduate researcher worked closely with me to capture and document the process and outcomes, and to assist with the research.

In Cycle One we had recognised that there were problems with our initial ideas, which we then set about investigating and exploring in solving in Cycle Two. However, and as a result, we came across new ideas and questions as our research shifted and developed – confirming on the one hand ideas that 'worked' and on the other those that did not, or were superseded by new questions and/or solutions. The process was iterative. This typically reflected participatory action research (PAR) processes as confirmed by Kemmis and McTaggart:

Participatory action research ... frequently emerges in situations where people want to make changes thoughtfully- that is, after critical reflection. It emerges when people want to think 'realistically' about where they are now, how things came to be that way, and, from these starting points, how, in practice, things might have changed.

(Kemmis and McTaggart, 2000: 573)

Disseminating our research with other researchers, whose expertise lay either within the discipline of dance or with the disciplines that dance was 'in conversation with', took us into new areas and exposed our research again to further exploration. My students shared with others their processes and their work – they were the researchers. This open, reflective and critical view of both process and outcome was a feature that developed as the students became increasingly confident, engaged and owned their research. One student said: "In the beginning of the module, I wasn't very confident in presenting my work, but when I got into my group to start the project, I was very much into the ideas and was comfortable and confident in presenting them to the rest of the group" (Student 3Ma4, 2005/06).

By the end of Cycle Two we had shifted our research practice from one that privileged the viewer or maker over the work or 'object', to one that explored the interfaces between the maker, performer, viewer as subjective 'agents' of the work. Subjectivity as cognizant, rational and emotional was tied to the body, and was experienced through the body as physical, intellectual, creative and sensory. However, Jones reminds us that any attempt to call for a return to embodiment "risks essentializing the self" (2001: 20) and, yet, the self had emerged key to our process, and it was this self as subject-object combined, as rational, cognitive and emotional – with a view from within and without – that became our interest and focus for this cycle.

We were not concerned with the subject as opposed to the object, but were more interested in both, plus the 'other' or 'thirthing' (Soja, 2000) that creates a more expansive trialectic of experience. And, our findings highlighted the significance of experience for all the participants – the dancers, choreographers, viewers, teachers and learners. We wanted to make work that both explored and challenged our perception of inter-disciplinary, inter-active, inter-relationships, and inter-subjectivity, without falling into the either/or categorisation. All these 'inter' words suggested a 'space between' where the unknown was tantalising and curious. Spaces created opportunities, experiences and phenomena in which we found ourselves 'in between' and/or in, for example, a moment of discovery, or in the process of unfolding and revealing that had become our passion.

We were searching for ways to find out and know more about the new questions. We asked ourselves: What were the possibilities of...? What might happen if...? Could it be the case that...? First we focussed on the relationship between the mobile and still image and the mobile and still body.

Up to this point our research had revealed that some of the most exciting moments occurred when there were both connections and disconnections – when the live and filmed image worked as one, juxtaposed with and heightened by other moments of separation or difference. However, when reflecting with our colleagues from the University of Glamorgan, we were aware that the filmed images seemed flat and two-dimensional in terms of their construction and movement. We sought to explore

more non-specific viewpoints and multiple perspectives to enable a more three-dimensional experience. Sharma described our research:

Very often when we're dealing with film, or when we're dealing with performance, we are looking at the specificity of landscape and the specificity of performance, or the specificity of culture or the filmed image or media, etc. which can lead into a very essentialised tendency where you think this is the only thing that can be achieved with film. Early cinema, early evolutionist film was very much about this essentialist notion that cinema is about just jumping between locations. But then what happens when you're looking at the filmed image, the body and the space, in this work, are their interaction with each other; each one of these elements is so strongly grounded in itself that in its interaction each one emerges in excess, beyond itself.

(Sharma, 2006, *Research Conversations Event*, Glamorgan)

One possibility of exploring these tensions or anomalies was the potential of the mobile camera in developing an inter-relatedness between the dancing or still body and the dancing or still camera. In other words, could the camera be more embodied than we had previously thought?

We also wanted to expand our understanding of film theory and the potential of the apparatus. We were curious to explore the ways in which film was connected to the body, including how we see the world and how meaning is created through the ways in which film is shot and edited. We had worked within the field of media technology as another way of creating digital image. We had engaged with the issues of past/present, live/dead images and explored what happened when the live body and choreographic space were in dialogue with each other. Jones et al. explain:

The body has... been dramatically reconceived as nonauthentic, defined through otherness (alienated in the visual or carnal experience of others), and specific in its identifications. As the speed and intensity of technologically mediated modes of being have accelerated in recent years, visual theorists have come to recognize that technology not only transforms our ways of doing things, it profoundly conditions our experience of ourselves and others. Serious questions arise: What have been the specific intersections among visibility, embodiment, and the technological in the history of Western art?

(Jones et al., 2001: 20)

These explorations were within our agenda. However, we were tempted to go further and ask: what happens when the body is the surface of that projection? Does the skin, described by Stelarc as no longer 'necessary', become dead, like the image that it receives?

The present organ-isation of the body is unnecessary. The solution to modifying the body is not to be found in its internal structure, but lies simply on its surface ... The significant event in our evolutionary history was a change in the mode of locomotion. Future developments will occur with a change of skin... The body finds it increasingly difficult to match the expectations of its images. The body now performs best as its image.

(Stelarc, cited in Birringer, 1998a: 60)

Or, does the image become alive through the skin onto which it is projected, creating a space between the media and the skin – an inter-media space that Chapple and Kattenbelt describe as “intermedial... a space where boundaries soften – and we are in-between and within a mixing of spaces, media and realities” (Chapple and Kattenbelt, 2006: 12).

As part of our research into body, space/place and digital media, we wanted to find out how the discipline of architecture might inform our process and create new opportunities for making innovative work. Would our plan be a good starting point for our research at the University of Auckland and, therefore, would our work be extended and/or refined? This is discussed in detail, later on in this chapter.

As described in Cycle One, I had started this research by examining and privileging Laban’s (limited) claim of the body, as architecture, within a sphere, or kinesphere, that accompanied the body at all times. I had become aware that there were several discourses associated with the body and architecture, including the social, cultural, aesthetic and experiential, but our research had been developed from a particular perspective – that of the choreographer and, later, of the choreographer and performer. I had developed the term ‘*Architecting the Body*’ (Harrington, PALATINE, 2004) for my research because I knew that this described our interests and aims. We were investigating place – from our position, but what could we learn from the ‘experts’ and what could they learn from us? Would an investigation into the discipline of architecture per se, correspond with what we had found thus far in our research? Were we concerned with the same sorts of things? What were the dialogues, connections or differences? I was also curious to find out if there were theories of architecture that were applicable to the study of the body, in performance. Was architecture more than design and construction and if so, how did this work? Did embodiment matter to architects who drew images of ‘little stick people’ on their plans? Should architects learn about the body?

Research into the content of various UK degree programmes revealed that there was no specific mention of the study of the body, movement and place. This did not mean that such studies did not exist, but it appeared that they were not important enough to be included within the texts that described the courses. For example, now, the University of Dundee identifies three primary areas of concern: “responsive and sustainable architecture”; “construction, structures, material grammar and environmental design”; and “imagination” (<http://www.dundee.ac.uk/undergraduate/courses/architecture.htm>). The University of Kent defines their architecture programme as providing core skills in “Design (including sustainable design)”; “Environmental design, construction, materials and structure”; “History and theories of architecture, design and art”; “Communication, which involves computing and orthographic and observational drawing, model making, and report writing and verbal presentation”; “Principles of management, including legal and professional aspects of practice” (<http://www.kent.ac.uk/architecture/courses/architecture.html>). As a result of my research at the time I wondered how much a study of the body (in performance) might inform the study of architecture.

In response to these new issues we decided to focus on the key concepts below:

- The mobile/still image and the mobile/still body
- The body as haptic surface

- The body as, in and with architecture
- 

### 3. Ideas and Solutions

#### 3.1. The Mobile/Still Image and the Mobile/Still Body

Our first question that informed our overarching questions was – *what is the relationship between the mobile and still image and the mobile and still body?* There was a suggestion that the ‘choreutic camera’ could offer a solution (*Research Conversations Event*, Glamorgan, 2006). This was a logical proposition – if the body moves, could the camera move too? If the camera moved, would we be able to ‘get closer’ to the world in which the space between the live and mediated was (almost) eliminated – creating a “co-presence of movement and stillness, continuity and discontinuity” (Mulvey, 2006: 12) and challenging our sense of past and present, life and death: “The presence of the past in the cinema is also the presence of the body resurrected and these images can trigger, if only by association, questions that still seem imponderable: the nature of time, the fragility of human life and the boundary between life and death” (ibid: 53).

Could we explore how we might combine both – the body and moving image – and create a new presence and consciousness? Mulvey (Literature Review p. 43-44) goes on to explain how the cinema combines “two human fascinations: one with the boundary between life and death and the other with the mechanical animation of the inanimate, particularly the human, figure” (2006: 11) and yet has the power to “create uncertainty that is, at the same time, certainty because its magic works without recourse to deception or dissimulation” (ibid: 12). Shaviro (1993) goes into more detail in describing how film works and, therefore, addresses the philosophical issues that had already arisen, and were likely to arise again. These concerned temporalities and spatialities between what we do and see now, here, compared to what we did and saw then, there. As a development of these issues, Shaviro challenges us to think more about what we see, and how images ‘work’ for us. She draws our attention to the fact that “the film viewed does not present objects, but merely projects them. We see images and hear sounds, but there is no substance beneath these accidents. The film is composed only of flickering lights, evanescent noises, and insubstantial figures” (1993: 25.6). Shaviro’s comments resonated with comments made by colleagues at the University of Glamorgan regarding certain dance works made by students as part of our research:

In making performance through recorded material you have thrown us back to looking at the live performer in a new way... I’m not sitting there thinking I’m watching dance, I’m watching film, I’m watching space- I’m thinking- ‘what an extraordinary landscape’- or ‘I feel this’ or ‘I’m relating to it in this way’ ... it actually transcends its own form. So...in the simple sense that in being so rigorous in your application and your implication of recorded performance material, it actually seems to re-address all the issues of live performance.

(Colleague observation, *Research Conversations Event*,  
Glamorgan, 2006)

Shaviro also argues for a post-structuralist approach to thinking about film, in which there can be no form of reference or rational contextualisation or critique. She explains that “film viewing resists the canons of perceptual ‘truth’” (1993: 27.8). And that the “insubstantial flicker of “moving pictures” cannot easily be contained within

systems of stratification. Images on the screen are violently torn away from any external horizon or context, as from any actual presence” (ibid).

Shaviro’s texts both challenged and re-affirmed our point of arrival, after Cycle Two. If the screen is dead and the ‘live’ dancing body alive, then how can we create moments where the either/or were subsumed by the ‘it’ – creating another ‘thirdspace’ (Soja, 2000) or an extended space for imagining?

Because we were talking about the work and evaluating it, we talked about creating a ‘thirdspace’ – it’s not just the dancers who are in the ‘thirdspace’ – the audience become a part of that world too - because I’m watching it I am a part of that thirdspace, even though I’m not performing in it.  
(Student 1, *Research Conversations Event*, Glamorgan, 2006)

### 3.2. The Body as Haptic Surface

Our desire to examine the meeting points of the body and projection led to investigations into the phenomenon of the beam, the sense of touch, sensation and image, and the skin. This was a new concept that needed to be developed in our work. It drew attention to and interrogated more deeply an embodiment of the beam when light touches the skin. Thinking about the body as a haptic surface was a new way of exploring the term interface or meeting point, and seemed to propose an opposition to spaces between by exposing the possibilities of ‘no space between’ the body and the mediated image. The idea that the body as skin and as a surface of feeling and sensing could be touched by a beam, rather than purely presenting a surface for a projected image, was fascinating. One student said: “We filmed flowing water and flooded the space with it to create the illusion of drowning. As the projector filled the canvas at the back and the boxes and floor we felt the sensation on our skin” (Student 3Ma16, 2005/06).

Gibson’s (1966) text helped us to understand more about the body as haptic, and referred us back to Stewart’s (Literature Review p. 34) writing where he refers to Sherrington and Gibson (see page 116, Cycle Two).

The haptic system, unlike the other perceptual systems, includes the whole body, most of its parts, and all of its surface. The extremities are exploratory sense organs, but they are also performatory motor organs; that is to say, the equipment for *feeling* is anatomically the same as the equipment for *doing*.  
(Gibson, 1966: 99)

Exploring the haptic sense further and in the light of dance and movement studies, Dempster (2003) describes the ways in which the body and light interrelate – “light falling upon the world’s surfaces scatters, refracts and reflects, and so conveys information about contour, texture, spectral composition and the transformation of intensity in light” (2003: 47). She refers to Gibson’s “ecological optics” as a way of confirming how the visual processes of looking and seeing “implicate us in the sensuous structure of the world” (ibid). Marks (2002) defines haptic perception and visuality:

Haptic *perception* is usually defined as the combination of tactile, kinesthetic, and proprioceptive functions, the way we experience touch both on the surface of and inside our bodies. In haptic *visuality*, the eyes themselves function like organs of touch. Haptic



visuality, a term contrasted to optical visuality, draws from other forms of sense experience, primarily touch and kinesthetics.  
(Marks, 2002: 2)

### 3.3. The Body as, in and with Architecture

In terms of developing further our understanding of the body and architecture, we turned to Dodds and Taverner's edited text (2002) *Bodies and Buildings* – the title suggesting immediately an interrelationship between the two. However, the content was more concerned with the history of classical architecture and the relationship between the body as a focus and motivation for design. Interestingly, the discussions on proportion through the golden ratio, and the relationship between classicism in architecture and the body (as in, for example, Leonardo DaVinci's drawings), reminded us of Laban's approach to the body in space through his theories of the sphere in relation to two and three-dimensionality of movement.

Briginshaw (2001) explores the fundamental principles of the body as subject of space and had the potential to develop the students' understanding of these issues within choreographic works from a gender perspective. However, our research had also taken a different turn. It increasingly dealt with the body in space as architecture, as experienced and as constructed in relationship with digital media.

In contrast, Venturi (1966) proposes an intriguing set of issues, not dissimilar to those that we were encountering in our work, which explored how tensions, dichotomies and juxtapositions could bring about new ideas, meaning and interpretations. He describes "the richness and ambiguity of modern experience, including that experience which is inherent in art" (1966: 16). He also draws our attention to ways in which complexity and contradiction are acknowledged as significant in mathematics, poetry and painting, and argues for new ways of thinking about these qualities in architecture. He says:

I like elements that are hybrid rather than "pure," compromising rather than "clean," distorted rather than "straightforward," ambiguous rather than "articulated," perverse as well as impersonal, boring rather than "interesting," conventional rather than "designed," accommodating rather than excluding, redundant rather than simple, vestigial as well as innovating, inconsistent and equivocal rather than direct and clear. I am for messy vitality over obvious unity... I am for richness of meaning rather than clarity of meaning... I prefer "both-and" to "either-or".

(Venturi, 1966: 16)

Venturi's words resonated with our own fascinations in spaces, gaps, questions and the not-known – the unexpected, the unusual, the in-between and the 'hybrid' (ibid).

Franck's text on Nancy Wolf would again assist us in tackling the issues surrounding urban architecture and the body, through her research into fine art practice. For example, she describes Wolf's paintings and drawings as giving "importance to the bodily, psychological and maybe spiritual experience of actually being in those places" (1996: 11) and suggests that Wolf's use of the visual medium is closer to describing people's experience of being in place than language or architectural working practices. Wolf's work would provide examples of the re-presentation of the experience of place through an artefact and would help us to think more laterally about our creative processes. There would be similarities in composition, such as

repetition, juxtaposition, composition, colour, texture and other treatments of subject matters, but also new possibilities for translating experience into performance.

Our ideas and understanding of how the body is both subject of space whilst also giving meaning to place as and through its articulation and experience would be broadened through Malpas' (1999) text. He says "the crucial point about the connection between place and experience is not, however, that place is properly something only encountered 'in' experience, but rather that place *is integral to the very structure and possibility of experience*" (1999: 31-2).

These issues were at the heart of our research in Cycle Three. In order to find out more about architecture and its role in making work that explored the interfaces between body, space and place, I planned a collaborative project with dance and architecture students in their final and fifth year of study respectively at the University of Auckland, New Zealand. This period of research would take place between modules DA3004 and DA3005.

Finally, our investigations into choreutics, which had proved to have a different significance to our original plan, would continue to focus more on the impulse and energy sourced from within the body and its impact and interrelationship with space and technology.

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#### **4. The Plan**

The plan for Cycle Three remained the same as for Cycles One and Two in terms of the development of ideas and concepts from one week to the next. We had found that this process was successful in that it was both progressive and integrative. Adjustments were made to the description, content and learning outcomes to reflect the developments thus far (see Appendix 3a for module plan). This also allowed for changes and shifts in our focus and processes. Laban's choreutics remained a strong feature of the work, as choreutics became more significant for its contribution to the construction and articulation of the body in space, and less for its role in 'designing and collaborating' the live and mediated environments. Equally, space and place was explored in the same way as in previous DA3004 modules, but with a greater emphasis on articulation, sensory experience, documenting, re-presenting, fragmenting, distilling and re-living. New texts by Dodds and Tavernor (2002), Venturi (1966), Franck (1996) and Perella (1997 and 1998) were introduced during DA3004 but specifically developed in DA3005.

Technology, in the form of digital video and digital sound were developed as the module progressed, as had been the case in the two preceding cycles, allowing students to learn about and understand the conceptual and creative potential of the medium for both image and sound. I invited my colleagues from the *Research Conversations Event* at The University of Glamorgan, to contribute to DA3004 by focussing on the mobile camera and the body as haptic surface. These new additions were woven into the module, as we became more proficient with the software and development of skills and ideas. Furthermore, I planned an intensive period of software training for level three students at the start of the academic year so that they could progress more quickly from iMovie to Final Cut Pro and understand, through our research process, the potential of both camera and software. DA3011 (*Architecting Body, Sound and Image*) ran alongside DA3004 and provided further opportunities for students to collaborate and research together into the body, image and sound. (See Appendix 2c for DA3011 module information).

Theory and practice continued to be integrated in various ways – the one before the other or vice versa, or both at the same time, in the same or different places. Teaching and learning was planned to ensure opportunities for ideas to be explored and understood through this praxis. Freire elucidates the notion of praxis in pedagogy: “Apart from inquiry, apart from the praxis, individuals cannot be truly human. Knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other” (1970: 58).

As for Cycle One and Two, I refined the module for a new group of 50 students based on the experience and evaluations from the previous cycles. The ideas and discoveries in Cycle Two impacted significantly on the content and objectives of both modules in Cycle Three, as can be seen in the module descriptor, learning intentions and outcomes of DA3004 and DA3005 in Appendix 3a and 3b. The changes are highlighted in red for Cycle Two and blue for Cycle Three. Language had shifted to include more emphasis on experience, embodiment, interfaces, meeting points, phenomenology, and so on. Information on assessment, bibliographies and course outlines are in each appendix. A graduate from Cycle Two assisted with the planning and technical delivery of DA3004, as had been the practice in the previous two cycles. The same person also documented and evaluated aspects of the research.

The module descriptor (see Appendix 3a) specifically mentions the students’ roles as co-researchers in the development of our key question and in our pedagogical practices. In addition, and as in the other cycles, graduates with experience of the research would disseminate and discuss their processes and findings. The description, analysis and reflection below are related to the four questions that were explored within the existing module framework (see Appendix 3a and 3b).

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## **5. The Practice: Description, Analysis and Reflection**

### **5.1. The Mobile/Still Image and the Mobile/Still Body**

In Cycle Three, students were introduced to avant-garde film, as well as classical and political modernist film theory by a guest filmmaker whose own research was exploring camera/body relationships. At this point students were interrogating how the moving image affected the live body and the performance space. They were specifically asking the following questions: What was the function of the camera in their work that explored the interface (new term) between live performance and film? How can we mobilise the 2D image?

The students needed to develop further their technical skills to operate the camera and to expand their ideas related to the medium in order to address their questions. First, they were introduced to classical film theory that focussed on the specificity of the cinematic medium — addressing questions about the distinctiveness of cinema from the other arts. The students studied Rudolf Arnheim’s *Film as Art* (1969) and engaged extensively with the section *Film and Reality*, questioning whether film naively *represents* reality. In this section Arnheim discusses how film viewing is disparate from viewing with one’s naked eyes, outlining features such as framing, jumping spatially and temporally through editing, and viewing in a darkened space — all features that make the viewing of moving images, through the camera, distinct from viewing through the naked eye.

Subsequently, the students were introduced to Dziga Vertov's *The Man with the Movie Camera* as well as to his writings *Kino-Eye* (1982). The film exemplifies how the camera "unsettles a unitary or linear perspective" (Harrington and Sharma, 2011), and positions montage juxtaposition – a term also used within the process of choreography – as situated in competing viewing perspectives and, reflexively, in deconstructing its own mechanisms of making. The film consistently reveals to the viewer the 'constructedness' of the moving images, and how a viewing position results in a partial view of the scenario. This was tremendously enriching for the students as it created an understanding that the camera need not command only one, determined viewing position. One student at the time said: "Altering the motivation behind a given moment, and adjusting the view of the said moment can create endless possibilities of interpretation" (Student 3Mb27, 2005/06).

These processes, as practice and theory, influenced the students by expanding and pushing their understanding of the camera away from the conventions of mainstream film and television to which they were exposed to on a regular basis, and exposing them to issues related to the arts, with which they were already familiar.

The students were also introduced to Sergei Eisenstein, to whom montage film practice is attributed. Eisenstein's montage includes montage-specific features such as rhythm, tones, overtones and the intellectual effect of images upon viewers, which was more in line with the work explored in Cycle Two of our research. Although Eisenstein's ground breaking film practice and theories were not disputed, it was more useful to engage with Vertov's thinking on montage juxtaposition in which it is the interval between shots and the negotiation of movement between images that are defining features. This aligned closely with our ideas about fragments and 'spaces between' that had arisen in our questions and explorations into re-presenting experience.

Two aspects of Vertov's writings were central to the discussions with students. The first was concerned with the distinction between the camera-eye (kino-eye) and the human eye, and the second with the place of movement within montage editing. He states that the essential aspect is "the sensory exploration of the world through film" (1984: 14). He goes on to say:

The kino-eye lives and moves in time and space; it gathers and records impressions in a manner wholly different from that of the human eye. The position of our bodies while observing or our perception of a certain number of features of a visual phenomenon in a given instant are by no means obligatory limitations for the camera which, since it is perfected, perceives more and better.

(Vertov, 1984: 14)

Vertov explains that movement between shots or the "visual interval" (1984: 90) is complex and is based on a combination of various elements including; planes, foreshortenings, movement within the frame, light and shadow, and speed (ibid).

Since the students were choreographers, Vertov's ideas on movement between images had a particular appeal. His descriptions of the spatial directions, and the textural and dynamic qualities of images related to their investigations into choreutics. Using Vertov's ideas, students felt confident in moving the camera away from the eye level when filming, and thinking about relations between images while editing in terms of movement and meaning when we cut from one image to the next. A student said:

We have used skills gained in previous semesters to edit film images, as well as learning new ways to look for film opportunities. As well as cropping and cutting clips, we have added transitions as well as reversing, slowing and transposing clips onto others to help create the film experience we wanted. We have also been able to manipulate images through the use of hangings on the set, which fragment images across the stage.

(Student 3AS1, 2005/06)

As the research advanced, students started to apply the concept of the interval — the movement between images to the interval between image and body, and to explore the potential interfaces between the performer and moving image. For example in *Company of Shadows* (2006) there are moments when the body is suspended in action and also in dialogue with the moving image, allowing the viewer to engage in the performance conversation (see Appendix 5 for performance excerpts).

The students were much more interested in moving forward/away from using images as a way to construct a determined, fixed visual experience and, as had been developed through our tracing the body tasks, were open to multiplicities in meaning, perspectives and viewing experiences.

Students were able to explore how charcoal marks can capture the energetic and dynamic qualities of movement, opposed to simply recording the direction and intention of movement, as in Laban notation. By comparing Laban notation and charcoal marks as ways of recording the body's movement, students began to understand the different layers of experience that can take place whilst dancing. For example, how the body engages physically and the 'felt qualities' that exist as dance takes place.

(Postgraduate observations, 2005)

The kino-eye constituted an appropriate provocateur given that in his 1923 manifesto Vertov decisively distinguishes the kino-eye's viewing experience from that of the human eye. He states:

I am a mechanical eye. I, a machine, show you the world as only I can see it. Now and forever, I free myself from human immobility, I am in constant motion, I draw near, then away from objects, I crawl under, I climb onto them. I move apace with the muzzle of a galloping horse, I plunge full speed into a crowd, I outstrip running soldiers, I fall on my back, I ascend with an airplane, I plunge and soar together with plunging and soaring bodies ... recording movement, starting with movements composed of the most complex combinations.

(Vertov, 1984: 17)

Vertov points out that the substitution of the kino-eye (the camera-eye) for the human-eye situated the kino-eye as a prerogative for embodied experience and feeling (Vertov, 1984: xxv). Dancers worked with different camera angles, heights, distances and magnifications of the image as a way to embed in and evoke, through moving image, the experiential and subjective dimensions and qualities of place. One student said: "We have seen today that our ideas relating film to dance need to be re-evaluated. Therefore we will be looking to pause the film and move between

the people waiting as if we were in the same place. I think we need to ...try filming from different perspectives and angles" (Student 3Ma1, 2005/06).

Furthermore, by pushing the camera away from the human eye level and exploring multiple and competing perspectives of viewing coincided with our study of choreutics in terms of the body's multiple spatial relationships. We recognised that the principles of choreutics found an echo and resonance in Vertov's kino-eye. We extended our use of the camera by specifically devising tasks for the dancers to document place with the (choreutic) camera as they were dancing — the camera becoming an extension of the dancer's body. Students started to explore filmmaking by employing movement, with the camera on a pole, on wheels or on the body, in order to create connections with film. A student described her process in a research proposal:

Though the film is only a recording, devoid of intrinsic life, it is, nevertheless, possible for the dancer and the dance to become so united that the 'lived experience' enables a measure of apparent life to be communicated through the film. Methods of achieving this include revisiting, in the live space, moves seen in the filmed space, with cannon, synchronisation and interaction between live and filmed bodies so appearing 'to lift' the projected body off the screen. This blurs the distinction between the mediated and live performances which results in the film appearing to exist in the present. Using the camera as an active and interactive tool exaggerates this, not only watching from afar using the zoom function, but also moving around the dancers, capturing small details of movement which would be lost if performed in the live space. Such techniques are vital when choreographing, filming and editing, allowing life to be breathed in to the (projected) body, which is essentially dead.

(Student 3E6, proposal excerpt, 2006)

However, placing too much moving image with the moving body had an almost disastrous effect. On the one hand we had created shifting viewing positions, thus breaking down the 2D/3D divide, but on the other we had created an impossible over-active world where there was no focus and too much going on. On reflection, we decided to retain some choreutic camera materials, as the energy of the moving camera created a sense of embodiment, with the energy of the live body, which echoed our wider interests of subjectivity. We did not want to fully abandon this mode of looking grounded in a mobile camera but were reminded of stillness as both contrast and opposition. The aim was to create diverse viewing positions with varied and competing movement dynamics between the live and recorded bodies.

We explored more fully the range of movement possibilities within the live performance that spanned from qualities of speed to pause and stillness, and the subtle transferences from one to another. A dynamic of movement and stillness was critical to our work that explored the ways in which the two forms could affirm and build movement, interspersed with moments of difference when one form through, for example, its stillness, highlighted mobility in the other. (See excerpt of *Braced* in Appendix 5).

In one instance in *Company of Shadows* (2006), which focusses on the space of an urban car park, the performers walk very slowly towards the screen on which is projected an image shot from a car as it is driving through the parking space. This creates a thrilling sensation of the live performers moving through the car park,

provoking a unique sense of movement arising from the interplay of the live body's movements in conversation with the moving image. Equally, the live body creates a specific spatiality that is an ethereal combination of the parking space, as seen in the image, and the studio space where the live body actually is. This spatiality is specifically experiential — its embodied experience combines but exceeds the two actual spaces from whose juxtaposition it has emerged. Its embodied experience is thus of no one place in particular, but is constituted by the embodied experience of both live and mediatised places.

The subtle shifts between movement and stillness gave rise to arresting instances in which stillness, or stilling, was key to integrating the two forms – building something new that subverted the individual identities of both. A breathing dynamic developed, un-disciplining both forms and creating something innovative and new. Live performance was not purely dance and moving image was not purely film.

(Harrington and Sharma, 2011)





Fig. 26 and 27: *Company of Shadows* (2006) choreographed by Matteson and Harrington

## 5.2. The Body as Haptic Surface

We worked with a colleague, Jodie Allinson from the University of Glamorgan,<sup>5</sup> who was exploring the beam and its relationship with the body. She also wanted to research with dancers who had experience in working with digital media and who would bring something new to her work.

Workshops exploring the interface with the beam progressed from learning the technical skills of the apparatus and software programmes to the conceptual issues around the ways in which we see, capture, edit and interface with digital media. Our main areas of discourse continued to focus on the terms mediated, virtual, real, past, present, surface, skin, texture, interfaces, recording and re-living. Dempster explains the significance of kinaesthesia as the picking up of movement that “cuts across functional perceptual systems” (2003: 46). She goes on to say that “dance spectatorship entails a complex mode of visual kinaesthesia, that is, a way of looking which is intricately interwoven with the sense of touch” (ibid).

My initial view of Allinson’s work was that it was significant and relevant to our research. However, there had been certain problems in relation to the selected subject matters of the projections, and the ways in which her performers were working with the beam. First, the selection of images bore no resemblance to any subject matter. The film/moving image was an excerpt of something and, as a consequence, as a viewer I was again struggling with the relationship between the live body and the recorded moving image. Why those two forms, together? What did it mean? What did it say? Second, the performers seemed to have little sense of the projection or awareness of the beam on their bodies, but treated the event as more of an occasion than an ‘embodied experience’. They had not asked the question – what is the relationship between me (my body and my skin) and the recorded image? There was little or no ‘sense of’ the beam on the skin.

Two opportunities arose. First, Allinson worked with my dancers who were already in the process of interrogating some closely associated questions, and had the

<sup>5</sup> Jodie Allinson was a post graduate student at the University of Glamorgan 2006.



potential to add to Allinson's research process through their understanding of the issues as performers. Second, we contributed to Allinson's work and introduced her to some of our discoveries regarding the body, place and moving image, and in particular the phenomena concerned with distilling and re-presenting a past experience through film/video. The aim was to develop an 'embodiment of experience' within the performance that was born out of a 'lived' event, and thus the subject matter for the film. We had already disseminated our work at Glamorgan, which had inspired us to work together. We could learn from each other.

We had discovered in Cycle Two that exciting interfaces or meeting points did not mean fusing or connecting in totality, but could also be illustrated through oppositional content. A colleague reiterated this point after viewing the work at Glamorgan; "It's... this idea of *Différance*- you find yourself in a place- where the recorded material is drawing attention to the live material- it's the being in-between the two and not denying it. That's why I find the notion of *Différance* so useful" (Colleague observation, Glamorgan seminar, 2006). Our work in Cycle Three continued to explore what we meant by interface and the meeting point of skin and beam – the image lying on the body, like a print or transfer. Yet, the meeting point seemed to suggest more than a 'surface encounter' but one that (appeared to) penetrate or seep into the body, and enliven the body as the subject matter of the moving image, as already experienced (somewhere else), was being re-told through the projection as it flooded and poured over the body. A student said:

As well as the texture of stone and a broken building appearing on her live moving body, the form and skin of a past body captured on film appears on her bare skin as she moves in the space. The projections of a past human presence soaking onto her skin created deeply emotional feelings of loss, sadness as though she were clinging to a lost past, a lost person. This un-intentional element of the piece brought a new meaning and quality to our work, which we uncovered, accidentally through the experimenting with body and film.

(Student 3Ma17, 2005/06)

In the workshops with Allison, I worked practically with my students and also withdrew to watch and record so that we could reflect on the processes at a later date. The research 'lab' was all the more 'a place of experience' as the sessions were conducted in total darkness, except for the light from the projection beam. In dance, we were used to working closely with others – holding, supporting, touching – and being aware of the positive and negative spaces between us and others. The same way as the beam touched the body, so one body gave way to another, allowing and releasing its tensions and energy. In dance we know about touch, so why would a beam that touched the skin be any different? The point here was that we needed to see the beam touching our skin and to feel through that seeing and imagining. There would no energy, no impact – nothing like a push, or a stroke – and yet it would be on us and part of us. The image below illustrates this point. Explorations into working with the beam would surely open up new ways of thinking about the body and the mediated image – as touched and yet already dead?



Fig. 28: *Braced* (2006) choreographed by Tresize et al.

Our investigations helped us to re-think and advance our research again. It was our next step and from that point we realised even more the significance of the body and light, both through the beam itself and in daylight too, when the beam totally disappears. We were also exploring the body, sound and image relationship in DA3011. The inclusion of the body as haptic within the broader 'body as sensory' discoveries enabled really exciting work when sound, image and surface came together. Gibson explains the haptic system:

This apparatus consists of a complex of sub-systems. It has no "sense organs" in the conventional meaning of the term, but the receptors in tissue are nearly everywhere and the receptors in the joints cooperate with them. Hence the hands and other body members are, in effect, active organs of perception.

(Gibson, 1966: 53)

The students produced work that illustrated the processes and outcomes of their investigations as can be seen in *Braced* (Fig. 28) and *In-grained* (Fig. 29).

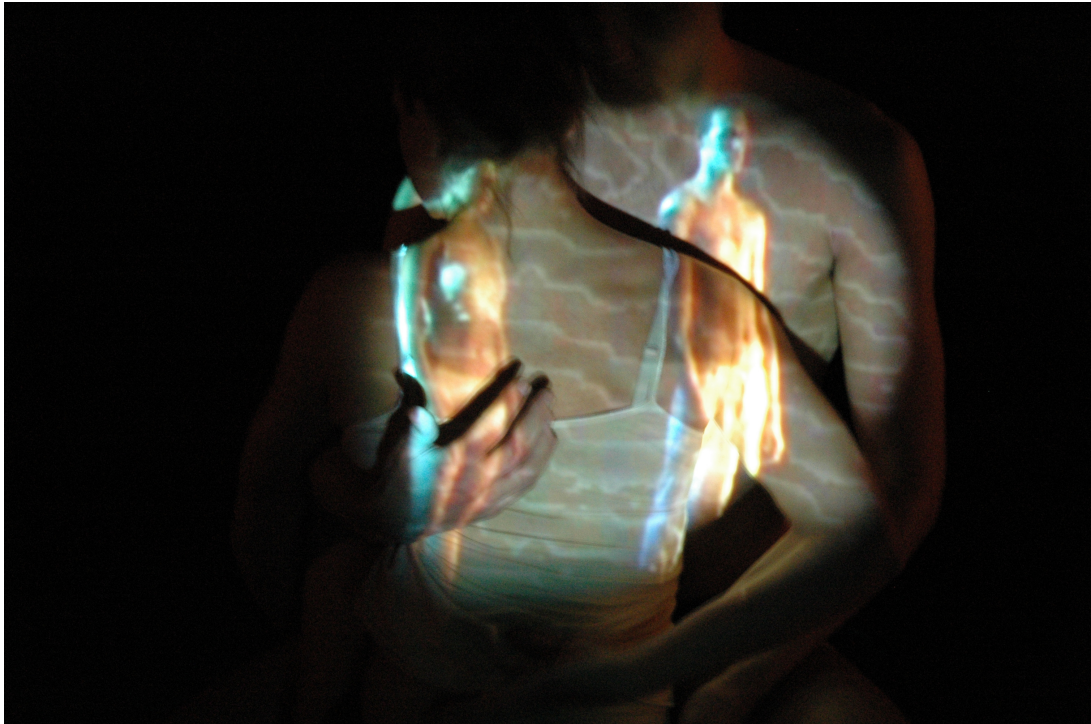


Fig. 29: *In-grained* (2006), choreographed by Spasic and Burnham

*In-grained* (2006) (see Appendix 5 for performance excerpt) explored the body, and the prints of its skin and in the landscape of soil, leaves and trees. A small and intimate duet was created, in which sound was drawn from place and recreated through a live feed, and projected images of place crept across the dancer's back, neck, face and then flooded across both bodies, slowly spreading to the floor – creating an enclosed space on which to re-dance in that (projected) place. This was a haunting and beautiful piece, as a result of sophisticated research and experimentation, drawing the viewer into an intensely focussed experience, (Harrington notes, 2006).

### 5.3. The Body as, in and with Architecture (Research Project at the University of Auckland)

In the middle of Cycle Three, and between DA3004 and DA3005, I took three graduates to work with the Dance and Architecture Departments at the University of Auckland, New Zealand.<sup>6</sup> We wanted to find out more about the discipline of architecture so that we could advance our research. I hoped to transfer and test my research model in two different degree contexts, and see if our research could make a contribution to the development of both subjects. Our plan was to run a six-week intense Summer School, or module called: *Dancing Architecture: Making Spaces* (see Appendix 3c). The aim of the course was to explore the relationship between the processes and products that define dance and architecture. The course was structured to include a four-day week research schedule, with the fifth day being allocated to rehearsal and directed or non-directed study. Each day would be divided into dance in the morning, taught by the graduates and me, and architecture in the afternoon, taught by the Auckland team – with much of the day exploring both, together. At the end of the course there would be two assessments – an essay and a group performance.

<sup>6</sup> I developed a research collaboration with the Head of Department of Dance and a lecturer from the Architecture Department at the University of Auckland. We devised a research based module that investigated my model and involved 24 dance students and 22 architecture students.

All students were to participate in both sessions and research into both areas in spite of their subject specialism. I worked in collaboration with a lecturer in the Architecture Department to deliver the content. The dance and architecture students were taught by me and by three Bath Spa Dance graduates, and we delivered the module content – DA3004/DA3005. I was able to observe 'my' graduates teaching and leading the research. They were very familiar with the content and development of the research material, as participants. It was a rewarding process to observe them in a teaching role. The research was theirs and they were now sharing it with new participants.

The architecture students, many of whom had never danced, learnt about the body, the kinesphere, space and place through physically moving and dancing – although we did not differentiate between them and the dance students. We all worked together. We talked, read, discussed ideas and practices about the body, architecture, space, place – the similarities and differences. The same students were particularly interested in the trace of the body that marked in the space – their medium was architecture and their tools were technology, pencils, rulers, sketch books and so on.

The attempt is to create an interaction between the body and architecture leading towards the idea of re-creating a space; within a space based on the phenomenological experience that was gained from the site; ascending to the notion of seeing and considering our experiences as layers of memory, which when blended together, create depth and sense of the hypervolume. Hypervolume between the digital imagery, past and present.  
(Auckland Student 3AS1, 2005/06)

Drawing and marking the body helped us all to develop a new understanding of how the body is used in architecture and we captured the spatial energy and articulation with charcoal (see Figure 31). We also looked at old and new buildings in Auckland, and their social contexts, and the relationship between form, materials and use. We explored in theory and practice how materials are utilised in internal spaces through surface and volume, and their potential to respond to and be informed by the body. (See Appendix 5 for video documentation). We were also introduced to new technologies including CAD programmes, which we then explored through our collaborative projects as spaces in which to enter and move around.



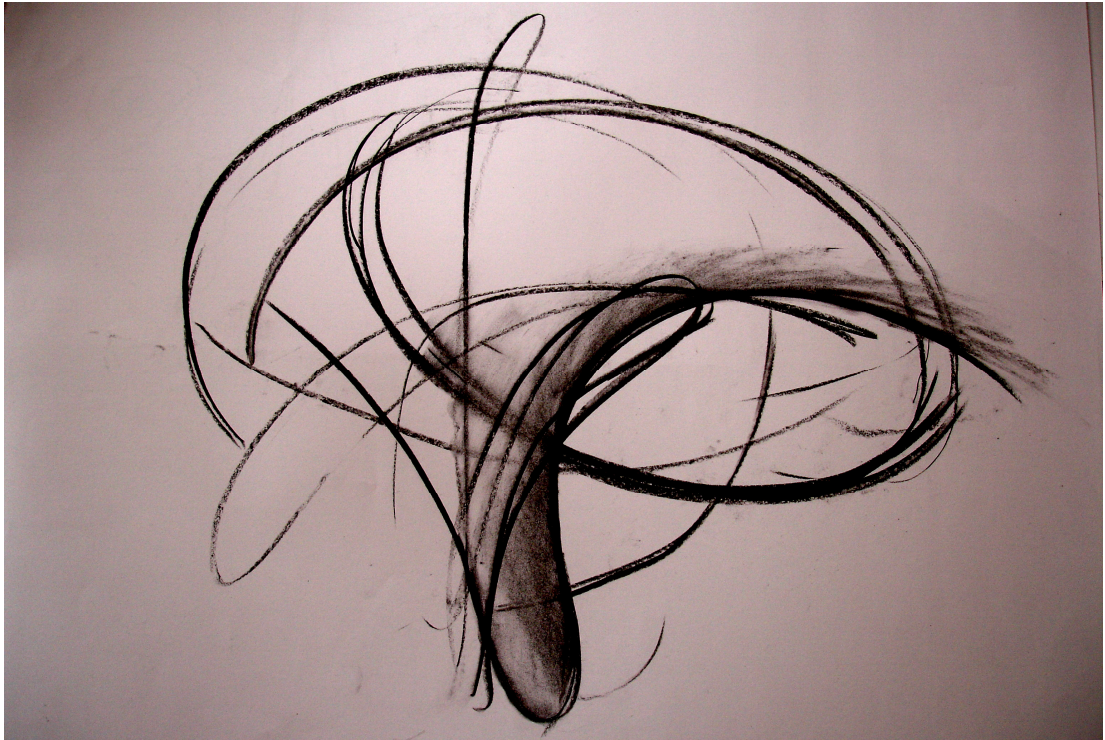


Fig. 30: *Charcoal drawing from traceform workshop, Auckland 2006*

In response to our research question, the architecture lecturer introduced us to Perella's (1998) hypersurface theory in which the volume of space 'as experienced' resonated with our questions regarding the 2D image and the 3D space.

As a verb hypersurface considers ways in which the realm of representation (read images) and the realm of instrumentality (read forms) are respectively becoming deconstructed and deterritorialized into new image-forms of intensity. Hypersurfaces are an interweaving and subsequent unlocking of culturally instituted dualities.

(Perella, 1998)

The three UK graduates took on various roles; teachers, learners, researchers, performers, documenters. An evaluation was devised by the graduates and me, and was undertaken during and at the end of the Summer School. Comments were interpreted and written by one of the three research graduates. We wanted to:

- Assess and evaluate the effectiveness of the plan
- Consider to what extent the architects and dancers could make innovative work that explored the relationship between the body, place and digital media
- Consider, understand and apply architectural theory and practice to performance making
- Consider the role of the (dancing) body in informing the practice of architecture

The following section reflects on the research practices and outcomes associated with the plan/model that explored making work that combines the body, place and digital media. Discussions on the plan and the pedagogy are included in Section 6 of this chapter. Evaluations are summarised by one UK graduate researcher.

In terms of learning about and applying Laban's theory of choreutics to making performance and understanding architectural space, the graduate researcher wrote:

Many of the students evaluated positively their understanding and the possible applications of choreutics. While some commented upon new found bodily awareness, choreutics gave them as a creator and performer of work, the majority of students stated their main understanding of choreutics was in relation to the built environment. A student commented that they now possess "more awareness of the structure that surrounds" them and their ability to "emphasise and define the built space" through movement. An architectural student stated "I have new knowledge about the body – its dimensions and its sphere it moves in and I think architecture should reflect this. Students commented upon the "endless possibilities of designing and creating exciting spaces" and the majority of students had choreographic reference to choreutics in their work and one group stated they used choreutics as "a starting point for work".

(Graduate researcher observations, 2005)

The students commented on their understanding of the issues and concepts associated with the live and mediated relationships between the body, space, time and place. The graduate researcher reported:

'Issues of liveness' were commented upon in student evaluations and how these were discovered through working with the live body and technology. "I find the competition between the mediated image and the live body interesting". Some performers found that in order to work with technology in this way they had to be present in the space, "the body needs to own the space".

A repetitive response from student evaluations was the interest and understanding of the concept of time. The involvement in the creation of work, rather than just viewing a multimedia performance piece allowed students to "consider it more". One student stated that the use of technology "brought to life these questions and renewed my interest in them". Relating the live body to mediated imagery in the process of making work seems to have allowed students to investigate these concepts and understand them through direct involvement. "I have realised nothing can be done again. It will always evolve and give a different perception, the body, space, time and place is constantly shifting".

(Graduate researcher observations, 2005)

Our new research into architecture as the experience of embodied and constructed hyper- volume and hyper-surface, was perceived as having various implications. The graduate researcher wrote:

Some students responded that hyper-surface and hyper-volume allowed them to "add to depth to one's concept". Some understood the experience of hyper-volume and hyper-surface as an additional feature to work that can sometimes be visually dominated. One student stated the concepts have "added to visual elements, for example smell, hearing, feeling". Another student stated that the understanding of hyper-volume and hyper-surface gave them

“more awareness of everything around, more awareness of what my body does”.

(Graduate researcher observations, 2005)

Our question which related to the students' experience and understanding of digital media resulted in positive commentary including their realisation regarding the speed of movement of the (live) body in relation to the projected image. Their feedback confirmed our recent and previous findings at Bath Spa in terms of the experiments with the mobile/still camera and the mobile/still image. Students commented on being placed in architecture through the performance installations: “As a performer, I loved being part of the architecture and being ‘installed’” (Student 3AS4, 2005). Another student commented on an interest in finding that ‘nugget’ or pearl, and said “I love how accidents in the documentation of something can be extraordinary” (Student 3AS7, 2005). Looking at work performed by Bath Spa graduates made an impact on the Auckland students' perception of their own abilities and reinforced the value of showing live work in order to disseminate and explain the ways in which we were addressing our question: “Alice's work (Bath Spa) was really helpful to actually see and create the first relationship with media and performance. Helped me a lot to realise what we can do!” (Student 3AS2, 2005).

In relation to texts that had informed an understanding of the research being undertaken, both dance and architectural readings were stated as helpful. There were some positive comments on hypersurface and less enthusiastic on Laban's text – described as “a bit dry and dated” compared to Soja's ‘Thirdspace’ writings which “resonated well with the notions of hyper surface” (Student 3EF55, 2005/06).

When asked to comment on any changes in their view or understanding of their own discipline as a result of the course, the graduate commented:

The course had changed the view of individuals' disciplines for a large majority of students. Comments were made on the similarities and shared language of the two art forms and how “refreshing and important” this is and that it can “take you out of your comfort zone” and inspire new ideas within your own discipline.

(Graduate observations, 2005/06)

A dance student said: “When choreographing and dancing I now think about different spaces, levels, corners, glass etc. I feel one can use architecture to evoke movement and during a performance add so much more to it” (Student 3AS3, 2005). Whilst an architecture student said: “I used to only think of architecture and very little about the body. Now I have a very clear understanding of what it means for the body to be in a space and how does it react, feel and perform” (Student 3AS8, 2005).

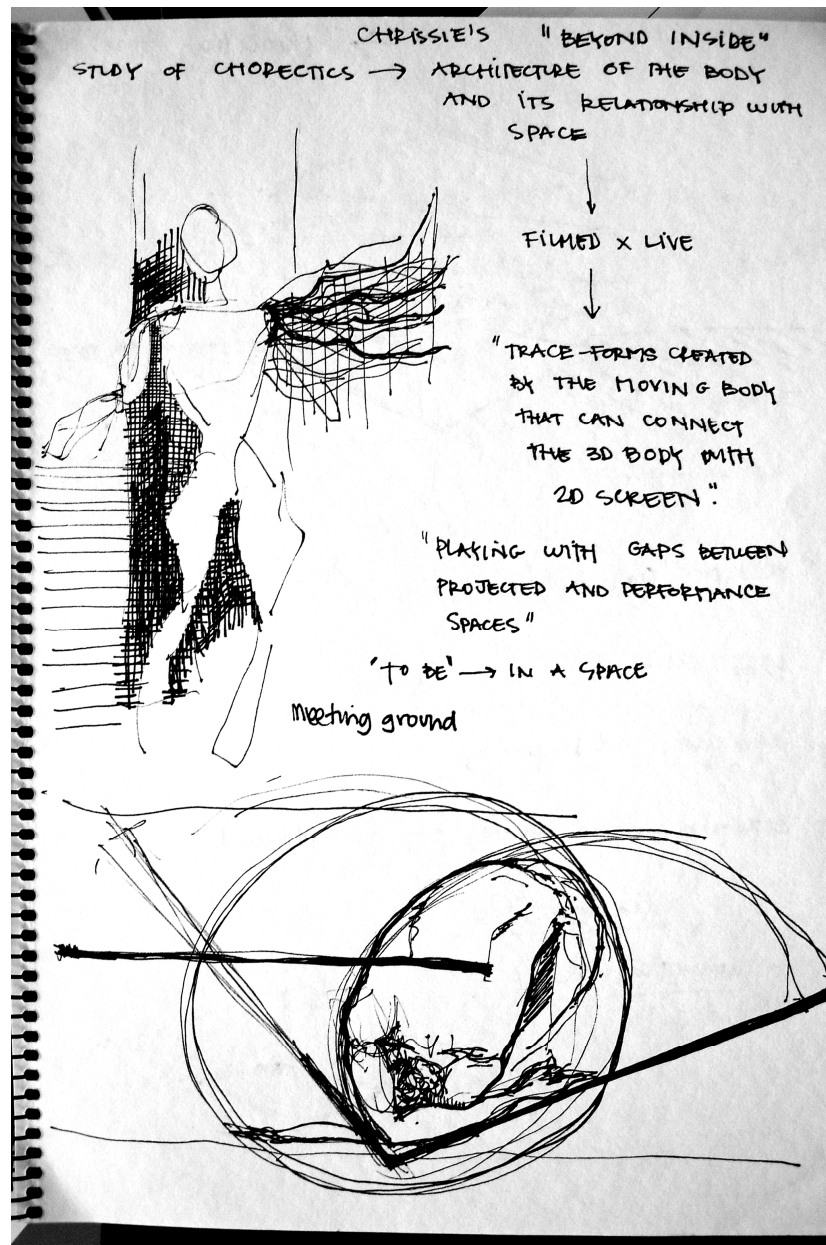
The use of similar language was also commented upon in relation to a developed understanding of the students' own disciplines. Some students said it was great to share their discipline with others, which “makes you appreciate what you know and possibly take for granted”.

(Graduate observations, 2005/06)

One student wrote that she “really enjoyed how the two disciplines were able to come together and explore the relationship between space and the body” (Student 3AS31, 2005/06). Other students commented that they had discovered different

performances spaces and had improved their "choreographic tools in relation to site" (Student 3AS22, 2005/06) as well as that "knowledge of dance and architecture [had] expanded greatly" (Student 3AS4).

Further evidence of the ways in which architectural students interpreted ideas about the body into architectural discourse were sourced in notebooks and provided illuminating evidence as seen in Appendix 3d. Examples include:





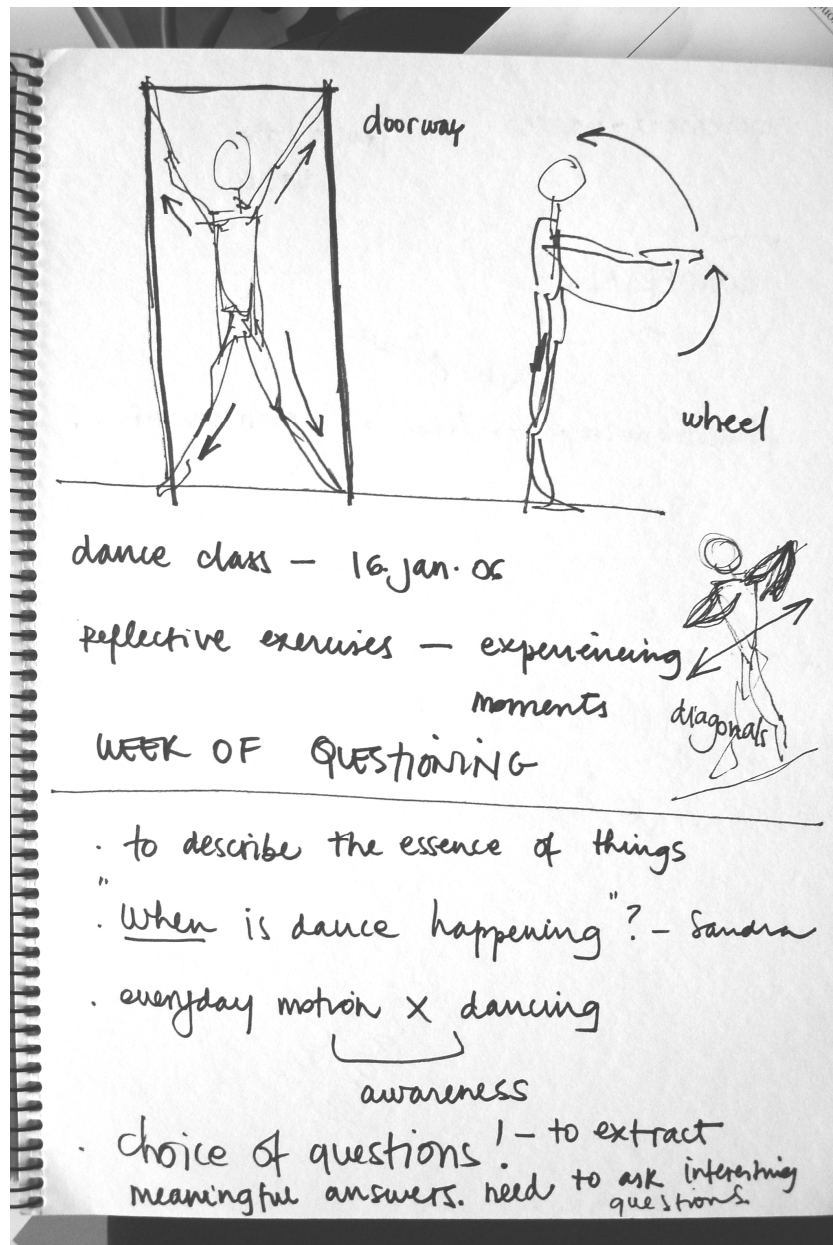


Fig. 31 and 32: Examples of student sketchbooks, Auckland, 2005/06

Some months later a student wrote about his first architectural job and said:

I've enrolled in another architecture paper concerning with designing a small health centre... in many ways [I] tried to bring my summer school experience into the design: the curved wall is an expression of the fluidity of movement of the body... Windows on the ceiling just above the curved wall would allow sunlight to penetrate into the rehabilitation space and cast shadows onto the curved wall. The shadow would change during the course of the day and it is a powerful way to bring awareness of time and a sense of dynamics into the space... The summer school really did help, even in a subconscious way, to [help] realise a design that is far more interesting and dynamic.

(Ren Zhi Zhang, email, 2006)

The list below summarises the outcomes of the research at Auckland, as defined by the graduate researcher:

- The model proved to be relevant and appropriate when asking the same question in a new context
- Learning about choreutics was very helpful and drew attention to the body, the sphere, the cube, and orientation in and articulation of space
- Tracing the body – seeing, capturing, marking, working with buildings, and designing the space was really useful
- The understanding of space and place was more informed, for the UK graduates and for Harrington, through Perella's text of volume, heat, light, surface and investigations into architecture as form - as construction, as embodied, as experienced, and as surface. The re-presentation of these concepts and skills in design, planning and exploring architectural responses to space was very helpful and illuminating for our research
- Technology – the construction of 3D space and environments through CAD – was advanced and very relevant. It facilitated a greater understanding of the architectural choreography of space
- The workshops on practice and theory were very useful and highly relevant
- The shadow – a revisited phenomenon – was described by a tutor as the most exciting find or point of the research during group discussions and reflections at the end of the project. This was an area that I intended to investigate further in the future. Was this a significant aspect of our question?

On our return we continued to apply our new discoveries to the final DA3005 research module. New material, most especially in relation to architecture as volume, texture, heat, light and surface – as well as through design – was explored through theory and practice. Embodiment of space and place remained key, and an increased understanding of architectural space impacted and informed the work at Bath Spa. For example, three pieces at the end of the year demonstrated the diverse ways in which groups were questioning and finding solutions. The investigations and discoveries from three cycles were evident in different ways, in their work. The gaps and spaces that were now a feature of our creative process allowed students to work in many ways, to explore the unusual, the contradictions, the oppositions and the tensions. Examples of research projects included:

### **Braced**

This piece was created by four students and dealt with the relationship between buildings and bodies – and both as architecture. The concept that buildings require bracing or clamping, when being built and as part of their permanent construction, informed an innovative and exceedingly well articulated and performed piece. The choreography, in which the terms 'brace' and 'clamp' inspired challenging movement material and moving images, ranged from utilising the whole stage space and projection screen and the intimate surface projection of the scaffolding's internal material over the dancers' bodies – reminding us of the marrow of the body and the internal material of the poles. Lifts and contact in complex duets, trios and quartets,

and exposed as illuminated structures, compared startlingly with the two bodies, flooded in pools of projection light on the floor – close, intimate and sensual. So the piece fluxed from the large to the small, to the light and the dark, and where the shadow danced on the wall as a fifth visitor in/to the work. The dancers were fully immersed in the performance – something they knew so intimately through the rigors and challenges of their research journey (Harrington notes, 2007).



Fig. 33: *Braced* (2006) choreographed by Tresize et al.

### **Underneath**

Possibly influenced by *Company of Shadows*, *Underneath* was inspired by research into a space under a large bridge in Bristol that linked two urban areas but also provided a dwelling place for the homeless. The students used the two opposing themes of inside and hidden compared to existing on the margins and boundaries within the public space. Light and dark, and projections on the large screen – cut to a long strand to create the space beneath, interspersed with projections on bodies and pillars created depth and texture of the bodies and place. Movement material was exciting and risk taking, constantly shifting from the depths of the space towards the light and open foreground. Choreutics were used to create perspective in such a way that the energy, thrown from the rear to the front through the power of gestures and shifting bodies drew attention to the space and pulled the viewer in (Harrington notes, 2006).

### **Company of Shadows**

*Company of Shadows*, originally made in 2005 was reworked in 2006 as a result of the research processes and discoveries with the architecture department at The University of Auckland (see second performance excerpt in Appendix 5). The lead choreographer of *Company of Shadows* was also one of the graduates who taught with me in the summer school. A developed understanding of space as texture, light, heat and volume – as experienced by the body was woven into the piece to create a

greater sense of the space and what it was like to be there, at night, on the concrete, in the headlights, and so on.

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## **6. Plan and Pedagogy**

The plan was the same as for the previous year although it was interrupted through our interim research project. The developments in the plan had followed the existing format but had also responded to and included our new areas of focus and expertise. (See Appendix 3a).

As in other cycles, the students commented positively on the relationship between theory and practice. Teaching and learning continued as before, with students increasingly describing their roles as research students – or researchers. The model that had been refined year on year had cut out all that was surplus, retained the key aspects, and included new areas for investigation. In fact the module became the question and not the answer. Thus the teaching reflected this model of, on the one hand, bringing expertise, experience, knowledge and skills to the research, but with the emphasis on finding out and discovering rather than on prescriptive answers. Reflection and analysis were processes that remained significant to our success. Several students commented about their improved documentation and evaluation skills. One student said “I have learnt to self-reflect and be critical of both my process and the product. Documentation is a highly important part of a project” (Student 3EF24, 2005/06).

Most students commented that evaluating work as a group (through tutor and peer processes) was productive. There was no right way, so discussion, observation, analysis were modes of unpacking the questions, examining solutions and challenging thinking, dancing, writing and so on. In an evaluation form, two students said: “I have improved my documentation skills with my journal and essays. I feel that I have become more critical of my work and feel that I can easily discard material” (Student 3EF2, 2005/06). Another student realised the need for a shared language or understanding, and said that “through storyboarding, recording, discussing and evaluating and re-evaluating work at regular intervals, ensures that the language is one that everyone understands” (Student 2EF43, 2005/06).

The outcomes of DA3004 were performed and written in preparation for DA3005. The progression was considered, as in Cycles One and Two, as being very appropriate in spite of my absence for six weeks. This confirms the usefulness and importance of previous graduates in supporting learning during that time, and the significance of another lecturer, who had previously only observed the research, being able to pick up the plan. Many students again commented that the foundations previously gained in DA3004 provided them with a firm basis for DA3005.

Each year the work improved and reflected the rising student attainment profile evidenced in the graphs in Cycles One and Two. Why? Was it my confidence, and because the students had observed and/or worked with previous years' students, and were already asking questions and thinking about answers? The External Examiner described some of the DA3004 pieces as:

Snippets of complex ideas that act as wonderful creative nuggets for more complex development. The more successful pieces were the ones that did not rely on image alone but crafted more of a choreographic realisation of the idea into a more developed form.  
(External Examiner report, 2006)

The essay task was the same as last year and writing improved year on year, with more people achieving higher marks than in previous modules. This can only be attributed to the ways in which the students were participating in the research, and their developing confidence as a result of their increased understanding. The external examiner said: "The written choreographic intensions element of DA3005 produced some excellent work and is certainly evidence of good practice for this type of assessment" (External Examiner report, 2006).

The research was described as challenging and stretching (Harrington notes, 2006) but this was perceived by the students as a positive aspect of the pedagogy. A student in Auckland said: "We constantly wrote questions and talked conceptually. We attempted to revise and re-evaluate our objectives all the time" (Student 3ASu1). Comments from UK DA3005 module included: "Making group pieces has pushed me to work at a different level" (Student 3M55, 2005/06).

The significant processes of working with an idea, exploring how it might develop, and allowing students to ask why or how, is essential if we are to learn. It brings us back to the fact that the un-known is more exciting than the known – it offers possibilities, hopes and potential for discovery. This complies with McNiff and Whitehead's statement:

I like the notion of a systematic process of observe, describe, plan, act, reflect, evaluate, modify, but I do not see the process as sequential or necessarily rational. It is possible to begin at one place and end up somewhere entirely unexpected. The visual metaphor I have developed is an iterative spiral of spirals, an exponential developmental process.

(McNiff and Whitehead, 2002: 56)

Students in the UK and in New Zealand commented favourably on their personal skills through being highly committed, able to ask for and take advice, and speak about and present work. But one student said: "It has been possible to develop skills in speaking about work, as it can be hard to explain an idea." Other developments included time-management skills, organisational and leadership skills through, for example, the role of the director, and being part of a group in a collaborative process.

The research plan worked and the pedagogical processes facilitated teaching and learning that enabled confidence and enthusiasm, as well as very good academic attainment – improving year on year. Was this due to the refined plan, to my increased confidence or to the increased level of student expectation? Of course, the plan and methods were designed to be flexible enough to respond to new and diverse situations, and specific scenarios or needs. Yet, in principle – progress was made year on year and the plan was successful in finding ways to make innovative work that explores the relationship between the body, space/place and digital media. The term interface described the sorts of 'relationships between' and implied meeting points, or points of connectivity as well as no meeting points but gaps, spaces or oppositions.

Students were at the centre of the plan – as was our question. Results were evidence of the questions being answered or responded to – or on the way to be solved – for a moment until the next question. One new question was concerned with ownership and authorship, and 'me/I/we', and when *it* (the research) becomes 'mine' or 'theirs'. Cohen, Manion and Morrison comment:

The questions that researchers ... need to consider are... Who will own the research? At what point will the ownership of the research pass from the participants to the researcher and from the researcher to the recipients of the research? Who owns the data?  
(Cohen, Manion and Morrison, 2000: 75)

My response was that it was ours. Each one of us owned the research, as each one of us had an aim, a perspective, a purpose – and we assisted each other in achieving our aims.

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## 7. Conclusion

To what extent had we tackled the question: *how do we make innovative work that explores the relationship between the body, space/place and digital media?*

The investigations that were undertaken to explore the movement of the camera and the ways in which the body and moving image might inter-connect created exciting results as defined above. We were aware however of the need to retain clarity and simplicity whilst also to develop sophistication and innovation in our thinking and practical approaches. We did not want to complicate and yet we wanted to create moments of totality – a 3D world in which movement of bodies and image worked. The excerpts of *Running over Rough Ground* (see Appendix 5) exemplify how our research really advanced our practice. It was as if we were in and out of movement and stillness, live and mediated – shifting the focus from one to the other or to both, creating multiple viewing possibilities as well as the space(s) to contemplate and anticipate. The research processes into the mobile camera and the theory associated with film, subjectivity, perception and meaning spanned throughout the year and impacted on the practical and written outcomes, and on the next cycle.

The role of choreutics in our research has remained key to our process, although through a shifting emphasis – at this point more through energy, articulation, and ‘knowing where you are in the space’. Choreutics enabled the body to be “re-claimed when in dialogue with digital media” (Harrington notes, 2006).

Another associated development was in the area of documentation. The students documented their practice through a greater understanding of the potential of the camera and the software. They were also much more able to capture ‘it’ as far as it was possible to capture something that was essentially ‘live and with the already mediated’. The role of documentation was to become an area of research in the subsequent and final Cycle Four.

The research into the relationship between the beam and the body created results that had a lasting impact on our work and produced performance that was considered to be at the cutting edge of practice by audiences in March and June 2006. Our investigations into the ‘haptic body’ also brought to the fore the issue of the body as subject of experience and the phenomena of ‘being in the dance with technology’, creating an integration of experience in which tensions and dilemmas appeared and disappeared. As with our research into concepts and practices associated with the camera, our work with the beam and the body continued to be developed through the year and together these aspects of filmmaking and projecting contributed significantly to our progress.

Our research in Auckland had another major impact on our practice. We realised that in architecture, as in dance, places were not only designed as an aesthetic and material space but were designed to create a space to be – an embodied space or an experience of space in which the body was key. In the UK, a student said: “when filming the window, I approached it through exploring how I felt and through feeling the textures, the grain of the wood, the smooth glass, the bobbly paint on the cold walls, etc.” (Student 3Mb35, 2005/06).

Students understood more about their specific discipline through the ways in which they explored the relationships with the other discipline. This reflected Janesick’s (2000) comments on the potential of the relationship between one discipline and another in arts research practice that she describes as crystallisation:

I like to think that crystallization incorporates the use of other disciplines, such as art, sociology, history, dance, architecture, and anthropology, to inform our research processes and broaden our understanding of method and substance..... Returning to the arts and choreography, just the awareness of the choreographer’s concerns with rhythm, tempo, the use of negative space, and action, for example, may broaden our own views on our respective research projects.

(Janesick, 2000: 392)

New possibilities emerged as a consequence, making a case for continued collaboration between disciplines, and one that involved students as co-researchers at Auckland and in other research practices, where the disciplines could meet.

A new outcome of our work at Auckland was the appearance and determined presence of the shadow, which according to a professor of architecture, was the crux of our research. Indeed, the shadow lingered on the margins of the live and recorded/mediatised space – as an image that was both visible yet permeable, tenuous yet strong. The shadow that we had spent so long trying to hide, and that had only been acknowledged as an image already mediatised and dead, became synonymous with and fundamental to our question – it was in the ‘in-between space’ – between the live dancers and their own image, on the screen. Our work from this point continued to include the shadow as the body, here and there, present and past, seen and not seen.

Finally, and in response to the question, students had developed an understanding of the ‘dialogues’ and conversations and the inter-spaces for the creation of relationships between the dancing body in the live space/place and the mediatised other in documented space/place.

## Chapter Seven

### Cycle Four – 2006/07

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#### 1. Main Research Question

*How do we make innovative work that explores the relationship between the body, space/place and digital media?*

Cycle Four addressed the same aim that had informed Cycle Three but was planned to develop previous subject matters and incorporate the discipline of textiles. Choreutics had remained a constant but evolving concept throughout all the cycles. Evidence in Cycle Three from viewing performances and conversations with practitioners and audiences highlighted the potential of choreutics in affirming the body in the mediatised world. Similarly, investigations in Cycle Three into the haptic body had crossed disciplinary boundaries – the body became re-textured through projections. The shadow had emerged as significant in my research at the University of Auckland and had the potential to be fundamental in responding to the question. Finally, evidence as identified on pages 58-60 of this thesis emphasised the benefits of documenting process and performance outcomes. This had become a necessary practice and provided a document of student achievement. Documentation also had the potential to re-present performance and to subsequently resist the possibility of 'disappearance'. I wanted to explore these issues further.

Cycle Four addressed four new questions as follows:

- How do we document and re-present research that deals with live and mediated performance, as a process and an outcome?
- What is the role of choreutics in re-affirming the live body in space, most especially in terms of the observed body?
- What is the interface between the body as skin and the body as and with projected texture/skin, as haptic and as experienced?
- What are the issues surrounding live and mediated spaces when considering the new phenomenon of the shadow?

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#### 2. Issues and Problems

As in the previous three cycles, the terms 'I' and 'we' are interchangeable. I refers to me, the lead researcher, and we refers to me and 20 students who would be researching with me. In fact, by Cycle Four the research had become totally 'ours'.

The ways in which the students and I had worked together had developed from Cycle One from being tutor led and students participating, to tutor and student led with tutor and students exploring and discovering, through to tutor and students as co-researchers, co evaluators/re-creators of the model and potential research outcomes.

The Cycle Four research was rooted within a year-long module (DA3004D *The Body, Architecture and Digital Media*) (see Appendix 4a for module information). We



had new questions, which would be woven into the module plan in order to address and expand our ideas and responses to the question. However, having been the initiator, facilitator, teacher and observer of the research as well as an integral part of the research activities, I now wanted to explore and respond to the questions in my own practice, and to make my own work too. I wanted to develop some of the issues that had emerged from our visit to Auckland and to work alongside and with undergraduate and graduate practitioners who were also keen to take their work further. This created a mixture of research scenarios in Cycle Four including; undergraduates with one graduate and me; a graduate research group; and my research in collaboration with colleagues from two other disciplines (music and textiles), and graduate performers and/or choreographers, with me.

Subsequently, Cycle Four was slightly different – there were layers of research and interactions – all looking at the same question, all informing each other. We had found our way through to a new understanding of the body, space and digital media, informed and facilitated by our research method – a pedagogy of exploration, reflection and refinement. These processes informed my first question in Cycle Four: how can we document and reveal the inter-related and interwoven processes of disciplinary research and pedagogical methodologies?

## **2.1. Documentation**

Documenting performance with words was a possibility but raised new issues. How can words portray or represent something that is performed with the body, and in the contexts of this work, without words? Furthermore, performance – in the contexts of dance and its interface with digital media – is an ephemeral activity that disappears as quickly as it appears. So, what we are left with is the memory and/or the feeling (or kinaesthetic sensing) of the performance, which is already in a state of interaction with a past and recorded event. Using words to describe this performance would create a twice-removed re-presentation. However, according to Barthes (Literature Review, p. 43), words are no more than performative material for the reader to create meaning:

The fact is (or, it follows) that *writing* can no longer designate an operation of recording, notation, representation, 'depiction' (as the Classics would say); rather, it designates exactly what linguists, referring to Oxford philosophy, call a performative, a rare verbal form (exclusively given in the first person and in the present tense) in which the enunciation has no other content (contains no other proposition) than the act by which is uttered – something like the *I declare* of kings or the *I sing* of ancient poets.

(Barthes, 1977: 145-46)

A problem to solve in Cycle Four was the development of a language to adequately capture what we want to say about the work. In addition, digital media was a method with which we were familiar when we captured both performance process and outcomes. Reason explains "if technology has a central position in defining and delineating ideas of disappearance and liveness, then the existence and abilities of recording technology – photography, CD, video, DVD and so on – are also at the core of the urge to document" (2006: 25).

However, problems with choice, selection, size, colour, texture, sound – and the 2D 'pastness' of a performance that had existed, once, in the present, had to be addressed. Issues with documenting dance (performance) with technology were not new. Mitoma (Literature Review, p. 46) explains the reluctance of dancers to engage

with technology. For example, the only known footage of Isadora Duncan was secretly recorded from behind a tree and, much more recently, choreographers such as Pina Bausch and Siobhan Davies have spoken openly about the problems with filming their work. It would seem obvious that the choreographer would want to have ownership of the ways in which the work was filmed and edited – as a choreographic process. So, how would we appropriately document our choreography and what would the relationship be between the choreographer, the documenter and the editor? Or would they be the same person? Nevertheless, the introduction of video technology had facilitated opportunities to play, re-play, re-visit and re-think performance and provide archive material that had not existed previously. Laban and Benesch notation has never worked appropriately for me. Mitoma confirms the significance of the role of technology in performance – as we had already discovered in Cycle Three:

Today, with the advent of digital technology, we witness myriad approaches. Increasingly, dancers work to capture the essential features of their work through creative use of the camera, editing, sound, and even special effects.”

(Mitoma, 2002: xxxi -xxxii)

However, our challenge was even greater in that our work was fundamentally concerned with the live and mediatised interface – it operated through the exposure and exploration of inter-connections and disparities between both. So, how could a document ever capture performance that was principally already in a state of re-presentation, through the filmed footage, and yet fundamentally concerned with its liveness? In principle, I did not want to document my work, and yet, would not a document create something for me to re-view, re-live and own, as evidence and a record of my creative endeavours?

Documentation enables a repetition of the original. However, in our work, there were already two forms of performance that were in conversation – one, the live performance that could be repeated, but that would never be the same, and the video that could be re-played and remain the same on each replaying. To create a document in order to be able to repeat something that has already passed would therefore create its own problems in terms of dealing with on the one hand, performance that is essentially ephemeral, and on the other hand with a recording that is dead and removed from its original form.

Our work that was already interfacing with digital media was nevertheless viewed as a lived experience at the time of the performance, which is ephemeral in its wholeness. This raised further issues that Reason goes on to discuss:

More than simply being short-lived or lacking permanency, ephemerality describes how performance ceases to be at the same moment as it becomes. Ephemerality describes how performance passes as an audience watches... This is a definition, moreover, loaded with significant ideological and artistic weight, as disappearance invests performance with a unique value and radical politics of resistance.

(Reason, 2006: 1)

I wanted to create evidence of what we did and what we had created in the form of a ‘document’ that could get as close to the ‘real thing’ and could be re-lived through its digital replication and repetition. Merx (2006) draws attention to the significance of repetition, “the idea of repetition plays an important role: our experiences are

shaped by the things we have already lived. However, every time we experience something, even though we have experienced it before, it is a new experience” (2006: 77). Would the document be a secondary or lesser experience? I wanted to create a document that had a ‘realness’ to it – so that when you were watching it was (a)live. Birringer warns of the precarious nature of the video document:

Space is dematerialized. Movement is captured, commuted, transferred, and reconfigured/ rematerialized elsewhere. We interact with sensory information such as video, which projects different three-dimensional kinesthetic perceptions of movement energy, position, and velocity (cf. slow motion, close-ups, different scale, etc.). To program interfaces between dancers and the computer implies the creation of an unstable system.  
(Birringer, 2002: 87)

Would we therefore need multiple documents – writings, recordings of conversations, video, photographs – that together would create ‘a suitcase of evidence’ and a multi-faceted document? These ideas resonate now with the problems that I have experienced when creating a ‘thesis document’ of my research practice and, reflecting on the dilemma in Cycle Four, I am reminded of the value of the archive and the record – the document.

The challenge was to find ways of creating a document that allowed for the reception and perception of the experience, as it was discovered, understood and/or performed, and ‘lived’. At the time I wrote: “If a representation of live performance or live events is impossible, is it possible for technology to create new interpretations and realities that, in turn, re-create, for example, the moment of discovery in learning or the magic of live performance?” (Harrington notes, 2007). Was Mulvey’s comment an answer?

Curiosity, a drive to see, but also to know, still marked a utopian space for a political, demanding visual culture, but also one in which the process of deciphering might respond to the human mind’s longstanding interest and pleasure in solving puzzles and riddles. This curious spectator may be the ancestor of the pensive spectator and the cinema of delay unlocks the pleasure of decipherment, not only for the elite but also for anyone who has access to the new technologies of consumption.  
(Mulvey, 2006: 191)

## **2.2. Choreutics**

The second issue was concerned with developing a deeper focus on the ways in which we sourced and applied the principles of choreutics, which that had been central to our work but had also evolved in terms of relevance to our initial question. We had focussed on energy and impetus since Cycle Two and understood the potential tensions between the live body and the mediated image, but these had become a source for experimentation and inspiration. We now wanted to look more closely at how this articulation of space could be both a somatic as well as descriptive – as articulated – as a process and a practice and one that would inform the performer/viewer connection. Could the work of leading practitioners in this field influence our process? Would a deeper understanding of techniques that access performance presence facilitate a greater connection between the dancer and the viewer, and a greater ability to perform choreutic material as owned and as lived?

In our work we had found that digital media had the power to subvert and challenge live performance, and to attract the viewer away from the live object (subject) of his/her looking. "Technology has decisively challenged bodily boundaries and spatial realities, profoundly affecting the relations between humans and machines" (Birringer, 2002: 85). We had played with the threats and dangers. We had created one world where the 'live' body fused with the mediated image, and separate worlds where one competed with the other. There were other worlds of an 'in and out of connectedness' – the one form bringing life or death to the other. Now, in Cycle Four we wanted to go further and to see if we could create a place of total 'oneness' in live performance that responded to and yet was oblivious of anything else – in that moment of 'being there.' Was it possible to be both present and yet aware of external factors? Is it possible to access this state and if so, how does this occur?

How would we balance this presence in a performance space that was already in a state of flux and 'in between live and mediated images and places'? Could this context be ignored by the performer in the moment of the performance? Should this 'presence' be a hyper-presence to be more aware of the states of interplay and inter-connection?

### **2.3. Body, Texture and Skin**

The third question was: *what is the interface between the body as skin and the body as and with projected texture/skin, as haptic and as experienced?* This was a development of Cycle Three and moved the research on from 'the skin as haptic' to exploring the textures that could be absorbed by or interfaced with the skin. Marks (2002) raises issues related to the ways in which we perceive or see the image – a process she describes as a haptic visibility or meeting of the haptic and the optical – promoting an engagement with "understanding of vision as embodied and material" (2002: ix). She suggests that: "It is timely to explore how a haptic approach might rematerialize our objects of perception, especially now that optical visibility is being refitted as a virtual epistemology for the digital age" (2002: xiii). The fact that we were looking at optical visibility as haptic is evidence of the ways in which our research had significantly progressed. For example, in Cycle One, I referred to visibility as way of looking at performance and that enabled the design and 'seeing' of performance. Then, the term visibility inferred a distance between the subject and the object, whereas here we were describing visibility as experienced in a way that we are touched, through and by the skin and our body, by our looking.

I had been collaborating with a colleague to take this question further. Both Jakob and I had been developing our research around phenomenology and subjectivity, the experience of space, and the intersection between light and surface before we embarked on this project. The significance of the performer as co-creator of work and subject of mediated space, and as body, shadow and trace – were key to both explorations and informed our research collaboration. We wanted to explore texture, light and the body. We were curious to see what would happen when one 'met' the other. Would the body absorb the image or vice versa? How would we create movement – of the image, of a body or both? Marks (2002) addresses the dilemma of images that appear and disappear:

I argue that engaging with disappearing image has some results for the formation of subjectivity, or, precisely, a subjectivity that acknowledges its own dispersion. These works of disappearing images encourage the viewer to build an emotional connection with the medium itself. We are not asked to reject the images on

their surfaces, themselves precious indexes of long-gone events, but to understand them to be inextricable from another body whose evanescence we witness now, the body of the medium.  
(Marks, 2002: 109-110)

Jakob and I intended to explore these questions and to find ways of finding solutions.

#### **2.4. The Shadow**

The fourth question was concerned with the shadow and would be explored alongside the module plan of Cycle Four as an exciting possibility rather than a problem to solve or tackle, as had previously been the case. I chose to work with a composer, dancer and musician. My ideas for the work were inspired by our visit to the University of Auckland, when the shadow had emerged as the dominant 'other' (Cycle Three) and had prompted me to rethink its significance. Our perception and experience of architectural space informed our processes as performers and makers – and how we inter-connected with and embodied the space, and became familiar with the shadow. The significance between the shadow and place through interior living spaces is discussed by Tanazaki (1977) as being associated with beauty as both experienced before electricity and associated with darkness, as well as shadows in relation to each other through movement and degrees of light. He explains:

And so it has come to be that the beauty of a Japanese room depends on a variation of shadows, heavy shadows against light shadows – it has nothing else. Westerners are amazed at the simplicity of Japanese rooms, perceiving in them no more than ashen walls bereft of ornament. Their reaction is understandable, but it betrays a failure to comprehend the mystery of shadows.  
(Tanazaki, 1977: 8)

However light is also a metaphor, and resonates in different forms associated with seeing, believing, illuminating and, conversely, darkness, doubt and death. Light is something we aspire to find and to have. Does our shadow remind us of our visibility and being, and at the same time of our potential to disappear? In our work, the shadow had become the body on the margins or the edge – it was of neither worlds and yet of both. It danced on the screen, on the floor, on the wall. It appeared, disappeared, grew and shrunk, and was both a 2D dead body yet born from and tied to a 3D live presence. What was this shadow? Fuss (cited in Bleckner) attempts an explanation:

No one knows exactly what it is. It travels very fast. It has something to do with our perception of time, and I think when it's reproduced or when one works with the idea of light, one's working with a metaphor that's endless, and huge and unspecific. Because you're talking about something that's almost just an idea, we can think about it but we can never grasp it.  
(Fuss, in cited in Bleckner, 1992: 7)

In my search for literature, I found Jung's psychoanalytic explanation of the relationship between the soul and shadow, through looking within. He asks "how can I be substantial if I fail to cast a shadow? I must have a dark side also if I am to be whole; and inasmuch as I become conscious of my shadow I also remember that I am a human being like any other" (Jung, 2001: 36).

Jung highlights how the presence of one phenomenon reinforces the significance of an 'other'. Hendricks (2005) draws attention to the discourse on the shadow that relates to the discoveries in our work. He says "another unique property of the shadow allows us to capture it and hold it through tracings, photography and other media; historically this has given the shadow the distinct capacity to span time – to fuse past and present together, much like a photograph" (2005: 1). Hendricks discusses the shadow's power to represent the real and non-real. He says:

The body, also, does not reveal truth as one might think. Seeing cannot equal believing because even the clearest vision produced by our physiology is flawed by a blindspot produced by the optic nerve attached to the back of the eye that is located in the centre of the retina. The mind fills in this blindspot for us conveniently, but we are left with a reality that does not exist. The shadow, too, has the power not only to create an illusion to deceive us but also the capability to inform us as well.

(Hendricks, 2005: 3)

Was the shadow that we had ignored and tried to obliterate in our previous work now an answer to our question? Was the shadow a way of resolving the tensions or inequalities between live performance and its interface with film/digital media? We had explored and experimented with the 'spaces between', the meeting points and the interfaces, but had not noticed that the shadow was so close to all of these issues. It was both on the screen or on the projected image and in the live space – making connections of its very own.

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### **3. Ideas and Solutions**

#### **3.1. Documentation**

How do we document and re-present research that deals with live and mediated performance, as a process and an outcome? We would have to investigate and challenge the notion of 'the impossibility of re-presentation' by creating innovative methods of documentation that enabled a 'real' or 'live' engagement in the 'virtual' recordings of 'lived' (live?) events. There were two aspects of our work that required documentation. The first was the performance itself. The second was the crafting and pedagogical processes that led to that outcome. We planned to apply our skills and experience drawn from Cycle Three, where we had investigated the interface between movement and moving image. We wanted to bring the viewer to the work and to create a sense of seeing, engaging, sensing and feeling the work as if 'being there', with the work. Reason describes this process as the concept of intersubjectivity that

draws attention to the level on which our experience of the world is a human, bodily and intrinsically sharable experience. Intersubjectivity roots ideas of empathy, representing an invitation and ability to see what others see and feel what others feel.

(Reason, 2006: 227)

In terms of documenting the performance itself, the first solution was to develop a video document that would be created through a collaboration between the choreographer and the documenter, and to ensure that the footage was selected, captured and edited in such a way that as much of the original was preserved –

albeit in its new re-presented form. A decision would be made regarding what the viewer would and would not see; the relationship of one shot to another in terms of the temporality and meaning of the work; the proximity of the camera to the work, and by implication; the impact of all those decisions on the viewer's experience. Students would document, with digital video cameras and software, to create a version of the real that they would recognise as being 'good enough' to represent their work in a new form that was ultimately – a new work. One student commented:

Technology allows for the creation and realisation of dreams and alternate realities, but can also simulate the real and re-create it within the dance space. Mediated space can be filled with light, colour and image; its potential and possibilities are infinite. Live space and mediated space can interact or counteract each other to create layers of meaning and significance; the boundaries of dance work that incorporates digital media are truly limitless.

(Student 4EF4, 2006/07)

The second aim was to document the research process – the investigating, experimenting, critiquing, discussing, observing, filming, refining and viewing as dancers, makers, spectators, teachers, learners. We wanted to expose the process as part of the work and illustrate how the process informed the outcome. This documentation would allow the analysis, reflection and sharing of material that was intrinsic to the work – and had been a significant part of the process (see Appendix 5 for examples). Two students said:

There has been an important emphasis on documentation through film and through written journals which have included a significant analytical and reflective component. Choreographic work, at every stage of its construction, is encouraged to be shown and evaluated by the makers and performers themselves as well as their peers. Through this, I have developed a more sophisticated approach to viewing, deconstructing and analysing, not only my own work, but [also] the work of others.

(Student 4EF4, 2006/07)

Reflection and evaluation through seminar discussions and journal application allow clarification and appreciation of thoughts, ideas and concepts. Recordings of process during rehearsals, proposals and presentations during lectures have developed skills and have become ... applied to all stages of the creative process.

(Student 4EF5, 2006/07)

The solution was to use choreographic editing skills to take the viewer to the work and inside the work – to expose how ideas informed the final outcome. Devices such as collage and juxtaposition would create a montage of past and present events and had the potential to show through image, sound and text, the source of the creative product.

Digital technologies had the potential to enable a re-creation of past experiences in ways that would re-present new and imaginative articulations of what happened. The video camera and editing software would have the power to help us transform and translate events, to which Birringer describes these processes as “re-membered” and “transforming” (1998b: 166). One student said:

The camera's ability to capture close-up detail and to transport the audience to different architectural sites certainly makes for intimate and impressive viewing. The plasticity of film, inherent in its transdimensional nature, might be considered its most powerful emotive attribute. That space and time can be abstracted enables the viewer to be transported to new realms, both real and imagined.

(Student 4E1, 2006/07)

Birringer refers to Jones' recent dance work which "includes analogue video as "physical evidence" of the movement conception" (1998b: 166). Jones' documentation of the process within the work, as intermittent – like flashes of memory or confirmation of the sources of the dance (1998b: 166-7), is similar to, but not the same as, my decision to document the final performance and include excerpts of the process. My aim would be to allow the viewer to understand how ideas came about by 'cutting back' to significant moments within the creative journey. This new document had the potential to play with the complete and incomplete, as well as with the changing temporalities and spatialities within the work.

### **3.2. Choreutics**

In order to better understand how presence in performance is embodied, and how performance of choreutic material is articulated, felt and lived, from within, I planned to develop workshops for students to specifically explore these methodologies as part of their performance studies modules. There would be a close inter-relationship between the sessions – the one informing and re-enforcing the other. The module *The Conscious and Creative Body* can be found in Appendix 4b, and was taught at level 5 (year two) for the first time, as well as through sustained workshops over a period of several weeks with the Cycle Four students. The module was concerned with developing the dancer's consciousness within both the creative process and within performance" (Specialised Award handbook 2006: 47). The module also states that:

Students will begin to develop as psychophysical totalities and to understand the significance of the dancer's mind alongside the dancer's body. Students will explore states of intrattention in which they will learn to move with absolute awareness of the self and other. Students will also explore states of non-intrattention in which they will learn to move intuitively and spontaneously and to simply exist in the moment of the dance.

(Specialised Award handbook 2006: 47)

Examples of key texts that represent the ways in which our study of choreutics had developed to an articulation of a body consciousness include: Press, C. (2002) *The Dancing Self*; Shacklock, K. (2005) *Dancing Beyond Ordinary Consciousness*; Sheets-Johnstone, M. (1966) *The Phenomenology of Dance*. Madison and Milwaukee: Varela, F. and Shear, J. (1999) *The View from Within*.

### **3.3. Body, Texture and Skin**

In order to expand ideas associated with the body as haptic – and to explore the relationship between the body and the projected image – as skin and as texture, I planned a collaboration with Anke Jakob. We wanted to investigate the potential illusion of movement/stillness, the ways in which space was both constructed and



eliminated, and the juxtaposition/fusion of skin and texture. Dempster describes the “perception of the skin as an all-seeing surface, responding to and articulating spherical space, is an effort of long immersion in movement practices that challenge habitual patterns of visual and kinaesthetic processing” (2003: 47). New and existing texts related to consciousness (see above) and death (Derrida, 2006) were to inform our ideas on the body, skin and texture as highly fluid and permeable. We intended to explore the sorts of distinctions between space and the body, and to use devices such as repetition, fragmentation, synchrony and variation to create performance in which the body is, on the one hand, dissolved or, on the other hand, emphasised and re-affirmed.

Issues associated with subjectivity, performance and perception would be addressed through the creation of spaces as both immersive and alienating. Chapple and Kattenbelt (2006) describe these spaces that combine both the live and the mediated as a “world of many meanings ... Digitization changes theatre into a modular non-hierarchical inter-active non-linear process, where there is a layering of meanings present in the same space at the same time” (Chapple and Kattenbelt, 2006: 23).

The intersection of audience and performance perspectives would be explored to consider the notion of being ‘touched’ as viewer and as dancing body. Marks (2002) describes haptic as pressing up to the object and taking its shape (2002: xiii). She continues by saying:

Mimesis is a form of representation based on getting close enough to the other thing to become it. Again, the point is not to utterly replace symbolisation, a form of representation that requires distance, with mimesis. Rather it is to maintain a robust flow between sensuous closeness and Thirddness.

(Marks, 2002: xiii)

The aim was to make a piece of work over an intensive research period of two weeks, preceded by several months of dialogue and experimentation in the ways in which our two disciplines (the body and textiles) interfaced. Our research would be a praxis – a practice of theory and ideas.

### **3.4. The Shadow**

The shadow could present either a problem to solve or an opportunity, or both during the research processes. I would encourage the students to engage with the ideas and meanings associated with the absence and presence of the shadow in their work. I also decided to make a piece of work myself, which specifically addressed the shadow, space and texture. I wanted to make a collaborative performance with a composer, a dancer and a musician. My role was to direct the performance and to choreograph the movement material in dialogue with the composer, as well as with the performers.

My concept was to create an installation – a space for enclosure and exposure, and a transitional and immersive space to be both articulated as well as absorbed within. My fascination with the ‘in-betweenness’ of the live and mediated, and my perception that the one could only be experienced in relation to the other, led me to explore how these two seemingly opposed forms of performance could be co-situated in layered and multi-dimensional relationships that constituted a whole.

The installation would be designed and constructed using thin stainless steel sheets to reflect the size of the performer's body – the width of the shoulders and the height from head to feet. The sheets would be suspended by thin, tight wires to hang about forty centimetres above the floor and would echo the taut violin strings. The gaps between the sheets would be the same width as the sheets themselves.

The relationship between real and 'not real' would be juxtaposed and fused through 'live' movement construction and violin playing, and interactions between the live body and digital image and sound. I wanted to explore and expand upon the oppositional dilemmas of either/or by creating layers of possibilities and interactions and, therefore, multiple perceptions. I wondered if the dancer's shadow would create another dancer in the space, potentially becoming the absent and present other, to follow and to meet – face to face?

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#### **4. The Plan**

We had applied our research plan to three cycles and found that it was very effective, most especially as the plan was flexible, responsive and refined for each cycle. However, Cycle Four brought with it significant developments. First, my research had extended into a range of areas associated with dance study that had the potential to inform a whole new way of thinking about the subject. Consequently, we redesigned the three-year dance degree at Bath Spa University and developed its content in a way that reflected and was associated with my research project. Second, I decided to devise a year-long module (DA3004D – see Appendix 4a) to replace DA3004 and DA3005; and that reflected the dissertation level of research. The yearlong module would also allow for an unbroken and fluid progression through the contents of the module. Third, the role of the students in my research had changed from participatory to one that implied a co-authorship/co-ownership. The handbook (Appendix 4a) illustrates how the whole degree had developed as a result of the research, and how it specifically included themes associated with the body, space and digital media, as well as the student as enterprising artist and engaged researcher. The developmental content of the three years also prepared students for the rigour of the final year research project with me.

The descriptor and learning outcomes in DA3004D (see Appendix 4a) had changed radically to reflect the developments in our research practice and the ways in which we explored our question. The key content of the modules built on previous plans but included the new perspectives and understandings of ideas about the question – *how do we make innovative work that explores the relationship between the body, space/place and digital media?* These developments are illustrated in the DA3004D weekly course content (Appendix 4a).

The third difference in Cycle Four was concerned with having to re-think the content in weeks one and two, and how that might be picked up after a two week residency, in actual academic week five, which would be week three of the plan. This forced me to reflect more on the structure and development of the content that was being taught and investigated. I questioned the role of choreutics as the initiating concept in the module/plan and decided to start with the experience of space and place from week one, and then include choreutics as a focussed consideration of the kinesphere to draw attention to the numerous positions/points around the body, and how their articulations could increase the performers' understanding and engagement with the space – as a lived and 'architected' body. This change would reflect the ways in which our practice had developed.

Teaching and learning would be undertaken through the PAR model. Although I was associated with the term *Architecting the Body*, as the 'owner' of the overarching research, the students had come to understand their role from one cycle to the next as being increasingly in collaboration with me in the research and described their work as their research within the broader context of *Architecting the Body*. Their work was theirs and also informed the bigger question that was mine and theirs too.

In this plan I would be making my own work when the students were making theirs. My work would be accessible for students to observe, critique, discuss and participate in, as was the practice with all the students' work. We were all concerned with the same questions although, as this was with a new year of level six students, I would already be addressing questions – or making apparent my response to some of the questions that they were first encountering, through my practice. This had the potential to be very helpful – students could observe, ask why, advise, suggest. I would be the learner and vulnerable to their questions. Although I would not be assessed for my degree classification I would be 'assessed' by them for my ability to do what they had to do – make work that explored our problem.

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## **5. The Practice – Description, Analysis and Reflection**

The practice in Cycle Four in terms of the making of work as process and product was very exciting for me as the tutor/lead researcher/practitioner. This could be attributed to a variety of reasons. We (the graduates and I) had changed the order of events and the ways in which the material was introduced, which meant that we were outside from the start, in the open space and landscape, exploring 'being the body', in a place. This was new to me and therefore, naturally different, interesting and unpredictable. I was used to seeing work develop through the model, albeit with different students and albeit including more complex and sophisticated ideas. I did not know how this change of order of teaching, learning and researching would impact on the final experience of the students in their work. Cycle Four was also enriched by the additional input that was created and being delivered by experts, external to DA3004D – through workshops, lectures and a residency. Furthermore, the uninterrupted flow of this new, long module enabled a less prescriptive and more differentiated research pattern. This enabled students to move towards the final project at their pace, although they would still be required to meet certain assessment points and to provide evidence of their research processes and outputs. Finally, I was working with and next to the students, which set a more layered agenda that impacted on the practice.

Performances were more diverse than in previous years. Interpretations to the research question were more varied although there were also remnants of past work that seemed to have been brought forward into the new pieces. This was an interesting phenomenon of, on the one hand, a greater diversity and, on the other, evidence of re-presentations or traces of previous experience that had impacted on the current students' research. The flexibility of this new plan also opened up opportunities for broader themes and interpretations. Major performances included *Meat* and *Kissing Gate* (see Figures 35 and 36 and Appendix 5 for performance excerpts). *Meat* was described by the choreographer as challenging

a polarised model of spectatorship, exploring the theories of Descartes, Deleuze, Kristeva, Foucault, Clover, Lacan and Irigaray'... investigating potential fluctuating tensions, blurring of boundaries and shifting sexual and social identities and desires in the current socio/cultural climate. The audience was confronted

with a skirted male, who, throughout the performance, hung upside-down from the ceiling at the front of the stage, his face and torso obscured by the white dress. Contrasting hard boundaries and soft substance, a female dancer moved in a frantic and seductive fashion amidst a flurry of chicken feathers.

(PALATINE report, 2007)<sup>7</sup>



Fig. 34: *Meat* (2007) choreographed by Kenny, et al.

The choreographer and performer of *Kissing Gate* explained her ideas:

The concept of the material, solid body and the body's spirit, made of light (the digital image) communicated the concept of past and present, as well as loss, separation and contemplation. The use of the floor and ceiling, as well as spaces around the body, created the sense of 'cathedral' or infinite space. The image moved through, over and onto the material body, exploring presence, touch and disappearance.

(PALATINE report 2007)

Interestingly, *Kissing Gate* was a development of *2D* (Cycle One) through the creation of 3D space and relationships.

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<sup>7</sup> I held a second PALATINE Conference, *Body Perspectives: Internal and External Considerations of the Body in Process and in Performance*, at Bath Spa University. The students and I disseminated our research through performances, presentations and discussion sessions. Guest speakers contributed to the agenda. A report can be found on <http://78.158.56.101/archive/palatine/events/viewreport/497/index.html>.



Fig. 35: *Kissing Gate* (2007) choreographed by Doyle.

At the end of the module, students performed their work, which was described by one conference attendee as follows:

The student achievement was hugely impressive. Not only were there choreographic presentations of extremely high standards, but the level of sophistication and depth of enquiry in relation to the dialogues between the staging of the lived body and the mediated setting was timely and of professional standard. Observing the students movement coding and bodily organisation it was evident that the year 3 level students were able to engage with a broad range of dynamics and highly differentiated changes of movement patterns in action without falling into clichéd or codified vocabulary choices. Students clearly demonstrated an advanced sense of somatic authority and were able to utilise embodied knowledge as resource for creative, reflective and critical practice. My impression was that the work I saw was of the highest standard had ever seen of dance within HE.

(Conference attendee, 2007)

The students' performance was recognised as having improved year on year and most specifically this year – 2007. A member of staff said: "The work is more sophisticated and challenging, and shows a confidence and clarity that has become more evident year on year" (2008). Examples on DVD can be seen in Appendix 5.

### 5.1. Documentation

In order to document both the process and product of our work we developed skills, week by week, that had emerged as key to our process during the preceding cycles. These skills were now subsumed into the new module DA3004D, and with the help of support technicians, the students started to document their process – to analyse, to evaluate and to disseminate their work, as an on-going visual and written journey or journal.

My working processes have chiefly been documented on film and in detailed journals, which, both visually and in written form, illustrate my creative journey...Both processes encourage self-reflection, whether [it] is watching a previous rehearsal on film or documenting it through words, lines and scribbles. Any form of self-reflection can help to solidify or inspire conceptual and visual ideas, can aid the editing process, and allows the dancer maker to form strategic aims as to how his work progresses from this point.  
(Student 4EF4, 2006/07)

For example in the first week the students were asked to document their experience of a specific landscape. The task's aim was to investigate Newton Park campus through its topography of landscape and architectural diversity, using specific guidelines, and consider the relationships between the body and the place; capturing the connections, and to then view the outcomes. The task and written responses are in Appendix 4c.

Descriptions of content in sessions that specifically focussed on the camera, the body and the moving image demonstrates how our approaches, skills and knowledge had developed from Cycle One as a result of our previous investigations. Terms included: an introduction to the filming and the recording of the moving body, and a focus on the stable and mobile camera, and the stable and mobile body; interfaces, tensions and surfaces of resistance between the still and mobile body and the still and mobile film; the relationship between the body in the live and "virtual" space; issues of construction and perception; architecting the space, as designer, observer and recorder of movement; tracing and recording movement with charcoal and through live projections; absence and presence in making and viewing performance; playing with here and there with digital media; the camera as voyeur, surveying the body in place; the body as subject and object of the gaze (of the camera); the mediated body and issues of place, presence and phenomenology; exploring surfaces, interrupting the beam – the haptic body.

We wanted to capture what we knew and to re-present this in a new form. Documenting techniques included filming close to the performance, filming from different angles and at different levels – on the floor, on the side, overhead, hovering close by – allowing the camera to spend time to observe, stare, gaze, and move around the dance, looking from a distance and moving up close, in front, behind and to the side of dancing bodies. A workshop with Aparna Sharma in 2007 reaffirmed the importance of this:

There is no need to show a complete narrative, only a fragmented aspect is needed - It is more important to show the experience than the event; therefore you need to capture the person, not just the dance. Experiment with the placement of the camera; it does not have to act as a substitute for the human eye. You can never show total reality through the camera because things are always cut out. Cutting between one shot to another creates dynamics; shorter cuts can create more tension. Never give a total view but evoke a sense of what it was like to be there.  
(Aparna Sharma lecture notes, 2007)

One student confirms: "[I have] creatively attempted to push the boundaries of the mediated body by changing the perspectives [from which it is filmed]... I considered issues of ... audience placement [by] making the choreography appropriate to be viewed from different angles" (Student 4EF12, 2006/07).

We also recorded the sound that accompanied the work, and made sure that there was nothing surplus to detract from the focus of the camera. The cuts were key to creating a 'real' experience, and equally were linked to the experience of watching – when we felt that the next image should be cut in, or when the eye was anticipating something new. Editing skills were used to cut, fade and move the images from one to the next. At times recorded conversations ran without the image, whilst at others the two forms were complementary or combined to create a rupture between the two. The document became another art form – another way of saying the same thing, but differently. (Performance excerpts of *Meat*, *Hanging* and *Bed* in Appendix 5 provides evidence of the documented creative process).

The students prepared two DVDs – for their two pieces of choreographed work, and another as part of an *Enterprising Artist* module, DA3012 (see Appendix 4d), in which the students created a DVD of their process that demonstrated who they were – their skills, abilities and competences, as choreographers, performers, directors, filmmakers, teachers, collaborators, learners, costume designers, writers, researchers and so on, (see Appendix 5).

## **5.2. Choreutics**

The students' abilities to perform had developed significantly in Cycle Four through the additional workshops. For example, one student explained: "I have loved learning about choreutics; it has totally influenced my own movement and the multi-dimensional movement that can be created in a space" (Student 4EF2, 2006/07).

Reference to choreutics within the new DA3004D demonstrated how the concept had been developed from one cycle to the next. For example, content in Cycle Four included; mobility and plasticity through the diagonal scale; the planes and their relationship with the axis of the body and with the dimensional/diagonal directions; the architecture and design of space; intention, inclinations and transitions; impulse and unpredictability. We employed the movement material from the residency, looked at the initiation of the movement and how it travelled through the space from one direction to another, especially in terms of the multi-directional actions that can take place within a movement sequence. From an interesting starting point, we were then able to unpick and unpack the content and focus on the specifics of choreutic design. This methodology proved to be very successful and a more exciting way of working with the material. I intended to use this method again.

## **5.3. The Body as Skin as Texture**

The collaboration took place over two intensive weeks – the first week dealing with practicalities (suspending projection material, arranging lighting, discussing schedules) – and the second week was our time for practice, all day and every day. It was a time of discovery and incredible advancement of our work. We moved forward very quickly, and created outcomes that almost 'fell out' of our thinking and talking. Three experienced graduates, Jakob and I knew what we were trying to find. The graduates were confident, quick, focussed, skilful and full of ideas. The lighting technician was part of the collaboration and involved in our questions, and supported the work with his interpretation of what we were trying to achieve. The filmmaker was a graduate film student. The only aspect that was missing was sound that was going to be dealt with in the second phase.

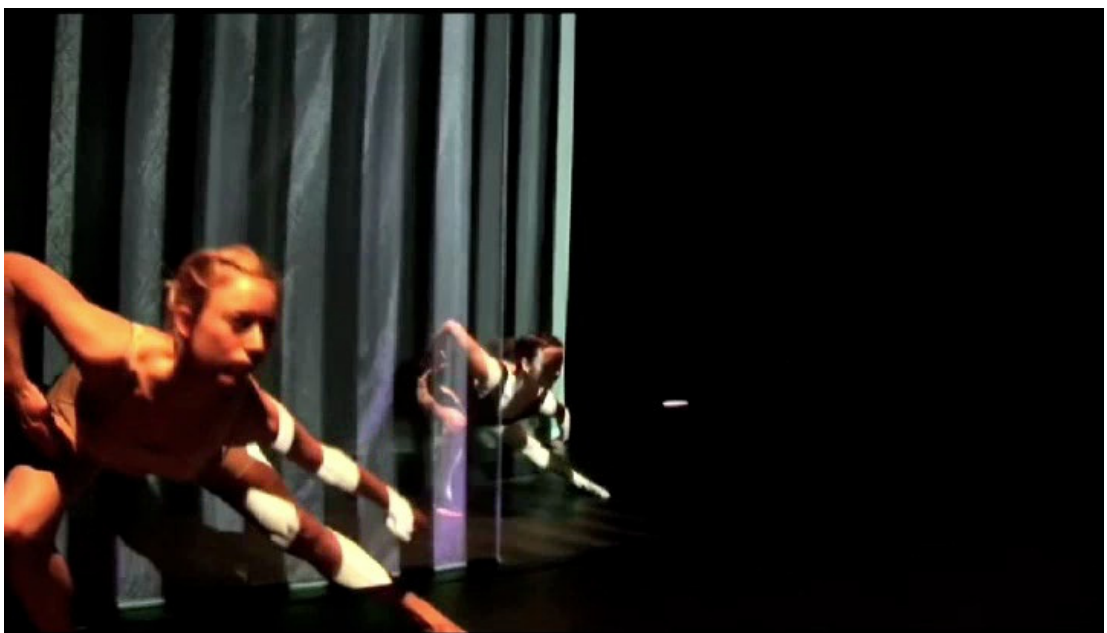






Fig. 36, 37 and 38: *Performing Ambiguities* (2007) Devised by Harrington and Jakob, Choreographed by Harrington

Working in this way was very successful and highlighted some major points. First, the significance of planning, talking, researching, thinking – before we started to make the work. Second, the significance of working with performers who ‘knew’. They understood and embodied our question and helped to explore the possibilities and find solutions. This would not have happened with ‘any dancers’. These (three) dancers ‘knew’ what it was to be in or of the two worlds/or both – the live and the mediated. They knew what it was to experience place – as bodies of the space, the textures, surfaces, light, as well as of the social and historical constructions of place. They also knew how it felt to be subsumed by the beam – to watch and see the touch of the beam and to respond to light – as something that drew their attention to their own potential to appear and disappear. Third, and finally, the excitement when two disciplines and two or more practitioners, dealing with the same or similar subject matters – these bring their two art forms together in a way that was more than ‘let’s wait and see’.

The work revealed more than we had planned for. We knew it was an experiment but we also had ideas – we could imagine what might happen if and when we explored certain possibilities. This was a part of the planning. However, when we saw the outcome of our two forms in collision, or when they were planned to intersect, we were overwhelmed by what happened. I saw performance that exceeded my expectations – the work became ‘it’, in the moment and as unexpected.

Our work was called *Performing Ambiguities*. It was a discourse of ‘in-betweenness’ in which projection, movement, light, sound and surface created an immersive, ambiguous environment where the distinction between space and body was, on the one hand, dissolved and/or, on the other hand, emphasised and re-affirmed (see Appendix 5 for excerpts).

#### 5.4. The Shadow

A second piece evolved as a process of exploration over several weeks, as a consequence of the time allocated to research that spanned over a period of time

rather than over an intensive session of research. Our piece was called *Shell* – representative of an enclosed space that was also open and responsive, and empty and waiting to be filled and/or occupied.

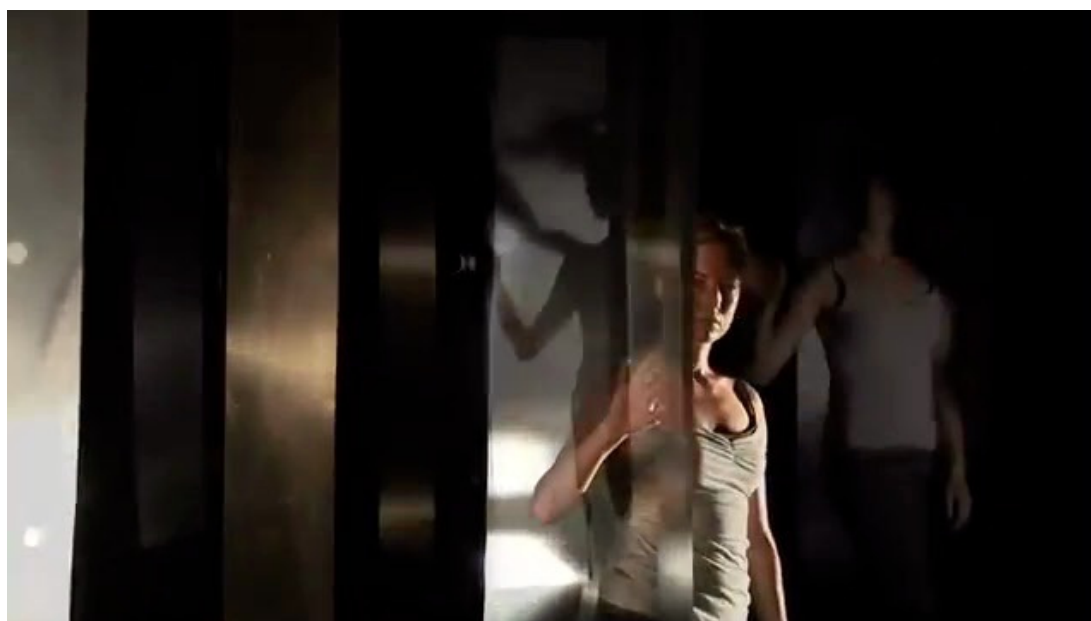
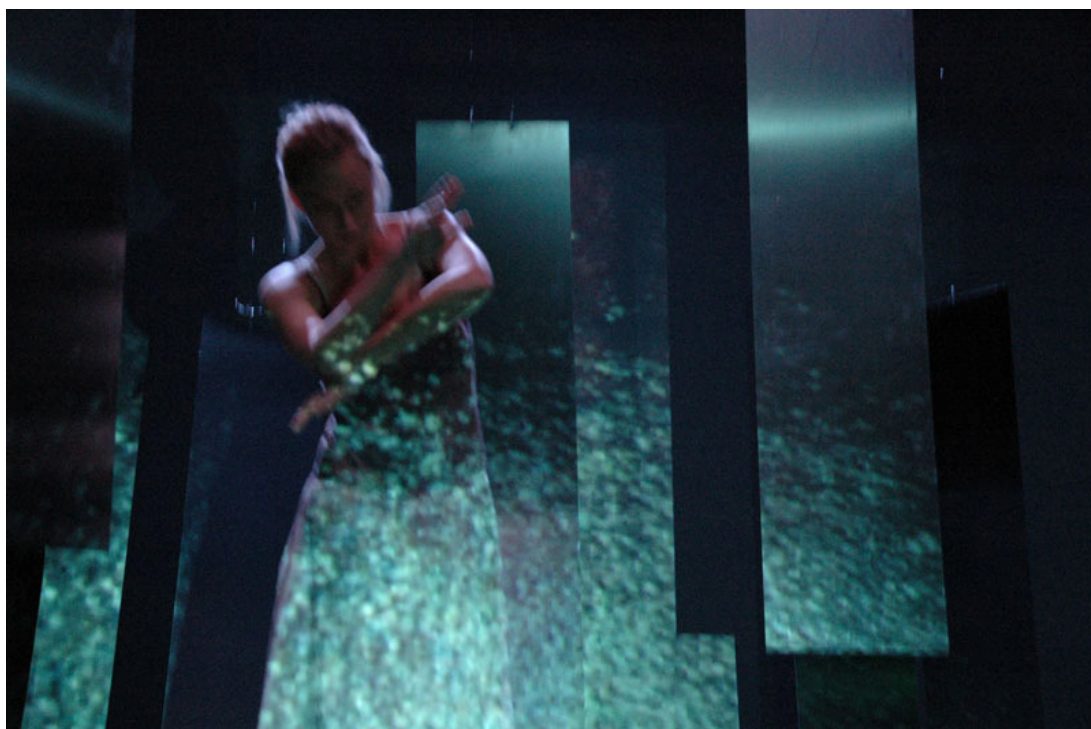


Fig. 39 and 40: *Shell* (2007) choreographed by Harrington

The process was both challenging and fascinating, and depended significantly on the performance of both the dancer and the violinist, who worked together, watching each other and yet in two different spaces within the whole. The violinist observed the dancer and the space from the outside, and was caught at times as a silhouette on the steel hangings and thus became integral to the performance. The dancer was

more absorbed by the sound and the space, and only occasionally looked and moved out of the space, as the sound and the violinist were 'of her space', compounded by the reflected image. The dancer moved through the empty space, and yet observed herself, and others as shadows on the steel hangings – reminiscent of previous inhabitants or multiples of the same self, in the one space? The body was increasingly absorbed by the combination of sound, space and light, and its own image. The dancer was 'of that world' of reflection and moving image – the digital technology and the 'live' world creating tensions and challenges that absorbed and threatened the live body. (Excerpts of the final performance are in Appendix 5).

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## 6. The Plan and the Pedagogy

Instead of starting with the kinesphere and choreutics, we started with exploring an outside space (see Course Outline, Weeks 1 and 2 in Appendix 4a). The first session took place in a very large enclosed quadrangle, situated on the outskirts of Bath Spa University site, and that had previously been a walled garden. The space was surrounded by fields and woodland.

The first task was limited to a very simple exploration of the space that required students to move along one line – that travelled from one focal point in the distance to another at one hundred and eighty degrees in the opposite direction. Each person was restricted to moving forwards towards the focal points, without deviating sideways. Moving could be running, walking, strolling, crawling, or any means of travelling as long as it was towards the point. Travelling backwards, and up and down was also a possibility but only in the context of moving towards the two points. The task was restricted to seeing, listening and sensing who else was in the space, or near or passing by. This was a fascinating task and students commented: "Both points were connected through my body and its movement. I felt the invisible lines drawing my body towards and away" (Student 4DN11, 2006/07); "[I had] an intense feeling of being pulled into other people's energy. This almost made me lose my focus and leave my line, but it was easy to refocus" (Student 4DN16, 2006/07). And:

One focus point was far out on the horizon, one was a closed-in wall. When facing the first point I wanted to run into the wide open space, when facing the wall, I wanted to back away. I felt more at ease nearer the horizon point, even if my back was to it...It felt quite intense when I stood facing the wall, focussing intently on it, but I could feel the sun on my back pulling me back to my other focus point.

(Student 4DN8, 2006/07)

The video (see *Bed*, in Appendix 5) provides evidence of how the task developed and includes students talking about their first experience of place, and how the restrictions of one or more senses draws attention to or increases the power of the other(s). The phenomenon was the focus of attention and discussion, in an attempt to capture what it felt like – to be there. The rest of the module developed from there, and included, at every instance, filming and recording work, as well as the discussions that were part of the sessions.

The model in its new form worked very successfully, mainly because we covered all the contents – albeit in a different order – accompanied by a clear explanation for the change. The students responded well and were fully engaged in the research and their discoveries. If there had been a Cycle Five, I suspect we would have

chosen the model/plan used in Cycle Four, for the very fact that we started with the body, in space/place and captured the body there, and then recreated that event immediately in the performance space. We progressed from there, combining the body, place and digital media in dialogue, in performance and as a document of events. We did not start with the study of choreutics and then apply it to the wider context, but considered the significance of choreutics as articulating and re-affirming what was to 'be in the space', which was the subject of our discoveries. A student said: "Choreutic practice has been applied to the live body and has also influenced the designing of the whole product as multiple perspectives were explored" (Student 4EF5, 2006/07). The student was aware of the choreutic potential of the camera and the multiple ways of viewing performance.

The students' performance in both tasks provided evidence of advancement in our discoveries, and showed a diversity and independence that had not been as noticeable in previous cycles. The research had developed a confidence and assuredness that allowed students to really take performance to new heights. One student said:

Research, related and extended reading, in addition to focussed tutor-led discussions and explorations have enabled a massive increase in understanding issues and concepts concerning the interactions, interplay and questions raised by the presence of the live and mediated body. The theoretical and practical knowledge gained has allowed a greater appreciation of space, time and place in relation to these concepts.

(Student 4EF5, 2006/07)

This reinforced our findings from previous modules – that practice and theory are mutually informative – the one becoming realised and re-created through the other creating an integral whole of thinking and doing, making and seeing.

There were other memorable moments for the students that reflected previous' cycles comments but that were more clearly articulated. Teaching on the module became more concerned with a mixture of providing new information, exploring ideas, challenging the students to think beyond the obvious, extending concepts and exceeding expectations. I was more confident, more excited and more aware of the potential of the research. I encouraged experimentation and risk-taking because I/we had created a foundation and I knew that it was safe to go further.

The relationship between the students and me in the research process had become increasingly shared. There was an expectation of dedication and research commitment – as if part of being in their final year that could be compared to a rite of passage. At the end of the module I held a second PALATINE Conference to evaluate the developments within my research with colleagues from other universities, and to see how they might perceive the work, after four research cycles. The event was called *Body Perspectives: Internal and External Considerations of the Body in Process and in Performance*.

My students and I hosted the event, and other members of my staff team gave papers from the perspective of their research and how it fed into the new degree – informed by *Architecting the Body*. The report of the event, written by a PALATINE researcher stated the objectives of the specific sessions and papers. (Ref: <http://78.158.56.101/archive/palatine/events/viewreport/497/index.html>).

The PALATINE researcher said of my research:

*Architecting the Body* is a practice as research model that involves the students in the deep understanding and realisation of theoretical concepts through practical experience. Key to the investigations were the opportunities for students and staff to reflect on and disseminate their research through collaborative projects with other universities in the UK and beyond. It was interesting to see how the work had progressed three years since its inception. Several concepts at the centre of the course clearly had become more integrated and the performances that I witnessed were unusually mature and self-assured. Film appeared to have been interpreted in a less literal way and become integral to the performance, as a result of the shift from film to digital media. Above all, the body was foregrounded and textures and skin had assumed particular significance, allowing clearer questions to be asked about identity and the self. Place also had become more embodied, making it less literal, and (often abstract) film projections onto the skin of the dancers and on surfaces helped draw attention to the present, to the moment of the performance. Overall, the pieces I witnessed were strong, confident and dared to be simpler, showing us the true meaning of the adage “less is more”.  
(<http://78.158.56.101/archive/palatine/events/viewreport/497/index.html>)

The plan (in Appendix 4a) shows the modules in each year and how they have been informed by this research.

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## 7. Conclusion

To what extent had we tackled the question: *how do we make innovative work that explores the relationship between the body, space/place and digital media?*

Cycle Four was a revelation in that it had taken on a new form and a new significance that both reaffirmed what had happened in previous cycles but that allowed for a more expansive response to the question. We enjoyed being in that unknown territory again, and at the same time we were confident of our knowledge and skills and enjoyed the landscape within which we were operating. Cycle Four was less of a journey from A to B, and more of a broader terrain where people could go in different directions. It was at this point that the research had defined itself through a model of practice that hinged upon the discovered and the yet to be discovered. I realised the significance of landmarks and spaces between those reference points that allowed for play, revealing, unfolding for each researcher or participant. The work was innovative, compelling and highly sophisticated – and this is what the students recognised. Cycle Four was a mixture of fixed and non-fixed, of certain and un-certain, and this is how I wanted to leave it. In the end I let the model go.

## Chapter Eight

### Discussion

#### Issues over the Four Cycles

The aim of this chapter is to discuss the practice and processes of the research, to extract the key developments that emerged from one research cycle to the next, and to reflect on their significance in relation to the first question: *how do we make innovative work that explores the relationship between live and filmed movement in live and filmed spaces?* The question later became: *how do we make innovative work that explores the relationship between the body, space/place and digital media?*

This thesis is concerned with an investigation into performance that explores the inter-relationships between the body, space/place and digital media, making sense of experience through performance, and the conceptual and scholarly understanding that people construct around experience. The lens through which these inter-relationships are explored is phenomenology. Writing will attempt to describe, re-count and, most specifically, trace the developments of the research through reflecting on questions and discoveries – sometimes as answers but often as phenomena. Schön explains:

Reflection is at least in some measure conscious, although it need not occur in the medium of words. We consider both the unexpected event and the knowing-in-action that led up to it, asking ourselves as it were, “What is this?” and, at the same time, “How have I been thinking about it?” Our thought turns back on the surprising phenomenon and, at the same time, back on itself.

(Schön, 1987: 28)

I will use ‘I’ and ‘we’ throughout this chapter – ‘I’ to reflect my role at the time and my perceptions now, as author of this discussion, and ‘we’ to reflect the ways in which the students and I co-participated and increasingly co-owned the research – their questions informing mine and vice versa.

My research question refers to making innovative work or in this case performance, which in this thesis is described as a composite whole that comprises dance, architecture and digital media. The intention was to investigate these areas – or disciplines – through a range of questions (Introduction, p. 20-23). Our understanding and experience of the three disciplines evolved through the research practice and through the ways in which the subject matters related to each other as inter-, cross-, and trans-disciplinary processes. The following section will outline these developments.

#### The Disciplines – Mapping the Changes

I have described dance as a wholly lived activity identified by the qualities of movement, time and space and presenting a continual process of aesthetic transformation, cultural inscription and subjective experience. I first approached the research question from the perspective of the choreographer, as maker, and most specifically from the visual aesthetic. This involved constructing, designing, observing, manipulating and organising movement material that, in this instance, would ‘make sense’ with the moving image that was projected onto the large screen that covered the rear of the performance space. The initial intention was to combine

the 2D screen image with the 3D dancing bodies through a visual perspective and exchange of energy that resulted in one 3D performance. Laban's choreutics, and the potential traceforms that could be articulated through the 27 points within the kinesphere (Cycle One, p. 76), or 'aura' (Laban 1966), was the tool and the concept that would facilitate this collaboration. Lines of perspective, which travelled through the body into the space or transversed the kinesphere, creating numerous patterns and traces, drew attention to new possibilities for designing the space. The body became more articulate and aware of the space and of its potential to architect and describe itself – leaving patterns in the air and taking up and shaping space in movement and stillness. The impetus that drove the movement, whether light and gentle or powerful and energised, was sourced from within the body and articulated through and beyond the body into the space. Choreutics became a means of owning and sourcing material – as an extension of an internal 'choreutic consciousness' that also emphasised somatic practice, that Whatley describes as "modes of doing, ways of seeing and experiencing dance," that aims to "cultivate a new consciousness of bodily movement" (2009: 3).

This choreographed and designed dancing body was motivated by its potential to articulate the space. It also "touched the environment", as socially and historically informed, and from where movement material was sourced. Furthermore, the body experienced space and place, and articulated that experience as embodied and lived, responding to the surface, textures and volume that it encountered. But there was a disconnection between the body, dancing for the audience and the body dancing with the moving image of other bodies and/or places. The body became conscious of its relationship with digital media – at first as diminished and unnerved, and later as pro-active and re-affirmed. This drew attention to the relationship between the choreographer and the performer and their roles in making performance that would also impact on the viewer's experience of the work. The focus shifted from designing, shaping and enlivening the space to being in relationship with the moving image through experiments into interfaces, connections, meeting points as well as spaces between the body and digital media. This privileged the experience of the body, as subject rather than object of performance.

A similar transition occurred with our investigations into the discipline of architecture, and space and place. At first the emphasis was on Laban's architecture of space – as an essentialist 'man and the world' viewpoint. Laban explains: "When we move out of the limits of our original kinesphere we create a new stance, and transport the kinesphere to a new place. We never, of course, leave our movement sphere but carry it always with us, like an aura" (Laban, 1966: 10). To further this concept, Bloomer and Moore refer to the body and space as a metaphor for life: "at the very beginning of our individual lives we measure and order the world out from our own bodies: the world opens up in front of us and closes behind" (1977: 1). Similarly, Tuan's text (1977) recently added to this discourse and his descriptions of "vertical-horizontal, top-bottom, front-back and right-left" (1977: 35) echo Laban's (1966) dimensional cross. Tuan refers to the body as "lived body" (ibid) and space as "humanly construed" (ibid). He makes interesting connections between the body as lived anatomy and the way in which it negotiates the surrounding landscape. However, these concepts also have their limitations. I was more interested in the spaces around the body – within and beyond the kinesphere – and the ways in which we experience the world as responsive and sensory beings. We expanded our ideas and visions beyond the kinesphere, and we approached the sites/places as not merely physical entities, but socially constructed, embedded with history and cultural meanings. Barker (2000) refers to Giddens (1984) who argues, "understanding the manner in which human activity is distributed in space is

fundamental to analysis of social life. Human interaction is situated in particular spaces which have a variety of social meanings” (Barker, 2000: 290). In our early work the body was informed by place as form and image, which assisted our aim to connect the recorded place with the live space through perspective and movement design – in part objectifying the body as a designed entity.

However, we realised that space was more than a site for design and social interaction but was also for ‘intimate lives’ (Bachelard, 1958). His concept of topoanalysis explores the relationship between the house and the soul, and the experience of ‘being there’, and illustrated that place was more than a designed building, or landscape of contours and shapes, but was also of the psyche (Kemp, 1998) and of experience. This shift in our understanding of place ‘as designed, socially constructed, and documented’, to include ‘as experienced’, echoed Malpas’ words about “the binding of memory to place, and so to particular places, can itself be seen as a function of the way in which subjectivity is necessarily embedded in place, and in spatialised, embodied activity” (1999: 176).

In order to transfer the experience of place to the ‘new’ performance space, we examined how place is remembered and compared this to the ways in which we remember movement as something distilled and re-created, in the present. This process awakened a consciousness in the students and me of how we would therefore make performance – not as replica but as re-presentation and re-creation. Bodily explorations of movement, textures, surfaces and what it was like to ‘be in a place’ impacted on how movement was made and performed. Other challenges concerned how experience could be documented in a form that would elucidate ‘it’ – not as replica but as re-captured. We reflected again on how experience is remembered – not as a prescriptive, determined narrative, but as bits, pieces, remnants and gaps – distilled into something else – as non-linear fragments of, for example, ‘being’ somewhere – as bodies and as subjects of our perceptions and our kinetic lives. Santos captures our discovery:

If we accept that memory involves the new in every act of repetition, we must also accept that memory cannot unproblematically retrieve past experiences, reconstruct the past as it was then, or be associated with the transmission of unchanging traditions through time.

(Santos, 2001: 169)

Soja’s theories of Firstspace, Secondspace and Thirdspace made sense for us – as perceived, conceived and extended spaces for imagination, perception and re-making. Soja (2000) describes Thirdspace or Lived Space, as “multisided and contradictory, repressive and liberating, passionate and routine, knowable and unknowable ... where there are “other spaces,” heterotopologies, paradoxical topographies to be explored” (2000: 28). This theory was illuminating for us – and we performed the theory that Soja described – of imaginations and otherness, and spaces for risk-taking. This required a deconstruction of the visual wholeness that we had attempted to create at the start of the research, to one that represented an architecture of space, with gaps and ‘spaces-between’ for meaning to be created as “an alternative mode of spatial inquiry that extends the scope of geographical imagination” (Soja, 2000: 17-18).

Research with architects (Cycle Three) revealed that they, like me, were exploring the dichotomy between form and surface, or texture, and re-considering the significance of the material and the subject. They explored the potential of the moving body, as the subject of space and embodiment of place. An architecture



student said: “I used to only think of architecture and very little about the body. Now I have a very clear understanding of what it means for the body to be in a space and how does it react, feel and perform.” (Student 3AS8, 2005) (Cycle Three, p. 153). We were introduced to Perella’s hypersurface theory (1998), in which he describes the “self generating and auto-emergent forces” at work that challenge the “authority of the designer” (ibid). Hypersurface, in which there are no clear “insides or outsides”, produces “intensities that are tangible, vital phenomenological (or proprioceptive) experiences of space-time-information” (ibid). His theory chimed with our performances, in which space, time and experience were re-created through media transformations.

Finally, in the last year of the research, we started with the body and place – as investigated, experienced, and documented through its textures and topographies, and as montage of experiences. I and we were ‘touched’ (in the present) by those places and experiences (of the past). Malpas (1999) reiterates the significance of the body and space, or place “inasmuch as our subjectivity is inseparably tied to place, so our self-identity and self-conceptualisation (and our conceptualisation of others) is something that can only be worked out in relation to place and to our active engagement in place” (1999: 177-8). Foucault discusses space as our primary perception, as embodied and lived:

The space of our dreams and that of our passions hold within themselves qualities that seem intrinsic: there is a light, ethereal, transparent space, or again a dark, rough, encumbered space; a space from above, of summits, or on the contrary a space from below of mud; or again a space that can be flowing like sparkling water, or space that is fixed, congealed, like stone or crystal.  
(Foucault, 1967)

We were intrigued by the spaces, gaps and the unexpected, the unusual and the in-between spaces in which new ideas and meaning could be created. Venturi (1966) describes what we later discovered:

I like elements that are hybrid rather than “pure,” compromising rather than “clean,” distorted rather than “straightforward,” ambiguous rather than “articulated,”... I am for messy vitality over obvious unity... I am for richness of meaning rather than clarity of meaning... I prefer “both-and” to “either-or.”  
(Venturi, 1966: 16)

Digital media was fundamental to answering our initial question that dealt with the relationship between live and filmed movement in live and filmed spaces. Documentation as a practice was nothing new as we had previously documented performance for the purpose of analysis. But, as with dance and architecture our understanding of film as a discipline and the application of digital media as a creative tool in choreographing ideas changed and expanded as a result of encounters with the body. In the first instance the camera and software were technology to be learnt and explored – with particular emphasis on accurate documentation and the manipulation of scale, size and speed of movement in relation to the moving image. The observant and empathetic student ‘choreographically’ captured and edited material in order to create a designed and visual performance whole. Additional digital skills were developed as ideas became more complex and demanding, and when we wanted to challenge, oppose and create dialogues between the body, space and technology. We were assisted by external expertise and our work informed others’ work that explored the body and

the beam/camera intersections. Our dancing and making bodies understood what it was to be in the discourse of inter-spaces between disciplines, and in particular between the live and mediated spaces. A graduate observed:

Working with film has altered student's perception of themselves as performers (see student comments). By dancing with filmed space and place and the mediated body, students have been able to explore ideas about presence, absence, appearance and the space surrounding the body.

(Graduate observations, 2005)

The subjective potential of the camera, the politics of the camera's gaze, the object-subject power dynamics, and Foucault's (1975, translated in 1995) theory of inspection and surveillance, informed our approaches to making innovative work. Mulvey's theory of scopophilia, (1989) related to ownership, desire and subjectivity as a psychoanalytical act, brought nuanced approaches to ideas and meanings in work, as can be seen in *Meat* in Cycle Four. We experimented with the camera, which impacted on how we captured and re-presented place, as Burt implies: "The city becomes associated with this desire for the Other, a desire that becomes projected onto its fabric. Even its public spaces are perceived not as rational architectural constructions but as sexualised, uncanny and threatening" (Burt, 1998: 27).

The term embodiment or 'of the body' was applied to the way in which we explored more deeply the practice of video making. The camera was connected to the body or held as a mechanical yet potentially human or 'kino-eye' (Vertov, in Michelson, 1982). We created inter-connections between the dancing or still body and the 'dancing'/mobile or still camera, removing the camera from the eye level and exploring multiple perspectives. We realised the potential of features such as framing, jumping spatially and temporally through editing, which in turn created non-linear and montaged crafting possibilities (Cycle Three). The most successful moments were when the body and moving image were in dialogue through movement and stillness, creating a fusion and a disconnection of the two forms. Finally, the body became the surface of the projection as we explored the meeting points and the proposition of 'no space between' the body and the mediated image (Cycle Three, p. 135-138). The idea that the body as skin and as a surface of feeling and sensing could be touched by a beam, rather than purely presenting a surface for a projected image, was fascinating. One student said: "We filmed flowing water and flooded the space with it to create the illusion of drowning. As the projector filled the canvas at the back and the boxes and floor we felt the sensation on our skin" (Student 3Ma16, 2005/06) (Cycle Three, p. 138). Fenemore (2002: 3) goes on to compare this sensing to a "somaesthetic experience...dispersed through the body."

The discourse between the disciplines of dance, architecture and film/digital media became interwoven around the central concept of the body – thus body, space and digital media became three interlocking processes – each dependent on and informing the other – and subsequently informing the final question: *how do we make innovative work that explores the relationship between the body, space/place and digital media?* Our work explored body, space and time, and digital media had the potential to both disrupt and distort, as well as re-affirm and remind the maker, viewer and performer of the phenomena that we perceived.

Hirst defines inter-disciplinary practice as a form of unrestricted knowledge and suggests that "the relation between one form of knowledge to other forms and its

application or use in other areas are frequently considered of significance” (Hirst, 1974: 136). Dillon (2006) takes this further and defines the difference between inter-, cross- and trans-disciplinary practice in the curriculum, which can be applied to this research scenario. He says: “Working across and between disciplines is inherently creative. A simple definition of creativity sees it as generating something novel, original, unexpected” (2006: 70). McWilliam et al. add that:

Transdisciplinarity demands more epistemological and cultural agility than does a disciplinary field. That is to say, it requires the invention of new dialectics and capacities for translating across discursive boundaries and bounded systems of knowledge production

(McWilliam et al. 2008: 251).

We created a range of inter-relationships between the disciplines within performance as we responded to our discoveries. For example, performances included moments when the body, space and digital media were fully fused and inter-connected – with no spaces between, whilst at other times, and in opposition, the body, place and technology were held together by a thread drawing attention to both their specificity and their interdependence, as evidenced in, for example, *2D* (Cycle One), *Ingrained* (Cycle Three) and *Beyond Inside* (Cycle Three). At times our discoveries took us further than we had anticipated. Birringer, in 1998, predicted what we explored:

The phenomenon of the perceptual distance or perspective of the viewer will undergo transformations in future developments of immersive environments that alter the conventional boundaries between bodies and image-presences by integrating technical sensory interfaces in such a way that the immersed user will “move through the screen,” so to speak.

(Birringer, 1998b: 168)

We expanded on this concept with architects when, with the application of CAD technology, the performer entered into the 3D (virtual) designed place, not as a virtual body but alive – mediated by the technology and, therefore, of both worlds. This resonated with Perella’s (1997 and 1998) ‘hypersurface architecture’ in which the body takes up, articulates and absorbs (the volume of) space. Dempster also describes this as haptic, inasmuch as the environment that surrounds the body is animate: “The air has body and exerts resistance, the floor senses and takes the form of a body as it softens to receive its falling weight. Images are both ‘real’ and ‘imaginary’” (2003: 49) (Cycle Three). These discoveries of body, space and technology interfaces created a hypermediality or ‘thirdspace’ (Soja, 2000) for expanding our ideas and, therefore, performance possibilities.

The subsequent sections will address the key themes that emerged as significant to our research: the performer-viewer relationship; making and re-making performance; reflection, being and making sense of experience. The lens through which these themes will be explored is phenomenology. Sheets-Johnstone (1984) (Literature Review, p. 36) claims that description (of what we did and what happened) can capture the (essential) nature of the phenomenon in question, which can be “amplified by further essential insights” (1984: 128-129). She describes phenomenology as taking “knowledge seriously by not distancing the knower from the known. It seeks the ground of all knowledge in experience; that is, in the experiencing subject for whom there is always a world” (ibid: 130-131).

## The Performer-Viewer Relationship

The body had become reconceptualised through the inter-relationships between dance, architecture and film/digital media, as subject of the experience of dancing, of being in place and being in relationship with technology. This section explores the inter-connections between the performer and the viewer and, at times, refers to the maker who was also viewer of the work.

My determined mode of looking at and making work prioritised a singular perspective that quickly exposed its own impossibility. Although I was aware of many ways of seeing, I was also conscious of the problems with an “anything-goes pluralism” (Williams, 1995: 3-4) that could render the research plan too loose and too vague. My starting point was based on an idea, which subsequently exposed a set of problems but also something to move on from.

The students and I applied choreutic material to the design and construction of the performance space to create a visual entity for the viewer to negotiate. To assist with this, the screen ‘dead’ body was revitalised by the energy and action of the dancing body – creating a connection between the body on screen and the live body in space in a way that superseded the ‘designed’ answer to our question. An understanding of choreutics impressed upon the dancer ‘the thing’/the action that s/he was expressing. There was a conscious engagement with space – the body articulating and “architecting” (Harrington, 2004) itself to draw attention to its very ‘being in and of’ the space. Affirming the dancer’s presence in the space through a clarity and embodied articulation created a greater ‘ownership’ of the performance for the dancer and for the viewer. There was a sense of ‘describing’ and expressing the quality of the action, which reinforced for the dancer and for the viewer a potential kinaesthetic empathy. Energy and action was ‘thrown’ from one space to the other in order to create one whole performance space – not only concerned with design and perspective but also with bodily affirmation. The concept of choreutics was significant in this context – it re-affirmed for the dancer and the viewer what was inherently at risk (of disappearing) and facilitated a deeply articulated ‘knowing where I am in space’, for both participants.

The body ‘knowing itself in space’ is described by Gibson as a kinaesthetic “picking up of movement” (1966: 111), and as being concerned solely with “*body* movement, not movement of anything in the world” (ibid). Gibson’s explanation of kinaesthesia creates a bridge between what we perceive and experience as we move, and a physiological explanation of those sensations as “a ground to our consciousness” (Stewart, 1998: 44). Gibson says:

Kinesthesia cuts across the functional perceptual systems. The discrimination of body movement from non-movement is too important for the organism for it to have been wholly entrusted to any single group of receptors. There are many kinds of movement that need to be registered.... Kinesthesia is a registering of such information without being sensory; it is one of the best examples of detection without a special modality of sensation.

(Gibson, 1966: 111)

Stewart’s (1998) discourse on “intentional corporeal consciousness” (1998: 44), informed by Gibson’s explanation of ‘sensation’ and ‘stimulation’ (ibid), both articulated and inspired similar questions in our work, relating to “the body as a moving form ... not distinguished from the consciousness and character of the embodied person” (Sparshott, 1984: 188 cited in Stewart, 1998: 44).

We considered the broader issues of perception from the perspective of the dancer and viewer as they performed and observed the work – both as owners and co-creators of meaning and interpretation. Questions arose around the experience of seeing, including how I see myself as a dancer – the kinaesthetic seeing as feeling that can also be experienced by the viewer as s/he perceives, watches, senses, feels, touches and even becomes the dancing body. Bloomer and Moore (1977) highlight how Gibson's explanation of perception challenges the Western Cartesian dualist perspective: "Placing the whole body, not just the eyes and ears, at the centre of the perceptual experience, has helped untangle some of the confusion underlying the speculations of European aesthetic thought about our physiological machinery" (1977: 35-6).

I encouraged the students to grapple with the concept that, as makers of work, they could not prescribe how work was seen or understood and that seeing and looking is 'owned' by the viewer and by the performer – who sees and feels how the body looks. Specifically, from the viewer's perspective, this looking led to a discovery that seeing or observing the body was tied to the appearance and disappearance of a phenomenon – the ephemeral activity of the body in action – dancing.

So, how do we see and experience movement – as the viewer, as we both remember and forget, and as a dancer – as we live and as we 'are' the dance? I introduced the dancers and choreographers to working with charcoal and paper as we captured and marked what we saw of movement as it was simultaneously projected onto a screen behind the dancing body. This made the action of the body in space visible, and illuminated how each one of us makes sense of our experience of seeing. The dancer observed the mark and responded in action to the action – at the same time. The marker and dancer were in dialogue – one responding to the other – each owning the dance. This experience was an unplanned phenomenon that emerged, as if by magic, creating a moment when

body-subject is a pre-reflective consciousness. It refers to all that I am as I live my body spontaneously in the present moment, not noticing it, not looking back upon it, and not anticipating or imagining it in some future state. It refers to my lived and complete wholeness.

(Horton Fraleigh, 1987: 14)

This elucidated some of the most revealing and fundamental discoveries for my students and for me, as I observed us all "learning in action" (Schön, 1991 and 1997), and reflecting on that experience, sometimes in the moment of the action itself. The inclusion of stillness and pause in the movement material allowed for a space for both reflection and a deeper connection with and experimentation between the marker and the dancer, creating the phenomenon of 'being' just 'there'. This process perfectly illustrated the phenomenon that Fraleigh describes:

Phenomenology strives to capture pre-reflective experience, the immediacy of being-in-the-world. I think of this initial impulse of phenomenology as poetic and subliminal, containing moments of insight into an experience when the details of 'being-there' are vivid in feeling, but have not had time to focus in thought.

(Fraleigh, 1998: 138)

We became increasingly aware of the connection between the dancer's intention to be observed, through his/her ownership of the action of dancing, and the viewer who

perceives this moment as an immediate and/or a prolonged experience of the dance. As the dance is on the point of disappearing, it is as if the dancer is saying to the spectator, *'I want you to remember this'*. Memory and repetition became closely connected in our experiments with what we see. For example, by repeating an action and 'marking its presence' the dancer 'keeps' the dance alive whilst also reminding us (herself and the spectator) of its impending disappearance and death. This was a revelation. It took us to edges and moments of heightened consciousness – reinforced by a certainty of 'no longer being conscious'. At the same time, the term 'tracing' as a physical act with charcoal was a metaphor for the remnants, or traces, that remain of an experience once lived and yet no longer there. Gilpin's seminal text had a lasting effect on our thinking and creative processes. Her words explained the phenomena that we had experienced – that we never really see the dance until after it has gone, as a past event – seen, danced and sensed. She says of performance:

It recalls the state of disappearance that is for me the foundation of an event, and marks the desired stasis that will prove that it ever took place, that it could ever be recorded in some displaced form. It also marks the impossibility of retracing an event for any other purpose than to create a fictional narrative derived from it. We can never know what took place because the image etched in memory is transformed the moment we attempt to reexamine it. Performance, through its embodiment of absence in its enactment of disappearance, can only leave traces for us to search between, among, beyond.

(Gilpin, 1996: 106)

Our investigations with technology – the visualiser, camera and editing software – illuminated our discoveries and Gilpin's concepts. Experiments with what we see and do not see, and what we remember and reflect upon were more than visual phenomena. The experiences involved the whole body – whether as a dancer or spectator – as a sensory embodiment with and of the dance. This empathy created a connection, an interface and an ownership for each and for both. Foster describes embodiment as a "knowing in my bones," and as a "knowing that has been absorbed into the fabric of our being. It underlies our attitudes, our awareness of ourselves, and of the world that we inhabit" (Foster, 1976: 112).

In one memorable instance, I was reminded of the co-existence between the dancer and the viewer, when a pause in the work would allow for breath to be caught and held, by both. The viewer watches and is absorbed by the body and image – suspended in action and anticipation. I now recall that as I watched, my body danced. As the body paused – suspended – I held my breath... waiting. I was the dance and more so – I was vulnerable, aware of the loss of that moment when the dance and image would disappear, leaving me in an empty and dead space. Thompson describes this empathy as experiencing another person as a "unified whole," and as an "intersubjectivity of consciousness" (2001: 16).

This looking was extended to observing, seeing and capturing the body through the camera's lens, and 'choreographing' the footage to be projected onto the projection surface. The sense of dancing with or next to oneself created at first a diminishment for the dancer who feared the power of his/her recorded self and the potential loss of ever being looked at by the audience. A student commented (Cycle One, p. 101), "when I dance in the live space, with myself on film, I am aware of the tension between me and me, and my sense of liveness as a performer" (PALATINE Conference, 2004).

The experience of observing and being observed, and the spaces between both, created potential for the filmed image to be in dialogue with the live performer – the one looking at the other as both subject and object. Through subverting, destabilising and challenging the way in which we looked, we also expanded upon the experience of seeing. The relationship between the camera and the body propelled us into new dialogues. Shaviro explains:

The very proximity of the body, conducted and hyperbolically magnified by the cinematic apparatus, provokes and compels us, forcing us to move beyond a certain limit. Cinema is a kind of nonrepresentational contact, dangerously mimetic and corrosive, thrusting us into the mysterious life of the body.

(Shaviro, 1993: 256.7-257.8)

With this, students raised new questions about the 'virtual' and 'actual' presences of the body within the performance space. Reflecting on the issues of knowing or sensing the presence of someone (else) – albeit in a recorded and past form – and how that impacts on the experience of 'being' in the space, I discovered Birringer's (2002) text that re-iterates similar problems and that refers, as we had, to Laban's sphere of activity: "If movement is a "continuous current" (Laban), a new understanding of "interspaces" in networked performance (telematics) is now evolving. The "interactivity" of sensitive environments is one crucial aspect of it" (2002: 85-7).

The privileging of the aesthetic object rather than the aesthetic/kinaesthetic subject of looking – most specifically in relation to the viewer, had originally dominated my work, and influenced the students' process. However, this new phenomenon became our new question – which is more live, the live or mediatised? Auslander (1999) argues that the live *is* the mediatised and yet I asked how the experience of dancing now, in the space, could be so missed and yearned for when I can no longer dance, because of my relationship with recorded others? The contention between the either/or – mediatised or live – as perceived by the performer and the viewer was to become re-experienced as our research progressed. We realised that rather than operating as oppositional forms, the live and mediatised were mutually informative and co-dependant.

'Ins and outs' of interconnectivity were created when the live and mediatised competed and challenged the viewer for his/her attention. However, and at the same time, both had the potential to be endangered and/or revitalised by the other – the two creating an interdependence and a wholeness that supersedes Kozel's (2007, cited in Whatley, 2012: 265) "dangerously dualistic reading" of the body and that creates "definitional constructs that are incomplete" (ibid). We had moved on from this, and Lavender (2006) later discusses some of the issues that we had already discovered: "Spectators enjoy recognition of the edge between the actual and the virtual, the real and the fabricated. We are complicit in the moment at which artefact becomes presentation" (ibid: 65). Zemmels (2004) equally asserts that immediacy and intimacy are terms associated with mediated experience and suggests that we should move "beyond the concept of live performance – as physically co-present bodies – as the fundamental meaning that remains true for all times and places."

We observed and learnt about the moving image through our practical explorations as we confronted temporal and spatial phenomena. Mulvey explains that the moving image "cannot escape from duration, or from beginnings and ends, or from the patterns that lie between them." (2006: 14-15), and further describes how new

technologies work as “mechanisms of delay, delaying the forward movement of the medium itself, fragmenting the forward movement of narrative and taking the spectator into the past” (ibid: 181). Our findings in 2004 were being described in 2006, and Mulvey’s explanations made sense of our experience.

Another phenomenon that arose directly from the performer/viewer experience was that of ‘vertical time’ (Kemp, 1998) in which the ever present moment of performance was always ‘in the now’ in spite of its relationship with ‘the then’ of the moving image. This created a tension and a disruption, as well as a discourse between both forms, and Kemp’s explanation that “we exist in a space where past, present and future coexist” (1998: 78) described what we observed and sensed. Gibson confirms the significance of space and time as being constructed as “adjacent and successive orders” (1966: 276) and further expands on the phenomenon that we encountered:

The ordinary assumption that memory applies to the past, perception to the present, and expectation to the future is therefore based on analytical introspection. Actually, the three-way distinction could not even be confirmed, or the travelling moment of present time is certainly not a razor’s edge... and no one can say when perception leaves off and memory begins.  
(Gibson, 1966: 276)

Further issues arose that superseded the ‘usual’ two-way discourse between the dancer and viewer. The new relationship with the additional mediated other on screen created an extraordinary triangulation of experience and a new eerie phenomenon. I wanted to make sense of this experience, and to explore what we saw and perceived in the light of the challenges presented by these new inter-relationships – not to find an answer but to play with the potential for being, seeing and sensing. Barthes’ words explained the relationship: “Once the Author is removed, the claim to decipher a text becomes quite futile. To give a text an Author is to impose a limit on that text, to furnish it with final signified, to close the writing” (Barthes, 1977: 147).

Layers of other inter-connections became apparent through the presence of the third participant who appeared within a work, as recorded, past and defunct but also ‘alive’ and in dialogue with live others. The relationship between the dancer, the viewer and the recorded other created a sense of vulnerability and tenacity through the ability of the (recorded) other to appear, disappear, re-wind and re-appear – all the time reminding the ‘live us’ of an impending absence and the proximity of death (Santos on Derrida, 2001). This phenomenon was inspirational – we had found something unexpected that formed a basis for further looking. Later, Chapple and Kattenbelt wrote about an experience that we had discovered two years before:

We locate intermediality at a meeting point in-between the performers, the observers, and the confluence of media involved in a performance at a particular moment in time. The intermedial inhabits a space in-between the different realities that the performance creates and thus it becomes, at the minimum, a tripartite phenomenon.

(Chapple and Kattenbelt, 2006: 12)

Lavender (2006) describes the potency of this ‘hypermediacy’ as drawing on “the provocative simultaneities of live bodies, mediated images, theatrical time and space and screen time and space – placed within the immediate time and space of



the spectator to produce an effect, precisely, of immediacy” (2006: 65). This was another example of how the experiences of our practice, which we had reflected upon and written about, created new forms of knowledge that preceded another’s writing, and had emerged through an embodied and experiential process of performing and viewing.

Connections or disjunctures were taken further to the point where the body and the projection were merged as one, creating an experience of ‘nowness’. Pöppel explains that “our experiences happen *now*, not in some theoretical hodgepodge of past and future” (1985: 50-52). Ironically, just as we could be touched or moved by an event or a place, so we could be touched or moved by the light from a mechanical object. Light and touch were interconnected and created a haptic experience that Gibson (1966) describes as felt by the body or its extremities: “The ways in which the individual gets information about the body and the environment is through the haptic system – a perceptive ‘in touch’ system” (1966: 97). Derrida takes this further in his discourse on Nancy’s theories of touch by pointing out that ‘touch’ is reciprocal, inasmuch touch is also being touched. Derrida (2000: 312) says “because to touch... is to allow myself to be touched by touch... by the ‘flesh’ that I touch and that becomes touching as well as touched.” Nancy also describes the body and its touch as synonymous with being alive: “Touching one another with their mutual weights, bodies do not become undone, nor do they dissolve into other bodies, nor do they fuse with a spirit – this is what makes them, properly speaking, bodies” (1994: 28).

To explore this touching, we intercepted the (touch of the) beam with our bodies – feeling the ‘captured’ experience of place re-visit us, as belonging to the body, seeping in and being absorbed by the body, from whence the experience had come. To add to this re-creation of experience, sound was sourced from place and, when generated by the dancing body(ies) in the digital and live sound space, added to the whole ‘lived’ experience. At times, the relationship between the live and the mediated image was so close, for the performer and viewer that it opposed Auslander’s view of ‘liveness’ as mediated. Rather than a ‘live’ mediation, my perception was of a lived, live experience – dominated by the discourse between technology and the body, which was of the body and thus alive – and not mediated. This complies with Reason’s explanation that one only knows what something is in terms of its oppositional other: “There can be no concept of the live without the mediated, so there can be no concept of ephemerality without documentation, no sense of loss without memory” (2006: 26).

Reason’s description of performance as “extra to existence and non-existence, consisting of traces, fragments, memories, forgettings, half-truths and half-lives; consisting of representations that contain something of the thing itself, but which are not the thing itself” (2006: 232), resonated with our discoveries. In all those in-between spaces of more or less there were revelations and moments when a work was ‘it’ for me, as viewer – when it captured what we had been trying to make sense of, not as an answer, but by unfolding or revealing the questions through possibilities, as sort of dilemmas. For example, when time (past and present), place (that place and this space) and bodies (that body with this body) merged together in one performance, or moment of performance, it was as if all our questions were running over and through each other, creating a presence that described our experience *per se*, whether it was mediated or not.

For me, the live body dominated/pervaded the digital or mediated in these haptic circumstances, when as spectator I saw and sensed that touched surface, and was touched as the image penetrated the skin and was ‘of the body’ – live. A year later,

Lavender (2006) describes a similar perspective: “In various ways, theatre practitioners have routinely plied their trade in the liminal zone between the actual and the virtual. It is the actual which underpins the virtual and which offers itself most readily to our senses” (2006: 64-5).

By the end of the research, participation and ownership of performance had significantly changed to include an inter-connection between the maker, performer and audience through the experience of the work, as process and as final outcome. This experience constituted much more than seeing. I realised that visual perception, or the perception of visual space, is concerned with an embodiment derived from numerous spatial maps (Thompson, 2001: 3). It was a bodily sensing through the layers of being (in, with and of) the work. Horton Fraleigh (1987) says: “Both dancer and audience experience dance through its lived attributes – its kinesthetic and existential character. Dance is the art that intentionally isolates and reveals the aesthetic qualities of the human body-of-action and its vital life” (1987: xiii). Equally, performance had become multi-dimensional, that Boenisch describes as: “literally located inter-media inhibiting, blending and blurring traditional borders between genres, media, sign-systems, and messages” (2006: 114-5).

Reflecting on my first response to the question, I have asked – was I so used to viewing and observing that I had forgotten what it was to dance? And yet, in the process of this research, and in my many roles, I was receptive to the phenomena that I encountered – I experienced them as lived and as reflected upon. Fraleigh says:

Phenomenology seeks the intangible obvious, that which lies before our eyes and in our hearts however obscured through habit, even as its existential conscious (a form of intelligence newly defined by Howard Gardner) reminds us that innocence, the river of our body’s memory, is not naïveté.

(Fraleigh, 2000: 55)

Fraleigh’s words helped me to understand the voice of my own experience. I knew what it was to dance – as something deeply in-grained in my body – and it was the students’ experience that awakened, as viewer, that once-lived experience in me.

### **Making Work – New and Evolving Performance**

We were specifically concerned with choreographing, as making, designing, constructing and frequently standing outside the work to achieve this. The process was informed by the performer/viewer relationship as an integrated and inseparable continuum.

The viewer was privileged at the start of my research. Shacklock (2006) refers to a similar practice in which a separation can occur between choreographer and performer through the objectification of the latter by the former and an over-concern with the visual aspects of work. As a consequence of the emergence of the body as subject of performance, the students and I re-considered our methods of making in response to our understanding of ourselves as bodies of experience – as dancers, spectators and makers of work.

The terms collaboration and a visual whole were no longer key to our explorations into the relationship between live performance and film. Instead of facilitating the design of the space, choreutics had enabled a re-affirmed body in space, especially

in relation to technology. The terms interface and interaction between the live and the mediated had become more appropriate. The debate concerning phenomenology that arose from our investigations clearly emphasised the significance of the live performer, who challenged the 2D image and past events of the screen and re-affirmed his/her existence in the live space. As experience was re-lived and re-constructed, in response to our experience of place, so was the performance space that allowed for the body, place and digital media to be in dialogue with each other. The term 'performance whole' took on a new meaning and became a 'whole' constructed of fragments, parts, gaps and spaces in between. The large screen had disappeared and smaller surfaces for projection created intimate as well as expansive/open exchanges between the live body and the recorded/moving image. We had moved away from the term collaborating, which presupposed a unity or togetherness, to the term interface or meeting point that included both a wholeness as well as a separation or disconnection. It was through difference (*différance*) (Derrida, 1978), that we came to know something for what it was not. Furthermore, and in spaces between those two extremes, we played with layering one form over the other as a combination of image and movement – playing with illusions of 'wholeness' when the live dancing body bled through the almost-joined fragments of projected image – and posed the question– which was more live? This phenomenon is encapsulated in *Degeneration* (Cycle Two, Appendix 5).

I wanted to create non-specific viewing points and perspectives to enable a more three-dimensional experience, and to remove the separation between the 2D screen and the 3D live performance. Material was crafted in different performance scenarios to play with the 'almost not moving' of image and body to all the permutations in-between, creating both discreet and explicit sameness and difference between action and recording. In specific and memorable works we could see where bodies had danced before on those same bodies, now dancing (see Appendix 5). This was different to negotiating the live body and the moving image, separated by spaces that allowed for a range of inter-relationships and inter-connections. Birringer comments on this experience as having the power to "extend and transform" (1998b: 169) performance – the aim of our research – and, as we had discovered, the ontology of embodiment could be challenged as digital projections themselves became performative.

During the four years of research, performance became increasingly sophisticated and provocative as it was investigated, made and performed by students who knew from experience what they were searching for. Any sense of prescription, or finding the 'right and approved of' answer, had disappeared as a result of the students' 'knowing' for themselves through a "pedagogy of connection" (Dillon, 2008: 256-7) between and across disciplines, which he describes as integrative, flexible, and indeterminate, with the potential to be transformative and to create new knowledge. For example, the research led to examining the making process of artists, such as Wolf whose use of the visual medium of fine art described the experience of being in place (Cycle Three, p. 139).

Within their work students also created spaces for connection and/or immersion, as well as for separations and edges, as opposites or both. Our experience had revealed how technology exposed and threatened the body as sustainable and durable. Was Stelarc (cited in Birringer, 1998a) right when he said that the body was no longer appropriate? Perella (1997) warns us that "collectively we are no longer the same and can never return to an innocent state as slow, imperceptible erosion occurs through the technologies of interface." But, somehow, my and the students' work also exposed and/or identified a different sense of self that we were determined to privilege and 'hang on to'. For example, if the experience of dancing

was 'it' for me – as something that was alive for me – why would I want to replace it with something less live or mediated? By placing the live body in dialogue with the mediated other, I was both risking and exposing it as 'it', and reminding myself of the very experience or phenomena that was 'mine'. It was, regardless, a 'live' experience. I was enlivened by it, as maker, viewer and potentially as performer. For example, in Cycle Three (p. 135-138) we questioned what happens when the body is the surface of the projection – does the skin, described by Stelarc as no longer 'necessary', become dead, like the image that it receives? Or, does the image become alive through the skin onto which it is projected, creating space between the media and the skin – an inter-media space? Chapple and Kattenbelt describe this as 'intermedial... a space where boundaries soften – and we are in-between and within a mixing of spaces, media and realities' (Chapple and Kattenbelt, 2006: 12).

Making work, or choreographing, involves ways of constructing movement, time and space. In our work, our experience of space was dependent on our relationship with it – and, similarly we (literally and metaphorically) positioned ourselves in relationship with digital media – as image and sound, in stillness and in movement, and as flooded by and separate from. These many inter-relationships, and spaces between, created inter-subjectivities and discourses that were un-prescribed and, sometimes, unresolved in the in-between space for interpretation and interaction. This space included the un-fixed, the un-prescribed, and the unexpected, and posed ideas such as Birringer's (1999: 380-1) concept of "instantaneity" and its access to "instant transactions, transformations and morphings." He went on to articulate what we were discovering: "in such noncentric spaces there is no stable point of view, and body forms and movement forms can be transformed and "disappeared" in many unforeseeable ways" (ibid). I asked myself – is this what we were doing? Were we performing those new contingencies? Perella's (1998) suggestion reflected, to some extent, what we had been doing: "Instead of commuting into cyberspace, we might instead establish real connections throughout a hyperreal environment, interweaving realities into a continuous, multiplicitous fabric."

Making work involved taking risks and being exposed. There was not one answer to our question as we explored issues of perception and meaning within our research. Perpich (2005) describes Nancy's perspective on meaning as being dependent on its relationship with a "we-world", which resonated with our discoveries – namely that meaning is "never monolithic or totalising but always shared out or divided between different subjects, between subjects and things, and between one thing and another" (Perpich, 2005: 2). Derrida's writings on *différance* and trace informed an understanding of meaning and appearance through a non-presencing or distancing from the original, creating a trace or deconstruction of a now-presence, "placing them back into temporal experience" (Lawlor, 2000: 61). We could both see and know something, which the next minute could slip into something else, affirming to us the complexities and 'un-fixedness' of meaning. "Meaning begins when presence is not pure presence but where presence becomes apart (se disjoint) in order to be itself as such. This 'as' presupposes the distancing, spacing, division of presence" (ibid: 12). Perpich also explains that meaning takes place when something "appears as something, which is to say appears as this and not that" (2005: 76).

In one instance our work took this proposition further. For example, if the recorded image was projected on a small surface close to the live dancing body, what would happen if that body moved between the projector and the surface and became the surface for projection? This would bring the body so close to the mediated image that the question 'which is which?' would elucidate a new "self showing in itself" Heidegger (1999: 29) and extend the concept of 'being', through the experience of

touch and sensing. 'Being', seeing, sensing and touching were pivotal in Cycle Three and, with the dissemination and exchanges between me/us, and other researchers at two other universities, new collaborations and expertise developed, and new work was made. Specifically we wanted to explore: the 'haptic' body; the mobile or choreutic camera; and to work with architects to better understand the discipline of architecture and the role of the body within it, and for architects to work with the dancing body, to better understand how space is experienced and articulated.

New questions illustrated how the research had developed and changed. I was becoming more curious and more demanding. I wanted to approach the question(s) from different angles and perspectives, like a crystal – multi-faceted with multiple possibilities:

The crystal "combines symmetry and substance with an infinite variety of shapes, substances, transmutations, multidimensionalities, and angles of approach. Crystals grow, change, and alter, but are not amorphous" (Richardson, 1994, p. 522). What we see when we view a crystal, for example, depends on how we view it, how we hold it up to the light or not.  
(Janesick, 2000: 392)

In the final year, the students and I made performance. We also explored how performance can be re-made through processes of documentation. We grappled with the issues presented by the process when 'it' became a re-making, or making of something else, informed by aspects of the original. We investigated documentation methods in order to re-create and re-present live performance and its interface with digital media, and to capture and reveal the processes and outcomes of pedagogical practice. Benjamin (1921, in Bullock and Jennings, 1996: 254) explains the issues involved in translating one thing into another, stating that "it is evident that no translation, however good it may be, can have any significance as regards the original." I wanted to challenge this 'impossibility' by creating innovative methods of documentation, using technology that could enable a re-making of the original that stood "in the closest relationship to the original by virtue of the original's translatability" (Benjamin 1921, in Bullock and Jennings, 1996: 254).

So, how translatable would the original be? Documentation on film creates a past two-dimensional event; the scale and size bear no resemblance to human proportions. Live performance exists as it is performed. Once caught on film, the performance becomes something other. If a representation of live performance or live events is impossible, was it possible for technology to create new interpretations and realities that, in turn, would re-create, for example, the magic of live performance or the moment of discovery in learning? Reason describes the potential of documenting as "both the saviour and the death of live performance – as at once something that will solve the 'problem' of documentation, and at the same time something that will potentially obscure and overwrite the original performance" (2006: 73).

Documentation as process in our research took this argument one step further and was a development of previous questions – how can we document something that is already in a documented form and co-exists with live performance – that was already both live and dead? This was the challenge that students overcame. They created innovative video documents of their final performances, and documented, observed, sifted, manipulated and fused what they considered key to their process. They made their own DVDs as a document of themselves, as practitioners, as

researchers. I worked with one graduate researcher to create three short documents of process, in which we took a final performance piece – and edited it to include the key moments that constituted its creation. (See excerpts of *Meat, Bed and Hangings* in Appendix 5). In this work, the process became visible as a layered and accumulative series of events that informed and were woven into the final piece, creating a new documentation, in its own right.

The performance created by the students and I was a culmination of the emerging concepts and ideas from four years of research – each year's findings impacting and informing the subsequent year. The following examples provide evidence of these developments. I am selecting excerpts from my choreography in order to illustrate how my ideas had shifted from my initial concept, and to exemplify the practice in which I had become engaged.

My work specifically explored the shadow as a new phenomenon, as well as other key themes that had arisen from the research, such as the haptic body, place as embodied, and live performance that intersected with digital media. Previously, the shadow had confounded me and appeared as the unwelcome other in our research. We were creating diverse forms of performance, and the shadow 'got in the way'. Although a filmed shadow was used as a metaphor for the past in one piece of student work, in Cycle Two, it was the shadow of the live dancing body that we had tried to ignore up to now. However, later in Cycle Three, the shadow became one possible answer to our question. Perella, when writing about hypermediality, defines our relationship with the other (the shadow in this case) as "that which cannot be named or known" (1998). However, he also suggests that "this doesn't mean that we do not attempt to address the other: the potential for doing so now exists" (ibid). Chilver's (2007) comment adds to the discussion:

Our eyes are choking on endless imagery and every image is always already mediated optically, technically, and ideologically. *But* - the shadow image reminds us - there are causal chains beyond culture. Some of them make images in the guise of the shadow. In other words, the shadow offers a trope - the hope - of *an image that is not itself mediated*.

(Chilver, 2007: 40)

Modrak and Anthes (2011) refer to Plato's view of "the shadow as metaphor for the incomplete and therefore flawed nature of human knowledge" (2011: 109-10). They state that "if light is associated with knowledge in many world traditions, shadow is often linked to death and loss" (ibid: 110). Was the shadow that hovered on the margins of the live and the mediated therefore the symbol of life and death? Did 'it' answer our question about the inter-space and inter-relationship between these two 'worlds' by connecting them, in the light, and causing them to disappear, in the dark? As long as we were there, watching and dancing, we could experience ourselves as that shadow as it performed our duet, and hovered, stretched, shrunk, and vanished. Modrak and Anthes comment: "we interpret the shadow (as a manifestation of the soul, or a symbol of the unconscious), it is a sign (or rather an index) of presence" (ibid: 129). Two pieces – *Shell* and *Performing Ambiguities* – in which I worked with a composer and textiles designer respectively – allowed me to create my personal response to my and our question. I described *Shell* (see Appendix 5 for excerpts), when it was performed as:

A solo performance in an 'in-between space' – articulated and reflective of image, light and projection. The body or bodies of the space – confront each other, as live performer and shadow, and

respond the internal and external space, where a violin is played. The shadow, of the dancer and the musician, appear and disappear on the matt steel surfaces of the hangings that move and rotate at the dancer's (slightest) touch. This transitional space – a receptacle of movement and images – is at times dense and at others void, and yet always occupied. *Shell* is “a sensory world” that echoes and contains the imagined and the real.

(Harrington notes, 2007)

The second work, *Performing Ambiguities* (see Appendix 5 for excerpts) explored light, touch, projection and the body. The body and projected textures overlapped or were exposed as different entities, to the point that uncertainty and the uncanny pervaded the work that appeared as both the (dead) manikin and as the (live) dancer, in the light, exposed and alive. The phenomenon of live as opposed to dead was at the heart of the work that sought to reflect how extreme opposites and *différance* (Derrida, 1978) could elucidate what was and was not, through appearance, disappearance and trace. At a key point the body, drenched by projected textured image, took on an almost inhuman form created by the slowest movement in one direction against the slowest movement of the image in the other. This clash of directions created an illusion of stillness or immobility associated with the dummy or wax model – reminiscent of Stelarc's (in Birringer, 1998a) robot.

Dempster (2003) aptly describes the relationship between perception and the sensory systems, as set out in Gibson's work, as the interconnection between the visual and the haptic, which I was exploring in my work. We pushed these interconnections to the limit, with the intention of creating illusions of ambiguity and uncertainty. Nancy (1997) and Dormor (2008) have added to the discourse on touch that echoes my practice, as I reflect on my performance research some years later. Dormer describes the haptic and scopic as “being in relationship with each other, alongside mutuality between the layers of that relationship, such that there exists an inner creative or productive dynamic of repeated exchange and receipt” (Dormer, 2008: 238).

My early search for a solution had eventually led me to play with the neither/nor, and to expose the unknown, the unexpected and the mysterious. My experience, and the experience of my students, of working within performance that stretched across three disciplines – through the body, space and digital media – resulted in explorations into numerous possibilities through convergence and difference in what Dillon describes as an “undisciplined space between disciplines” (2008: 257). Most especially we discovered the dilemmas and revelations when working with digital media – positioning us, as makers, performers and viewers, in places that were simultaneously thrilling and threatening. Problems and challenges became opportunities to explore, and to expose with the application of technology.

It was precisely the juxtaposition of digital media with live performance that drew attention and revealed the phenomenon, once experienced – to be re-experienced, but differently. In both cases, experience was re-created through the act of performance that intersected with digital media, which in itself was a re-presentation of something else. These layers upon layers of removal from the initial encounter, or experience, created another experience in its own right, and one that took on its own significance. If the interfaces and ‘spaces between’ could elucidate interpretation and meaning, then we had achieved our aim, and responded in various ways to our question. Students' work each year exceeded my and their expectations in terms of diversity, originality and sophistication of concepts and their treatment (Cycle Four,

see Appendix 5). They made work that exposed, questioned and, in some cases, radically challenged meanings and ideas.

In this final year, the body was at the heart of the work, as subject of performance experience but also as a “being-exscribed” (Nancy and Lydon 1990), at the edge and at the limit, where the body constituted itself through an awareness of its identity and its difference. For Nancy, meaning is created through “a context or network (a circulation) of contacts and touches. To begin to make sense of something is to come into contact with it, to touch it ...literally...and thereby produce a body” (Perpich, 2005: 79). The body, in our performance was both “being-in-the-world” (Heidegger, 1999: 61) but/and had also been confronted by and enhanced through its interface with technology, reminding us of its multi-sensory and embodied relationship with ‘the world’ through the ‘super extended’ sphere of the body in space. We re-experienced the body through the phenomena that we had encountered. We then created work that explored, re-exposed or re-created that phenomena – once reflected upon. Munker (1997) warns us that “the faster cyberspace grows and the more important the exchanges between the virtual and the material world become, the more significant the question becomes as to how these intermediaries, the interfaces, between these worlds are or should be designed.” It was this that we had found the most compelling as makers of work.

### **Reflecting, Being, and Making Sense of Experience**

I have reflected on my own and others’ reflections, and have re-thought how it was, as a distillation of the original and yet as a more embedded and deeply experienced process that I now attempt to understand and write. Whereas I have tried to describe what happened in each cycle, and not to bring to it what I now know, in this section I am able to go further by returning to the research in all its forms, to texts and works that inspired me and to new and discovered literature. Equally, I have had to find the language to describe what was danced, viewed, reflected on and discovered, and that will re-present ‘it’ as a re-living through words.

In Cycle Four we found ourselves in a space for experimentation. I would term this as a ‘transformational space’ where curiosity, questioning and risk-taking shifted and expanded our understanding and engagement with the research ideas, problems and forms of knowledge. We planned, acted, observed, reflected and re-planned through multi-faceted discourses – as pedagogy and through the subject matters of our research. This created what Winter refers to as the “renewal” and “self-transcendence” of the self (1987: 43), year on year, until I had developed and refined a plan to the point that it was both fixed and flexible, and was able to be responsive to new situations and new participants and create innovative solutions in answer to the question. The performance, or the creative product, improved as specificity was removed and as my confidence in my material and research methodologies developed. An observer confirmed: “The performance was increasingly more sophisticated and the teaching had more clarity and confidence” (Staff, 2008). I realised the significance of reflecting on experience in my work – as researcher, as teacher, as practitioner. Sheets-Johnstone aptly summarises the point of my arrival when she says “reflecting back upon the experience, unfettered by preconceptions and prejudgements, you discover that the experience opens up before you” (1984: 131).

Reflecting back, I can see the narrative, as a montage, but more clearly and I understand why, how and what, and where I am now. I had started with an idea that performance could be made and perceived in a particular way. I was the teacher and I was the practitioner – the choreographer. I had responsibility for students who



were learning about inter-disciplinary performance. My plan was to facilitate that learning through a participatory action research (PAR) model that was refined year on year. This involved the students and me as makers, dancers, viewers, teachers, learners and other processes involved in the research. We all contributed to the progressive process of reflecting, re-thinking and re-creating. It was not possible to direct or dictate these practices of exploration that were themselves hinged upon experience. Sheets-Johnstone confirms:

It is a matter of ever-deepening insights into the generative core of the phenomenon. Phenomenology is not *the* way of doing historical, psychological, sociological, or any other kind of research in dance. Phenomenology is, however, *the* way of coming to grips with lived experiences, our own, and in a hermeneutical sense, those of others.

(Sheets-Johnstone, 1984: 143)

This experience is an essential aspect of recognising how one thinks and feels, and how one 'is'. Heidegger terms the understanding of oneself as "*existentiell* understanding" (1999: 11) and compares it to an "ontic 'affair' of Dasein... a being that is ontically distinguished by the fact that in its being this being is concerned *about* its very being" (ibid). This experience of self involves a phenomenon, and my research opened up for me, and for us, various phenomena, as we encountered them, most especially as the core of the work dealt with capturing, re-creating, mediating, re-calling and re-presenting, with digital media, the experience of the body in space, and place. Malpas' statement that "the concept of place cannot be divorced from space, just as space cannot be divorced from time" (1999: 42), draws our attention immediately to some of the phenomena that we were encountering, and how our perception and experience of them would be bound up with "ourselves", as "the self-showing in itself" (Heidegger 1999: 29). Heidegger describes phenomenology as a mode of accessing ontology, or the theories associated with being. "Ontology is possible only as phenomenology. The phenomenological concept of phenomenon, as self-showing, means the being of beings – its meaning, modifications, and derivatives" (1999: 33). It was with the body as 'being' and as subject of experience that became my concern and my fascination.

The research practice elucidated the material and the more that the practice responded to experience the more the research took on new possibilities. This can be traced through the events and findings of each cycle, when we would start with one set of ideas and end up with others that both extended and advanced our starting point as a result of phenomena that occurred - that arrested practices, diverted and/or opened up new possibilities and interpretations. Cognizant of the problems of concealment (Winter, 1987: 67) and the ways in which emergent processes are revealed, enacted and enabled, I developed a reflexive model that took into account the self, and that would enable a "discursive consciousness" (ibid) that combined a critical engagement with experience. At the end of Cycle One I reflected on my own experience and its influence on how I sought to solve my perceived problem with live performance and film.

The phenomena of the 'body' and 'being' had become central to my and our research. The meaning of 'being' was tied up with 'me' and questions of my existence and identity, as subject of the world to which I was fundamentally tied. But what was this subject exactly? The subject could be described as pertaining to experience, consciousness or a relationship with another entity. The subject was a knowing and experiencing whole body. In terms of dance, Shacklock (2006) describes the fundamental consciousness of what it is like to dance, in situations

where, for example, one is dancing yet unaware of the dance through becoming habituated to it, and a heightened consciousness – a result of being “utterly within the dance and existing as the dance,” creating a “heightened” or “altered state” (Shacklock, 2006: 67).

This heightened experience is something that we had encountered in and through our work, most especially in our relationship with digital media, when we had ‘claimed ourselves back’ from being diminished by technology or when we were ‘in’ performance. In addition, in terms of experience being in relation to the ‘other’, our research revealed the mediatised ‘other’ and, therefore, was self-referential as the ‘other me’ in some contexts. This ‘other’ also referred to the imagined or ‘thirding’ (Soja, 2000), which presupposes a space for re-creating and re-knowing. We encountered more than one phenomenon. There were many ways in which we were conscious of our ‘being’ in performance, which ranged from our consciousness of ourselves – in relation to people, objects and places, as well as a super/extra/heightened consciousness or altered state of being in a world that was just ‘it’. Performing with digital media meant that the body was in a permanent state of submission, compromise or reclaiming what was essentially – that ‘lived’ experience.

Whereas I had attempted to create in performance a world that was totally ‘it’, I realised that the more I moved away from the either/or, or dualist solution, the more I allowed the spaces, gaps and slithers between to reveal the multi-perspectives of our question. The body became a ‘being’ categorised by multiple meanings and altered states, a being that was subject to the internal and external spaces that constituted it. Nancy’s rejection of “the unified, integrated body... in favour of a dis-integrated body constituted by multiple alterities – a being ex-scribed” (Perpich, 2005: 75) was a body perspective that resonated with the body as multi-dimensional in our work.

As the research developed, the body articulated itself in a complex mix of feeling, sensing and reasoning, as a further development of the dichotomy between, for example, Best’s (1993) view that reasoning is cognitive, rational and objective, and that questions the relevance of the subjective emotional response to meaning, and Shaviri’s plea for “raw sensation” (1993: 26.7), which pulled us into a tension that did not represent the ‘being’ that we had encountered. To expand, Mulligan (in Boud, Cohen and Walker) describes feeling as emphasising “what is subjectively important to us. It is a judgement based on emotion and is therefore an extension of the pleasure/pain response.” (1993: 56).

We moved in and out of ‘being’ as a non-reflective heightened consciousness and an intersubjective consciousness of experience that could be reflected upon in relation to, or in circulation with (Perpich, 2005) others – people and things. Our body, or being, was not an either/or but a plural entity, not a being in itself but a being created by its “being-in-the-world” (Heidegger, 1999: 61) and its “being as co-existing and co-appearance” (Perpich, 2005) as a non-singular body within multi-dimensional space.

We listened to our bodies, and asked the question – what is this body? Nancy’s comments that the body is “neither fullness or void, neither outside nor inside, neither part nor whole, neither function nor reality. It is a skin folded, refolded, unfolded, multiplied, invaginated ... orificed, evading, stretched, relaxed, excited, shattered, linked, unlinked” (Perpich, 1992: 16), this absolutely explains what we had found. But we did not seek to put an explanation into action. We had questioned, found out and re-questioned. We had looked under the surfaces, in between the

folds – for what could be discovered. We re-conceptualised our understanding of the body.

Springgay describes a similar unfolding through an emergent teaching research model in which she found herself “in the middle of things, in a space marked by mediation and complexity” (2008: 8). She addresses ‘body knowledge’ that allows for meaning to emerge that is “absent, tacit and literalised, and forgotten than from what is present, explicit, figurative, and conscious.” Her work, or a/r/tography deals with the body and the visual arts, and resonates in part with this research through the processes of revealing (in her case the hidden), and “insisting that no single meaning is intended” (ibid).

The pedagogy that informed our research method also unfolded and revealed the body as both intersubjective and a “being-exscribed” (Nancy and Lydon 1990, Perpich, 2005), in an ever-increasing spiral of enquiry. Teaching and learning was constructed around the body as a fluid, multi-dimensional unfolding. Boud, Cohen and Walker’s description presents a similar perspective:

Learning is all around us, it shapes and helps create our lives – who we are, what we do. It involves dealing with complex and intractable problems, it requires personal commitment, it utilises interaction with others, it engages our emotions and feelings, all of which are inseparable from the influence of context and culture  
(Boud, Cohen and Walker, 1993: 1-2)

There was a structure, a plan, a question(s), possible solution(s) that allowed for ‘spaces between’ for discovery, reflection and interrogation, and that then facilitated new plans, new questions, new spaces that created new experiences and made visible new understandings and meanings. Typically, a student in Cycle Three said: “I have learnt to self-reflect and be critical of both my process and the product” (Student 3EF24, 2005/06). Learning was progressive, through a sequential plan; cyclic through repetition, adjustment and refinement; and scaffolded – with findings building on and informing each other. At the end of the first cycle I had realised the significance of my students to my research question, process and outcome as I observed, listened, reflected with them on their learning, and my teaching. At this point I started to describe the research as ours. I started each cycle with new students. The aim was to re-explore the overarching question from the perspective of already having learnt from experience, and therefore with new questions to ask. “Learning also relates, in one way or another, to what has gone on before. There is never a clean slate on which to begin; unless new ideas and new experience link to previous experience, they exist as abstractions, isolated and without meaning” (Boud, Cohen and Walker, 1993: 8). A member of staff commented on the atmosphere at the start of the final year: “There was a knowledge in the air. The students picked up the baton from where others had left off, but not in the same place as others had started. There was a residue left in the space” (Staff, 2008). This reminds us of Chambers’ (1995) (Research Methodology, p. 52) who refers to the prime actors being the people. He promotes empowerment rather than extraction, and communication as a method of reconstructing participation relationships. I was able to advance this point through an embodied participation in which there were no insiders or outsiders. My sense and experience of the work became increasingly acute through my ‘being in’ the research and ‘feeling’ the student involvement. Disciplines and pedagogy became interwoven – the one informing and facilitating the other creating performance-as-research-as-pedagogy – with the space between each for exploration, and with performance being the result of the relationship.

I had relinquished the need for an answer. As a result of our investigations there was a desire to know more, most especially about the disciplines of film and digital media, and about our engagement with space. The participatory action research (PAR) model of plan, action, reflect, analyse, review and re-plan informed the construction and development of the cycles, as they shifted, adjusted and responded to our findings and discoveries. Being a body in the work also included being critical of our practice as my students and I reflected on and analysed, for example, our process, performance, and writings. Theory and practice were integrated in various ways throughout all of the cycles – the one before the other or vice versa, or both at the same time. Freire elucidates the notion of praxis in pedagogy: “apart from inquiry, apart from the praxis, individuals cannot be truly human. Knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other” (1970: 58). The integration of theory and practice informed the ways in which our ideas and processes were unravelled, synthesised, challenged and then reflected upon. Carr explains that “by recovering self-reflection as a valid category of knowledge, the critical approach interprets theory and practice as mutually constitutive and dialectically related domains” (1995: 50).

We reflected on the research individually and together, as co-participants and often as collaborators. By Cycle Two all module descriptors specifically mentioned the role of students as co-researchers. By the end of Cycle Four we had created a whole new BA (Hons) Dance Degree and, as the cycles progressed and spiralled up and out, the teaching also became more confident and the learning more enquiring, synthesised and sophisticated, as we built on past experience. Each year the results exceeded our expectations. The environment was trusting, professional, sensitive and challenging – a space for phenomena to emerge. Specifically, students commented on their increased confidence: “I feel I have developed greatly and I feel more confident...My research has become more advanced, and the more I research, the more inspired I am.” (Student 2EF35, 2004/05). They also commented on their ability to work collaboratively: “I can’t stress enough how I have loved this group. I feel we have all worked wonderfully together and all helped each other shine!” (Student 2EF37, 2004/05).

Elliott aptly reminds us that education practice is more than just outcomes, and is dependent on certain processes and qualities that make it educational (1991: 50). For us, these processes involved listening to our experience, and allowing the ‘spaces between’ to reveal what was unknown, uncovered and as yet unseen and untouched.

Our research centred on the body and space and it became apparent to me, when reflecting on the cycles, that the space for teaching and learning was also key. I was reminded of Lefebvre’s ‘absolute space’ when we created spaces for experimentation and exploration, to be experienced by us all, as researchers. Although our teaching space was ‘officially’ more associated with abstract space, (Lefebvre, 1974: 50) in its traditional role of “transporting and maintaining specific social relations” (ibid), it was gradually re-created to enable a magical and transformational space that broke the conventions and codes of its intended use. Our absolute place became a non-specific place “where the consciousness of the ‘subject’ – or ‘self-consciousness’ – takes form” (ibid: 236).

Heidegger clearly states that the body, as a ‘being’, should resist every attempt at definition, and of the 147 students who engaged in the research over four years,

each was, individually, a body – making sense of the world, and a subject amongst others. Winter reminds us of the complexities of the lived experience, and the ways in which we subjectively connect with the concepts of things in order to objectively know them. He proposes a method of action research informed by reflexivity and dialectics, and a plurality of interpretations. As Sartre says “the being of consciousness is a being such that in its being, its being is in question” (1969: 74). Questioning is what we did – and found that in finding new questions we were creating new forms of knowing, as questions, rather than searched for new answers. Elliott (1981 and 1991) recommends the critical approach to action research in which the researcher elucidates, in a range of forms, the research discoveries, emerging problems etc. The term emergent complies with our action research, in which knowledge and new concepts appeared through our questioning.

Stenhouse (1985) and Winter’s arguments against “the linearity of positivism” and for a “self-transcendent” subject (Winter, 1987: 67) and a non-determined dialectic between action and interpretation, also resonated with the ways in which we worked. I believe that our reflexive model created transformational opportunities that echoed Winter’s “discursive consciousness in which subjective experience is constituted as intelligible, and the discourse of theorising by means of which subjects can formulate their Being and re-formulate reflexively the possibility of their so doing” (ibid).

I have reflected on the process of writing now about something that had happened then, and have grappled with the concept of my/our story, my/our view, my memory, and its implications on the research now. As a body, I was my work and my research that I now explain. I have read my students writings, watched work on DVD, talked to those who were there, and remembered in the light of new texts and thoughts. I have tried to get it right but I also know – through the practices of the research itself, that there is no right, no original. To take Butler’s words “my position is mine” (cited in Adams St Pierre, 2000: 503) and I have enjoyed the spaces between for writing the story, for understanding the places of knowing and not knowing, and for just ‘being’ and observing that ‘being’ in my students and in me. McNiff sums up a key feature of my journey: “I have let go of the need for certainty. I am therefore seemingly stuck with a philosophical paradox: I have become certain of the need for uncertainty. I live easily with the paradox” (2002: 5). My point is more, however. The space that I now inhabit is the ‘thirdspace’ (Soja, 2000) – not an either/or but an open space for imagination and discovery, and a re-thinking of who we are in the new sites of culture, media and intersubjectivities.

## Chapter Nine

### Conclusion

#### The Question

My original research question was: *how do we make innovative work that explores the relationship between live and filmed movement in live and filmed spaces?* After two cycles the question changed to: *how do we make innovative work that explores the relationship between the body, space/place and digital media?* The question had responded to the emergence of the body as central to my research.

My role in these explorations was as teacher, practitioner and researcher. The students were learners, practitioners (choreographers, performers, filmmakers) and research participants, in their final year of study. The model that informed my research was participatory action research (PAR) that – according to Nelson and Wright – involves the participants in understanding and engaging more fully with the project to influence decision making, planning and analysis, and the by-product of contributing to disciplinary and world ordering knowledge and an understanding of power relationships (1995: 51) (Research Methodology, p. 52-54). To take this definition further, my research sought to explore as a primary initiative, with the students, the relationship between educational practices and emergent disciplinary knowledge. This practice also exposed the nuances between ‘contributing to’ and ‘co-constructing’ disciplinary knowledge and a pedagogical model, which will be discussed later on in this chapter.

In response to the research question, I planned a progressive teaching and learning programme through two new modules that ran consecutively through the academic year. The modules were devised to facilitate, in the first instance, a proposition to the question. Over four cycles of practice-led research new questions and ideas emerged in response to the overarching research aim, which explored the disciplines of dance, architecture and film from the perspective of the body as architecture in architectural space, and the application of digital video and computer software to combine the live performance space with the recorded place.

I selected literature that informed the activities in the first cycle. I also drew on texts from beyond the discipline of dance – borrowed from other disciplines, which I then made sense of through performance processes and outcomes. As the research progressed the students and I found new texts, and theory and practice was interwoven and mutually informative – the one enlivening the other. I also chose literature to extend the research and to explain the phenomena. However, we did not read and then find out if theory ‘worked’ in practice. On the contrary, our practice frequently preceded and made sense of the theory. The practice led the research in which theory and practice became re-theorised and re-practised as part of our process – generating conceptual bases that informed new theory of body-performance-pedagogy connections.

My investigations developed over four years, and became increasingly complex – multi-layered and self-generating, alluding to new ideas, meanings and possibilities as the spiral continued.

#### New Questions and Outcomes

I set out to create one performance ‘world’, or “collaborative environment” (Birringer, 1998a). I referred (back) to Laban’s choreutics to create a visual illusion of ‘one

performance world' through perspective and imaginary lines that had the potential to connect the projected image on the large stage screen, at the rear of the performance space, with the live performance in front of it. The intention was to create a visual and enlivened collaboration between the live performance and the past images through design and energy. Choreutic movement material designed the body and/in space that was also informed by its social and historical contexts.

We captured the body in place and transported the images, through camera and editing devices, to the performance space. However, the privileging of a pre-determined aesthetic as purely visual had been too limiting, and I had neglected the role of the performer in work that collaborated with film. I had forgotten what it felt like to dance, and particularly omitted to consider the dancer in the research – not an unusual practice in choreography. The students and I reflected on our process and I listened to accounts of their experiences, as they participated with me in solving our question. I had to re-examine my position from the perspective of 'the body in the space' – the body in the car park, on the beach, in a cupboard, next to and with digital media. A new issue had also arisen regarding the complexities of a 'diminished self', described by a student who had danced next to her own image on screen. We discovered that an answer would involve more than just 'a body for design' and a social body in place, but a body that responded to and co-constructed space as experienced and as embodied.

Working with technology drew attention to Kemp's "vertical time" (1998), and the ways in which we see movement as an ever disappearing and lost phenomenon, further inspired by Gilpin's (1996) seminal writing. The research alluded to space and place, as experienced and further extended as a 'thirdspace' of otherness (Soja, 2000), which had the potential to challenge margins, boundaries and dichotomies. This new concept aligned with our realisation that the experience of place could not be replicated, even with the camera, but becomes distilled in fragments – creating gaps between events rather than a 'whole' replication. The performance processes and outcomes in many ways excelled in answering the initial question, but also challenged my first solution.

In Cycle Two, the question remained the same but the approach shifted away from design per se to one that reflected the experience of the body in space, place and with digital media. The students and I reflected, analysed, evaluated and adjusted the plan in response to our findings. I approached the same question with new ideas, a new group of students and one graduate from the previous year. New questions challenged the first solution, and explored more deeply the concepts that had emerged in the first cycle. I led the research but, as in the previous cycle, we worked together to find answers.

Choreutics was re-considered as a way of exploring and informing the body as it articulated and 'architected the space' (Harrington, 2004). It became more significant as a mode of affirmation and ownership, especially in relationship to the projected moving image. Issues of perception, seeing and marking the body identified the interrelationship between dancer and viewer, and the third 'mediatised' and 'past' other creating a trialectic (Soja, 2000) of experience. These new interfaces made visible the tensions between past, present and future, and the size and texture of movement, as well as the speed and quality of actions. This created new phenomena that we reflected upon and grappled with as "ultimately not merely an individual account of experience but a grasping of the essential nature of the experience" (Sheets-Johnstone, 1984: 131).

The experience of the dancer, with technology, coincided with the experience of the body in space and place that could be manipulated to create, explore and challenge our perception of what we saw and felt, reminding us of both the life and death of an image and the fragility and ephemerality of performance. Gilpin's (1996) words impacted on our thinking and making, for example: "Moving bodies fascinate not only because they (or a particular moment of their present-ness) have vanished the moment we acknowledge having apprehended them – or the shadow-image of them – but also because they force us to displace our previous notions of what movement is" (ibid: 108). Our work started to challenge contemporary modes of practice, most especially through investigations that combined practice and theory – the one informing the other, and our reflective discursive processes that challenged, questioned and found out.

It was impossible to replicate the experiences of place but digital media enabled a recollection, distillation and fragmentation of the original through more sophisticated camera and editing skills. Traces and snippets of the past were re-presented in the 'now' when body, space, place and moving image became 'one' or fragments of a whole in performance. The large screen was mainly obsolete and new surfaces for projection were devised to construct a fluid space with gaps and emptiness to allow for ideas and meaning to be revealed and experienced. A student explains:

Dance and its interface with film provides a way in which to see the world differently. By deconstructing, dislocating and de-familiarising space and time we aim to expose gaps, to reveal the free play of possible representations within texts of dance and film. We aim to investigate issues relating to the construction and fragmentation of the body, space/place, image and time in order to explore the subject matter.

(Student 2M2, proposal excerpt, 2004/05)

New investigations with interactive sound expanded on the concept of immersive and subjective environments through a research model – *Architecting Body, Sound and Image* (Harrington and Moon, 2005) that played with the mediatised/live boundaries and possibilities. Whatley similarly questions: "How do embodied human experiences such as gravity, skin, tactility and materiality communicate through visualisations made for immersive environments?" (2012: 265).

Collaboration with a music colleague and students remained a consistent feature in future cycles. At the end of Cycle Two we had made significant progress. The research elucidated responses to my initial question and illuminated the body as subject of experience, and as central to performance and learning.

Our question in Cycle Three became: *how do we make innovative work that explores the relationship between the body, space/place and digital media?* We expanded on the concepts of body and space as interwoven through their mutual experience – body in space, space as place, body as place, and place as body, or embodied. The internal (Kemp, 1998) and external landscapes of the body, as sites and in sites had informed the inter- and extra-spaces of the 'body of space' – perceived, conceived and further imagined, in terms of its relationship with otherness. Thirdspace, (Soja, 2000); embodied space; and 'the space between' became metaphors for the ways in which the body was defined – allowing for an inter-subjective perception of space – a "being-in-the-world" (Heidegger, 1999: 61) which was both inscribed and "exscribed" (Nancy & Lydon 1990, Perpich, 2005). This body was cognizant, conscious and sensory in the ways in which it responded to and was 'of space'. It hovered between a reasoned (Best, 1985) and reflective



consciousness Winter (1987), and the raw sensation (Shaviri, 1993) of being there – as it engaged with objects and others (subjects) of place – as socially and historically informed and bodily experienced.

The body and place were manipulated and choreographed to be re-presented in the 'now' that highlighted Derrida's concept of temporality – that past, present and future cannot be thought of as separate forms (Santos, 2001: 170). We reflected on this concept – of the here and now, the there and then - where I am with me, as both of us, and as reflections and multi versions of me. The intersection of the body on film and the live body, and the moving camera with the still body, and the rapid or sustained image with the slowly moving body created moments of fusion and difference – and drew attention to the multi-performance perspectives and potentials created by technology. We explored the same research model and subject matters with colleagues in other universities, and discovered overlaps and processes that added to our understanding of dance, architecture and film as "inherently creative" and also "integrative" through the body and its intersubjectivities (Dillon, 2006: 70).

In performance, spaces were fragmented, image bled on to images, present bodies collided with past bodies, and the image of body or place was so close to the live body that it poured over and flooded the body – challenging us to decipher which was more live, or more dead, in response to our question. The haptic body, as seeing, sensing and touching body was far removed from the one that had been designed, through perspective and energy, to collaborate with the moving image. Our answer was to create a complete whole through incompleteness – an integration through dis-integration, creating opposites, triangulations and crystals of multi-possibilities and subjectivities. The body, when illuminated by the projected image on screen, was both at risk as well as a totality – a hypersurface described by Perella as "producing intensities that are tangible, vital, phenomenological (or proprioceptive) experiences of space-time information" (1998: 8). A new 'visuality' was experienced in the way that we were touched, through and by the skin and our body, and by our looking – that created new responses to our question.

In the final year of our research, the terms body, movement, haptic, light, surface, texture and desire had replaced the body, design, visibility, collaborated and replicated. Performance was provocative – and a phenomenon emerged as marginal, and that both questioned and reminded us of our durability, as well as our potential to appear and thus, disappear. The shadow was on the margins, of both worlds, belonging to us and yet behind us – independently dancing on the edge – threatened and enlivened. We had found that the dichotomy of live or mediated was no longer adequate, as both were continually reconfigured through the other. The shadow was a metaphor for the 'third body' that reminded us of the shifting inter-subjectivities created by media.

At times we were overwhelmed and bereft, or in suspense, as we found ourselves right on the margins of new performance territories – as multi-modalities of experience, through our inter-, multi-, trans-disciplinary, flexible and indeterminate practices (Dillon, 2008). We strove to make sense of the meaning of 'being there' – at the edge, as a 'real' identity that confirmed my/our sense of myself/ourselves. Boenisch (2006) illuminates what we had discovered and enjoyed: "Instead of closing down the multiple semantic potential offered into one coherent meaning, intermedial performances derail the message by communicating gaps, splits and fissures, and broadcasting detours, inconsistencies and contradictions" (ibid: 115). I made my own work as the students made theirs, and we found (temporary) responses but not answers to the question.

## Contributions to Performance

Specifically, the thesis identified the inter-relationship between the disciplines of dance, architecture and film/video through emergent research processes and performance practices. Explorations into the interface or spaces between the body, space and place extended the body of knowledge of performance through inter-, multi-, and trans-disciplinary discourses – not as fixed but as fluid and integrated through a range of permutations and connections. Dillon describes trans-disciplinarity as concerned with the unity of knowledge (Dillon, 2006: 70). So was the body ‘in the moment of performance’ a form of knowing and consciousness united? Were we, at times, in a “zone of fusion” (ibid: 72)? Had we created an overall coherence through our discourses of connections and separations?

Research into performance investigated issues of perception through the mark, trace, haptic and optic. Practices explored, challenged and contributed to meaning, most especially through the application of software and technology, creating new and extended body relationships and ‘hyper-realities’ that resonated with the work of Shaviro (1993) and Jones (2001). The phenomena of ‘being’ in the dance, as ‘choreutically’ affirmed in the space as a ‘lived’ and sometimes ‘heightened’ or ‘extra’ consciousness illustrated Heidegger’s (1999) definition of *Dasein*, and Horton Fraleigh (1987) and Sheets-Johnstone’s (1966 and 1984) phenomenological descriptions of the phenomena of being the dance, as a lived experience. But my work exposed the body as more than a thing in and of itself, and as a body in relation to a/another, whether live or mediated. The multi-complexities that were perceived and cyclically re-created/or re-lived in new work were better explained as unfolding (Perpich, 2005), thus making sense of the phenomena. Practices gave meaning to Kemp (1998) and Derrida’s (1978) concept of ‘nowness’ as a result of the fusion between past, present and future ‘as presence’ through technology. Finally, Marks (2002) and Dempster (2003) challenged me to think more deeply about touch, as an embodied experience, which practices had revealed.

An advanced understanding of the body and digital technologies was created in the research that progressed from the either live or mediated to both or neither, as they became mutually informative and co-dependent. Birringer’s (1998a, 1998b, 1999, 2000, 2002) texts frequently mirrored our practice – his words made increasing sense, and similarly, we made sense of his words as stated in all cycles. However our work focussed on the skin, breath and ultimate death or enlivenment of the body through its relationship with media – as separate from or immersed in. Stelarc’s provocative words (in Birringer, 1998a) raised the issue of the defunct body, which we challenged through performance that highlighted the ‘liveness’ (Auslander, 1999) that was both mediated and live, and reinforced for me a determination to dance in the light and not in front of or next to the projection.

The relationship between the body and place was extended through our performance making. Bachelard’s *The Poetics of Space* (1958) gave a sense of the ‘soul of place’ and spoke of embodiment, that Malpas’ (1999), Nelmes’ (1996), Lefebvre’s (1974) and Venturi’s (1966) texts re-affirmed, theorised and described in ways that supported and illuminated what we had discovered or were in the process of revealing and extending through practice. Soja’s (2000) theory of ‘Thirdspace’ was inspirational, and his concepts related to margins, edges and otherness, as ‘thirded’, were further explored, embodied and expanded upon in performance practice. Similarly, Perella’s hypersurface was a revelation and, although referring to architecture, his explanations on surface and volume resonated with our sensed and sensory bodies, and performance illuminated and gave meaning to what he said.

The cyclic discourses identified key and new emergent themes or concepts that elucidated new meanings and ways of knowing. They were specifically concerned with choreutics, trace, vertical time (inspired by Kemp, 1998), thirdspace (inspired by Soja, 2000), the haptic body, the shadow, and inter-subjectivities and multi-modalities.

## 1. Choreutics

The application of Laban's choreutics to the construction and articulation of performance took on a new significance through my investigations and as a result of the shift from the aesthetic to include the kinaesthetic. I rejuvenated choreutics as a mode of re-affirming and '*Architecting the Body*' (Harrington, 2004) in space, and I extended Laban's theory by recalling and reconsidering choreutics, and creating a 'conscious and present' body – re-claiming itself in performance that interfaced with digital media. I challenged Laban's essentialist concept of the body in the (sphere of the) world as inappropriate, limiting and false. By Cycle Two the body had become the subject and the embodiment of space itself in a way that highlighted for the dancer and the viewer its power to inscribe, describe and express its very 'being' in the world (p. 113). The choreutic body gave life to the dead screen and created a consciousness and kinaesthetic empathy between the dancer and viewer – re-affirming what was inherently at risk (of disappearing). The body was plural, not singular, and in constant dialogue and reconstruction through its social and political contexts. It also emerged as a multi-perspective and multi-dimensional 'being' in space – a crystal or icosahedron (p. 78) constructed of multiple triangles and surfaces that reflect and refract its relationship with the material and imagined world. Furthermore, by Cycle Four, the body as crystal became re-formed and re-conceptualised through its multi-dimensional interaction with digital media and architectural space.

## 2. Trace

My interest in exploring what we see when we see movement coincided with Stewart's (1998) question – "how can I re-language the body and re-embody writing so that I can reawaken the sensations of dancing...?" (1998: 42). My practice was less interested in writing but more in grappling with capturing or marking the ephemeral act of dancing. Fascinatingly, the dance is always at the point of disappearing and yet the challenge for choreographers and performers is to make visible the 'about to be invisible'. But the visible is not the same for everyone – each of us sees, 'marks' and feels what we individually perceive. I illustrated this concept through experiments with charcoal and paper that were later developed with technology. This was nothing new, and yet by Cycle Two the process revealed two concepts that impacted significantly on performance understanding. The first dealt with the realisation of the body as being traceable no further through its inevitable disappearance (or death) and the second illuminated the relationship of interchange between the viewer and the dancer, exposing the fluid discourse of ownership. Gilpin's (1996: 114) questions: "How is it possible to forget what was once present?" and "How can absence be performed?" provoked experiments with technology to re-affirm the body as alive and momentarily preserved, and as memory marked and represented. The viewer captured, with charcoal, the dance before it disappeared, and marks were projected onto the screen behind the dancing body – leaving traces of energy and presence. The dancer caught sight of his/her own liveness – dancing back the marks made by the viewer. This created a perpetual 'nowness' within vertical time through repetition and a determination to fix what was slipping, creating a compelling performance dynamic. This process exposed 'performance in action' and drew attention to the power of immediacy and "the phenomena, which

constitutes the foundation of our knowledge” (Sheets-Johnstone, 1966: 4-5). My concept of trace’ was significant to Cycles Three and Four and became a fundamental aspect of my own practice.

### **3. Vertical Time**

Vertical time became a key performance concept within my research. It developed significance as investigations led me to increasingly complex temporal phenomena from one cycle to the next. Kemp (1998) uses the term ‘vertical time’ to explain the psychic phenomena related to cause and effect (1998: 78). However, I extracted the term ‘vertical time’ to describe the ways in which the past and present merged into the ‘now’ in performance that interfaced with digital media. In these instances, performance for the dancer and viewer was held in a verticality that defied time moving forwards – the body was pulled back, and was in tension with the past, present and future. By Cycle Two, performance gaps and spaces were explored to create simultaneity and separation and vertical time became a reminder of what had gone and what was to come, explaining Derrida’s (1978) concept of ‘presence’. Suspense, pause and fast-forwarding created phenomena in performance, and illuminated the potential of vertical time to arrest, provoke and create new discourses and time/space inter-relationships.

### **4. Thirdspace**

Another example of giving new meaning to an existing terminology is the way in which Soja’s (2000) ‘Thirdspace’ was re-conceptualised through the cycles of my research. Soja’s term is concerned with imagined space, as opposed to perceived and conceived Firstspace and Secondspace – creating a trialectics of space. By the end of Cycle One, my research highlighted the need for a more creative engagement with gaps and spaces for extended imaginings. Soja’s Thirdspace became my thirdspace as a space not only for radical openness, otherness and resistance – that challenges the dualist position – but also for multi-perspectives of otherness including the mediated other and the shadow. New meanings emerged through ‘thirdings’ or triangles upon triangles of otherness – reflected, re-presented and re-visited in mediated environments, including CAD designed architectural spaces. My thirded body was also a “being-exscribed” (Nancy and Lydon, 1990) by its “contacts and touches” (Perpich, 2005: 79) through which it was produced. By Cycle Four, the interfaces of the live and mediated worlds created thirdspaces where there was “no stable point of view” (Birringer, 1999: 381) and which became hyper-spaces of inter-medialities and inter-subjectivities.

### **5. The Haptic Body**

The haptic body was a concept that I developed as the ultimate and most extreme solution or response to my question that explored the relationship between the live and mediated body and the live and mediated place. In my work the body became the site and the skin for projection – it was touched by technology and by places previously inhabited. At this point bodies and places converged and became one – blurring edges and differences, and fusing life and death, past and present – as seen, touched and sensed. This concept developed a significance and meaning when placed next to or juxtaposed with ‘live’ as opposed to mediated performance. Equally, when the body was immersed in technology, as haptic and touched by a beam, it drew attention to its mortality and ability to sustain life in its relationship with technology. Here the body was live and yet on the margins of both worlds. Furthermore, the haptic body implied seeing and feeling the touch of the beam for both dancer and viewer, who were touched by what they experienced and imagined.

In my work I expanded on and challenged the notion of 'dead bodies' by exposing both their vulnerability and endurance. I aimed to push Stelarc's view to the limits, and to create a heightened consciousness of 'being' in performance. The haptic body was the body 'exscribed' as a skin touched, folded, unfolded and multiplied (Nancy in Perpich, 2005: 97).

## **6. The Shadow**

At the end of my research I explored the significance of the shadow as a metaphor and solution to the question. However, In Cycle One, the shadow (of the live dancer) had been the body to be eliminated. We positioned projectors and created choreography to avoid its intrusion in work devised to collaborate the environments of film and live performance, where the shadow would potentially disrupt the illusion of oneness. In Cycle Two, I referred to Gilpin's shadow as a mark of the past, which was tantalisingly lost, and I became interested in a shadow as an imagined and non-present past body. A student performance referred to the shadow on stones in a park as remnants of past visitors, and shadow images were part of the documented material. However, in Cycle Three, during my research at the University of Auckland I reflected on the dancer's shadow with another colleague and described it as the hovering dilemma of my performance research. The shadow had come to life in those gaps and spaces where the focus was removed from 'one world' to allow for the margins, edges and thirdspaces of otherness. The shadow became the 'other' situated on the margins of live and mediated – on the projection surfaces, echoing, following, mirroring and disappearing. It would enter and leave, and become distorted and disintegrated as well as enlarged and distinctive. Perella (1998) describes the other as being unable to be named or known, which sums up the shadow as somebody yet nobody. Yet, it was possibly the answer to my question. In my practice I gave life to Gilpin's (1996) "dreamt of shadow" and explored its potential in performance. Two graduates and a music colleague, who saw my presentation in 2007, are currently developing my concept.

## **7. Inter-subjectivities and Multi-modalities**

The research created and informed the concepts of the hyper-real and the inter-medial (Lavender, 2006) as both marginal and multiplied through body inter-subjectivities. Phelan (1993) warns against the documented and yet, through technology and our increasing ability to read "mediatised" images and texts, our adaptation to a mediated version of our world – as a disruption, addition or totality – created a re-making, re-thinking and re-enacting of who and how we were in the new world of multiple and mediated interfaces with technology. The research exposed these interfaces as a lived dilemma, reinforcing through my performance practice Perella's (1997 & 1998) hypersurfaces and Lavender's (2006) multi-modalities in action. I drew attention to the ambiguous and multidimensional perspectives of the body, as both self-referential and, again, 'exscribed' (Nancy and Lydon, 1990: 64) by otherness through this research.

## **Contributions to Pedagogy and Research Methodologies**

My contribution to pedagogy and research methodologies is to posit the experience of the body as central to performance and pedagogy, and to create a dialogue between both in this research. My question was concerned with making performance that interfaced with space/place and digital media. The outcomes were enabled and inspired by a pedagogy of interfaces between bodies and/as knowledge creation. The phenomenon of being in the world, and being the subject of experience, as rationally and consciously known applied to the body in

performance and to the body in teaching and learning. A questioning regarding who I am, in terms of, for example, being next to or subsumed by digital media, was a reflexive process that applied to our understanding of, for example, our engagement with concepts and ideas and new experiences of learning.

My PAR model was pedagogy-as-research. I had a starting point – or an idea to explore that was an approach to ‘solving’ the research aim or question. My role and the students’ roles shifted from me owning the research and the students participating – to us researching together. The process was cyclic, over a period of four years, with different students participating each year. I and we owned our research – together and separately, consecutively and simultaneously. I led the research, researched with my students as co-participants and co-creators of knowledge and, at the end of each cycle, I defined with the students my research findings, and they defined theirs.

The PAR research method that I employed illuminated and expanded on the concept of ownership and the inter-relationship between the pedagogy and the development of construction of knowledge. It challenged Boyer’s (1990) proposition that the teacher is superior to the learner: “The work of the scholar ... means stepping back from one’s investigation, looking for connections, building bridges between theory and practice, and communicating one’s knowledge effectively to students” (1990: 16). My research was dependent on processes of co-construction and co-ownership during the research cycles. However, I retained my overarching question, under the name *Architecting the Body*, and developed an identity to my work, which I reflected upon and made sense of. Equally I have both referenced and contested McNiff’s privileging of the practical over the theory, through my model that identifies both as mutually informative and supportive. Elliott’s concepts resonated more closely with my professional integrity and reminded me of the significance of my role as teacher and learner, and the ways in which reviewing creates new forms of knowledge and understanding. Carr’s (1995) “illuminative view” of curriculum research that emphasises a process model informed by practice that is both experienced and rationally analysed and reflected upon chimed significantly with my work. In terms of PAR, Chambers (1995) describes communicating and understanding experience, including the performed, which resonates with the subject matter of my research – of an increasingly embodied participation (see Research Methodology, p. 52). However, Chambers still describes the participant as outsider. My project addressed embodiment through and as participation, and the role of student (and me) as insider and outsider, as we researched into ‘our’ inter-disciplinary and pedagogical practices.

Specifically Richardson’s (2000) crystallisation – as an approach to research – was relevant to our process, as it “reflects and refracts the three-dimensionality or multi-dimensionality of post-modern approaches to texts and echoes my approach to research into performance” (Research Methodology, p. 55-56). This was not a planned process but, on re-considering our practice, I see now that we had created a series of attached triangles – the body, place and digital media; the body, the pedagogy and the discipline(s); the maker, performer, viewer; the teacher, learner and the subject, and so on, creating a larger multi-perspective object – an icosahedron (Laban, 1966) – a subject and thirdspace for our investigations.

I developed a pedagogy that combined a rational, sensory and reflexive consciousness that unfolded, revealed and created new forms of knowing (Perpich, 2005). This process aligned more with Winter’s reflexive model that “foregrounds the transformational opportunities, taking into account the self-reflexive dialectical of experience and its interpretation” (1987: 65). We were fascinated by our ‘lived’

encounters with our material and by the intersubjective connections that were both spiralling up and radiating out from where we were – as bodies and subjects of experience. It was the students' 'being in the process of the research' as co-participants – which elucidated a discourse between me and them, them and others, them and the work, and themselves as individual 'actors' in the project. We discovered and interpreted as subjects of our research, and reflexively articulated our experience, creating a consciousness that mattered. The relationship between me, the teacher, practitioner and researcher, and the students, the learners, practitioners and researchers, and our work became increasingly blurred through the cycles and as a result of the practice.

As the research evolved, performance was approached from different perspectives and subject matters, informed by a wider collective of starting points, as one might view the crystal that "deconstructs the traditional idea of 'validity'" (Richardson: 2000: 934) and "provides us with a deepened, complex, thoroughly partial, understanding of the topic. Paradoxically, we know more and doubt what we know. Ingeniously, we know there is always more to know" (ibid). The graduates moved into and on from the research. They described themselves as more confident, able and enthusiastic about their achievements. They recognised their own transformation, as evidenced in the research cycles. A colleague commented about my students at the HEA Annual Conference in 2006:

The weather was almost tropical and the quite large seminar room was packed. The first surprise was that Chrissie had brought some of her dance students with her. This made to me, and I am sure to others, a very deep point about valuing students publicly. Secondly, the students were very far from accessories, they played an active part in the workshop. They were not passive recipients of transmitted teaching. They were co-producers of learning and knowledge.

In a subject area very distant from my own, from the very start I was excited and engaged...I marvelled at the self-confidence of the students in presenting and answering questions about their experience... I was also captivated at the rather spectacular audio-visual presentation of Chrissie's actual research work. But when I have subsequently met one or two colleagues who were also at the session, it was the respectful and authentic engagement of the student participants, which remains deeply impressed in our memories even today.

(NTF Colleague, 2006)

I believe that my research was a performance and pedagogy interwoven. In between those two forms was the body, the subject of the experience of both.

### **Challenges of Participatory Action Research**

During the research journey, and as a result of the emergent discoveries, I asked myself why I chose to tackle the question from the choreographic and pre-determined aesthetic perspective. Furthermore, I became aware of the limitations of that perspective, and realised the significance of this research as a process of re-thinking my own position. My work demonstrated an advancement from the external, formalist position to one that responded to and reflected the body as central rather than prescribed – recognizing the diverse ways in which we see and experience the

world. This shift was the result of my own determination to look beyond and to listen to those with whom I investigated.

The PAR model that I employed was highly appropriate for a teaching and learning research model, and is often undertaken in a range of educational scenarios. However, PAR can bring problems of ownership unless clearly articulated from the start. I had a question that informed the modules that I devised. The students shared the question and, cyclically, worked with me to tackle the possible answers and create new ideas. I found that transparency and clarity were essential, as well as fairness and the ability to create a space for rigorous exploration and discovery. Before and after each cycle, I agreed on a working practice with my students in which their work was referenced in the context of my research – *Architecting the Body*. I analysed and reflected upon the research processes and outcomes, and rethought my research agendas. Each cycle elucidated expanding, shifting and compelling questions and ideas, which are now distilled into this text. My writing in this thesis is my practice that led my research.

### **Looking Forward**

If I were to continue with more research, I would explore the shadow again, and/as otherness – not either/or but a re-identification through mediatization and through (natural) light. I would explore more deeply the scientific and philosophical connections that might inform a future for the body in a world dominated by media communications. Finally, I will design, build and live in a house that echoes and responds to my body, as form, as surface, as embodied – as landscape within and without. Horton Fraleigh sums it up for me:

As I come to know myself in my works, they are signed with my being. I cannot know myself in a void; rather, I come to know who I am through the actions I take. In my works, I come to know my possibilities by projecting myself into a future of what I might do- and by following through. To know ourselves in our work is to realise our possibilities in action.

(Horton Fraleigh, 1987: 27)



## Appendix 1a

### Cycle One – 2003/04

#### DA3004 – Dance, Architecture and Film

##### Module Descriptor

This module will follow the pattern of practical and theoretical dance study already established in the Level 1 & 2 Modules, with practical choreography being underpinned by performance and theoretical studies. In particular, the skills and concepts developed in DA2003 and DA2005 will be studied through a further exploration of the body in space and time.

The architecture of the body and the way in which it shapes itself in space will be studied in terms of its visual significance. The dynamic qualities of movement will be considered in relation to the qualitative content of other visual art forms.

Issues related to visual culture and the social, political and cultural reading of image, space and place will also be explored. The students will be encouraged to source, design and locate movement in relation to rural and urban landscapes, with a particular focus on architecture.

The shaping, timing and placing of movement will be further explored and manipulated through the medium of the camera. Issues related to the virtual and actual presence of the body will be studied through a range of Dance, video and film dialogues. The emphasis will be on the dance student as the visual artist and/or the dance student with the visual artist, depending on previous experience.

##### Learning Intentions

The students will:

- Study *Choreutics* as a means of tracing and designing the body in its kinesphere and in environments beyond.
- Explore the dialogues between choreographer and performer in the tracing, designing and performing of work.
- Consider the ways in which the body relates to and interacts with its spatial and visual environment in live and filmed performance.
- Consider the temporal and textural dialogues between movement, space and image in live and filmed performance.
- Challenge, through technology, the two dimensional composition of film in relation to the three dimensional composition of dance through the merging of the body's trace-forms, and through the placing, timing and layering of movement images in the live and filmed space.
- Investigate issues relating to the voyeuristic characteristics of the camera in subverting and reversing, for example, the audience's/dancer's gaze.
- Consider the role of architecture as a cultural space and a site of histories in locating, making and interpreting performance.

- Consider the role of the body in the making and meaning of architecture.
- Explore the role of technology in relation to issues of embodied presence and virtual environments through discord and harmony.
- Employ technology in the collaborating of environments through the merging and connecting of the traces of movement, time, image and event in live and filmed spaces.
- Develop a critical understanding of the work of selected choreographers and visual artists who have worked with dance and film.
- Develop practical performance and interpretive skills through practical choreography.
- Develop the technical skills to adequately engage in film making for dance and film or dance with film

### **Learning Outcomes**

By the end of the module students will have:

- Developed their understanding of *Choreutics* in order to inform the crafting and designing of movement material.
- Considered the spatial and qualitative content of movement in relation to expression, visual representation and location.
- Considered the issues and concepts related to the actual and virtual presence of the body in space, time and place through the interaction of Dance and film.
- Developed their understanding of visual culture and issues of representation in Dance/ film dialogues.
- Developed a critical understanding of the work of selected choreographers who have worked with dance, the visual arts and film.
- Further developed their performance and interpretative skills through their practical choreography.

### **Assessment Information**

#### **ASSESSMENT 1 (60%)**

A practical performance of a choreographic group piece for a duet, trio or quartet that combines Dance, the visual arts and /or film...Create a 'Little Pearl'.

The marks for the performance are made up from:

1. 50% for the crafting process.
2. 50% for the performance outcome.

Assessment Procedures for the Crafting Process (50%):

Each group will be required to present a proposal, with clear aims and objectives, for the collaborative choreographic project that combines Dance with architecture and/or film.

Each student will be required to prepare and present a personal statement that identifies his/her role within the group and a reflection on their contribution.

Each student will be assessed for his/her contribution to the group collaborative crafting process at specific points during the semester, through individual tutorials and group evaluations.

Each student will be expected to keep a working portfolio that will be an essential aspect of researching, recording and reflecting on his/her work. The portfolio will not be assessed but will be considered to be evidence of the student's learning and development.

Each student will be required to present a summative statement of the working process and the performance outcome.

At the end of the module each student should be able to:

- Evaluate his/her contribution to the collaboration.
- Describe the choreographic project in terms of ideas and approaches.
- Conceptualise from a chosen starting point and to reflect on the choreographic processes and outcome.
- Consider the inter and /or multi-disciplinary dialogues and how they have influenced and contributed to the choreographic devices, the movement material, the qualitative and spatial content and the structures and forms within the piece.
- Refer to existing literature and resources that have informed, influenced or supported the creative and devising processes.

## 2. Assessment Procedures for the Performance Outcome (50%):

The work should provide evidence of:

- Sophistication and inventiveness in terms of movement material and its development.
- The appropriate and imaginative use of devising processes.
- Issues of visual representation as identified through content, form and structure.
- An understanding of the ways in which the body relates to and interacts with its spatial and visual environment
- An understanding of the temporal and textural dialogues between movement, space and image.

- An ability to employ the appropriate technical skills in order to facilitate your ideas
- The effectiveness of the performance piece in the realisation of the choreographic idea.
- The level of physical and practical commitment to the final performance.

## ASSESSMENT 2 (40%)

An essay of 2,500 words

1. *“Dancing also illuminates a fundamental aspect of the body-in-space, namely, its inherent motivation to ascertain its existence, its being-in-the-world, by projecting itself and moving into space, by taking up space, by shaping space and touching the environment, mediating or minding the self in relation to others”.* (Birringer, 1998: 29)

Discuss this statement in relation to Dance and its interface with the visual arts and/or film in the designing and devising of performance.

2. Does the camera diminish Dance as a lived and intimate experience? Discuss.

Criteria for written assignment:

The essay should include:

- The ability to analyse the question.
- A thorough treatment of the subject.
- A coherent critical commentary.
- The use of primary sources, including reference to the work of known visual artists and choreographers.
- Evidence of background reading and research including over 10 appropriate secondary sources, e.g. journals.
- Fluent and confident use of academic English.

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### **Course Outline – Week by Week Plan**

The plan for the following weeks is designed to integrate the practice, theory and technology that inform the research process.

## **Week 1:**

### Practice and Theory:

- Choreutics.
- The shape of the body in space.
- Traceforms and the kinesphere.
- Orientation in space
- An introduction to filming and the recording of movement

### Reading for Week 2:

- Laban, R. & Ullman, L. (eds.) (1960) *The mastery of movement*. London: MacDonald & Evans
- Laban, R. & Ullman, L. (eds.) (1966) *Choreutics*. London: MacDonald & Evans.
- Sheets-Johnstone, M. (ed.) (1984) *Illuminating dance: philosophical explorations*. London & Canada: Associated University Presses, Inc.

## **Week 2:**

### Practice and Theory:

- Shaping, layering and texturing movement (small development of material from week 1)
- Tracing and recording movement with charcoal and through live projections.
- The relationship between dance and visual design.

### Reading for Week 3:

- Auslander, P. (1999) *Liveness*. London & New York: Routledge.
- Foster, S. (1996) *Corporealities*. London & New York: Routledge.
- Stewart, N. (1998) 'Re-languaging the body: phenomenological description and the dance image.' In *Performance Research*, Vol. 3. No. 2.

## **Week 3:**

### Practice and Theory:

- Prepare, perform, and analyse a duet, trio or quartet.
- Transfer to and film in different environments/ location
- Issues related to responding to, 'touching' and designing the body in new spaces

### Reading for Week 4:

- Chandler, D. (1998): 'Notes on "The Gaze"' [Online]  
<http://www.aber.ac.uk/media/Documents/gaze/gaze.html> [28 June 2011]
- Dick, B. (1998) *The anatomy of film*. New York: St. Martins' Press.

## **Week 4:**

### Practice and Theory:

- Dance and created environments
- Guest artists to present work
- Designing the body, designing the space,
- Designing with the camera.

#### Reading for Weeks 5 - 7:

- Birringer, J. (1998) *Media and performance: along the border*. Baltimore & London: John Hopkins University Press.
- Kemp, J. (1998) 'Landscape of the psyche: the dream theatre of Jenny Kemp.' In *Performance Research*. Routledge: Vol. 3, No. 2.

#### **Weeks 5 - 7:**

##### Practice and Theory:

- Socially constructed spaces - meanings and ideas.
- Making work in new locations/ environments
- Bodies and buildings – bodies and landscapes. Memory, histories and associations.
- Guest artist to present work
- More Filming and editing.
- Ideas for choreographic projects.

#### Reading for Week 8:

- Mulvey, L. (1989) *Visual and other pleasures*. London: The Macmillan Press Ltd.
- Berger, J. (1972) *Ways of seeing*. London: Penguin Books

#### **Week 8:**

##### Practice and Theory:

- Creative approaches and new possibilities for devising with the camera.
- Issues related to the manipulation of image in performance

#### Reading for Week 9:

- Barker, C. (2000) *Cultural studies: theory and practice*. London: Sage Publications.
- Evans, J. & Hall, S (eds.) (1999) *Visual Culture: the reader*. London: Sage Publications.

#### **Week 9:**

##### Practice and Theory:

- The mediated body
- Issues of place and presence.
- The female and male body and issues of representation.
- The camera as voyeur and voyeuse.

#### **Weeks 10 & 11:**

- Self and peer assessment for practical choreographic project.
- Group seminars for essay presentations

#### **Weeks 12 & 13:**

- ESSAY tutorials, choreographic labs and rehearsals.
- Essay to be handed in on Jan. 8<sup>th</sup> at 12.00 noon

#### **Week 14:**

- Practical Assessment

## **Appendix 1b**

### **Cycle One – 2003/04**

#### **DA3005 – Choreographic Project (Dissertation Module)**

##### **Module Descriptor**

This module is concerned with the development of a substantial choreographic piece. It builds on the content of Dance study in DA2002, 2003, 2004 and 3004 and focuses on the possible dialogues and devising processes between Dance, sound, architecture and film.

In particular the module will allow for a further development of the research into the relationship between live performance and film. A more detailed study of *Choreutics* will explore the ways in which the 2-D and 3-D environments can be fused by the trace-forms that carve the two spaces. The significance of place as a space for making work will be further studied in the light of cultural theory and issues of representation. Students will continue to be challenged to create increasingly more innovative choreography through the exploration of crafting devices.

This module provides an opportunity for students to develop their own artistic individuality drawing on their knowledge and experience gained over the three years of Dance study. Aesthetic issues relating to imagination, perception and intuition will be encouraged. A critical and creative reflection of the inter-relation and interface of Dance with the other art forms should be an integral part of the choreographic process. Problems will be addressed and solved. Levels of sophistication in the development of dance ideas will be discussed and practiced. A key feature of the course is that students will work in groups of between 2 and 5 in order to create a performance piece. The emphasis will be on collaboration and co-operation whilst still retaining a sense of individual growth and development.

##### **Learning Outcomes**

By the end of the module students will have:

- Developed their knowledge of choreographic construction in order to explore and realise their ideas.
- Developed their understanding of the devising processes within an inter or multi-disciplinary context with specific reference to the body, architecture, film and sound.
- Developed their understanding of *Choreutics* in the fusing of live performance with film and the live stage space with the filmed performance place.
- Researched and become familiar with the work of artists who collaborate in the making of performance.
- Developed a greater understanding of specific choreographic issues and their representation through theoretical and practical research.



- Developed their ability to explore concepts and ideas within a specific architectural context in order to make work of quality, meaning and significance.
- Developed their own choreographic style through their contribution to a group collaborative project.
- Engaged in the processes of researching, devising, producing, performing and directing a group performance piece.
- Developed the key transferable skills necessary for a group project.

### **Assessment Information**

#### **ASSESSMENT 1. (60%)**

A practical performance of one large choreographic group piece that combines Dance with architecture, sound and film. Each group member should define their role and responsibility.

The practical performance should provide evidence of:

- Sophistication and inventiveness in terms of movement material and its construction
- A more informed ability to utilise choreutic material in the devising of work.10%
- A further developed understanding of the issues of visual representation as identified through content, form and structure in live and filmed work. 10%
- A greater understanding of the interactions and tensions between live performance and film and how these inform ideas and meanings within a dance work.10%
- A greater understanding of the interactions and tensions between the live performance space and the filmed stage space in the making and understanding of work.10%
- The ability to analyse the role of architecture as a cultural space and site of histories in the placing, making and interpretation of performance. 10%
- An ability to utilise appropriate technical skills in order to facilitate concepts and ideas.10%
- A greater understanding of the camera's ability to, for example, capture, distance, reverse, subvert and expose images and ideas.10%
- Evidence of physical and artistic commitment to the performance outcome.20%

## ASSESSMENT 2. 20% (1,500 words)

### Assessment Procedures:

Each student will be required to present a proposal for the collaborative choreographic project that includes:

- The project aim that includes the underpinning concepts that will be explored in relation to issues of representation and meaning.
- The project objectives. (How this will be achieved.)
- Theoretical and practical research that will inform for example the chosen hypothesis or idea.
- An identification of the student's role(s) and responsibilities.
- A risk assessment in relation to the process and outcome.
- A programme for crafting and rehearsing.

Each student will be expected to keep a working portfolio that will be an essential aspect of researching, recording and reflecting on his/her work. The portfolio will not be assessed but will be considered to be evidence of the student's learning and development.

The portfolio should include the following:

- Information on theoretical and practical research into the crafting process.
- A formative evaluation of your contribution to the collaboration.
- A reflection on the aims, objectives, outcomes and risks that occur in the process and that are evident in the outcome.

The portfolio will also provide a resource for:

## ASSESSMENT 3. 20% (1,500 words)

- A written analysis of the collaborative project that reflects, analyses and evaluates the process and the outcome.
- This should include:
- A reference to the original project aims and objectives.
- An ability to conceptualise from the chosen starting point and to reflect on the crafting process and occasion of performance.
- A description and analysis of the inter and /or multi-disciplinary dialogues and how they have influenced and contributed to issues of representation and meaning in the piece.
- An evaluation of the effectiveness of the final outcome.
- Reference to literature and other research that has informed, influenced or supported creative and devising processes.

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### **Course Outline – Week by Week Plan**

The course will consist of a series of laboratories in which students will be expected to present their research and choreographic process to their peers and tutors. The sharing of work and the exposure of the process to a critical audience will help students to develop a reflective and rigorous approach to analysing their own crafting. Students will also be encouraged to adopt a discursive and articulate role when considering their work. Above all it is hoped that students will contribute to and benefit from a challenging and creative environment where there is a balance of intellectual and artistic engagement.

Students are expected to attend all lectures as timetabled for the semester. There will be a rotation system to allow for regular presentations of student work. (See lists on notice board). Where possible it is suggested that students from both groups should attend all year 3 lectures. This will allow for the optimum use of rehearsal space and for the opportunity to form the collaborative project groups from within the total year 3 cohort.

The plan for the following weeks is designed to integrate the practice, theory and technology that informs the research process.

#### **Week 1:**

##### Practice and Theory:

- Explore further the designing of the space through solo, duet and group work.
- Consider Issues related to negative space and the shared kinesphere.
- Whitford, F. (1987) *Bauhaus*. London: Thames & Hudson.
- Building, body and performance
- Explore further the potential of technology and different projection surfaces.

**Week 2:**Practice and Theory:

- Experiment with linking the live performance with film through an investigation into the flow and interruption of *Choreutic* pathways in the designing of the space. Duets/trios
- Mukerji, M. (1998) *Territorial ambitions*. Cambridge: Cambridge University Press.
- The social and political choreography of space

**Week 3:**

- Group presentation of project proposal
- Practical excerpts
- Group rational and personal statement.

**Week 4:**

- Choreographic labs.
- (See timetable on notice board)

**Week 5:**

- Group presentation of work in progress
- Practical excerpts
- Research seminars
- (See timetable on notice board).

**Week 6:**

- Choreographic labs
- Technical requirements
- Tutorials for the essay

**Week 7:**

- Peer assessment (1) of all group pieces
- Assessment (1) of individual contribution through portfolios, personal presentation and group evaluation.

**Week 8:**

- Tutorials

**EASTER BREAK****Weeks 9, 10 & 11:**

- Preparation for performance pieces,
- Labs, tutorials, rehearsals and final performance
- Essay submission date: June 4th 12.00 noon

## **Appendix 1c**

### **Cycle One – 2003/04**

#### **Example of Student Writing**

STUDENT NO: 013954

DA3005

Choreographic Project

A Written Analysis of the Collaborative Project that reflects, analyses and evaluates the Process and the Outcome.

"No doubt, it is useful for an artist to know all forms of art which have preceded or which accompany his. That is a sign of strength if it is a question of looking for stimulus or recognising mistakes he must avoid. But he must be very careful not to look for models. As soon as one artist takes another model, he is lost. There is no other model or rather any other point of departure than reality."

(Picasso cited in Ellefeldt, 1976 p 195)

Hence, this essay intends to reflect, analyse and evaluate the 'stimulus' and 'recognise mistakes' present in the crafting process and occasion of performance of our choreographic project, "A Dove with the wings of an Eagle".

The aim of our choreographic project was to create a work that explored how the construction of place and movement can serve to both legitimise and challenge the balance of power of the dominant over the dominated focusing upon the spectacle of the nobility within the Gardens of Versailles during the reign of Louis XIV.

Firstly, we conducted research into the Gardens of Versailles and Louis XIV as it offered knowledge of our dance heritage- kinaesthetically, visually and culturally it gave meaning and context to our dance work. As Pernod and Gisberg (1997) stated:

"Dance has been an essential and significant part of man's past and too often it has been unvalued because of its ephemeral nature and lack of appropriate technological and notation systems to document dance's rich contribution to culture. As an art form and cultural expression, dance deserves rightful recognition."

(Cited in Carter, 2004 p 35).

In our own learning, it was fascinating to read about the court ballet of seventeenth century and identify features, which can be traced through to our ballet vocabulary and repertoire today. This helped to appreciate why we were researching, to clarify our concept of the piece and to ensure that our movement vocabulary for the piece was in the correct style. As Chapman (1979) says in relation to ballet history:

"A dance historian sets off a voyage through the past with the rudder of his (sic) modern prejudices steering his course. He seeks significance in terms of what he knows of theatrical dance of today. His explanation of historical development is couched in terms of the progressive accumulation of traits similar to the major features of twentieth century ballet."

(Cited in Carter, 2004 p 12)

The majority of literature accommodated such historical activities that did not seem to contribute in any obvious ways to the development of our project; however, in the final stages of creative process became a vital part of the project's effectiveness. Therefore, I can argue that:

"The study of history comprises not of the study of neat boxes of knowledge, which embody uncontested facts but is analogous to the study of clouds. Clouds have the capacity to change shape, to present different images, depending on who is looking at them and when and why."

(Carter, 2004 pg 13)

The only drawback I found to be in the creative process was that our research was text based, as there were no visual sources of that period available. Therefore, with no visual evidence in the documentation and only architectural plans of the Gardens, we ascribed meaning through various interpretative frameworks and points of view, constantly making our own meanings of historical understandings using an active dialogue between ourselves in the present and the evidence in whatever form we found with the past.

This is what I believe makes the study of dance so vital, it is not just the new sources found which lead us to reformulate our accounts but new ways of looking, shifting perspectives can offer new readings of old sources. As Geyl (1997) claimed, "History is an argument without an end." (cited in Carter, 2004 p 17). Therefore, we found that by nurturing an inquiring attitude towards how history is made by whom and for what purpose we can see our own creative role within it. History is essentially human endeavour in which we attempt to make sense with the emphasis on 'make'. As Schama (1991) describes, "the past in all its splendid messiness" (cited in Carter, 2004 p 17).

It seems that through our precise study of this limited topic, the Gardens of Versailles during the reign of Louis XIV, we have created, as Dance researchers often use the term, a reconstruction. As Cohen (1993) believes "a reconstruction is made by someone else who researches the 'work'" (cited in Carter, 2004, pg36) According to Hutchinson Guest (2000) a reconstruction involves:

"Constructing a work anew from a wide range of sources and information with the intention of getting as close to the original as possible ... bringing lost jewels back to life"

(cited in Carter, 2004 p 37)

Having explored the reasoning behind the desire to reconstruct the social choreography within Versailles, Louis's overt politicisation of court ballet would not be lost on his noble audience for whom choreography became an academic pursuit. In addition, to the fact that Versailles was the political centre of France in the seventeenth century and its infrastructure became the King's manipulation of spectacle and prestige such that the orchestration of the courtier's bodies became a

permanent dance of power. This deliberate fusion of art and life as Bryson (1997) suggests for the King, was a direct means to a political actuality:

"The king's image is where the king generates his personal authority and in relation to that image all the lesser levels of the court hierarchy are measured: the king as solar centre of personal spectacle, round which all lesser satellites of power revolve."

(Cited in Carter, 2004, p 49)

Our second aim was to portray the shift of power from the dominant over to the dominated, thus, from the courtiers/performers to the peasants/audience via the use of the camera. I now wish to consider why this minor dance reconstruction became so complex. Our initial ideas were to portray the overthrowing of power through movement because the human bodies movements are intrinsically linked to political, economic and culturally changes. Thus, by focusing on the body and space, in particular the formation and accentuation of the body's presence in the space and integrate a change in rhythm; we thought the choreography would display the shift of power. However, during a peer assessment, it was suggested that this section looked completely out of context within the precise structure and style of the piece.

Therefore, we had to reconsider our visual representation of the shift of power since this was one of our fundamental meanings of the piece. Once more, we looked to our research, and we found that Louis XIV invented new steps and dance positions quickly and these dictated the prerequisite standard in bearing and elegance of deportment in the court. Furthermore, during this period there was no differentiation between the sexes when it came to technique, both male and female courtiers were expected to execute all the new steps if they were to remain fashionable. However, what was the choreography like? Although we found no reliable evidence that described Louis's own abilities as a dancer, the research we found about aspects of his costume and some rules that govern conduct at court provided possible clues. His spectacular sun costume was an extremely elaborate plumed headdress and highly decorated short skirt worn over stockings that emphasised the King's slender yet elegant frame. Therefore, in such an outfit it is hard to imagine the King executing large leaps and multiple turns. According to Franko (1993):

"Airborne movement was grotesque in that it was called the actions of vainglorious or mad man through its achievement of height as an image of swollen pride; movement closer to earth and resembling walking in a measured manner connoted authentic nobility and good judgment."

(Cited in Carter, 2004, p 50)

Concerning the strictures of court etiquette, courtiers were to refrain from excessive displays of virtuosity, and to demonstrate only the skills that would pass for natural grace. Hence, with no jumps or elaborate choreography our movement material became very limited. It contained 'sustained' movements and as a result constructed the expression of autonomous power using genderless movement vocabulary, set in a genteel kinesphere, with many peripheral, outward gestures regarding appearance and deportment. We had to reveal power according to stylised gestures and acts inscribed on the body, such to depict an integral part to the physical display of the court to legitimise the artificiality and spectacular visibility for the shift in power to occur. For this reason, we concentrated on beautiful postures, charming gestures, elongated necks and arms with sensuous bends. To build up gradually the imbalance of power, we repeated, accumulated and then further manipulated these



gestures so that the beautiful postures became more abstracted, charming gestures more agitated with the bends of the upper body in off-balance. In addition, we incorporated subtle changes in facial expression such as a downward/averted eye movement from the viewer, a sneer combined with a flicked wrist or adjusting one's headdress, skirt etc, to depict the power discourse in the piece.

I believe this minor amendment in the performer's body language emphasised the link of the materiality of the body as a 'text' and a 'site' for historical, social and cultural discourses. As Franko (1993) explains:

"We engage in a fundamentally baroque pursuit: a form of questioning and questioning of form developed at the historical site of dancing... our spectatorship is baroque."  
(Cited in Carter, 2004 p 50)

This quote also depicts our concept of using the audience as the 'spectators' watching the courtiers performance. This was most beneficial as the detailed gestures and slight changes in facial expression in presentation helped to engage the audience into actively looking at the performers/courtiers and anticipating the performer's next change in behaviour.

Conversely, I feel that in the occasion of performance this section, although the minimal everyday gestures were effective as Langer states, "dance like any other work of art, is a perceptible form that expresses the nature of human feeling" (cited in Ellefeldt, 1976 p207) it lacked a level of tension building. Therefore, I would consider in the future employing more performers to fill space, to increase the amount of entering and exiting. This would create a further depth within the dialogues between the live performance and film work. It would also produce more intensity and additional diversions of audience's attention thus, constructing the intended feeling of restlessness, uncomfortable-ness, which specifically related to our concept of watching and being watched. This change in the portrayal of the shift in power discourse also altered the way the camera was used in the film. It reformulated new ways of looking, and the perspective of the camera, maintained a single viewpoint, rather than intruding and subverting around the body. The camera surveyed the activities of the different pathways in the Gardens and developed a sense of voyeurism as the lens was used as a substitute for the eye of an imaginary onlooker. This related to Foucault's 'inspecting gaze' to power rather than to gender from his discussions of surveillance. (Foucault, 1977) The idea was to have the audience look in order to be polite, and the courtiers/performers to uphold the 'look'. The representation of the shift in power was when there was too much of the audience's gaze, staring, and it was interpreted as threatening, disrespectful and insulting by the courtiers/performers and the imbalance of power was initiated. We emphasised the sudden shift in power through technical effects, such as the warp out, push down, and push across, employed during the editing of the film work. I think that these effects worked successfully in alerting the audience to the social codes of looking and the power transfer.

Unfortunately, we did not establish our aim to use Choreutics in fusing the two environments. This was due to the restricted opportunities concerning space and time of rehearsals available to weave the film and live together in the correct space with the appropriate technical facilities. Nevertheless, we adapted the use of Choreutics by linking two positions between the live and film to create a path with which the movement follows. For instance, by entering and exiting the space, it reflected the pathways and positions of the mediated within the live space and the body's trace-forms flowed through the divide. This skilfully occurred on several

occasions during the piece. I think the study of Laban's principles of orientation in space with the body and the kinesphere; has informed my choreography in terms of the designing the space and positioning in space. I believe with more time and significant rehearsal space, we would be more able to incorporate Choreutics to merge the two performance spaces. In effect, the use of more Choreutic movement material could assist the layering of choreography within the piece enhancing the depth, interaction of the two environments and intensifying the effect of the performance.

In conclusion, I feel the outcome of the project in performance was well received. I enjoyed performing it. However, there were points throughout this project where I had my doubts whether our concept it was going to work, I struggled and became discouraged. Nevertheless, what always revived me was the rebirth of energy each time the creative process awakened and the artistic activity began to unfold even in some infinitesimal measure. As Litz states, "Dance is to challenge the body, which is also the self." (cited in Ellefeldt, 1976 pg. 207). I feel this project has challenged me in a paradoxical way because I have trained in Classical Ballet and Contemporary techniques and feel familiar with large graceful movements. However, to achieve the portrayal of the flux of power, we found that the most effective approach was to employ subtle gestures and facial expressions in performance, this I found to be difficult.

In addition, we found that our movements are our behaviour and with this direct connection between what we are like and how we move as people; and how we are faced with feelings of surprise, delight and often of anxiety, this illustrated the difference between acting a movement and actually doing it. Hence, in the performance of this dance, just as the performance of an actor, we immersed ourselves in the role of a courtier. Our movements had to 'be in the body', using our kinaesthetic awareness. This awareness of tension and relaxation within our own bodies, gave us the tools required to convey an authenticity of this performative culture.

I believe, if we had a larger budget, more time and rehearsal space, this concept could be produced on a bigger scale. There could be more performers, so that the actual performance would have scenes of particular events that happened around the Gardens. In addition, to constructing a set, which would comprise of the pathways reflected from the mediated space, there would be features of the gardens such as an *erene* in the live space. I would also return to our initial idea for costumes: hooped structured skirts that came off and transferred to act as topiary in the live space. I would use classical bodices rather than the pastiche of our costumes to portray the grandeur and indulgence of the Versailles.

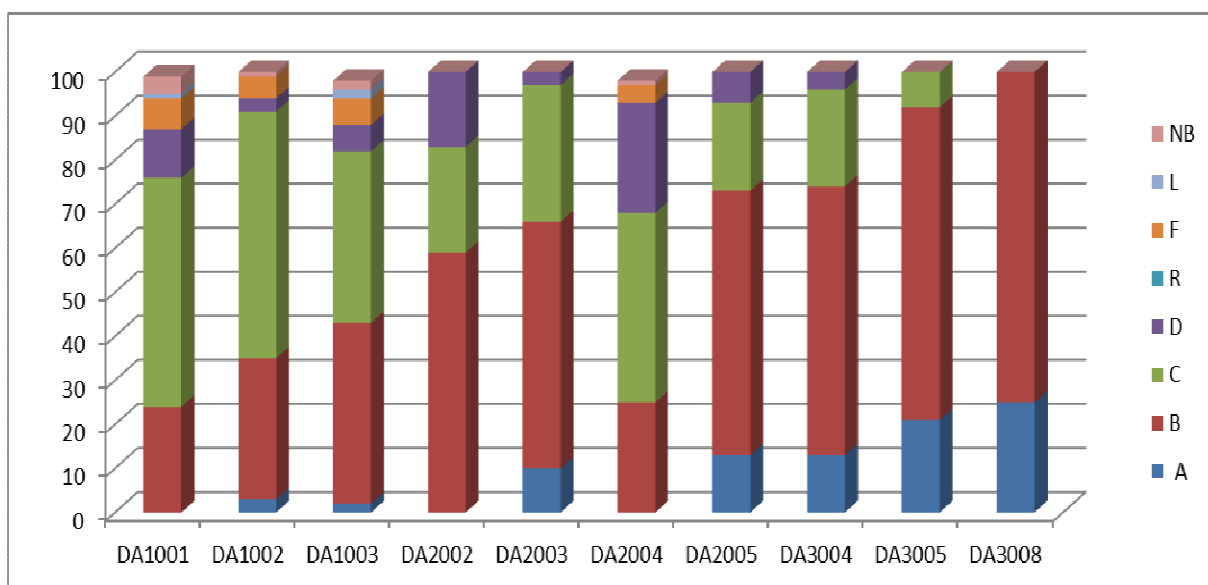
Overall, I think our reconstruction/pastiche of the social choreography within the Gardens of Versailles, both in process and the outcome of this project brought back a 'lost jewel' from dance history.

## Appendix 1d

Attainment in BA Hons Dance, BA/BSc Hons Combined Awards  
BA Creative Arts and BA/BSc Hons Education Specialised

**2003/04**

	A	B	C	D	R	F	L	NB
DA1001	0	24	52	11	0	7	1	4
DA1002	3	32	56	3	0	5	0	1
DA1003	2	41	39	6	0	6	2	2
DA2002	0	59	24	17	0	0	0	0
DA2003	10	56	31	3	0	0	0	0
DA2004	0	25	43	25	0	4	0	1
DA2005	13	60	20	7	0	0	0	0
DA3004	13	61	22	4	0	0	0	0
DA3005	21	71	8	0	0	0	0	0
DA3008	25	75	0	0	0	0	0	0



## Appendix 2a

### Cycle Two – 2004/05

#### DA3004 - Dance, Architecture and Film

Changes made from Cycle One are highlighted in red.

#### Module Descriptor

DA3004 is concerned with a detailed consideration of the way in which the body architects itself in space and time with particular reference to live performance and film. There will be an emphasis on digital technology that will enable the manipulation of choreographic material and architectural space and place, and challenge the relationship between the 3-D body and the filmed 2-D image.

The collaboration of live and filmed performance in live and filmed spaces and places will be explored through a range of Dance, video and film dialogues. Visual culture and the social, political and cultural readings of image, space and place will also be considered. The students will be encouraged to source, design and locate movement in relation to rural and urban landscapes, with a particular focus on the architecture of both body and place.

DA3004 relates closely to DA3006 with its emphasis on a more advanced development of digital technology in relation to movement, space and sound.

#### Learning intentions

The students will:

1. Understand the relationship between the body, effort/dynamics and space and through a study of Choreutics.
2. Consider the possible dialogues between the performer and spectator in the tracing, designing, performing and viewing of movement.
3. Understand the ways in which the body relates to and interacts with its spatial and visual environment in live performance and film.
4. Explore the concept of corporeality through live and filmed movement.
5. Understand the temporal, textural and kinetic dialogues between movement, space and image in live performance and film.
6. Challenge (\*) the two dimensional composition of film in relation to the three dimensional body through the merging of the body's trace-forms and the placing, timing and layering of movement images in the live and filmed space. (\* omit 'through technology')
7. Consider place as experienced and constructed space that can be explored and re-presented through film.
8. Understand the role of architecture as both cultural, embodied and imaginary space and its relationship with the placing, making and interpretation of performance.

9. Understood the camera's ability to document, observe and capture as well as its potential to, for example, subvert and reverse the audience's/ dancer's gaze
10. Develop the practical and technical skills necessary for the editing, designing and manipulating of filmed material.
11. Consider the ideas and theories associated with perception and visual culture.
12. Studied examples of twentieth and twenty-first century western choreographers who have worked with Dance, architecture and film.

### Learning Outcomes

By the end of the module the students will have:

1. Developed their understanding of Choreutics in order to inform the **designing, crafting and performing** of movement material.
2. Considered the spatial and qualitative content of movement in relation to expression, visual representation and location.
3. **Developed the necessary technical skills to enable the filming, editing and designing of work.**
4. Considered the issues and concepts related to the actual and virtual presence of the body in space, time and place through the interaction of Dance and film. **The body can be manipulated on film to enhance things that are not possible or clear in the live body, and that would be missed by the naked eye...**
5. Developed their understanding of visual culture and issues of representation in Dance/ film dialogues.
6. Developed a critical understanding of the work of selected choreographers who have worked with Dance, **architecture** and film.

Further developed their performance and interpretative skills through their practical choreography.

### Assessment Information

#### ASSESSMENT 1 (60%)

A practical performance of a choreographic group piece for a duet, trio or quartet that combines Dance, the visual arts and /or film...Create a 'Little Pearl'.

The marks for the performance are made up from:

1. 50% for the crafting process.
2. 50% for the performance outcome.

Assessment Procedures for the Crafting Process (50%):

Each group will be required to present a proposal, with clear aims and objectives, for the collaborative choreographic project that combines Dance with architecture and/or film.

Each student will be required to prepare and present a personal statement that identifies his/her role within the group and a reflection on their contribution.

Each student will be assessed for his/her contribution to the group collaborative crafting process at specific points during the semester, through individual tutorials and group evaluations.

Each student will be expected to keep a working portfolio that will be an essential aspect of researching, recording and reflecting on his/her work. The portfolio will not be assessed but will be considered to be evidence of the student's learning and development.

Each student will be required to present a summative statement of the working process and the performance outcome.

At the end of the module each student should be able to:

- Evaluate his/her contribution to the collaboration.
- Describe the choreographic project in terms of ideas and approaches.
- Conceptualise from a chosen starting point and to reflect on the choreographic processes and outcome.
- Consider the inter and /or multi-disciplinary dialogues and how they have influenced and contributed to the choreographic devices, the movement material, the qualitative and spatial content and the structures and forms within the piece.
- Refer to existing literature and resources that have informed, influenced or supported the creative and devising processes.

## 2. Assessment Procedures for the Performance Outcome (50%):

The work should provide evidence of:

- Sophistication and inventiveness in terms of movement material and its development.
- The appropriate and imaginative use of devising processes.
- Issues of visual representation as identified through content, form and structure.
- An understanding of the ways in which the body relates to and interacts with its spatial and visual environment
- An understanding of the temporal and textural dialogues between movement, space and image.

- An ability to employ the appropriate technical skills in order to facilitate your ideas
- The effectiveness of the performance piece in the realisation of the choreographic idea.
- The level of physical and practical commitment to the final performance.

## ASSESSMENT 2 (40%)

An essay of 2,500 words

3. *“Dancing also illuminates a fundamental aspect of the body-in-space, namely, its inherent motivation to ascertain its existence, its being-in-the-world, by projecting itself and moving into space, by taking up space, by shaping space and touching the environment, mediating or minding the self in relation to others”.* (Birringer, 1998: 29)

Discuss this statement in relation to Dance and its interface with the visual arts and/or film in the designing and devising of performance.

4. Does the camera diminish Dance as a lived and intimate experience? Discuss.

Criteria for written assignment:

The essay should include:

- The ability to analyse the question.
- A thorough treatment of the subject.
- A coherent critical commentary.
- The use of primary sources, including reference to the work of known visual artists and choreographers.
- Evidence of background reading and research including over 10 appropriate secondary sources, e.g. journals.
- Fluent and confident use of academic English.

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### **Course Outline – Week by Week Plan**

The 2004-5 investigations focussed on a deeper consideration of specific issues such as performance presence and disappearance, memory and trace, and the phenomenological significance of Choreutic material. Theories of deconstruction informed approaches to designing and making work that have challenged the nature of the collaboration between live performance and film.

We started to re-consider the ways in which the space could be constructed and experienced, from the performers' and the audience perspective, playing with the non-fixed nature of meaning through fragmentation and representation of material. The imaginary lines that connect the space were explored through perspective, energy and the creative inter-play between filmed and live image.

#### **Week 1:**

##### Practice and Theory:

- Choreutics.
- The shape of the body in space.
- Traceforms and the kinesphere - Intention and energy
- Orientation in space
- An introduction to filming and the recording of movement

##### Reading for Week 2:

- Laban, R. & Ullman, L. (eds.) (1960) *The mastery of movement*. London: MacDonald & Evans

- Laban, R. & Ullman, L. (eds.) (1966) *Choreutics*. London: MacDonald & Evans.
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## **Week 2:**

### Practice and Theory:

- Choreutics, taught by 2003-4 students
- Shaping, layering and texturing movement (small development of material from week 1)
- The relationship between dance and visual design.
- Capturing the body with the camera

### Reading for Week 3:

- Auslander, P. (1999) *Liveness*. London & New York: Routledge.
- Foster, S. (1996) *Corporealities*. London & New York: Routledge.
- Stewart, N. (1998) 'Re-languaging the body: phenomenological description and the dance image.' In *Performance Research*, Vol. 3. No. 2.

## **Week 3:**

### Practice and Theory:

- Unpredictability, choreutic design and sharing the space
- Prepare, perform, and analyse a duet, trio or quartet.
- Transfer to and film in different environments/ location
- Issues related to responding to, 'touching' and designing the body in new spaces

### Reading for Week 4:

- Chandler, D. (1998): 'Notes on "The Gaze"' [Online]  
<http://www.aber.ac.uk/media/Documents/gaze/gaze.html> [28 June 2011]
- Dick, B. (1998) *The anatomy of film*. New York: St. Martins' Press.
- Gilpin, H. (1996) 'Lifelessness in movement, or how do the dead move? Tracing displacement and disappearance for movement performance' in Foster, S. (ed.) *Corporealities*. London: Routledge. pp. 106-128.

## **Week 4:**

### Practice and Theory:

- Tracing and recording movement with charcoal and through live projections
- Projected traces on to screen.

### Reading for Weeks 5 - 6:

- Birringer, J. (1998) *Media and performance: along the border*. Baltimore & London: John Hopkins University Press.
- Kemp, J. (1998) 'Landscape of the psyche: the dream theatre of Jenny Kemp.' In *Performance Research*. Routledge: Vol. 3, No. 2.

## **Weeks 5 - 6:**

### Practice and Theory:

- Responding to, 'touching' and designing the body in new spaces
- Filming in different locations
- Designing with the camera

### Reading for Week 7:

- Berger, J. (1972) *Ways of seeing*. London: Penguin Books
- Mulvey, L. (1989) *Visual and other pleasures*. London: The Macmillan Press Ltd.

## **Week 7:**

### Practice and Theory:

- The camera and the gaze
- Reversing, subverting and challenging the gaze
- Filming in locations
- Recreating in the studio space

### Reading for Weeks 8 - 9:

- Barker, C. (2000) *Cultural studies: theory and practice*. London: Sage Publications.
- Evans, J. & Hall, S (eds.) (1999) *Visual Culture: the reader*. London: Sage Publications.

## **Weeks 8 - 9:**

### Practice and Theory:

- Socially constructed spaces - meanings and ideas
- Making work in new locations/ environments
- Bodies and buildings – bodies and landscapes; Memory, histories and associations
- Filming and editing - manipulating and choreographing images
- Ideas for choreographic projects

## **Weeks 10 & 11:**

- Self and peer assessment for practical choreographic project
- Group seminars for essay presentations

## **Weeks 12 & 13:**

- ESSAY tutorials, choreographic labs and rehearsals
- Essay to be handed in on Jan. 8<sup>th</sup> at 12.00 noon

## **Week 14:**

- Practical Assessment - see criteria in handbook

## Appendix 2b

### Cycle Two – 2004/05

#### DA3005 – Choreographic Project (Dissertation Module)

Changes made from Cycle One are highlighted in red.

#### Module Descriptor

This module is concerned with the development of a substantial choreographic piece. It builds on the content of Dance study in all the preceding modules and is particularly associated with the content of DA3004 and DA3011.

This module is concerned with the dialogues and devising processes between Dance, sound, architecture and film. A specific focus will be on the making of performance, which is informed by the body and architectural space and place, and that challenges the boundaries between live and filmed work.

DA3005 is an opportunity for students to work within a collaborative group context whilst also developing their artistic individuality. Aesthetic issues relating to imagination, perception and intuition will be encouraged as well as the ability to contextualise work. A critical and creative reflection on the inter-relation of, for example, Dance, architecture, sound and film should be an integral part of the choreographic process. Problems will be addressed and solved. Levels of sophistication in the development of Dance ideas will be discussed and practised. Students will be engaged in research into effective teaching methods and learning processes that underpin the level three course content.

#### Learning Intentions

The intention is for students to:

- Further develop and refine studies in methods of construction of dances
- Explore and challenge some of the key issues related to choreography, such as the performer audience connection, the aesthetic and phenomenological domain and issues related to cultural theory representation.
- Experiment with and further develop previous knowledge and experience of the crafting process within an inter-disciplinary context.
- Create work that combines live performance, sound and film in live and filmed spaces/places
- Develop their individual choreographic style.
- Develop the communication, management and leadership skills that will enable the successful making of work.

#### Learning Outcomes

By the end of the module students will have:

- Developed their knowledge of choreographic construction in order to explore and realise their ideas.

- Developed their understanding of Choreutics in the construction, design and execution of live performance and in relation to film.
- Developed a greater understanding of specific choreographic issues related to representation through theoretical and practical research.
- Developed their understanding of the devising processes within an inter- or multi -disciplinary context, with specific reference to the body, architecture, film and sound.
- Developed your ability to explore concepts and ideas within a specific architectural context in order to make work of quality, meaning and significance.
- Researched and become familiar with the work of artists who collaborate in the making of performance.
- Developed their own choreographic style through their contribution to a group collaborative project.
- Engaged in the processes of researching, devising, producing and directing a group performance piece.
- Developed the key transferable skills necessary for leading a group project.
- Developed the skills of recording, evaluating and articulating their process through the documentation and presentation of their work.

### **Assessment Information**

#### **ASSESSMENT 1. (60%)**

A practical performance of one large choreographic group piece that combines Dance with architecture, sound and film. Each group member should define their role and responsibility.

The practical performance should provide evidence of:

- Sophistication and inventiveness in terms of movement material and its construction
- A more informed ability to utilise choreutic material in the devising of work.10%
- A further developed understanding of the issues of visual representation as identified through content, form and structure in live and filmed work. 10%
- A greater understanding of the interactions and tensions between live performance and film and how these inform ideas and meanings within a dance work.10%

- A greater understanding of the interactions and tensions between the live performance space and the filmed stage space in the making and understanding of work.10%
- The ability to analyse the role of architecture as a cultural space and site of histories in the placing, making and interpretation of performance. 10%
- An ability to utilise appropriate technical skills in order to facilitate concepts and ideas.10%
- A greater understanding of the camera's ability to, for example, capture, distance, reverse, subvert and expose images and ideas.10%
- Evidence of physical and artistic commitment to the performance outcome.20%

#### ASSESSMENT 2. 20% (1,500 words)

##### Assessment Procedures:

Each student will be required to present a proposal for the collaborative choreographic project that includes:

- The project aim that includes the underpinning concepts that will be explored in relation to issues of representation and meaning.
- The project objectives. (How this will be achieved.)
- Theoretical and practical research that will inform for example the chosen hypothesis or idea.
- An identification of the student's role(s) and responsibilities.
- A risk assessment in relation to the process and outcome.
- A programme for crafting and rehearsing.

Each student will be expected to keep a working portfolio that will be an essential aspect of researching, recording and reflecting on his/her work. The portfolio will not be assessed but will be considered to be evidence of the student's learning and development.

The portfolio should include the following:

- Information on theoretical and practical research into the crafting process.
- A formative evaluation of your contribution to the collaboration.
- A reflection on the aims, objectives, outcomes and risks that occur in the process and that are evident in the outcome.

The portfolio will also provide a resource for:

#### ASSESSMENT 3. 20% (1,500 words)

- A written analysis of the collaborative project that reflects, analyses and evaluates the process and the outcome.
- This should include:
- A reference to the original project aims and objectives.
- An ability to conceptualise from the chosen starting point and to reflect on the crafting process and occasion of performance.

- A description and analysis of the inter and /or multi-disciplinary dialogues and how they have influenced and contributed to issues of representation and meaning in the piece.
- An evaluation of the effectiveness of the final outcome.
- Reference to literature and other research that has informed, influenced or supported creative and devising processes.

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- Nelmes, N. (ed.) (1996) *An Introduction to film studies*. London: Routledge
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### **Course Outline – Week by Week Plan**

The course will consist of a series of lectures, seminars and laboratories in which students will be expected to present their research and choreographic process to their peers and tutors. The sharing of work and the exposure of the process to a critical audience will help students to develop a reflective and rigorous approach to making and analysing their own crafting. Students will also be encouraged to adopt a discursive and articulate role when considering their work. Above all it is hoped that students will contribute to and benefit from a challenging and creative environment where there is a balance of intellectual and artistic engagement.

#### **Reading Preparation for the module DA3005**

- Architecture as site for making and interpreting work. (Kaye, Bachelard, Hill, Foucault)
- Bauhaus and its association with movement and theatre,
- Built structures and their links with the body, ideas and meanings (Mukerji)
- Dance and Film (Nelmes, Mitoma)



The plan for the following weeks is designed to integrate the practice, theory and technology that informs the research process.

### **Week 1:**

#### Practice and Theory:

- Explore further the designing of the space through solo, duet and group work.
- Consider Issues related to negative space and the shared kinesphere.
- Whitford, F (1987) *Bauhaus*. London: Thames and Hudson Ltd. Building, body and performance
- Explore further the potential of technology and different projection surfaces.

### **Week 2:**

#### Practice and Theory:

- Experiment with linking the live performance with film through an investigation into the flow and interruption of *Choreutic* pathways in the designing of the space. Duets/trios
- Mukerji, M. (1998) *Territorial ambitions*. London: Cambridge University Press
- The social and political choreography of space

### **Week 3:**

#### Practice and Theory:

- Further develop the above and find successful and meaningful ways of linking/collaborating the space
- Dance and Film (Nelmes, Mitoma)

### **Weeks 4 & 5:**

#### Practice and Theory:

- Identify key areas of research interest and create groups of (4-5) with shared interests.
- Decide on key research question
- Decide on and allocate roles within the group
- Prepare for research and identify plan
- Identify their aims and objectives for making their collaborative performance pieces
- Present research proposals and plan of action
- Learn more Final Cut Express

### **Week 6:**

#### Practice and Theory:

- Undertake research in choreographic labs
- Consider technical requirements

**Week 7:**Practice and Theory:

- Present work in progress
- Assess (self and peer) process and reflect and act on outcomes
- Lecture on marketing and funding proposals

**Weeks 8, 9 & 10:**Practice and Theory:

- Choreographic workshops
- Group presentation and interrogations
- Lectures each week on research into issues of visual representation.

**Weeks 11, 12 & 13:**Practice and Theory:

- Second peer assessment
- Preparation for the performance on 29<sup>th</sup> and 30<sup>th</sup> May
- Internal moderation
- Submission of Dance Evaluation

**Week 14:**

- External moderation

## **Appendix 2c**

### **DA3011 – Architecting Body, Sound and Image**

#### **Module Descriptor**

In DA3011 Dance students will collaborate with students from Creative Music Technology on projects exploring the relationships between the body, sound, image and space. DA3011 is a further development of DA2003, which introduces students to collaborating processes and to the subject specific interactions of Dance and sound. DA3011 also extends and informs teaching and learning in DA3004 that focuses on the relationships between Dance, architecture and film.

The intention of this module is for students to explore, through technology and live performance, the interactions between movement and sound as they investigate architectural space. The dialogues between both art forms, in space and time, will further develop and be informed by the research into the Choreutic mapping of the body that underpins DA3004.

In DA3011 movement will be interpreted, captured and analysed through a variety of means, including graphic tablets, and video/sensor technologies. The module addresses issues related to real vs. perceived space and real and perceived movement when digital technologies are combined with choreography.

The course will be taught through 1 x 3 - hour practical and theoretical session in the Dance Studio and CMT labs. There will be group and individual tutorials and opportunities for research seminar presentations.

#### **Learning outcomes**

By the end of the module students will have:

- Developed their knowledge of specific computer programmes.
- Explored the interactions of movement, space and time in fixed media and live performance.
- Investigated further the relationships between the performance space and the projected image.
- Developed new ways of mapping sound, image and movement through a consideration of motion analysis using choreutics and digital technology.
- Developed further their skills as visual, choreographic and performing artists.
- Developed and challenged further the issues related to liveness and virtuality.
- Documented, evaluated, presented and disseminated their research findings.

#### **Key Skills**

Students will develop the following key skills within the teaching and learning content of the module:

- Organisation and management skills
- Communication skills through, for example, devising and performing of work, writing and presenting research findings.
- Problem solving skills in, for example, the devising of live performance that interacts with technology.
- Analytical and reflective skills that improve learning and performance.
- IT skills in the making of sophisticated interactive performance that employs digital media.
- Inter-personal and social skills through working in collaboration with other students and artists.

### **Assessment Information**

The practical performance of one collaborative Dance and Media Performance piece. (max 10 minutes) **70%** (50% process. 50 % outcome)

A written analysis of the performance process and outcome. **30%**

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## Appendix 2d

### **Research Conversations Event, University of Glamorgan**

#### **Transcription**

21<sup>st</sup> June 2005

Attendees: Chrissie Harrington (CH), Aparna Sharma (AS), Jodie Allinson (JA), Glamorgan tutor (GT) and students.

- CH            We need feedback about the work we are making- to see how you think you might be succeeding in collaborating the live and the filmed environments/places and bodies. We are aware there are tensions- sometimes you could say 'why do you need work with film?' It would be really nice just to do the dance- because that's so special- so we do that as well, but somehow, working with film emphasises and highlights what the dance is- we don't want to minimize anything- we don't want it to become all about film, we want to pull the body back into being 'it', with and alongside and next to the film. We realise it is so much about the live performer. I would like to know in terms of what you've seen - is this work achieving that?
- GT:           I'd like to make an observation just to start; my first impression- and strongest impression is that it's a question of Derrida's *Différance* actually. In making performance through recorded material you have thrown us back to looking at the live performer in a new way. And I think that's what's vivified a lot of this this afternoon's work really, because I'm getting a very direct inner impression of what you're trying to transmit or communicate as performers – I'm not sitting there thinking I'm watching dance, I'm watching film, I'm watching space- I'm thinking- 'what an extraordinary landscape'- or 'I feel this' or 'I'm relating to it in this way' – and so, although I'm not too hot on *Différance*, I think that's the area it goes in to- it actually transcends its own form. So, that's the first observation I wanted to make- in the simple sense that in being so rigorous in your application and your implication of recorded performance material, it actually seems to re-address all the issues of live performance.
- CH:           That's interesting.
- JA:           The point I wanted to make is the same as that really – what is occurring is a kind of displacement of the body, and a displacement of your focus as a spectator. There are points where suddenly everything comes together and it makes sense as a whole, but there are a lot of points where it jars- and you get pulled in that direction, and then in this direction where it doesn't work- they rub together and there's this tension- and that what makes it interesting, and that's what throws different light on the live body and on the what you're bringing into the space with filmed footage. It's great that there are moments when suddenly everything comes together and creates some kind of unity, but then it's nice when it comes out of that, when sometimes you don't know where you're looking.

- CH: That has been a conscious thing- this harmony and tension between live performance and film, it's an exciting thing when you want to disrupt that world and create another moment.
- GT: One of your students used 'dominance'. But I do think I reject that hierarchical notion of - it's not dominance exactly- it's tension.
- CH: So you don't feel that we're doing more of this or more of that? Do you feel that it's working with this notion of being in-between?
- GT: It's again this idea of *Différance*- you find yourself in a place- where the recorded material is drawing attention to the live material- it's the being in-between the two and not denying it. That's why I find the notion of *Différance* so useful.
- AS- An interesting way of looking at the body and the filmed image being re-situated in this work is that they both emerge into a space of excess. Very often when we're dealing with film, or when we're dealing with performance, we're are looking at the specificity of landscape and the specificity of performance, or the specificity of culture or the filmed image or media, etc. which can lead into a very essentialised tendency where you think this is the only thing that can be achieved with film. Early cinema, early evolutionist film was very much about this essentialist notion that cinema is about just jumping between locations. But then what happens when you're looking at the filmed image, the body and the space, in this work, are their interaction with each other; each one of these elements is so strongly grounded in itself that in its interaction each one emerges in excess, beyond itself. This reminds us of not only Derrida, but Deleuze, who talks of multiple entities and putting them into interaction, but not losing their specificity; more exaggerating their specificity. The idea of tension and harmony comes up again, you need a mixture of both harmony and tension which keeps you engaged, if you go with either harmony or with tension alone you run the risk of it becoming essentialised.
- CH: I think our research, our discussions about meaning and about different work that seeps, that spills- we talk about slippage a lot; we like that word – it's about things not being fixed- that spread and pour; and then we re-direct it. We got into this a lot this year- it's about not trying to be precise- it doesn't have to be just this. It's about setting up those exciting moments when you find yourself somewhere.
- GT: Can I ask a question about the practical process of the 'outside eye'; about how the students view their work? Every artist comes to the point in the work where they have to view it from the outside- I think this is particularly difficult for the performing artist- the easy solution is to have an outside eye, whom is not oneself. Were the students, more or less, conscious of this issue?
- CH: My view is that, especially having learnt from last year, is that historically, students have been resistant to get outside work, in fact we're changing the whole three year degree in terms of analysing and reflecting, and standing outside from year one. In every situation,

the recommendation was that one person should take on the director role. We tried to encourage the students to be both in the work, as well as outside the work, and swap roles at times.

GT: It's sort of an interesting experience where the leader of the work can talk quite frankly about what it's like to try and insist that an artist require that discipline. I'd like to hear from the artists, what it's like to be forced to develop your work in a certain way? Was there a sense of insistence? Was it part of the methodology?

CH If you're going to be a choreographer, or a designer of the space, or an architect of the space and of the dance, you need to be looking, you have to look. Even from the days of doing those traces with the charcoal; that was a process that I took them through to stand outside and watch the body. What do you see? All the time it was about watching, looking through the lens, looking at the work. Not addressing performance issues so much, but of course this is coming into more about owning the work. *Choreutics* has helped us define the body in space and think about that travelling into those zones. But in terms of designing from an outside point of view it is absolutely essential, because from a film perspective, the positioning, placing energy and timing just can't happen without an outside eye in this work – it's a visual thing. What was it like to be told to do that?

Student: In the first semester I was the outside eye in the piece, I wasn't performing. You can become quite controlling in that role- I suppose because you've got that authority and you see it; you have your own opinions on what you want. For me to step out and be a performer rather than an outside eye was actually more difficult than the other way around. I felt less connected to the performance as I was necessarily to the choreography. Trusting somebody else to watch your work and tell you where you're going wrong can be quite hard sometimes. And building up that trust and realising that you've have faith in other people can be difficult.

CH: Did you swap roles at all?

Student: I wasn't comfortable with that kind of power at the beginning, because I'd never done directing in dance before. For me it was hard, and I didn't say much for a while, because I felt in awe of everyone I was working with, they all had so much to say. And because they were all in it and talking about the 'thirdworld' being created- they were in the world because they were dancing in it. Whereas I felt like an outsider because I watch watching and commenting, but it felt as though I didn't know, because I wasn't there. I found it easier once I went out to Dartmoor and experienced the place, I had memories of those experiences which I could then talk about.

Student: I still find it impossible to step out of the work. For instance, in Dartmoor, I could not remove myself from it and see that space objectively.

Student: I realised towards the end though, because we were talking about the work and evaluating it, we talked about creating a 'thirdspace' – it's not just the dancers who are in the 'thirdspace' – the audience



become a part of that world too- because I'm watching it I am a part of that thirdspace, even though I'm not performing in it.

Student: It's about evaluating isn't it- it's having an ownership over your work. It's maybe a bit of an issue you need to deal with because certainly as a performer you do feel like you've lost this sense of ownership, and it's bizarre in terms of stepping out of the work, that doesn't make a lot of sense in so many ways because we know it's such a valid way of working. I think it's a lot to do with authorship and just re-evaluating that in terms of the physical body in performance.

CH: Being so engaged as a choreographer you in fact realise that you are dancing the dance, and you are not separate from it. You're so involved, especially as it's so much about designing...

Student: I found that more so in the second semester, I realised it was quite exciting to do that, but I was also in the dance.

AS: This issue of the outside eye re-affirms the importance of distance in work.

CH We found this in the writing. They are very good at writing and research. In one essay there was a quote by Birringer which was about the lived experience- and the essentialist theory mixed with that of cultural space and place. They really got into that. And I believe that those investigations and those for the second piece of work which was about a proposal for their project and who they were going to look at in terms of theorists, where they were going to work and why, I believe that that really informs their practice. They really know what they are looking for and understand it. Proposals are a very good way of stepping outside of the work – 'what are we trying to do here and why?' And evaluations are something that are not so good, and I'm going to remove them from this third year. In previous years, they do evaluate, they do analyse, but writing the evaluation after this dissertation piece when everything's finished, it's like the moment has gone. And in some ways, I thought it not a great process. But what they do have is a journal- they talk to each other about things, they have to defend their work, they get interrogated by peers, by me, by an outside eye. So they have to articulate it – it's not just the performance- they have to get outside it.

JA: It also helps you explore the different ways of academic writing as well; looking at performance writing. There is some great performance writing by dancers; it's like the writing actually goes inside and outside of the experience. You don't do it afterwards, looking back at it; you do it in the work, you go in the work and come back out of it.

CH: [Alice] danced the piece in her writing, what she did through language was re-lived the piece in her writing; it makes it into another language. We know that dance itself is its own language, so it's hard to find the words to express those emotions, but the students do it so well, also in their journals.

## Appendix 2e

### Architecting Body, Sound, and Space through Digitally Mediated Performance

Chrissie Harrington and Dr. Barry Moon  
Bath Spa University College, UK

This work extends research into '*Architecting the Body*' (Harrington, 2004), and the development of motion-sensing applications for 'Souvenir' (Moon, 2003). Through the application of Laban's choreutics in works for dance and video, imaginary lines are thrown between the live space and the film. Incorporating motion-sensing and other technologies to manipulate sonic and visual spaces, the experience of planes of movement can be extended beyond the eyes. These performance 'environments' can have highly developed architecture, allowing for a departure from connections with real-world experience, or shifts in the frame of experience from the micro to macro.

Keywords: Choreutics, dance-technology, spectromorphology

#### Introduction

The purpose of our research is to uncover similarities in the languages, mechanics, and motives of dance, sound, and video to enable informed collaboration between artists from different disciplines. This is largely motivated and informed by pedagogy, as a direct experience of the authors' teaching a third-year BA module combining dance and music technology majors entitled 'Digital Media in Dance'. Students in this module are encouraged to explore relationships between their disciplines through collaborative practical projects. Dialogues between both art forms aims to further develop research into the Choreutic mapping of the body that formed one of the key investigations into *Architecting the Body*, investigated within a 'Dance, Architecture and Film' module for Dance students.

#### Architecting the Body

Choreutics is employed as a key mechanism in the development of the students' perception and manipulation of the moving body in space and in place. The central concern of the study of Choreutics is the architecture of the body and its relationship with space.

"Our body is constructed in a manner which enables us to reach certain points in the kinesphere with greater ease than others. An intensive study of the relationship between the architecture of the human body and its pathways in space facilitates the finding of harmonious patterns. Knowing the rules of the harmonic relations in space we can then control and form the flux of our motivity" (Laban, 1966:25).

Laban also emphasises the expressive qualities associated with specific areas within the kinesphere and, although many of these associations have been subject to academic scrutiny since the 1970s, Laban clearly indicated that the impulse for movement is routed within the centre of the body and that action, as a combination of the physical, intellectual and emotional, is a 'felt' experience.

'*Architecting the Body*' research also identified the role of Choreutics in the making of work that combined live and filmed performance through the use of technology.

The trace-forms created by the moving body could connect the 3D body with the 2D screen. Imaginary lines, created by action and energy, are thrown between the two spaces. When combining, for example, a filmed place with the live performance space, the architectural inter-relationship between the body and the place could be further explored through specific choreographic devices such as repetition, layering and fragmentation, in the live space and on film. Tensions between the here/there and now/then could be manipulated with technology. The experience and embodiment of one chosen place could be brought to another (theatre) space and created, through choreographic construction and film editing, one new space that hovered on the borders of 'liveness' (Auslander, 1999) and mediation; the live performance interacts with movement, image and events on film, in another place, creating one imaginary space.

The challenge was to play with the gaps between the two spaces; to create an imaginary or new a space that creates insights that extend beyond the boundaries of our consciousness and expectations of what it is to 'be' in space, or a place. Soja describes this "other" space as Thirdspace:

"It is a meeting ground, a site of hybridity and mestizaje, and moving beyond entrenched boundaries, a margin or edge where ties can be severed and also where new ties can be forged. It can be mapped but never captured in conventional cartographies: it can be creatively imagined but obtains meaning only when fully practised and fully lived." (cited in Read, 1999:28)

### **Architecting Sound**

Since music created on the computer is not limited to acoustic resources, there is no need for a notation scheme. However, similar to the study of Choreutics in dance, there is a need for conceptual foundations that can inform and push the boundaries of creative practice. Many of these conceptual foundations relate to space. Concepts regarding musical space range from the abstract, as in Varese's notions of "the movement of sound-masses" and "shifting planes" (Varèse, 1967), to more concrete, as in David Wessel's ideas on timbre space (Wessel, 1979). The most useful spatial analogies for sound can be found in Smalley's development of a theory of spectromorphology, which aims to describe the features of sounds according to the temporal evolution of their spectra, and the spatial diffusion of these sounds (Smalley, 1997).

### **Collaboration**

The most direct connections of Choreutics to sound can be made in the 6 points of the dimensional cross, which, when joined together around the periphery, form the solid octahedron shown in figure 1(a). Movement along the vertical axis (high-low) creates the rise-fall movement range and stability that arises out of its relationship with gravity. The vertical axis is often related the spectrum, or pitch of sound, as in traditional musical notation. The horizontal dimension (side-side) of the body creates the open-close actions and a sense of 2D flatness, whereas this dimension is most readily related to the placement of sounds in the space between the speakers. The third, sagittal axis (forward-backward), can be related to the loudness of sounds, and/or the amount of artificial space introduced via reverberation.

There are interesting connections between concepts of stability in dance and sound. In dance, the 8 points of the cube create movements that are diagonal in direction, at once for example, rising, advancing and opening, enabling the body to explore the degrees and extremes of instability. In sound, instability can be created with any

one feature, and with extremes in movement. For example, a loud sound panned to only one speaker creates an impetus to move and change dynamic, and a constantly moving sound wants to come to rest.

While sound can be described in terms of amplitude, spectrum, and position between speakers, incorporating other features, such as duration, and speed of movement, defy categorisation using a 3D model. To build a model incorporating further dimensions of dance or music produces one that can no longer be connected to our experience of the world. This is where our students' studies into 3D geometry became useful. The most easily conceptualised fourth dimension to add to a model is colour or brightness. In the description of 3D OpenGL geometry in Jitter (the software being used by students in our module), there are typically 12 planes.

For the musician, a pertinent question arises in what Smalley might call "source-bonding". Traditionally, gestures performed by a dancer are in response to sound, whereas, with the introduction of motion-sensing technology, the sound is generated in response to the dancer. The degree to which a dancer's movement is perceived to produce sound relies on many factors, and is often different for the performer and the audience. The main reason for this difference in perception of cause/effect is that the performer is aware of the relationship, whereas the audience is not.

The connection between the sound and the video projection is almost always more concrete, even when it is completely unintentional. This may be due to various factors, including the knowledge that they derive from the same source (computer), and our prolonged exposure to sound on screen through film and television. This effect can be greatly enhanced by projecting video and playing sounds that are captured from the same environment, as is the norm in film and television.

In addition to having the dancer effect changes in the video image via motion-sensing, we are often interested in projecting the moving image of the dancer in the video projection. As Birringer states: 'It is crucial to juxtapose stage and screen; there is a certain magic, an opportunity that neither film nor theatre can open up by themselves. Both worlds exist in themselves, and even though the same characters appear in both, they appear in a different context and under different circumstances. When they come together, borders are blurred, and new perspectives open up'. (Birringer, 1998:85) Because of the time it takes for the image of the dancer to be captured and output again through the computer, there is often a sense of time moving towards the screen, and away from the audience. When this delay is increased, or the image is frozen, the effect becomes one of dialog or duet between the dancer and their image on the screen. Creating the sense of the time coming back off the screen can be achieved through reversing the video, pre-recording choreography to play ahead of the live repetition of that choreography. Repeating a movement through a delay can also create a sense of ambiguity as to which direction time is moving.

### **A Case Study: Beyond Inside**

With our guidance, students from our Digital Media and Dance module constructed a performance where the live performers were transferred or commuted into the projected virtual space. This created one environment at times, where the sound, body and image became one thing. Excitingly, there were also times when tensions occurred between the individual components, which disrupted the interaction. The mapping of diagonal trace-forms within the cube reaffirmed the body in the virtual cube space and contributed to the 3D design. It also emphasised the centre of the body in relation to the centre of the cube and the vanishing point. Relationships

between the here/there, and the now/then became disrupted, opening possibilities for a new vertical time frame.

“In vertical time we exist in a space where the past, present and future coexist; a space where there are states of being to do with memory, dream, reflection, emotion, simultaneity and psychic phenomena”. (Kemp, 1998:78)

Ideas related to appearance and disappearance were explored within this work where, the film created a space in which the body could be seen and also lost, whilst, in the live space, the dancers were physically always there and yet frequently could disappear from the audience vision and focus, in the light of the additional spaces created by the film.

In the video, the effect of an infinitely repeating cube was achieved by rendering video captured in the space onto the sides of a virtual cube in computer software. The infinite repetition is caused by the video feedback as the image of the captured space (and projection) is projected. The short time delay between capture and projection creates a sense of space and time going back into the screen infinitely. Performed time is occasionally reversed (by reversing the order of recorded video frames), to reverse this temporal relationship. Towards the middle of the piece the video is distorted to create the sense of breakage. At this point in the choreography, the dancers sit and face the screen, creating a juxtaposition of movement and causality.

The sound reproduces the imagined sound of the infinite cube, or the sound of the performance space in the imagined cube in front of the projection screen. This is achieved through fragments repeated in angular rhythms. Repetitions vary greatly in rate, from those that create rhythm to those that create pitch. Technically, the laptop creating the video and the one creating the sound are connected via ethernet so that changes in one can affect changes in the other. For example, saturation in the video image creates changes in reverb level on the sound so when the image becomes darker, sounds become more distant. Another clear link between video and sound occurs when the dancers hit the imagined front of the cube extending into the performance space. The distortion created at this point creates a wireframe image of the cube in the video, and noise in sound. Reversal of sound happens both independently of and together with reversals in video image, creating senses of similar and contrary temporal counterpoint.

Both laptops are controlled via Wacom tablets and pens. This allows the video artist and musician to make gesturally relevant changes according to the dance. The use of Wacom tablets was inspired by one activity in an ‘*Architecting the Body*’ workshop, where traces of the movement of a dancer were drawn in charcoal and projected on a screen. This kind of interpretive, gestural control of the computer is an interesting alternative to the more direct control used in motion-sensing examples. Given that the live image was being used so extensively in this piece for other means, it was felt that control via Wacom was more appropriate. Even in pieces where motion-sensing is used, it is often useful for the composer/video artist to have a large amount of control over the computer.

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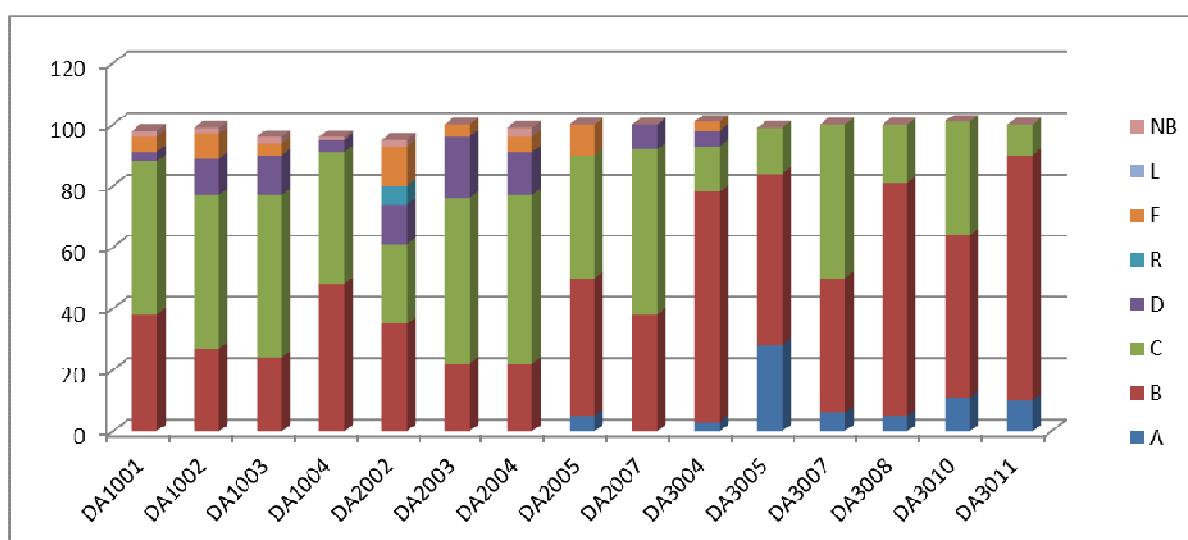
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## Appendix 2f

Attainment in BA Hons Dance, BA/BSc Hons Combined Awards  
BA Creative Arts and BA/BSc Hons Education Specialised

2004/05

	A	B	C	D	R	F	L	NB
DA1001	0	38	50	3	0	5	0	2
DA1002	0	27	50	12	0	8	0	2
DA1003	0	24	53	13	0	4	0	2
DA1004	0	48	43	4	0	0	0	1
DA2002	0	35	26	13	6	13	0	2
DA2003	0	22	54	20	0	4	0	0
DA2004	0	22	55	14	0	5	0	3
DA2005	5	45	40	0	0	10	0	0
DA2007	0	38	54	8	0	0	0	0
DA3004	3	75	15	5	0	3	0	0
DA3005	28	56	15	0	0	0	0	0
DA3007	6	44	50	0	0	0	0	0
DA3008	5	76	19	0	0	0	0	0
DA3010	11	53	37	0	0	0	0	0
DA3011	10	80	10	0	0	0	0	0



## Appendix 2g

### Cycle Two – 2004/05

#### Student Essay Example:

#### Beyond Inside

##### **Aim.**

This project aims to explore the ways in which dreams are experienced, remembered and perceived through the making of performance that investigates the relationship between the body, space/place, time and technology.

##### **Analysis.**

Initially, within our process, it seemed necessary to look at the work of Carl Jung and Sigmund Freud in context to psychoanalytical research in relation to the significance of dreams. However, having researched into the work of Peter Abbs, we came to the realization that the exploration of dreams in relation to the way in which they are experienced, remembered and perceived, seemed more appropriate in aiming to create a performance dream-space. Abbs poetically describes the way in which dreams appear to the unconscious by suggesting a dream-space filled with layers of imagery, montage, fragmentation and simultaneity.

The dream involves, as we all know, the curious unwilling and unpredictable condensation of impulses into images, into montage, drama, story and surreal nonsense.

(Abbs 1989: 3)

In remembering and perceiving a dream, Abbs makes an association between the night-time dream mentality and its transference to the day-time work of culture making. In a sense, this suggests that most individuals re-organise the memory of the dream into a linear narrative (ibid: 8). Within the piece we aimed to juxtapose aspects of coherence and lineage when remembering the dream, with fragmented and dislocated imagery that can exist on a vertical time frame when experiencing a dream (Kemp 1998: 80). In layering images through montage, collage, fragmentation and simultaneity we decided to explore the use of suspended multiple screens as a way to cut the performance space into several spaces, thus, enabling us to present the fractured experience of dreaming. The screens may project the same imagery, images may shift from one screen to another around the space, and some images may contrast or contradict one another. By carving up the performance space in this way, layered and fragmented imagery pulses around the space exposing gaps, to reveal the free play of possible representations within texts of dance and film (Briginshaw 2001: 183).

Abbs suggests that we try to '...complete the fractured syntax of passing posters, headlines, advertisements, the missing letters of key words' (Abbs 1989: 8). Jenny Kemp also recognises that when we remember a dream, we organise it linearly (Kemp 1998: 80). One of the main sources of theoretical and philosophical research that underpinned and informed our exploration, was the work of Jacques Derrida, Piene Macherey and deconstruction. Through designing the space with multiple screens and utilizing the editing process, fractured layers of images may suggest the sense of chaos that usually lies beneath the illusion of coherence within film. Macherey's desire to expose a text that is constructed out of ill-matching bits and



pieces, holes, contradictions, and dislocations informed the way in which we created our films. (Ward 2003: 98).

At a later stage of the crafting process, we discovered the writings of Venturi who discusses the contradictions and complexities within architecture. This research further informed our concept. For example, Venturi states; 'I welcome the problems and exploit the uncertainties. By embracing contradiction as well as complexity, I aim for vitality as well as validity' (Venturi 1966: 16). He prefers elements that are hybrid rather than pure and ambiguous rather than articulated. Therefore, a valid architecture (text) evokes many levels of representations. Its space and its elements become readable and workable in a multitude of ways (ibid).

In order to realize the concept further, we recognised the importance of aiming to create innovative and appropriate movement material in context to the research. In the same way that filmed images have been fragmented and layered through editing and through multiple screens, we aimed to fragment and layer movement material in the live space and in the film space. For example, in section 1 there are three dancers in the space, layered in front of each screen. As the sleepy solo material begins to carve through the space, the other two dancers slowly begin to reference certain aspects of the solo, thus, aiming to fragment the material. The breathy suspension and release within the movement gradually layers up in the space. This later occurs in section 5, where all seven dancers repeatedly layer and shift towards the audience and then retreat back into the space. At the same time, live bodies reference the mediated screen imagery that occurs simultaneously.

Throughout the piece the aim was to create a collage or montage of solos, duets, trios and larger groups that never quite begin, end, leave or enter, possibly suggesting the notion that when dreaming the '... data of our experience streams past and beyond us' (Abbs 1989: 8). To further explore this notion we aimed to set up a space where viewers could allow their minds to roam, fantasize, amble through, get lost in and daydream (Kemp 1998: 75). In order to achieve this we aimed to create a space that allows for a shift in visual imagery (sites, colours, bodies and dialogues), narratives (non-linear), and emotional states of being (anxiety, struggle, claustrophobia and acceptance). The piece could be viewed like a book that is opened on random pages where parts of the text are read (experienced), remembered and perceived in order to create an entirely different text (book) with a non-linear narrative.

According to Heidi Gilpin, we perceive dance as a "dreamt-of-shadow" where the disappearance of movement leaves only an image. Gilpin states; 'Indeed, we must begin not only to let the body go, but also to revel in its absence, and in the traces engendered by its passage from presence to absence' (Gilpin 1996: 106). We aimed to create movement material that presented a physical struggle to get from one place to another. In order to highlight this sense of panic and struggle, certain aspects of the emotional and physical qualities within the live dancing bodies were repeated, layered and fragmented in the film space. By using this device, we were able to capture the transient nature of movement and re-present it through technology. For example, in section 2 a duet appears in the centre of the space as though part of a new narrative.

The contact work between the dancers relies upon counter balance and tension as a way to suggest physical struggle. The duet is set in front of a screen that projects an image of a someone struggling to move from one side of a wall to the other. The clip is looped, repeated and fragmented through the use of film edited jump-cuts. We aim to explore this device further by layering the same material in front of the other

screens simultaneously in the space.

At other times in the piece it seemed appropriate to create tensions between the live bodies and the mediated bodies, thus, suggesting a difference in the way the body may experience space/place and time when dreaming (virtual reality) and when awake (reality). We explored the choreutic potential in designing, constructing and combining filmed and live spaces through researching Rudolf Laban's movement analysis. Laban speaks of the body as a living architecture. This architecture is created by human movements and is made up of pathways tracing shapes in space called trace-forms.

The living building of trace-forms which a moving body creates is bound to certain spatial relationships. Such relationships exist between the single parts of the sequence. Without a natural order within the sequence, movement becomes unreal and dream-like.

Laban cited in Ullmann (.1966: 5).

Dream architectures have the ability to neglect the laws of balance as do dream movements. Dream movements may occur when using technology. A distinction between reality and virtual reality may provide a way in which to set up these tensions through the body. For example, in section 3, live bodies layer in the space, gently pulsing to the rhythm of the breath. In contrast, bodies within the film space move erratically across a corridor. Through the editing process, the clip has been re-wound to suggest a space/place and time where past, present, and future co-exist. With reference to Derrida's *Deconstructing opposites*, he suggests that signs always contain traces of each other, therefore, they have no essential meaning of their own (Ward 2003: J04). Within a performance space that explores the difference between reality/virtual reality, possible tensions arise from their mutual dependence on each other as a way to suggest the fragmented experience of dreaming in contrast to the way we remember and perceive a dream.

When performing or devising a collaboration between dance and film, Birringer suggests that it is not just the visual sensibility that is dominant in multimedia performance. It is also the awareness of kinesthetic and synesthetic senses; the experience of space, time, energy, balance/imbalance, weight, scale, texture, colour, sound and touch when constructing fully mediated environments (Birringer 1998: 107). Thus, there is a need to re-organise the kinesphere in relation to the whole space. A dancer's proprioceptive spatial awareness of moving-within-the-kinesphere changes when becoming aware of an imaginary space. With the convergence of interface and dancing body, the kinesphere becomes an entire sphere of movement as interaction (Birringer 2003/04: 94). The body's kinesphere is ruptured when dealing with projected and live space simultaneously. In order to create a performance space that combines filmed and live spaces, we chose to explore the kinesphere in a new way through Laban's study of choreutics.

According to Laban the body must balance compressive and tensile forces to remain upright, just as any building must. For the dancer; 'An intensive study of the relationship between the architecture of the human and its pathways in space facilitates the finding of harmonious patterns' (Laban cited in Ullmann 1966: 25). We chose to film a Georgian basement full of dark corridors, stairways and vaulted rooms. By playing with perspective, scale, and depth we aimed to bring the mediated space into the live space as a way to create an imaginal world. For example, intermittently throughout the piece, dancers appear in the corridor from the furthest point as they shift forward towards the audience and then back. Dancers

then begin to layer in the live space as they too shift forward and back repeatedly. The dancers utilize forward and back pathways, while at other times, for example, in section 3 they move across from side to side. We know that we are seeing two different spaces, however, their bodies inhabit some of the spatial and perspective qualities of the corridor as a way to mesh the two environments together. Therefore, the environment becomes an extension of the kinesphere, as the body moves through the space, it encapsulates its surroundings. At present we need to investigate this relationship between the film space and the live space far more intelligently.

To set up harmonies and tensions we used choreutics to create two-dimensionality and three-dimensionality within the body in relation to the film. Laban noted that movements containing dimensional tensions give a feeling of stability. This stability arises from the relationship of the dimensional axes to gravity. These axes appear to replicate the post and cross-beam structures used in simple architecture (Moore 2003: 7). However, it is within the labile cube/diagonals where a sense of instability arises. Oblique movements following a diagonal, lead to a loss of balance Laban recognised that real mobility is produced by the diagonal qualities of an inclination, where bodily plasticity occurs. This results in a greater range of movement and enables us to play with the mediated space and the live space in a contradictory manner. For example, by creating diagonals through the body in contrast to a film space that presents horizontal and vertical lines, it may suggest a metaphor for the night-time dream mentality (film) and its transference to the day-time work of culture-making (reality) (Abbs 1989: 8).

As each dancer travels from presence to absence, the body's articulation in space and kinesthetic awareness is fundamental in ascertaining its existence. Plasticity motivates the body to project its "being-in-the-world" into space through its ability to touch the environment, thus bringing these environments from a mediated space into a live space. The body becomes a moving architectural sculpture that can take up space, shape space, touch the environment, and mediate or mind itself in relation to others (Birringer 1998:29).

In relation to layering, montage and fragmentation, we aimed to create sounds that overlap and cut, thus, aiming to reject lineage. At times the film and movement material work in contrast and harmony to each other. This is also explored through the sound. For example, a section may begin with a particular sound that appears to resonate with the textures, rhythms and mood of the film and the movement. There is a sudden cut in the sound as it changes in contrast to the film and movement. The section, however, continues to work with the previous textures, rhythms and mood.

To conclude the process at present, we are aware of the need to address issues of representation and meaning within the piece in relation to the way in which we have designed, constructed and combined filmed and live spaces. There are moments that work and moments that aren't so successful. With a little more thought and analysis, we hope to unpick the work in order to create a more exciting, innovative and challenging performance piece.

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## Appendix 3a

### Cycle Three – 2005/06

#### DA3004 – Dance, Architecture and Digital Media

Changes made from Cycle One are highlighted in red, and changes made from Cycle Two are highlighted in blue.

#### Refinements to the Model

Reflection, Evaluation and dissemination again facilitated a knowledge exchange for students and for the author that informed the final year module planning, and teaching and learning methodologies.

Measures were put in place to expand upon filming techniques and to consider the Choreutic use of the camera. Exchanges and collaboration between a filmmaker and the author allowed for deeper explorations with the camera and its relationship with the body. Reciprocally, working with the body influenced the film maker in the construction and content of her work. Other sessions were arranged that explored, with a postgraduate student from Glamorgan, the issues of performance when working with the beam. Again, reciprocally, working with dancers enabled more exciting and challenging performance to be investigated and realised.

A collaboration with architectural and dance staff and student at the University of Auckland was also planned to take these investigations further, especially in terms of the opportunity to study architecture as a discipline - that might inform the research- and to study dance as a discipline that might inform the study of architecture.

#### Module Descriptor

This module will follow the pattern of practical and theoretical Dance study already established in the Level 1 & 2 Modules, with practical choreography being underpinned by performance and critical studies. The course will build on the skills and concepts, which have been developed in the level 2 modules, through a further exploration of the body in space and time.

Research over three years has created the foundation for an emergent teaching and learning programme that, through continuous investigation and rigorous analysis and evaluation, is providing opportunities for students to make increasingly innovative performance that deals with the body, technology and place.

In particular, DA3004 is concerned with a detailed consideration of the way in which the body architects itself in space and time with particular reference to live performance and film. There is an emphasis on digital technology that enables the manipulation of choreographic material and architectural space and place, and investigates and challenges the relationship between the 3-D body and the filmed 2-D image.

The study of Choreutics plays a key role in the experience, design and construction of space. Through an anatomical, emotional and intellectual understanding of the body, the dancer's kinaesthetic engagement with the space can be re-defined and re-affirmed.

The combination of live performance with technology presents the performer and the viewer with new and changing perceptions of experience and raises issues within the phenomenological domain. The social, political and cultural readings of image, space and place will be considered as will associated architectural theory that relates to specific, imagined and embodied space. The students will be encouraged to locate, source and design movement in the context of rural and urban landscapes, emphasising the architecture of both body and place.

### Learning Intentions

The intentions of the module are for students:

- To further understand the relationship between the body, effort/dynamics and space and through a study of Choreutics.
- To consider the possible dialogues between the performer and spectator in the tracing, designing, performing and viewing of movement.
- To understand the ways in which the body relates to and interacts with its spatial and visual environment in live performance and film.
- To explore the concept of corporeality through live and filmed movement.
- To understand the temporal, textural and kinetic dialogues between movement, space and image in live performance and film.
- To challenge the two dimensional composition of film in relation to the three dimensional body through the merging of the body's trace-forms and the placing, timing and layering of movement images in the live and filmed space.
- To consider place as experienced and constructed space that can be explored and re-presented through film.
- To understand the role of architecture as both cultural, embodied and imaginary space and its relationship with the placing, making and interpretation of performance.
- To understand the camera's ability to document, observe and capture as well as its potential to, for example, subvert and reverse the audience's/ dancer's gaze
- To develop the practical and technical skills necessary for the editing, designing and manipulating of filmed material.
- To consider the ideas and theories associated with perception and visual culture.
- To study examples of twentieth and twenty-first century western choreographers who have worked with Dance, architecture and film.

## Learning Outcomes

By the end of the module students will have

- Developed their understanding of Choreutics in order to inform the designing, **construction and performance of movement material in live performance and its interaction with film.**
- Considered the issues and concepts related to the live and mediated presence of the body in space, time and place through the interaction of the body and film.
- Developed their knowledge, understanding and experience of embodied and constructed architectural space and place.
- Explored and expanded their understanding and experience as performers, makers, and viewers of work.
- Considered the **textural** and qualitative content of movement and film in relation to expression and visual representation.
- Developed further the necessary technical skills to enable the filming, editing and designing of work.
- Developed their ability to conceptualise and give form to ideas as performers, designers, makers and directors of movement and film, through practical and theoretical work.
- Developed further their analytical, reflective and collaborative skills through self, and peer evaluation.
- Developed a critical understanding of the work of selected artists who have worked with dance architecture and film.

## Assessment Information

### ASSESSMENT 1 (50%)

A practical performance of a choreographic group piece for a duet, trio or quartet that combines Dance, architecture and film

(To be performed in week 11)

### Assessment Procedures

The marks for the practical performance are made up from:

1. 50% for the crafting process.
2. 50% for the performance outcome.

Assessment Procedures for the Crafting Process:



- Each group will be required to present a proposal, with clear aims and objectives, for the collaborative choreographic project that combines Dance with the visual arts and/or film.
- Each student will be required to prepare and present a personal statement that identifies his/her role within the group.
- Each student will be assessed on his/her contribution to the group collaborative crafting process at specific points during the semester through individual and group tutorials.
- Each student will be expected to keep a working portfolio that will be an essential aspect of researching, recording and reflecting on his/her work. The portfolio will not be assessed but will be considered to be evidence of the student's learning and development.
- Each student will be required to present a summative statement of the working process and the performance outcome.

At the end of the module each student should be able to:

- Describe the choreographic project in terms of ideas and approaches. 20%
- Conceptualise from a chosen starting point and to reflect on and evaluate the choreographic processes and outcome. 20%
- Consider the interactive and/or inter-disciplinary dialogues of the body, architecture and digital media, and how they have influenced and contributed to the movement construction, qualitative content, spatial design, form and possible meaning and interpretation of the work. 20%
- Reflect on and evaluate his/her contribution to the collaboration. 20%
- Refer to existing literature and resources that have informed, influenced or supported the creative and devising processes. 20%

Assessment Procedures for the Performance Outcome:

The work should provide evidence of:

- An understanding of Choreutics in the designing and construction of movement material in live performance and its interaction with film.
- A consideration of the issues and concepts related to the live and mediated presence of the body in space, time and place through the interaction of the body and film.
- Knowledge, understanding and experience of embodied and constructed architectural space and place.
- The issues of perception and experience as performers, makers and viewers of work.

- Textural and qualitative content of movement and film in relation to expression and visual representation.
- The necessary technical skills to enable the filming, editing and designing of work.
- An ability to conceptualise and give form to ideas as performers, designers, makers and directors of movement and film, through practical and theoretical research.
- An appropriate level of physical and practical commitment to the performance outcome.

Each criterion will be allocated 12.5% of the whole (100%).

## ASSESSMENT 2:

(To be submitted in week 13, on Monday, January 16<sup>th</sup>. At 12.00 noon)

An essay of 2,500 words (50%)

1. "Dancing also illuminates a fundamental aspect of the body-in-space, namely, its inherent motivation to ascertain its existence, its being-in-the-world, by projecting itself and moving into space, by taking up space, by shaping space and touching the environment, mediating or minding the self in relation to others". (Birringer1998: 29)

Discuss this statement in relation to Dance and its interface with architecture and digital media and in the designing and devising of performance.

2. Does the camera diminish Dance as a lived and intimate experience?

Discuss.

Auslander, P (1999) *Liveness: Performance in a Mediatized Culture*. London & New York; Routledge

Birringer, J. (1998) *Media and Performance*. Baltimore and London. John Hopkins University Press.

Criteria for written assignment:

The essay should include:

- The ability to analyse the question. 20%
- A thorough treatment of the subject matter through theoretical and conceptual discussion, investigation and interrogation. 30%
- A coherent critical commentary utilising primary sources that include texts and references to the work of known visual artists, choreographers and performers. 20%
- Evidence of further background reading and research including over 10 appropriate secondary sources e.g. journals. 20%

- Fluent and confident use of academic English. 10%

## CHOREOGRAPHY IN A COLLABORATIVE CONTEXT 2. Dance, Architecture and Film

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Harrington, C. & Moon, B. (2005) *Architecting Body, Sound and Space Through Digitally Mediated Performance*. Symposium paper, Baden-Baden: The 7th Symposium on Systems Research in the Arts.

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- Kaye, N. (1994) *Postmodernism and performance*. Basingstoke: Macmillan.
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- Kemp, J. (1998) 'Landscape of the psyche: the dream theatre of Jenny Kemp.' *Performance Research* 3 (2) Routledge.
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- Laban, R. (1962) *Choreutics*. London: Macdonald Evans.
- Michelson, A. (ed.) (1982) *Kino eye: the writings of Dziga Vertov*. Berkeley: University of California Press. Translated by Kevin O'Brien.
- Mitoma, J. (ed.) (2003) *Envisioning dance on film and video*. New York: Routledge.
- Nietrzebka, K (2001) *2D*, Bath Spa University: Department of Dance unreleased DVD.
- Roberts, A, (1995) *Blue yellow*. Random Dance Company: NVC Arts. DVD
- Rubidge, S. (1999) 'Defining digital dance', *Dance Theatre Journal* 14 (4).
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- Sheets, M. (1966) *The phenomenology of dance*. The University of Wisconsin Press: Madison and Milwaukee.
- Stewart, N. (1998) 'Re-languaging the body: phenomenological description and the dance image', *Performance Research* 3 (2).
- Williams, C (2001) 'A barometer for dance film', *Dance Theatre Journal* 16 (4).

### **Course Outline – Week by Week Plan**

The plan for the following weeks is designed to integrate the practice, theory and technology that inform the research process.

#### **Pre-semester sessions.**

Students will be introduced to the technical skills of filming and editing using digital cameras and iMovie. Sessions will take place in the Dance Studio and in the computer labs (Twiverton).

### **Semester 1**

#### **Week 1:**

- Course Introduction. Handbooks. Key issues.
- Introduction to Choreutics. The historical and current context.
- The body in space; its orientation, flux and design.

- Trace-forms and the kinesphere.
- The Dimensional Cross. Central and peripheral movement within the stable scale.
- Introduction to the filming and the recording of the moving body.
- The still and mobile camera.

#### Viewing for Week 2:

- Nietrzebka, K (2001) *2D*, Bath Spa University: Department of Dance unreleased DVD.
- The relationships between the 2D and 3D image in film and live performance

#### Reading for Week 2:

- Laban, R (1962) *Choreutics*. London: Macdonald Evans.

#### **Week 2:**

- Choreutics. Further possibilities
- Mobility and plasticity through the Diagonal Scale
- The planes; their relationship with the axis of the body and with the dimensional/ diagonal directions.
- The architecture and design of space; intention, inclinations and transitions
- Seminar: Overview of literature.

#### Viewing for Week 3:

- Harrington, C & Moon. B. *Beyond Inside*. Bath Spa University: Department of Dance unreleased DVD.
- The construction, perception and relationship between the body in the live and “virtual “ space.

#### Reading for Week 3:

- Sheets, M (1966) *The Phenomenology of Dance*, The University of Wisconsin Press: Madison and Milwaukee. (Ch. 1)
- Horton-Farleigh, S (1987) *Dance and the Lived Body*, University of Pittsburgh Press.

#### **Week 3:**

- Architecting the space, as designer, observer and recorder of movement.
- Tracing and recording movement with charcoal and through live projections.
- Shaping, layering and texturing movement.
- Absence and presence in making and viewing Dance
- Seminar: Overview of literature.

#### Viewing for Week 4:

- Nicholas, R *Don't Look Now*: excerpts.
- Wakefield, V et al (2003) *'Don't Stop Now'*, Bath Spa University: Department of Dance unreleased DVD.

#### Reading for Week 4:

- Stewart, N. (1998) 'Re-languaging the body: phenomenological description and the dance image', *Performance Research* 3 (2).
- Birringer, J (1998) *'Media and Performance'*. Baltimore and London: The John Hopkins University Press. (ch.2)

#### **Week 4:**

- The body space and place.
- Choreutics and place.
- Interventions and relationships.
- Playing with here and there with technology.
- Seminar: Overview of literature

#### Viewing for Week 5:

- Roberts, A, dir. (1995) *Blue Yellow*, Random Dance Company: NVC Arts. DVD

#### Reading for Week 5:

- Auslander, P (1999) *Liveness*, London and Canada: Routledge. (Page 1-61)
- Rubidge, S. (1999) 'Defining digital dance', *Dance Theatre Journal* 14 (4)
- Kaye, N (2002) *site-specific art*, Routledge: London and New York

#### **Week 5:**

- Socially, politically and culturally constructed spaces - meanings and ideas.
- Bodies and landscapes.
- Making work in new locations/ environments
- Seminar: Overview of literature

#### Viewing for Week 6:

- Matteson, P & Rowles, A (2005) *Company of Shadows*. Bath Spa University: Department of Dance unreleased DVD.
- Gander, A & Hope, K (2005) *Running over Rough Ground*, Bath Spa University: Department of Dance unreleased DVD.

#### Reading for Week 6:

- Kemp, J. (1998) 'Landscape of the psyche: the dream theatre of Jenny Kemp.' *Performance Research* 3 (2) Routledge.
- Williams, H. (2004-5) *Versailles Gardens and the Construction of Power*. Bath Spa University unpublished essay

#### **Week 6:**

- Bodies and buildings; construction and embodiment
- Public/ private space/place

#### Reading for Week 7:

- Soja, E,W 'Third Space', in Read (2000) *'Architecturally Speaking'* London, USA and Canada: Routledge.

#### Viewing for Week 7:

- Croxson, A et al. *The Pier* Bath Spa University: Department of Dance unreleased DVD.

#### **Week 7:**

- The mediated body
- Issues of place, presence and phenomenology

- Further explorations of dance with and on film

#### Reading for Week 8:

- Birringer, J (1998) 'The obsolete body' *Media and performance*, Baltimore and London: The John Hopkins University Press.
- Gilpin, H, (1996) *Lifelessness in movement or how do the dead move? Tracing Displacement and Disappearance for movement performance* in Foster, S (Ed) 1996) *Corporealities*, Routledge: London and USA.

#### **Week 8:**

- The body on film/the camera as voyeur.
- Surveying, subverting and reversing
- The female and male body and issues of representation.

#### Reading:

- Berger, J (1972) *Ways of seeing*. London: Penguin Books.
- Briginshaw, V (2001) *Dance, space and subjectivity*. Basingstoke: Palgrave

#### **Week 9:**

- Self/ group assessment of choreographic project.

#### **Week 10:**

- Peer assessments.

#### **Week 11:**

- Final assessments by tutors and External Examiner

## Appendix 3b

### Cycle Three – 2005/06

#### DA3005 – Choreographic Project (Dissertation Module)

Changes made from Cycle two are highlighted in blue.

#### Module Descriptor

This module is concerned with the development of a substantial choreographic piece. It builds on the content of Dance study in preceding modules and is concerned with the potential dialogues between Dance, Architecture and Digital Media.

In particular, the module will allow for a further development of the research into the relationships between the body, space/ place and sound through and with technology. The interfaces and interactions between the live and mediated body and the live stage space and the filmed place will be more deeply investigated through the study of phenomenology, architectural theory and film processes and the application of computer software. Students will be encouraged to make work that is sourced from the experience of place, captured, distilled and, finally, re-created and re-presented in performance. Sophisticated design and construction skills will develop from a more rigorous consideration of Choreutics as a means of articulating space(s) through action and energy. Issues related to perception, memory and trace will be exposed and provoked through crafting processes that question what it is to see and to 'be'.

Theory and practice will be woven together in order to encourage and facilitate deep learning. A key feature of the course is that students will work in groups of up to 5 in order to create a performance piece. The emphasis will be on collaboration and co-operation whilst still retaining a sense of individual growth and development. The students, as reflective participants in their own learning, will interrogate and analyse their work through self and peer evaluation processes.

#### Learning Intentions

The intention is for the students to:

- Investigate the relationships between the body and place through practical and theoretical research.
- Explore and experience more deeply the significance of live performance and its interface with film.
- Develop their understanding of devising processes and their application to movement construction and the processes of filming and editing.
- Develop their understanding of choreutics in the construction, design and execution of live performance.
- Rigorously reflect on and analyse their own performance and that of their peers.
- Research, direct and produce a significant performance piece.
- Develop the key transferable skills necessary for collaborative group work.



## Learning Outcomes

By the end of the module students will have:

- Developed a [more sophisticated understanding of the issues of representation and meaning](#) through theory and practice based research.
- Developed an advanced ability to create inter-disciplinary work that combines live performance and digital media.
- Created innovative work that combines architectural space and place within live and recorded performance.
- Engaged in the [rigorous](#) processes of researching, devising, producing and directing a group performance piece.
- Developed advanced skills of recording, evaluating and articulating working processes through the documentation and presentation of your work.
- Developed the key transferable skills necessary for collaborative group work.

## Assessment Information

### ASSESSMENT 1. (70%)

A practical performance of one large choreographic group piece that combines Dance with architecture and digital media. Each group member should define his/her role and responsibilities.

The practical performance should provide evidence of:

- Sophistication and inventiveness in terms of movement construction and a more informed ability to utilise choreutic material in the devising and performing of work. 15%
- A further developed understanding of the issues of visual representation as identified through content, form and structure in live and filmed work. 15%
- A greater understanding of the interface, interactions and tensions between the live performance and film and how these inform ideas and meanings within a dance work. 15%
- An ability to explore the relationship between architecture and the body in the experience, making and interpretation of performance. 15%
- An ability to utilise appropriate technical skills in the manipulation of images and in the exploration of the body as subject and object of the gaze. 15%
- Evidence of physical and artistic commitment to the performance outcome. 25%

### ASSESSMENT 2. 30% (2000 words)

Assessment Procedures:

Each student will be required to present a proposal for the collaborative choreographic project that includes:

- The project aim that includes the underpinning concepts that will be explored in relation to issues of representation and meaning. 25 %
- The project objectives. (How the aim will be achieved). 25%
- Theoretical and practical research that will inform, for example, the chosen hypothesis or idea. 40%
- An identification of the student's role(s) and responsibilities and a risk assessment in relation to the process and outcome. 10%

Each student will be expected to keep a working portfolio that will be an essential aspect of researching, recording and reflecting on his/her work.

### **Bibliography**

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Banes, S. (1998) *Dancing women: female bodies on stage*. London & New York: Routledge.

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Burt, R. (1995) *The male dancer: bodies, spectacle and sexualities*. London & New York: Routledge.

Carlson, M. (1996) *Performance: A critical introduction*. London & New York: Routledge.

Carter, A. (ed.) (1998) *The Routledge dance studies reader*. London & New York: Routledge.

Counsell, C. (ed.) (2001) *Performance analysis: an introductory course book*. London & New York: Routledge.

Desmond, J. (ed.) (1997) *Meaning in motion*. Durham & London: Duke University Press.

Feidler, J. and Feierabend, P. (1999) *Bauhaus*. For the English Edition. Konnemann Verlagsgesellschaft MBH

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- Monaco, J. (1977) *How to read a film*. New York: Oxford University Press.
- Mukerji, M. (1998) *Territorial Ambitions*. London: Cambridge University Press.
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- Nelmes, N. (ed.) (1996) *An Introduction to film studies*. London: Routledge
- Parker, D. (2001) 'Dance on screen', *Dance Theatre Journal* 17 (4) pp. 9-11.
- Perella, S. (1998) 'Hypersurface theory: architecture/culture'. *Architectural Design Journal* 68 (5-6) pp. 6-15.
- Read, A. (ed.) (2000) *Architecturally speaking*. London and New York: Routledge.
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- Sontag, S. (1989) *Cage, Cunningham and Johns – dancers on a plane*. London: Thames and Hudson.
- Tuffnell, M. & Crickmay, C. (1993) *Body, space, image*. London: Dance Books.
- Thornton, S (1971) *A movement perspective of Rudolf Von Laban*. London: McDonald and Evans LTD, London.
- Williams, L. (ed.) (1995) *Viewing positions: ways of seeing film*. New Brunswick N. J. (Great Britain): Rutgers University Press.
- Whitford, F. (1987) *Bauhaus*. London: Thames and Hudson.

### **Course Outline – Week by Week Plan**

The course will consist of a series of lectures, seminars and laboratories in which students will be expected to present their research and choreographic process to their peers and tutors. The sharing of work and the exposure of the process to a critical audience will help students to develop a reflective and rigorous approach to analysing their own crafting. Students will also be encouraged to adopt a discursive and articulate role when considering their work. Above all it is hoped that students will contribute to and benefit from a challenging and creative environment where there is a balance of intellectual and artistic engagement.

Each week students will have the opportunity to attend choreographic, performance and computer software sessions. These will be specifically designed for the individual roles within the group collaborations. For example: students as choreographers, directors, performers and those using digital media.

**Week 1:**

- Evaluation and reflection on DA3004.
- Organization of programme for semester 2
- Organization of groups.

**Week 2:**

- Architecture as site for making and interpreting work.
- Bauhaus and its association with movement and theatre.
- Versailles as a site for cultural discourses.
- Built structures and their links with the body, ideas and meanings.

**Week 3:**

- Further developments of the above to find successful and meaningful ways of linking the body and the space. Group investigations and rehearsals

**Weeks 4 and 5:**

- Students to identify their aims and objectives for making their collaborative performance pieces.
- Viewing and interrogating work. Phase 1.
- Assessment point 1 for essay and practical work.

**Week 6:**

- Choreographic labs.
- Technical requirements.

**Week 7**

- Presentations of work in progress.
- Self and peer assessment. Point 2

**Weeks 8, 9 and 10:**

- Choreographic workshops.
- Group presentation and interrogations.
- Lectures each week on research into issues of visual representation.

**Weeks 11, 12 and 13:**

- Second peer assessment point 3
- Preparation for the performance on 5<sup>th</sup> and 6<sup>th</sup> June 2005
- Internal moderation.
- Submission of Dance essay.

**Week 14:**

- External moderation

## **Appendix 3c**

### **Cycle Three – 2005/06**

#### **New Zealand Summer School – Dancing Architecture: Making Spaces**

##### **Module Descriptor**

To explore the tangible and intangible relationships between the processes and products that defines dance and architecture. Students will utilise digital technology in exploring how dance and architecture can inform each discipline's construction of space.

The course will also analyse practices, assumptions and issues that both restrict and enlighten understanding in, through and about architecture and dance. Cultural discourses and contexts will be examined as students come to understand how practices, meanings and potentials are shaped.

##### **Learning Intentions**

The students will:

- Explore choreographic practice and theory in respect to spatial manipulation and design.
- Explore intersections between 'permanent' and 'transitory' space as purported to by static and moving forms.
- Analyse meanings of dance and architecture in respect to use of and design of space.
- Analyse contextual boundaries and limitations that provide both bridges and barriers to collaborative design processes.
- Develop an awareness of relationships between the disciplines when notions of discipline and culture merge and evolve.
- Critically reflect upon how built spaces and the bodies 'moved' spaces stimulate action and reaction.
- Examine theoretical concepts, frameworks and terminologies that describe and provide common ground for debate.

##### **Learning Outcomes**

By the end of the module the student will be able to:

- Critically appreciate dynamic relationships between the moving body and built environment.
- Examine uses of 'space' from different perspectives.
- Articulate how spatial design prompts artistic and architectural activity.

- Collaborate with architects/dancers, building and utilising shared understandings of concepts, processes and products.
- Collaboratively design innovative conceptions of 'space'.
- Articulate an awareness of discipline specific issues.

### **Assessment Information**

(100% internal)

Essay	30%
Installation	40%
Process Critique	30%

### **Course Outline – Week by Week Plan**

Week 1:	Interrogating and defining disciplines
Week 2:	Transferring meanings and skills, and finding intersections
Week 3:	Shaping space
Week 4:	Re-shaping space and re-telling the making process and product via technology.
Week 5:	Attending to the ephemeral
Week 6:	Final presentations

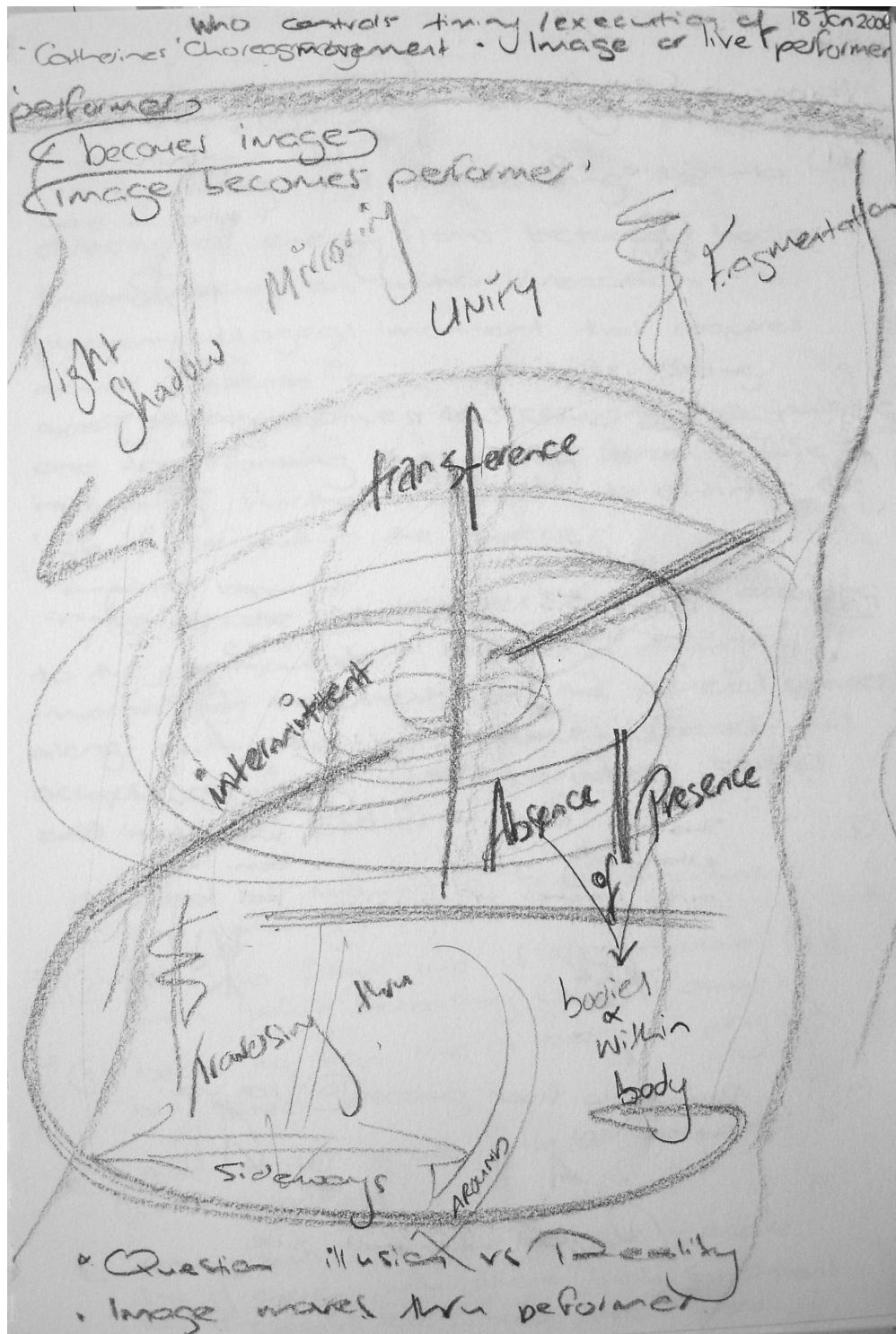
## Appendix 3d

Cycle Three – 2005/06

New Zealand Summer School – Dancing Architecture: Making Spaces

Examples of Documentation:

Sketchbooks:





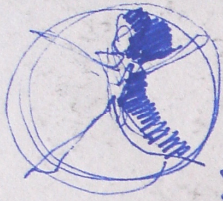
10th Jan 06

Christine's work

· dimensional cross — 6 points

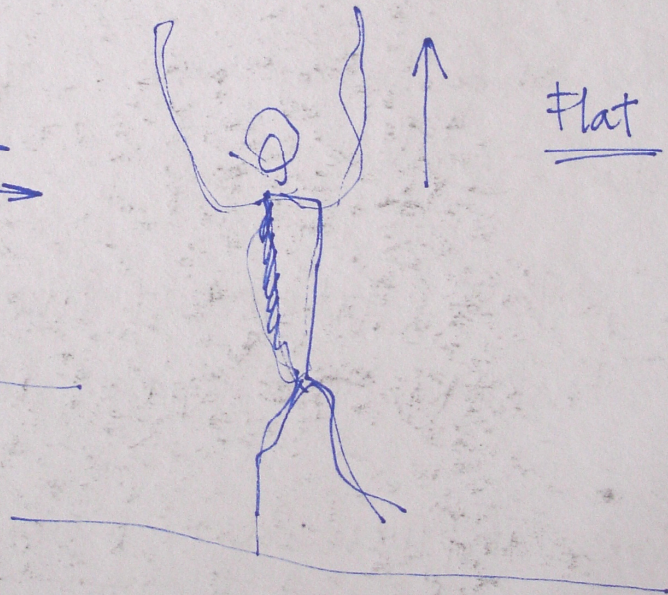
axis that run through the body

harmony · stability · symmetry



sphere  
structure

diagonal work =  
perspective



flat

Bath, UK

· relationship of light body with immediate  
body

→ filmed body and life/theater space



CHRISSE'S "BEYOND INSIDE"  
STUDY OF CHOPECTICS → ARCHITECTURE OF THE BODY  
AND ITS RELATIONSHIP WITH  
SPACE

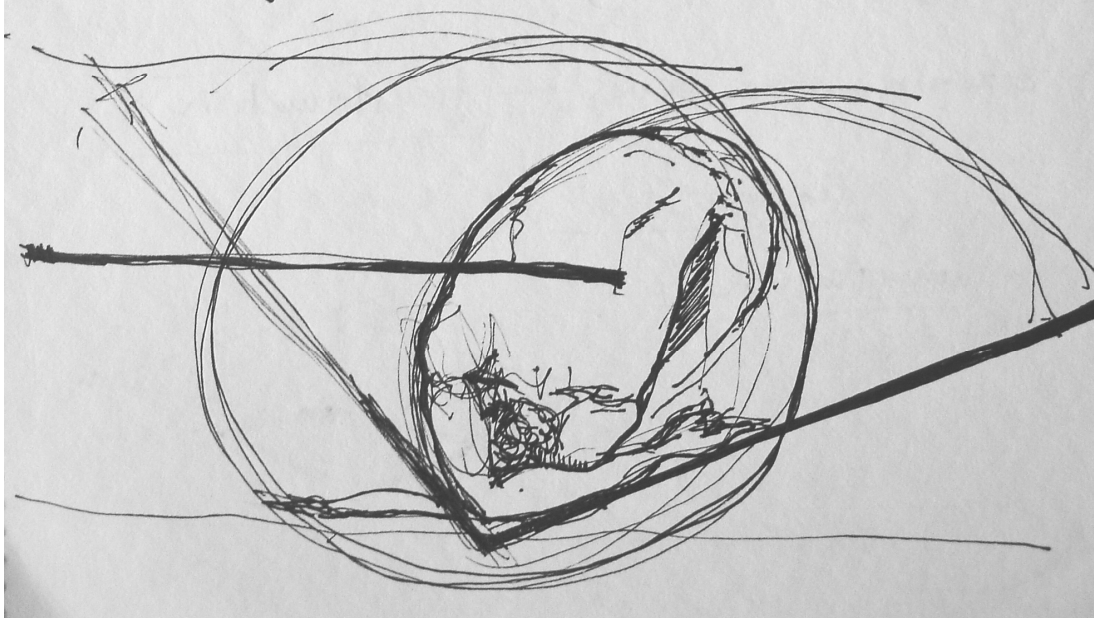


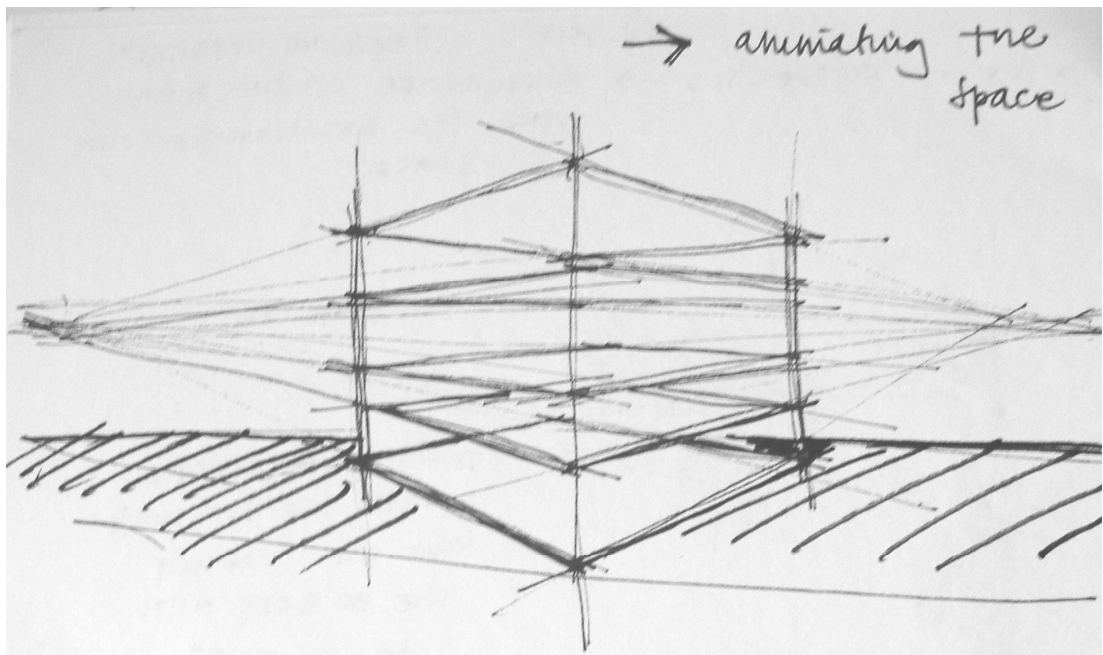
↓  
FILMED X LIVE

↓  
"TRACE FORMS CREATED  
BY THE MOVING BODY  
THAT CAN CONNECT  
THE 3D BODY WITH  
2D SCREEN"

"PLAYING WITH GAPS BETWEEN  
PROJECTED AND PERFORMANCE  
SPACES"

'TO BE' → IN A SPACE  
meeting ground





Skeleton- construction - judge your

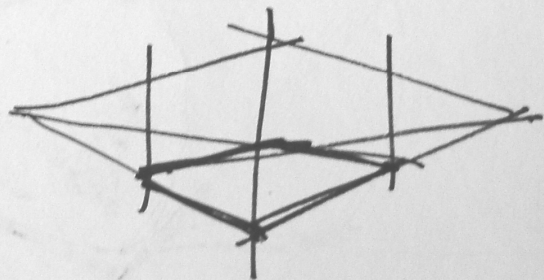
expanding

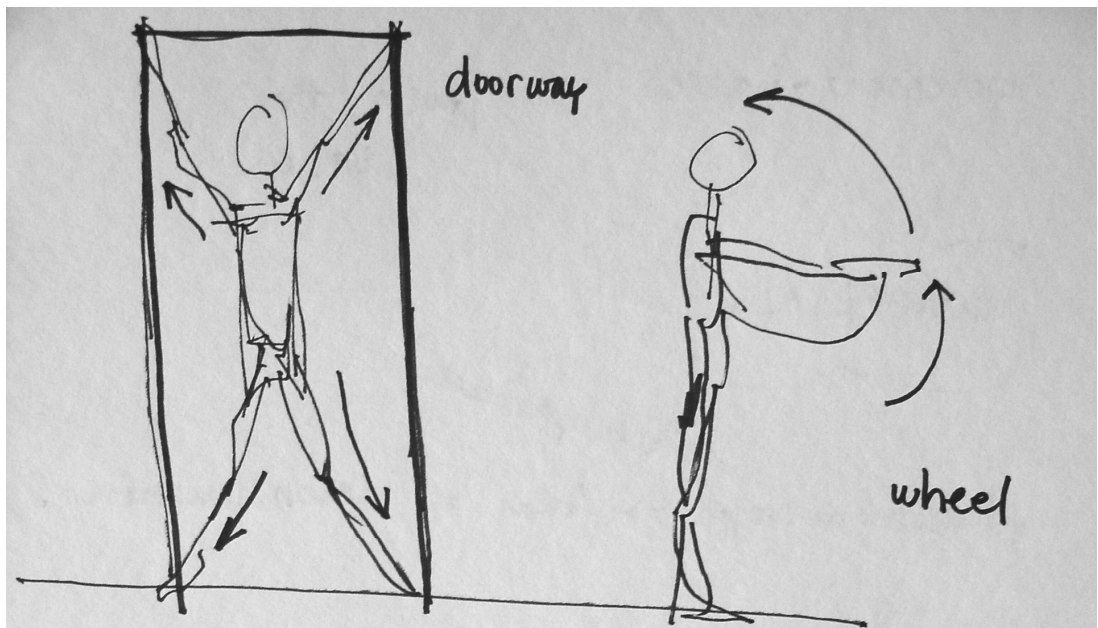
appearing / disappearing

- ourselves - our skins - transformation

dialogue

conversation





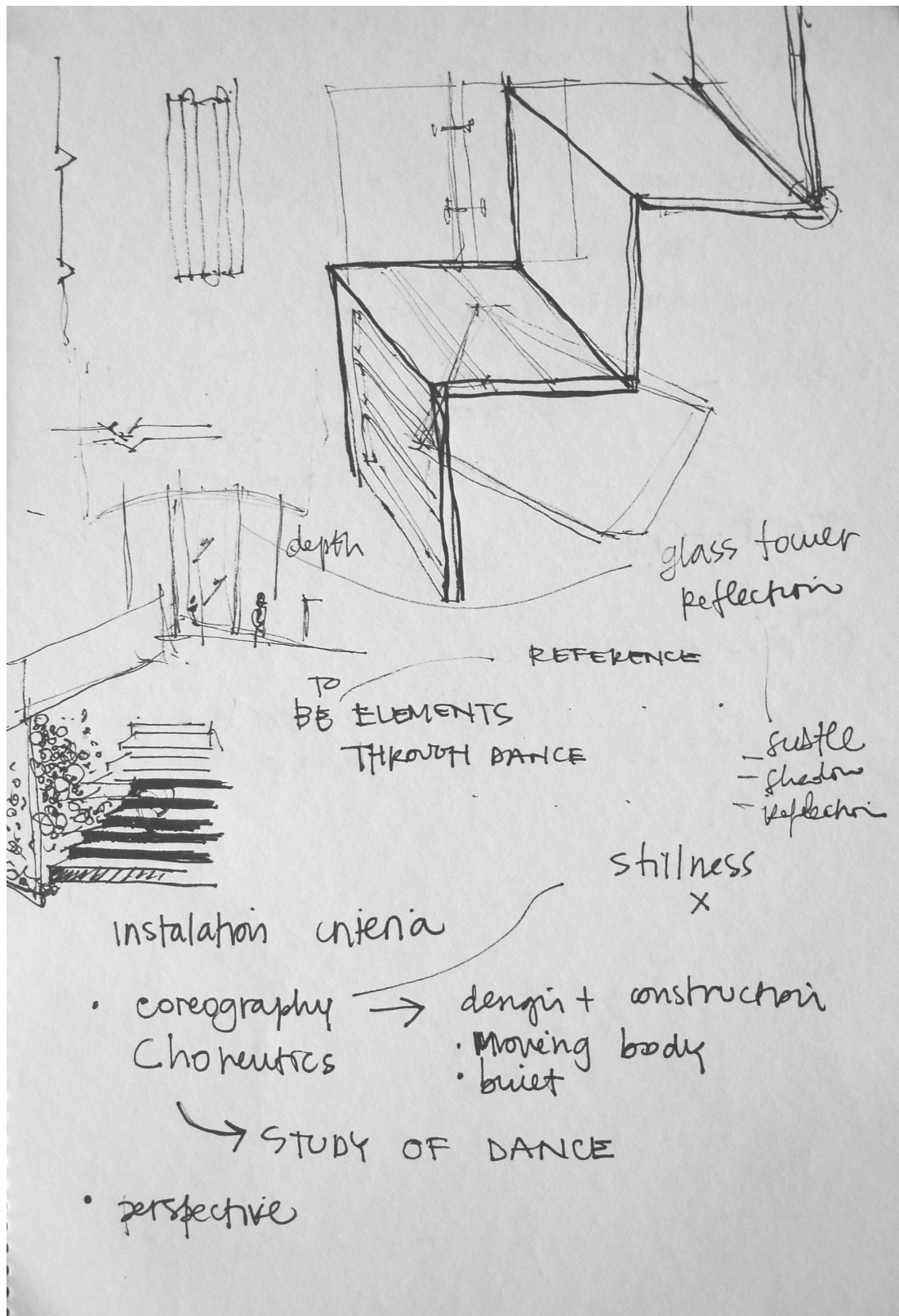
dance class - 16 Jan. 06

reflective exercises — experiencing moments

## WEEK OF QUESTIONING

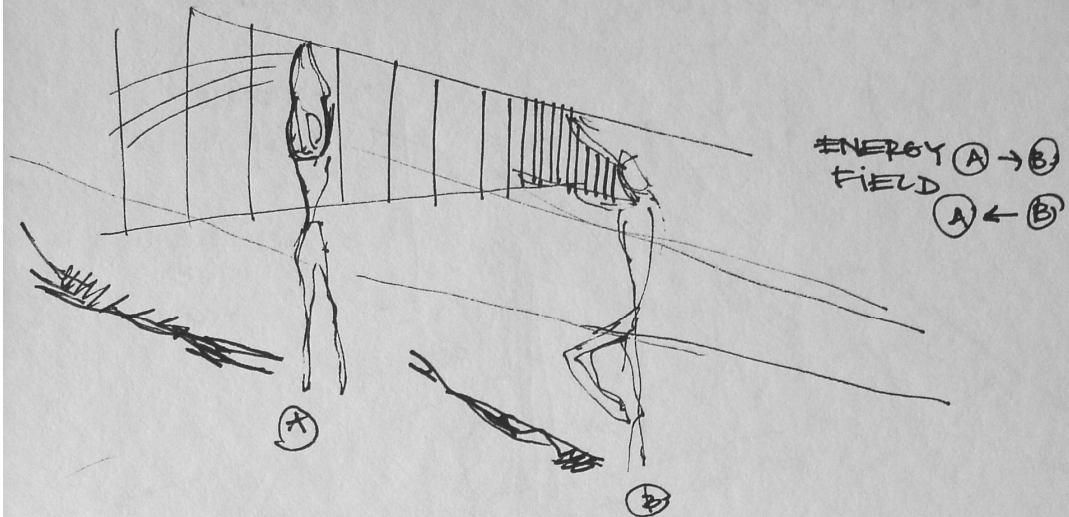


- to describe the essence of things
- "When is dance happening"? - Sandra
- everyday motion x dancing
- awareness
- choice of questions! - to extract meaningful answers. need to ask interesting questions.



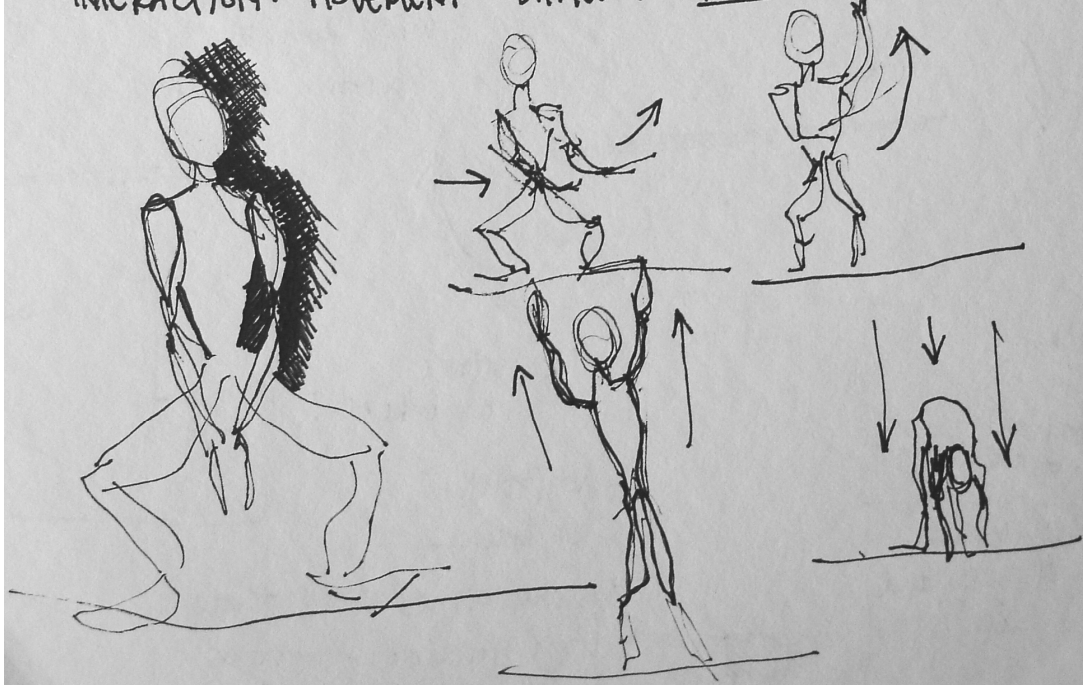


wednesday - dance class - exploring relationship  
between space in between  
body (bodies)



RELATIONSHIP BETWEEN THE 2 BODIES.

INTERACTION. MOVEMENT. STIMULUS → RESPONSE



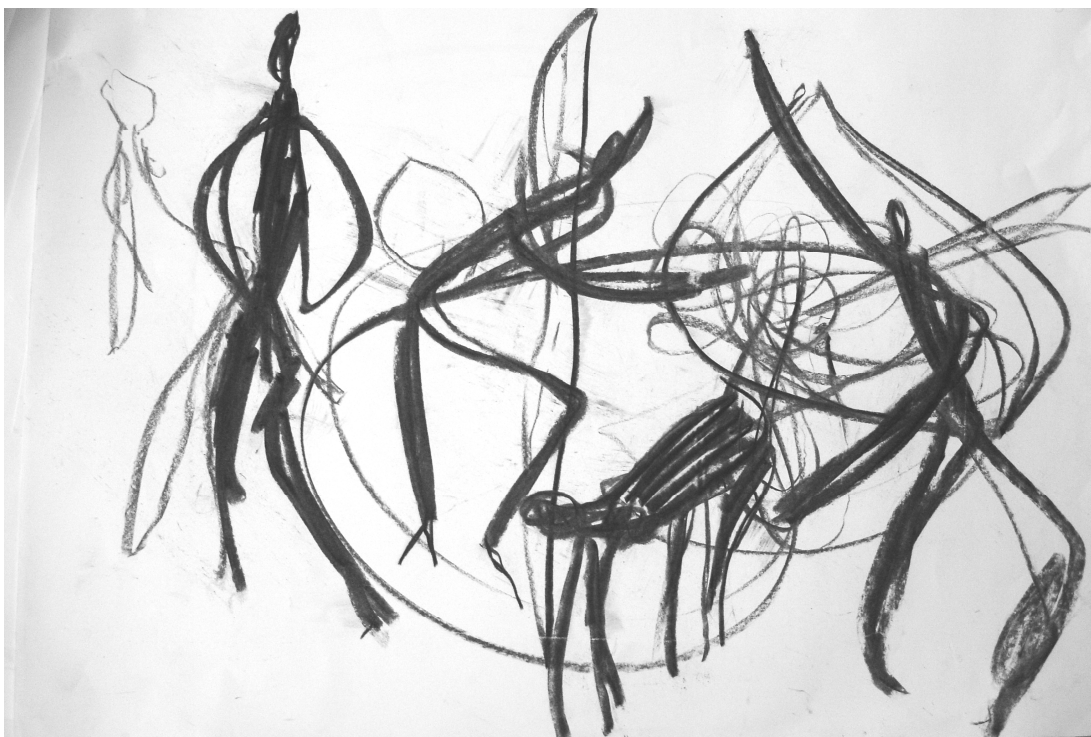
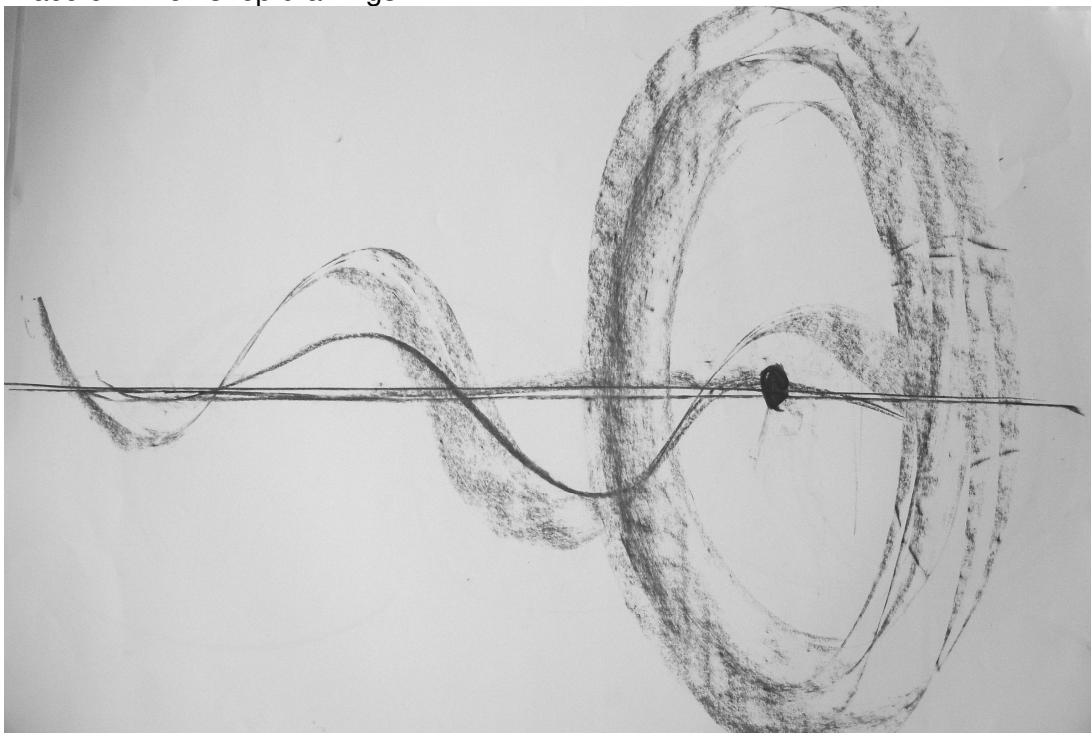
Photographic Documentation:







Traceform workshop drawings:







## Appendix 3f

### Cycle Three – 2005/06

#### Example of Student Writing

*'Dancing also illuminates a fundamental aspect o/the body in space, namely, its inherent motivation to ascertain its existence, its being in the world, by projecting itself and moving into space, by taking up space, by shaping space and touching the environment, mediating or minding the self in relation to others '*

*(Birringer, 1998:29)*

#### **Discuss this statement in relation to dance and its interface with architecture and digital media in the devising, performing and viewing of work.**

This essay will investigate Birringer's statement and attempt to highlight issues surrounding self-awareness, the dancing body, movement, space and place. After investigating initially from an essentialist viewpoint, it will then be necessary to reveal how deeply ingrained socio-cultural issues affect and alter the ways we view ourselves and the ways in which we behave in order to ascertain our existence. Through this we may be able to note how these issues influence the way we devise, perform and view dance and its interface with architecture and digital media.

Firstly, and in order to make an accurate evaluation of Birringer's statement, we must put it into context. Prior to view of the dancing body expressed above, he suggests that: 'Our bodies' movement and movement potentials are intrinsically linked to political, economic, and technological changes in the physical culture in public/private spaces and the spatial scales and relationships in which we participate' (1998:pp28-29).

These issues, we will return to and discuss later. For now we will begin to look at the body and movement potentials minus their cultural content - i.e. as 'essential matter'. One of the major pioneers of the investigations into the movement potentials of the body was Rudolf Laban. Part of his major discovery in this field was achieved through work in the times of the Industrial Revolution in Germany. Through his studies of the body, movement, and space, he was able to analyse and discover the realms of the functionality of the body and apply them to everyday working practice, namely to allow employers to increase the productivity of their workers in the country's factories. From a practical, physics-based starting point, Laban was able to discover the body's range of movement in relation to the space surrounding it. He explains,

*'Wherever the body stays or moves, it occupies the space and is surrounded by it. We must distinguish between space in general and the space within the reach of the body. In order to distinguish the latter from the general space, we shall call it the personal space or the "kinesphere". The kinesphere is the sphere around the body whose periphery can be reached by easily extended limbs without stepping away from that place which is the point of support'*

*(1966: 10).*

Using the kinesphere as a base for movement, Laban was then able to investigate the full range of movement on a dimensional and directional cross within that

sphere, naming it the 'Stable Scale'. This study of the architecture of the body ('Choreutics') enabled him to make discoveries about the pathways, dynamics, directions and 'inner participation' needed to travel in the most energy-efficient ways:

'The body is constructed in a manner which enables us to reach certain points of the kinesphere with greater ease than others. An intensive study of the relationship between the architecture of the human body and its pathways in space facilitates the finding of harmonious patterns. Knowing the rules of the harmonic relations in space, we can then control and form the flux of our motivity'  
(1966:25)

Dancers then, it may be suggested, should have a greater knowledge of the architecture of the body, giving them a heightened awareness of the 'harmonious patterns' of the body in relation to its movement through space. By having an awareness of the kinesphere, or 'aura' as Laban also puts it, are we better equipped physically and emotionally to ascertain our own presence? Does dancing enhance our spatial awareness and thus our ability to project ourselves into the environment with an empowered and heightened sense of self? - Does this sense of self highlight our existence in the world and therefore our significance as human beings?

Some, suggests Horton-Fraleigh, would disagree, arguing that 'Agency (or will) is attributed to the mind as distinct from, and in control of, the body - Mind over matter' (1987:9). If this is true, we could argue with Birringer in that dancing is an act where the body is used by the mind as an instrument, and therefore does not help us ascertain our existence, as it is only a bi-product of an instruction of the mind, which in itself is fully capable of performing this affirmation. However as Horton-Fraleigh goes on to explain from a phenomenological standpoint, the body should not be seen as an object: 'dancing requires a concentration of the whole person as a minded body, not a mind in command something separable called the body' (1987:9). This view can be traced back to philosopher Merleau-Ponty and his peers, who insisted that the body is 'meaningful' and 'innately purposeful': 'Our own body (le corps propre) is in the world as the heart is in the organism. It keeps the visible spectacle constantly alive, it breathes life into it and sustains it inwardly, and with it forms a system' (PP203:205 cit. Moran, 1945:403).

Views such as this, formed through existential phenomenology, have helped philosophers arrive at the concept of the 'lived' body, which in dance, as Horton Fraleigh explains, 'implicates consciousness and intention and assumes an indivisible unity of body, soul and mind' (1987:4). - A view, one might agree that supports Birringer's suggestion that dancing 'illuminates a fundamental aspect of the body in space ... 'highlighting that if dance is a 'lived' experience, its physicality allows the dancer to 'touch' and communicate with the environment -- allowing both performer and audience to own it and become one because of it. Sheets explains:

'The dance comes alive precisely as the dancers are implicitly aware of themselves and the form, such that the form moves through them: that they are not agents of the form, but it's moving centre ... the dancers and the dance are one' she goes on to explain, 'so long as we as dancers and as audience are wholly unequivocally engrossed in the dance, the unity and the continuity of the work is unbroken'.  
(1966:6).

Could it be suggested then, that to experience dance as a 'lived' event, both performer and audience must access a higher state of consciousness? Stewart supports the psychologist Gibson's ideas on 'intentional' consciousness in terms of dance:

'The Gibsonian classification of sensation of stimulation not only supports phenomenology's notion of consciousness as, by definition, an intentional *corporeal* consciousness, but also supports dance phenomenology's concern with describing consciousness in terms of the structure of the sensation of the *moving body*'  
(1998:44)

There are in dance, some may argue, when addressing consciousness, issues of perception; especially since, as Stewart puts it, 'the object of which we are conscious is the object as it appears to us through our faculty of intuition (or sympathy)' (1998:42).

Could this mean therefore, that what we perceive or 'make' of a particular event will always be, to a degree, subjective?

Whilst in his statement, Birringer appreciates the dancing body in its essential form, he fully recognises, as mentioned earlier, that movement is 'intrinsically linked' to the constructs of culture - particularly when considering issues of the body in space, where issues such as 'touching the space', 'mediating, or minding the self', 'projecting', and 'inherent motivation to ascertain existence' come into question. Do we, as creatures, feel the need to dominate space in order to ascertain our existence? - Or could this be a cultural projection instead? Barker supports Massey's notion that 'space is a cultural construct' (2000:292). If this is the case, it may be fair to say that we are culturally conditioned to feel empowered through the embodiment of space. Barker makes an important note of distinguishing space and place, 'On the grounds that the latter are the focus of human experience, memory, desire and identity. That is, places are discursive constructions which are the target of emotional identification or investment' (Relph 1976, Cit. in Barker 2000:293).

By embodying a place (a room, a building, a landscape, a city) do we become aware of our own identity, our role as a significant participant or an agent in *its* existence and therefore affirm the importance of 'self'? Speaking in terms of space, Birringer, we might suggest, highlights that dancing 'illuminates' our sense of identity in whichever space we choose to 'inhabit', as dancing illuminates the concept of what it is *to 'be'*.

It would be interesting now to see how some of the considerations made, up until this point, in relation to the dancing body, space and place, can be affected through their interface with architecture and digital media. Certainly in the devising of work, it would be difficult to argue that using the camera to create a dialogue with the body, or the surrounding space or architecture, could not be of some advantage. For example, the lens of a camera might be considered as a 'third eye' used to capture a particular moment and direct the attention of the audience to it without the peripheral distractions that might occur when showing the whole image. We could also use the camera to take on the persona of a body in space, and play on the curiosity of the gaze in terms of what the camera does and does not let us see, such as our sense of spatial perception and imagination: If we cannot see what is there, we use our imagination to construct a picture of what we perceive would be there. Bachelard refers to this term of spatial perception as 'immediate immensity' using forests as an example: 'Forests, especially, with the mystery of their space prolonged indefinitely

beyond the veil of tree trunks and leaves, space that is veiled for our eyes, but transparent to action, are veritable psychological transendents' (Mercault & Theres Brosse cit. in Bachelard 1964: 185)

With this in mind, could it then be suggested that digital media in dance performance can be used to create an alternative environment, an imaginary place, defined by Soja (2000) as 'Thirdspace': a representational, or lived space which offers a 'radical openness' in terms of exploring our relationship with space. For example, the camera can be used to create the impression of an extremely confined space, showing fragments of the body in extreme close up so it is barely recognisable, and in another instance, can create a vast landscape by showing the body as small and almost insignificant in a huge space. These devices could be used to cause the audience to question the relationship of the body and place, and the significance of space in that relationship. One of the major issues explored by Kemp in the devising of her own work is to create dynamics through spatial tension. She recalls a quote from Wilson, 'a small dot in a large room ... will fill the room simply because of the space around it' (Wilson cit. in Cole 1992: 152&164- Kemp 1998:75). It seems then, that as makers of work, we should pay as much attention to space as a subject as we do to the body. Laban iterates that movement and space cannot exist as individual entities, one must exist in order to validate the other: 'Space is a hidden feature of movement and movement is a visible aspect of space ... today, we are perhaps still accustomed to understanding objects as separate entities, standing in stabilised poses side by side in an empty space' (1964:4)

This statement seems to have some bearing on Birringer's ideas about dance and how it illuminates the body's relationship with space: if we as dancers are more aware of our relationship with space, and aware of the importance of space in relationship to the body (and vice versa) we should be able to highlight with greater awareness, our significance within that space.

As well as addressing issues of space and place through the interface of dance and digital media, we can also use it to play with concepts of time and memory. To this effect, we are able to manipulate the digital image in order to highlight, or reflect on a moment in time, in ways that reflect on our own thoughts and memories. Laban suggests that memory functions in the form of a 'snapshot' which then 'perpetuate(s) the illusion created by the "snapshots"; and the memory itself waxes, changes and vanishes' (1966:3). In some respects, we may disagree with Laban to the effect that he does not give credit to the accuracy of memory, in that a 'snapshot' in more modern terms refers to a still image - the idea that memory only has the capacity to store still images is questionable. However, as we have already noted, in terms of consciousness – memory could also be categorised as a moment of perception, which due to its nature, will always carry elements of subjectivity - hence Laban's point that memory perpetuates the 'illusion'. In other words, we remember the essence of the moment, building into that our own perception of the event, which the memory subsequently stores as the 'actual' event, or the event as *we see it*. Gilpin supports the idea that that memory may not be an entirely accurate tool for recollection, 'we can never know what took place, because the image etched in memory is transformed the moment we attempt to re-examine it.' (Gilpin cit. in Foster (ed) 1996: 106) In terms of dance and digital media then, it could be suggested that we are able to create the essence of a place (Thirdspace) or moment, in the way that memory would do - What at first may seem fragmented and abstract can communicate on an intimate level and evoke an empathetic response from the audience through the re-recording and re-living of what in real terms would be a lost, or disappeared moment. This does however, spark debate about the validity of the recorded image being the same as the live. Birringer argues that:

'The repetition of movement (e.g. its replay on film) is never the same movement because the momentarily present movement vanishes the moment it is enacted and perceived. It can be "recorded", yet it cannot be recorded and played back as the same ... the recording creates another movement'

(1998:28).

Gilpin also addresses issues of appearance and disappearance, but from the perspective of the audience:

'Performance, through its embodiment of absence, its enactment of disappearance, can only leave traces for us to search between, among, beyond ... indeed, we must begin not only to let the body go, but also to revel in its absence, and in the traces engendered by its passage from presence to absence'

(Gilpin cit. in Foster (ed.) 1996: 106).

It seems from this, that Gilpin urges us as an audience to embrace the disappeared moment, and allow our interpretation of that moment to slip away, just as its image does.

As a performer, Birringer's statement in relation to dance and its interface with digital media, poses a major problem in that there is always a risk of the live body being diminished by the digital image, causing the live body to almost have to compete with the digital image in order to ascertain and validate its existence in the space. Auslander recognises that we live in a televisual culture, and that therefore our audience is better equipped to relate to televisual stimulus:

'Theatre (and live performance generally) and the mass media are rivals, not partners. Neither are they equal rivals. It is absolutely clear that our current cultural formation is saturated with, and dominated by mass media representations in general, and television in particular'

(1999: 1)

Is this notion however, still valid in terms of an inter-disciplinary performance? One could argue that once created, an effective dialogue between the live and filmed image could indeed highlight and re-capture the power of the live. Another issue in the live/digital debate is that with new advances in technology the dancer, as a performer, will become obsolete. Australian artist Stelarc, has strong views which advocate this notion:

'It is time to question whether (the body) is all adequate biological form. It cannot cope with the quantity, complexity and quality of information it has accumulated; it is intimidated by the precision, speed and power of technology and is biologically ill equipped to cope with its new extra-terrestrial environment'

(Stelarc, cit. in Birringer 1998:59)

If we did agree with Birringer then, in that dancing does 'illuminate ... ' we could say that Stelarc would be right in thinking that we may be intimidated by the precision, speed and power of technology as a potential replacement for the living, breathing dancing body. On the other hand, one might see his views as ill-formed due, simply, to the fact that firstly, how can the advances in such technology have even been born had it not been for the 'precision', 'speed', 'power and 'complexity' of the human

brain? And secondly, how could these intellectually superior advances in technology be operated without the need for a biological form such as an, 'obsolete body', to switch the 'on' button? As performers, one might suggest that we need to protect ourselves from ever encroaching views such as this by understanding the importance of the effect that the 'lived' dancing body does, and will continue to have on its audience.

In conclusion, we should be able to see from looking at the essential and cultural issues surrounding Birringer's statement, that interfacing the live form with architecture and digital media does indeed have a profound effect on how we view the dancing body in terms of our own understanding as humans (with 'the inherent motivation to ascertain our existence') of the relationship it has both essentially and culturally with space, and place, and in order to reclaim and affirm the notion that the live body is indispensable, (and returning to the claims of Merleau-Ponty 'innately purposeful'), we must in our capacity as performers, recognise the importance when performing in inter-disciplinary work, of 'living', 'owning' and 'becoming' the dance.

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## Appendix 4a

Cycle Four – 2006/07

DA3004D – The Body, Architecture and Digital Media

Module Handbook:



### *Module Guide DA3004D*

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**The Body, Architecture and Digital Media**

**Dissertation module**

Dance Department

School of Music and Performing Arts

**Module Co-ordinator**

Christine Harrington

**Module tutor**

Christine Harrington

**Module research assistant**

Polly Matteson



## DA3004D

This double module builds on the progressive programme of choreographic, performance and technology studies in years 1 and 2 and is concerned with new experiences and investigations that explore the relationship between the body, architecture and digital media. The double module relates closely to DA3013, where the emphasis is on a more advanced development of digital technology in relation to movement, space and sound.

The inter-relationship between theory and practice creates an environment for investigation and experimentation, in which discussion and levels of sophistication are key to learning. Above all, the module reveals and explores the interface and potential dialogues between the body, space/ place through the creative engagement with digital media in which issues of identity and embodiment are both challenged and provoked.

Choreutics, as a means of articulating space(s) through action and energy, will inform increasingly sophisticated design and construction skills. Through an anatomical, emotional and intellectual understanding of the body, the dancer's kinaesthetic engagement with the space will be explored, re-defined and re-affirmed. Phenomenological issues related to perception, memory and trace will be exposed through crafting processes that question what it is to see and to 'be'.

Cultural and architectural theories of the body, space and place will be considered in the light of issues concerning specific, imagined and embodied space. Students will be encouraged to locate, source and design movement in the context of rural and urban landscapes, emphasising the architecture of both body and place. Experience will be captured, distilled and re-presented in performance.

DA3004 relates closely to DA3011 where the emphasis is on a more advanced development of digital technology in relation to movement, space and sound.

The content below provides a more detailed explanation of the key learning content and processes within the DA3004 module. The intentions are for students:

- To further understand the relationship between the body, effort/dynamics and space and through a study of Choreutics.
- To consider the possible dialogues between the performer and spectator in the tracing, designing, performing and viewing of movement.
- To understand the ways in which the body relates to and interacts with its spatial and visual environment in live performance and film.
- To explore the concept of corporeality through live and filmed movement.
- To understand the temporal, textural and kinetic dialogues between movement, space and image in live performance and film.
- To challenge the two dimensional composition of film in relation to the three dimensional body through the merging of the body's trace-forms and the placing, timing and layering of movement images in the live and filmed space.

- To consider place as experienced and constructed space that can be explored and re-presented through film.
- To understand the role of architecture as both cultural, embodied and imaginary space and its relationship with the placing, making and interpretation of performance.
- To understand the camera's ability to document, observe and capture as well as its potential to, for example, subvert and reverse the audience's/ dancer's gaze
- To develop the practical and technical skills necessary for the editing, designing and manipulating of filmed material.
- To consider the ideas and theories associated with perception and visual culture.
- To study examples of twentieth and twenty-first century western choreographers who have worked with Dance, architecture and film.

### **Teaching and Learning Strategies**

The course is taught over two modules through lectures, practical classes, seminars, choreographic and computer laboratories, group and individual tutorials. Students will attend two x two-hour sessions per week. The content of the module will develop through a layered and scaffolded approach to teaching and learning where theory and practice are inter-related. Students will be encouraged to analyse and reflect on the processes of crafting, performing and directing, and key skills will be addressed and refined. Students will participate in the scholarly investigations and disseminations that inform the development of the curriculum. Reflection and evaluation will inform planning, teaching and assessment of learning. The emphasis is on the student taking responsibility for the making and production of work. Equally they will be expected to perform in others' work.

Visiting artists, including choreographers, media artists and architects will contribute to the students' learning whilst also providing links with the creative industries.

By the end of the module students will have:

- Considered the complex issues and concepts related to the interface and interactions of the live and mediated body in space, time and place.
- Developed an advanced understanding of Choreutics in order to inform the designing and construction of movement material in live and mediated performance.
- Developed a sophisticated knowledge, understanding and experience of embodied, designed and constructed architectural space and place.
- Explored and expanded their understanding of the issues of experience, perception and meaning as performers, makers and viewers of work.
- Developed sophisticated creative and technical skills to enable the filming, editing and designing of work.
- Developed an understanding of the work of selected practitioners who have worked within Dance, Architecture, Digital Media and Film

- Developed advanced skills of recording, evaluating and articulating their process through the documentation, presentation and dissemination of their work.
- Developed the key transferable skills necessary for collaborative group work and for personal creative development and empowerment.

### **Key Skills**

The course is committed to the development and refinement of specific key skills through the curriculum content and the teaching and learning methodologies. Students are encouraged to acknowledge their personal growth and potential as they move towards graduation and the future workplace.

Students will develop the following key skills:

- Organisation and management skills through the processes of investigating, designing, devising and performing work.
- Communication skills through, for example, choreographic construction and performance, reflecting on teaching and learning, presenting and disseminating research findings.
- Problem solving skills through, for example, devising work that challenges the boundaries between live and mediated performance, and the virtual performance place and the experienced place.
- Analytical and reflective skills that improve and inform teaching, learning and making and realisation of performance.
- IT skills in the making of sophisticated interactive performance that employs digital media, including computer software.
- Inter-personal and social skills through working in collaboration with other students and artists.

### **Assessment Scheme to be undertaken at different points during the academic year:**

1. The construction and production of a choreographic piece for a duet or trio (50% process 50% outcome), 20%
2. An essay of 2500 words, 25%
3. A written proposal of 1500 words, 15%
4. The construction and production of a substantial choreographic piece, 40%

### **Assessment 1 (20%)**

**The construction and production of a choreographic piece for a duet or trio (50% process 50% outcome), 20%, To be performed on 31<sup>st</sup> January 2007**

### **Assessment Information:**

1. The marks for the practical performance are made up from:
  - a) 50% for the crafting process.
  - b) 50% for the performance outcome.

### **1a) Assessment Procedures for the Crafting Process:**

*Each student will be assessed on his/her contribution to the group collaborative crafting process at specific points during the semester through individual, peer and group tutorials. Each student will be expected to keep a working portfolio that will be an essential aspect of researching, recording and reflecting on his/her work. The portfolio should include a range of documentation procedures, such as writing, DVD material, recorded discussions and self and peer evaluations, which will be considered as evidence of the student's learning and development*

**Student learning within the crafting process will be evidenced through the following criteria:**

1. The ability to write a proposal, with clear aims and objectives, for the collaborative choreographic project with a personal statement that identifies his/her role within the group. 20%
2. Demonstrate the ability to analyse and critique work through self and peer reflections. 40%
3. The ability to make and reject content and to be able to address the issues that inform decisions. 20%
4. The ability to refer to existing literature and resources that have informed, influenced or supported the creative and devising processes. 20%

### **1b) Assessment Procedures for the Performance Outcome:**

**The work should provide evidence of:**

- An understanding of Choreutics in the designing and construction of movement material in live performance and its interaction with film. 12.5%
- A consideration of the issues and concepts related to the live and mediated presence of the body in space, time and place through the interaction of the body and film. 12.5%
- Knowledge, understanding and experience of embodied and constructed architectural space and place. 12.5%
- The issues of perception and experience as performers, makers and viewers of work. 12.5%
- Textural and qualitative content of movement and film in relation to expression and visual representation. 12.5%
- The necessary technical skills to enable the filming, editing and designing of work. 12.5%

- An ability to conceptualise and give form to ideas as performers, designers, makers and directors of movement and film, through practical and theoretical research. 12.5%
- An appropriate level of physical and practical commitment to the performance outcome. 12.5%

Each criterion will be allocated 12.5% of the whole (100%).

## **ASSESSMENT 2. (25%)**

**To be submitted on January 8<sup>th</sup> 2007 at 12.00**

**An essay of 2,500 words**

1. *"Dancing also illuminates a fundamental aspect of the body-in-space, namely, its inherent motivation to ascertain its existence, its being-in-the-world, by projecting itself and moving into space, by taking up space, by shaping space and touching the environment, mediating or minding the self in relation to others". (Birringer1998: 29)*

Discuss this statement in relation to Dance and its interface with film in the designing and devising of performance.

2. Does the camera diminish Dance as a lived and intimate experience?  
Discuss.

Auslander, P (1999) *Liveness: Performance in a Mediatized Culture*. London & New York; Routledge

Birringer, J. (1998) *Media and Performance*. Baltimore and London. John Hopkins University Press.

### **Criteria for the written assignment:**

The essay should provide evidence of:

- An ability to analyse the question. 20%
- A thorough treatment of the subject matter through theoretical and conceptual discussion, investigation and interrogation. 30%
- A coherent critical commentary utilising primary sources that include texts and references to the work of known visual artists, choreographers and performers. 20%
- Further background reading and research including over 10 appropriate secondary sources e.g. journals. 20%
- Fluent and confident use of academic English. 10%

### **ASSESSMENT 3.**

**A written proposal of 1500 words, 15%, to be submitted on March 26th 2007 at 12.00hrs**

#### **Assessment Procedures:**

Each student will be required to present a proposal for the collaborative choreographic project that includes:

- The project aim that includes the underpinning concepts that will be explored in relation to issues of representation and meaning through a rationale. 25 %
- The project objectives. (How the aim will be achieved). 25%
- Theoretical and practical research that will inform, for example, the chosen hypothesis or idea. 40%
- An identification of the student's role(s) and responsibilities and a risk assessment in relation to the process and outcome. 10%

Each student will be expected to keep a working **portfolio** that will be an essential aspect of researching, recording and reflecting on his/her work.

### **ASSESSMENT 4. (40%)**

**The construction and production of a substantial choreographic piece that combines Dance with architecture and digital media. 40%**

**To be performed between 24<sup>th</sup> and 26<sup>th</sup> May 2007**

**Students will have the option to choose from two modes of assessment:**

**a) Choreographic Piece: 100%**

**b) Choreography Piece: 80% and Performance: 20%**

**Students choosing option b) will be required to perform in a piece that they have not choreographed.**

The choreographic project should be undertaken by two students who should share and define the responsibilities for making the work. The piece should be performed by other members of the year group and/or selected level 2 and 3 Single Honours or Combined Award students.

**a) The choreographic piece** should provide evidence of:

- **Sophistication and inventiveness** in terms of movement construction and a more informed ability to utilise **choreutic** material in the devising And performing of work.15%

- A further developed understanding of the issues of **visual representation** as identified through content, form and structure in live and filmed work. 15%
- A greater understanding of the interface, **interactions and tensions** between the live performance and film and how these inform ideas and meanings within a dance work. 15%
- An ability to explore the relationship between **architecture and the body** in the experience, making and interpretation of performance. 15%.
- An ability to utilise appropriate technical skills in the manipulation of images and in the exploration of the body as subject and object of the gaze. 15%
- Evidence of **physical and artistic commitment** to the performance outcome. 25%

#### **b) Criteria for Performance**

- The ability to conceptualise ideas, with particular reference to the construction, experience and perception of performance. 25%
- The ability to articulate and give form to ideas through performance. 25%
- An appropriate level of physical, emotional and practical commitment to the performance outcome. 25%
- An appropriate level of technical ability. 25%

#### **Course Outline**

The course will consist of a series of lectures, seminars and laboratories in which students will be expected to present their research and choreographic process to their peers and tutors. The sharing of work and the exposure of the process to a critical audience will help students to develop a reflective and rigorous approach to analysing their own crafting. Students will also be encouraged to adopt a discursive and articulate role when considering their work. Above all it is hoped that students will contribute to and benefit from a challenging and creative environment where there is a balance of intellectual and artistic engagement.

Each week students will have the opportunity to attend choreographic, performance and computer software sessions. These will be specifically designed for the individual roles within a group collaborations, such as the choreographer, director, performer and the person responsible for digital media. There will also be directed tasks related to theoretical and practical work, which should be done in preparation for each week.

#### **Pre-semester sessions.**

Students will be introduced to the technical skills of filming and editing using digital cameras and 'i-movie'. Sessions will take place in the Dance Studio and in the computer labs (Twiverton)

## Semester 1

### Week 1:

- Introduction to the module.
- An overview of existing research in terms of:
  - Aims and objectives
  - Curriculum content
  - Teaching and learning methodologies, developments and refinements.
  - Emergent outcomes over 3 years. DVD samples.
- Introduction to the relationship between the body and architectural space and place.
- Newton park campus: its topography of landscape and architectural diversity.
- The body and the place; capturing the connections, viewing the outcomes.

### Reading for Week 2:

- Sheets, M (1966) *The Phenomenology of Dance*, The University of Wisconsin Press: Madison and Milwaukee. (Ch. 1)
- Auslander, P (1999) *Liveness*, London and Canada: Routledge. (Page 1-61)

### Week 2:

- The body and the place; performance in the contexts of external and internal landscapes of the natural and built environment.
- Introduction to the body as construction and embodiment of space; beyond and within the kinesphere.
- Introduction to Choreutics. The historical and current context.
- Group seminar on readings from week 1.

### Reading for Week 3:

- Kemp, J (1998) 'Landscape of the Psyche: The Dream Theatre of Jenny Kemp'. *Performance Research*, Routledge: Vol 3, no.2.
- Bachelard, G (1964) *The Poetics of Space*. The Orion Press.
- Laban, R (1962) (Ullmann, L. ed), *Choreutics*, London: Macdonald Evans.
- (Introduction, Ch. 1 and 2)
- Massey, D (2000) 'Space-Time and the Politics of Location' in Read, A (ed) *Architecturally Speaking*. Practices of Art, Architecture and the Everyday. London and New York. Routledge.

### Week 3:

- Visit to Siobhan Davies studios
- Depart from Bath Spa University at 8.15hrs
- Leave London: 16.30

### Week 4:

- Siobhan Davies' residency
- See separate programme.

### Week 5:

- The body in space; its orientation, flux and design.
- Trace-forms and the kinesphere.



- The Dimensional Cross. Central and peripheral movement within the stable scale.
- The relationships between sourcing and articulating movement: intention and expression.
- Introduction to the filming and the recording of the moving body.
- The stable and mobile camera. The stable and mobile body.

#### Viewing for Week 6:

- Nietrzebka, K (2001) *2D*, Bath Spa University: Department of Dance unreleased DVD.
- The relationships between the 2D and 3D image in film and live performance

#### Reading for Week 6:

- Birringer, J. (1998) '*Media and Performance*': Baltimore and London: The John Hopkins University Press. (ch. 2 and 3)

#### **Week 6:**

- Choreutics. Further possibilities
- Mobility and plasticity through the Diagonal Scale
- The planes; their relationship with the axis of the body and with the dimensional/ diagonal directions.
- The architecture and design of space; intention, inclinations and transitions.
- Impulse and unpredictability.
- Interfaces, tensions and surfaces of resistance between the still and mobile body and the still and mobile film.
- The relationship between the body in the live and "virtual " space; issues of construction and perception.
- Seminar: Overview of literature.

#### Viewing for Week 7:

- Harrington, C & Moon. B et al. *Beyond Inside*. Bath Spa University: Department of Dance unreleased DVD.
- Harrington, C, Matteson, P & Rowles, A (2005) *Company of Shadows*. Bath Spa University: Department of Dance unreleased DVD.

#### Reading for Week 7:

- Horton-Farleigh, S (1987) *Dance and the Lived Body*, University of Pittsburgh Press.
- Stewart, N (1998) '*Re-Languaging the Body: Phenomenological Description and the Dance Image*', *Performance Research*, Summer 1998, vol 3, No 2.
- Gilpin, H, (1996) *Lifelessness in movement or how do the dead move? Tracing Displacement and Disappearance for movement performance* in Foster, S (Ed) 1996) *Corporealities*, Routledge: London and USA

#### **Week 7:**

- Architecting the space, as designer, observer and recorder of movement.
- Tracing and recording movement with charcoal and through live projections.
- Shaping, layering and texturing movement.

- Absence and presence in making and viewing Dance. Playing with here and there with digital media.
- Seminar: Overview of literature.

#### Viewing for Week 8:

- Roberts, A, dir. (1995) *Blue Yellow*, Random Dance Company: NVC Arts. DVD
- Portfolio of architectural drawings from research at Auckland University Dance and Architecture Departments.

#### Reading for Week 8:

- Rubidge: S (1999) Defining Digital Dance. *Dance Theatre Journal*. Vol. 14. No 4
- Barker, C (2000) *Cultural studies: Theory and Practice*, London: Sage Publications.
- Baldwin, E et al (1999) *Introducing Cultural Studies*, London: Prentice Hall. Ch. 7 and ch.9

#### **Week 8:**

- Socially, politically and culturally constructed bodies and spaces - meanings and ideas.
- Public/ private space/place
- The camera as voyeur; surveilling the body in place.
- The body as subject and object.
- Making work in new locations/ environments
- Choreutics and place.
- Interventions and relationships.

#### Reading for Week 9:

- Berger, J (1972) *Ways of Seeing*, London: Penguin Books.
- Briginshaw, V (2001) *Dance, Space and Subjectivity*, Basingstoke: Palgrave
- Williams, H. (2004-5) *Versailles Gardens and the Construction of Power*. Bath Spa University unpublished essay.
- Perrella, S (1998) *Hypersurface Theory: Architecture/ Culture*. *Architectural Design Journal*, May-June, Vol 68, no. 5-6, pg 6-15

#### Viewing for Week 9:

- Harrington, C, Matteson, P, Rowles, A (2006) *Company of Shadows*, Bath Spa University: Department of Dance unreleased DVD.

#### **Week 9:**

- Bodies and buildings; construction and embodiment
- Volume, texture, surface, light and heat

#### Viewing for Week 10:

- Bennelick, P., Burnham, D., Phillips, K., Tresize, F (2006) *Braced*, Bath Spa University: Department of Dance unreleased DVD.

#### Reading for Week 10:

- Soja, E. W. 'Third Space', in Read (2000) *'Architecturally Speaking'* London, USA and Canada: Routledge.

**Week 10:**

- The mediated body
- Issues of place, presence and phenomenology
- Exploring surfaces, interrupting the beam; the haptic body.

**Week 11:**

- Self -evaluation of practical performance 1.

**Week 12:**

- Essay submission
- Rehearsals
- Peer assessment

**Week 13:**

- Rehearsals

**Week 14****Week 15:**

- Final assessment
- Assessment
- Documentation
- Evaluation
- Reflection

**Semester 2:****Dissertation - investigations and research**

Introduction to architectural theory, more advanced theory related to inter-disciplinary practice, digital media, choreutics, subjectivity and embodiment of space/place

(on-going) **Research Methodology**

**Readings: To be allocated**

Themes:

- The body as and within architecture in the making and interpretation of work.  
For example:
  - Bauhaus and its association with movement and theatre.
  - Versailles as a site for cultural discourses.
- Buildings, environments, bodies and experiences. Soja etc

Students to identify their aims and objectives for making their collaborative performance pieces.

**Weeks 3 – 5:**

- Choreographic labs.
- Technical requirements.

**Week 7:**

- Presentations of work in progress.
- Self and peer assessment. Point 2

**Week 8, 9 and 10:**

- Choreographic workshops.
- Group presentation and interrogations.

**Week 11, 12 and 13:**

- Second peer assessment point 3
- Preparation for the performance on 2 and 3<sup>th</sup> June 2007
- Internal moderation.
- External moderation

**Key Texts**

Auslander, P. (1999) *Liveness*. London and Canada: Routledge.

Banes, S. (1998) *Dancing women: female bodies on stage*. London & New York: Routledge.

Bachelard, G. (1958) *The poetics of space*. Translated by The Orion Press, 1964. Massachusetts: Beacon Press.

Barker, C. (2000) *Cultural studies: theory and practice*. London: Sage Publications.

Baldwin, E. et al. (1999) *Introducing cultural studies*. London: Prentice Hall.

Berger, J. (1972) *Ways of seeing*. BBC: Penguin.

Birringer, J. (1998) *Media & performance: along the border*. Baltimore & London: The Johns Hopkins University Press.

Briginshaw, V. (2001) *Dance, space and subjectivity*. Basingstoke: Palgrave.

Dempster, E. (2003) 'Touching light', *Performance Research* 8 (4) pp. 46-51.

Derrida, J. (1978) *Writing and difference*. Translated by Bass, A. Chicago: University of Chicago Press.

Dodds, G. & Tavernor, R. (eds.) (2002) *Body and building*. Massachusetts: MIT Press.

Evans, J. & Hall, S. (eds.) (1999) *Visual culture: the reader*. London: Sage Publications.

Franck, K. (1996) *Hidden cities, hidden longings*. London: Academy Editions.

Feidler, J. and Feierabend, P. (1999) *Bauhaus*. For the English Edition. Konnemann Verlagsgesellschaft MBH

Foster, S. (1996) *Corporealities*, London & New York: Routledge.

Harrington, C. (2004) *Architecting the Body through Live Performance and Film*. [www.lancs.ac.uk/PALATINE/reports/architecting](http://www.lancs.ac.uk/PALATINE/reports/architecting)

Hill, J. (ed.) (2001) *Architecture: the subject is matter*. London: Routledge.

- Horton Fraleigh, S. (1987) *Dance and the lived body*. Pennsylvania: University of Pittsburgh Press.
- Kaye, N. (2002) *Site specific art*. London and New York: Routledge.
- Laban, R. (1962) (Ullmann, L. ed), *Choreutics*, London: Macdonald Evans.
- Marks, L. (2002) *Touch: sensuous theory and multisensory media*. Minneapolis & London: University of Minnesota Press.
- Mitoma, J. (ed.) (2003) *Envisioning dance on film and video*. New York: Routledge.
- Mukerji, M. (1998) *Territorial ambitions*. London: Cambridge University Press.
- Nelmes, N. (ed.) (1996) *An Introduction to film studies*. London: Routledge.
- Parker, D. (2001) 'Dance on Screen' in *Dance Theatre Journal* 17 (4) pp. 9-11.
- Read, A. (2000) *Architecturally speaking: practices of art, architecture and the everyday*. London and New York: Routledge.
- Sheets, M. (1966) *The phenomenology of dance*. Madison and Milwaukee: The University of Wisconsin Press.
- Stewart, N. (1998) 'Re-languaging the body: phenomenological description and the dance image', *Performance Research* 3 (2).
- Thornton, S. (1971) *A movement perspective of Rudolf Von Laban*. London: McDonald and Evans.
- Williams, L. (ed.) (1995) *Viewing positions: ways of seeing film*. New Brunswick N. J. (Great Britain): Rutgers University Press.
- Whitford, F (1987) *Bauhaus*. London: Thames and Hudson.

#### Additional Resources:

- Coniglio, M and Stoppellio, D (2003) *Future of memory*. Troika Ranch.  
<http://www.troikaranch.org>
- Fernandez, E. J. and Weiss, F. (2004) *Me, myself and I*. [http:// www.emily.li](http://www.emily.li)
- Gander, A. and Hope, K. (2005) *Running over rough ground*. Bath Spa University: Department of Dance unreleased DVD.
- Harrington, C., Matteson, P., and Rowles, A. (2006) *Company of shadows*, Bath Spa University: Department of Dance unreleased DVD.
- Nietrzebka, K. (2001) *2D*, Bath Spa University: Department of Dance unreleased DVD.
- Roberts, A. (1995) *Blue yellow*. Random Dance Company: NVC Arts. DVD

## **Appendix 4b**

### **Cycle Four – 2006/07**

#### **DA2008 – The Conscious and Creative Body**

##### **Module Descriptor**

This module is concerned with issues of ‘liveness’ and developing the dancer’s consciousness within both the creative process and within performance. It builds on the experiential understanding of the body gained in DA1003 and on the methods of choreography introduced in DA1008. In addition it prepares students for exploring the body as site in DA2012 and all other subsequent modules that deal with choreography and/or performance, especially in dealing with the body as and with architecture in year 3.

Students will begin to develop as psychophysical totalities and to understand the significance of the dancer’s mind alongside the dancer’s body. Students will explore states of intrattention in which they will learn to move with absolute awareness of the self and other. Students will also explore states of non-intrattention in which they will learn to move intuitively and spontaneously and to simply exist in the moment of the dance.

Various means for accessing these states within choreography, rehearsal and performance will be experimented with. These means of access draw on Eastern and Western techniques and will allow the dancer a deeper understanding of the experience of dance and what it is to be a dancer.

Students will be encouraged to explore their own consciousness and their own creative body and to explore the interfaces and ways in which they can connect with other bodies. Students will therefore construct and perform material whilst working as an individual and within a group – in which an inter-subjective dance consciousness will be explored.

##### **Learning Objectives**

By the end of the module, students will have:

- Developed an understanding of ‘liveness’ the dance consciousness and the ways in which the dancing body and dancing mind can connect.
- Explored the means through which it is possible to access different conscious states and the ways in which the mind can communicate with the thinking body and vice versa.
- Gained an understanding of the ways in which the Dance consciousness can impact the process of choreography and performance.
- Engaged in the rigorous process of constructing a group performance piece.
- Researched into and reflected upon Eastern and Western techniques for accessing states of consciousness.

- Researched into and analysed existing theories relating to the performance consciousness.
- Developed the key transferable skills necessary for collaborative group work.

### **Assessment Information**

1. A group choreographic piece (50% process, 50% performance). 60%
2. An essay of 2000 words. 40%

### **Bibliography**

Adler, J. (2002) *Offering from the conscious body*. Rochester: Inner Traditions.

Fraleigh, S. (1987) *Dance and the lived body*. Pennsylvania: University of Pittsburgh Press.

McFee, G. (1992) *Understanding dance*. London: Routledge.

Press, C. (2002) *The dancing self*. New Jersey: Hampton Press Inc.

Shacklock, K. (2006) 'Delving into the Dancer's Consciousness' In D. Meyer-Dinkgrafe (ed.) *Consciousness, theatre, literature and the arts*. Cambridge: Cambridge Scholars Press.

Shacklock, K. (2005) *Dancing beyond ordinary consciousness*. Wales: Liquid Press

Schechner, R. (2002) *Performance studies: an introduction*. London: Routledge.

Sheets-Johnstone, M. (1966) *The phenomenology of dance*. Madison and Milwaukee: The University of Wisconsin Press.

Varela, F. Shear, J. (eds.) (1999) *The view from within*. Thorverton: Imprint Academic.

## Appendix 4c

### Cycle Four – 2006/07

#### Newton Park Responses

Transcriptions:

"When walking around the lake I felt incredibly insignificant. However, that was reversed in the 'linear' exercise. My path and I felt so important and purposeful".

"I felt a moral dilemma in relationships with others, whether to let them pass or to obstruct them".

"Observing the surroundings in depth, focusing on something so closely. It is as if you are on that leaf, kicking the rain droplets off or maybe amongst the bees gathering pollen".

"My peripheral vision was not used. I focused on two points, therefore, all my other senses were heightened. I felt people approaching me, either by feeling their energy or by hearing them".

"At moments I felt connected, especially when Angela and Fleur were in my pathway. Their movements affected and drove my own".

"Both points were connected through my body and its movement. I felt the invisible lines drawing my body towards and away".

"Physical contact with others became significant. Again the contrast of isolation within the space compared to the warmth and companionship/camaraderie when contact is made".

"I had an appreciation of the shapes, contours and textures of a particular object or place and heightened visual awareness of them".

"The exercise taught me to be more aware of other peoples presence in space".

"How the natural sounds of the environment became a sounds cape for our 'performance'"

"I became really aware of my existence in the space but I was also aware of my surroundings".

"Maze-like relationships between the bodies in space, and the risk factor of not knowing which pathways each body would make next".

"I liked it when clusters were formed randomly and pathways were intersected by others.



## **Appendix 4d**

### **Cycle Four – 2006/07**

#### **DA3008 – Enterprising Artist**

##### **Module Descriptor**

This module is designed to assist in the creation of a seamless transition from the university to the workplace. In particular, the intention is for the teaching and learning within this module to interface and respond to another level 3 module, DA3004D, which is concerned with the practical and theoretical investigations into the making of performance. The focus of both modules is on the student as active participant in their learning and on their development as a potentially successful and enterprising artist within the creative industries. Equally, the acknowledgement, by the students, of their key and transferable skills, within and beyond the discipline of Dance, will be considered in the light of future employment opportunities and challenges.

Semester 2, 2007, has been designed to enable and facilitate both integrated and layered learning opportunities. We hope to encourage an environment of exchange of knowledge and skills, from one learning situation to the other, be it between modules or between the workplace and the university, so that the students start to perceive their development as potential entrepreneurs in preparation for the realities of the workplace.

A programme of lectures, seminars and practical workshops will offer an overview of the possible work routes available for graduating students and will also consider the specific requirements of your own personal aspirations.

Research, investigation, organisation, communication and self-promotion are some of the key elements of this module. You will be expected to participate and contribute to the industry through a work placement and simultaneously prepare for your personal professional future. You will be required to build a personal portfolio, which includes the construction of a DVD, based on documentation of your work from other modules (i.e. DA3004D), in which process and product will form the key content.

This module is also designed to place an increasing emphasis on the development of self-directed organisation and study. You are encouraged to make connections within the workplace through your placement, and to look for opportunities to develop your work outside of the university. Furthermore, you will be expected to explore opportunities to take performance material, such as that made in DA3004D, to outside venues and to organise this into a professional level package that may include, for example, appropriate marketing material, a workshop and/or talk.

A final aim of the module is to create a tracking facility that will enable students to maintain connections with their tutors and peer group, and to share their employment experiences.

**Learning Outcomes:**

By the end of the module, you will have:

- Developed a sound understanding of some key employment possibilities.
- Developed an awareness of the context and requirements of selected creative industries.
- Researched into a range of work opportunities available in the Dance industry.
- Applied for, organized and undertaken a work placement.
- Interfaced with the professional sector in an active manner.
- Evaluated and presented the findings of your placement within a seminar context.
- Documented examples of your work onto DVD for audition and/or marketing purposes.
- Completed a curriculum vitae.

**Assessment Information****ASSESSMENT 1:**

A seminar presentation of 10 minutes on your vocational placement (40%)

Assessment Criteria:

1. Background information on the organisation/company with whom you have undertaken your placement and your understanding of their objectives and how they achieve them. 15%
2. The key aim of your placement. 15%
3. A deciphering of the skills that are essential within the employment area of your placement and to what extent these are matched by, or can be met by, your own developing skills. 15%
4. An evaluation of your learning from your placement and how you might apply and develop this in the future. 15%
5. Articulation and communication. 40%

**ASSESSMENT 2:**

A professional portfolio (including DVD) (60%)

Your portfolio should present yourself professionally to potential employers, funders and collaborators through a CV and documentation of your skills as a potential employee. The documentation should include a DVD that contains, for example, documentation of your performance processes and final products, your CV, a

personal biography, photographs, and any other information that you feel is important to communicate.

Assessment criteria:

You will be assessed on:

1. Your ability to present a written CV and personal biography. 30%
2. A DVD that:
  - demonstrates technical ability in capturing material on camera and editing 30%.
  - shows a convincing cross-section of yourself as an enterprising artist. 30%.
  - is presented in professional manner. 10%

## **Bibliography**

Brinson, P. (1991) *Dance as an education: towards a national dance culture*. London: Falmer Press.

Dyke, S. (1999) *The dancers' survival guide: essential information for students, dancers, teachers and choreographers*. London: Dance UK

Fay, M. & Hedges, C. (1997) *Mind over body: the development of the dancer, the role of the teacher*. London: A&C Black.

Freakley, V. & Sutton, R. (1996) *Essential guide to business in the performing arts*. London: Hodder & Stoughton.

Graessle, I. & Mcquade, P. (1990) *Making the most of work experience*. London: Cambridge University Press.

Harrington, C. (1987) 'The potential of a dance work in primary education' in Glaister, I.K. (ed.) (1989) *Young people dancing: an international perspective* 1 (11). Oxford: Dance and the Child International.

Jasper, L. & Siddall, .J (1999) *Managing dance*. Northcote House Publishers Ltd.

Peppiatt, A. & Venner, K. (1993) *Community dance: a progress report*. London: Arts Council of Great Britain.

Beal & Berryman (eds.) (1998) *Dance for the older adult*. Reston, Va: American Alliance for Health and P.E., Recreation and Dance.

## Appendix 4e

Cycle Four – 2006/07

Specialised Award Overview

**BA (Hons) Dance (Specialised Award).**

Level 1 (Year 1)	
Semester 1	Semester 2
DA1007 Choreography 1: Constructing the Body	DA1008 Choreography 2: The Visual and Metaphoric Body
DA1004 Dance Performance 1: Codified Practice 1	DA1003 Dance Performance 2: Experiential Anatomy
DA1005 Choreographic and Performance Project 1: Building Bodies 1	DA1006 Introduction to Digital Media

Level 2 (Year 2)	
Semester 1	Semester 2
DA2008 Choreography 3: The Conscious and Creative Body	DA2012 Choreography 4: Body as Site
DA2007 Dance Performance 3: Contact Improvisation	DA2006 Dance Performance 4: Codified Practice 2
DA2009 Body on Camera	DA2011 Body with Sound

Level 3 (Year 3)	
Semester 1	Semester 2
DA3004D Choreography 5: The Body, Architecture and Digital Media (Choreographic Dissertation)	DA3004D Choreography 5: The Body, Architecture and Digital Media (Choreographic Dissertation)
DA3013 Body, Sound, Image	DA3008 Professional Profile
DA3009 Dance Performance 5: Codified Practice 3	DA3010 Dance Performance 6: Building Bodies 2

Colour key

Brown: Choreographic Project

Blue: Choreographic Route

Red: Performance Route

Green: Digital Media

Orange: Professional Development

## **Appendix 4f**

### **Cycle Two – 2004/05**

#### **Student Essay Example:**

#### **DA3004D: Assessment 3: Proposal.**

##### **Project Aims**

Are the 'dualisms' theorised by the French philosopher Rene Descartes (1596-1650) (in Briginshaw 2001: 140), still habitually conceived and perceived as fixed essential universal truths in the current socio/cultural climate? Or is there a possibility of an oscillation existing between the two, a shifting of identities and desires or a blurring of boundaries and conventional divisions within categories of biological sex and gender? Are bodies obsolete? Merely objects of function and design, rather than desire? If socio/culturally constructed gendered behaviours could be distorted, revealing potential slippage and instability between the binary oppositions, would this margin, gap or 'third space' (Soja in Read 2000: 13-30) allow existential possibilities for transgressive discourses to emerge?

This project aims to consider and potentially challenge a polarised model of spectatorship, investigating fluctuating tensions and sexual and social identities, by examining possible oscillating positions within male and female viewing positions and a notion of a potentially more fluid definition of subjectivity.

##### **Project Objectives**

##### **To achieve these aims our objectives include;**

- To produce homogenous interrelations between mediums in the phenomenological moment of live performance without diminishing the corporeality of the live body
- To explore the interface, interactions and tensions between the live body and filmed visual media, through fragmentation and montage structuring of elements, which aim to enhance and inform concepts and potential meanings
- To utilise Rudolf Von Laban's 'Choreutic' system of movement to devise and construct inventive choreography, by specifically applying the diagonal planes of instability to the body and kinesphere, potentially highlighting the interplay of tensions and plasticity
- To investigate the interplay and dialogues between the body and space through the consideration of place by abstracted re-presentation in a live setting
- To explore the body as a site for socio/culturally designed and constructed behaviours relating to socio/culturally designed architectural places, in this case, 'The Slippery'

- To attempt to question or unsettle the 'norms' of gendered visual representations through the structure, poetic imagery, theatrical setting and totality of form in the live and mediated content. Additionally considering and examining the potential tensions of socio/culturally constructed gendered bodies as both subject and object of the 'gaze', and the proposed paradoxes of spectatorship
- To utilise and successfully operate digital technology by abstracting and manipulating visual images to enhance and achieve the project's concepts
- To investigate and utilise collaged aural components attempting to augment the sensory experience of the simulated, abstracted 'Place' or other world.
- To be fully physically and artistically committed to the successful performance outcome, working effectively to given deadlines in a professional manner.

### **Rationale**

This proposal has evolved as a further development of an initial pilot project, 'Meat', in which the artist Stelarc's concept of the 'obsolete body' (Giannachi 2004: 69-94) was explored through the tensions and exposures of inside and outside spaces and places of the body. However, certain outcomes, including the viewing and objectification of women, became very interesting, requiring additional exploration.

Initially, research was undertaken into a site located in central Bath, known as 'The Slippery', situated between two tall, historically and architecturally eclectic buildings, amongst the busy shopping area. 'The Slippery' is one of Bath's hidden and forgotten spaces, a narrow, dark and filthy alleyway leading to the river, whose only light source is a limited strip of skyline visible high above the confining walls. Influenced by concepts of pathways and trace-forms, this place, represented, abstracted and re-presented through the use of specific lighting and props, could be seen as a symbolic reference to the confined spaces within which women have had to historically, socially and culturally exist. Massey (in Barker 2000: 293) argues that 'the limitation of women's mobility, in terms of both space and identity, has been in some cultural contexts a crucial means of subordination' (ibid.). However, this place once held great significance as it was the pathway down which women accused of various crimes, including 'witchcraft', were taken, and 'displayed', in public view, to be 'tried' or 'punished' by the 'ducking-stool'. Ensuing uses included the keeping of poultry, prior to falling into disuse.

The consideration of these elements led to theoretical and conceptual associations and transformations forming concerning city spaces that are 'inevitably invested with power' (Briginshaw 2001: 56), and their changes of use and meaning over time. Gaining influence from the architecture, symbolising patriarchal ideologies influencing public and private areas and corresponding socio/culturally constructed behaviours (in Barker 2000: 293-294), the project hopes to consider possibilities for exploring some of the ways in which 'cities and bodies can mutually define and construct each other' (Briginshaw 2001 :56).

The anti-Cartesian theories of Gilles Deleuze, Julia Kristeva and Susan Bordo (in Briginshaw 2001: 139-161) challenge traditional notions of subjectivity in which binary oppositions 'privilege the concept of a rational, self-contained, unified subject that is considered ideal and associated with a traditionally, white male norm'

(Briginshaw 2001: 142). Susan Bordo (ibid.) claims that in Cartesian philosophy, associations of the world with the feminine were characterised as 'evil and destructive and in need of suppression and control in order to ensure the objectivity of [masculine] science' (ibid.). By placing the body at the heart of these explorations, this project aims to reinstate it and its 'associations with the feminine as central to subjectivity' (Briginshaw 2001: 140).

The proposed totality of form in this project, including choreographic design within the genre of Physical Theatre, theatrical setting, lighting, digital media, props and costume (Refer to Appendix 1), has derived influence from the work of Pina Bausch, the German Director of 'Tanztheater Wuppertal'. (Refer to Appendix 2). Bausch developed dance theatre into a phenomenological 'theatre of experience' (Servos 1998: 37), which by means of confrontation, distortion and abstraction, makes theatrical reality where time and space are constantly challenged, as actual as a physical reality, but communicated in an aesthetic form. The choreography also aims to explore tensions and the possible instability or slippage between the dualism by utilising Laban's concepts of diagonal spatial tension, mobilisation and instability. Laban used the diagonals as a 'conceptual prototype of purely mobile directions in contrast to the purely stable directions of the dimensions' (Moore 2003: 9).

Post pilot project research investigated the role of the masculine city 'flaneur' as *voyeur* or surveyor whose gaze was 'frequently erotic, with women as the object of that gaze' (Barker 2000: 294), combined with the notion of a contemporary female 'flaneuse' (Friedberg in Williams 1994:61). This prompted investigations into filmic representations of women within the genre of Film Noir, in which women figured as 'femme fatales' can be depicted as necessitating retribution or redemption (Kaplan 1998: 5-12), (Refer to Appendix 3).

Research was also undertaken into theories of 'the gaze' suggested by Laura Mulvey (1975) in her influential article 'Visual Pleasure and Narrative Cinema' (in Bennett et al 1981: 206-215). Mulvey proposes that the main-stream classical cinematic narrative constructs an 'Oedipal subject of desire engaged in the twin perversions of voyeurism and fetishism in order to master the potentially fragmenting and castrating threats of the body of the woman in the film' (Williams 1994: 2). From this position, 'perverse forms of visual pleasure, especially sadistic mastery and voyeurism are, in effect, normalised' (ibid.). However, these *views have* since been challenged by Carol J. Clover, Rhona J. Berenstein and Gaylyn Studlar (in Williams 1994) among others, who advocate an additional female viewing position assumed by masculine viewers. 'Feminine masochism'- meaning the masculine enjoyment of the passive and reactive or introjective feminine position' (Williams 1994: 17) is, for Clover, a corrective of the blind spots of theories of spectatorship advocated by Christian Metz, Mulvey and others (ibid.). This is exemplified by examining the oscillating viewing positions found within the genre of horror films, (Refer to Appendix 4). Simply, horror shows that one of the most important pleasures of viewing resides in the journey made by one gendered identity (the male viewer) into the position of another gendered identity (the female victim). Explorations in this project, developed from investigations and conclusions drawn from 'Meat', are questioning whether these positions could also be inverted. This might allow possible consideration of a gap, 'third space' (Soja in Read 2000: 13-30) or other way of negotiating seemingly fixed dominant, hegemonic socio/cultural dualistic ideologies, potentially opening a more fluid female position.

Mulvey identifies two ways cinema looks at women, both of which presupposes a masculine gazer: 'a sadistic-voyeuristic look, whereby the gazer salves his unpleasure at female lack by seeing the woman punished, and a fetishistic-

scopophilic look, whereby the gazer salves his unpleasure by fetishizing the female body in whole or part' (Clover in Williams 1994: 203). This view has attracted criticism, including Mulvey's own, 'as to the place (no place) of the female spectator' (Clover in Williams 1994: 204). However, Clover (ibid.) raises the question of whether cinematic looking 'always and inevitably implies mastery over its object, even when the looker is male and his object female' (ibid.). Has Mulvey's concern to construct a sadistic male subject led her to overlook the masochistic potential of fetishistic scopophilia? She assumes that active voyeurism is sadistic, and fails to consider the possibility that passive fetishistic scopophilia may point to masochism, and it is this potential blind spot that this project aims to explore.

Masochism has only been belatedly taken up in connection with film theories (ibid.). One possible reason is the long-standing emphasis on voyeurism's presumed sadism. This has the convenient virtue of correlating with the aggressive sexuality attributed to conventional heterosexual masculinity- 'a virtue that has put feminist film theorists from Mulvey (who view it as deplorable) in an unholy alliance with most male critics (who view it as inevitable)' (Clover in Williams 1994: 208), (Refer to Appendix 5). A challenge to Mulvey's estimation of sadistic male viewership comes from Gaylyn Studlar (in Berenstein in Williams 1994: 235), who asserts the primacy of masochism, 'Mulvey's deterministic, polarised model ... cannot admit that the masculine look contains passive elements and can signify submission rather than possession of the female'. Rhona J. Berenstein (in Williams 1994: 17) expands on the mobile and multiple notion of the identity of spectators by criticising the limitations of a binary model of identificatory positions, i.e. masculine/feminine, sadistic/masochistic, mind/body etc. Berenstein (ibid.) extends Clover's argument to maintain that spectators invest in the pleasures of both masochism and sadism- pleasures that are transgressive not only for male spectators but also for female spectators.

The live body 'hanging', as in 'Meat', and additional proposed mediatised 'hangings' and visuals in this project suggest reference to research undertaken into French post-structuralist Michel Foucault's discussion of the seventeenth-century 'Spectacle of the Scaffold' (1977) (in Briginshaw 2001: 151). Foucault states, 'the condemned man published his crime and the justice that had been meted out to him by bearing them physically on his body' (ibid.). Additional influence came from the 19th century Parisian Morgue (Schwartz in Williams 1994: 88-203), where corpses were publicly viewed by large crowds who gathered and gazed 'at this almost theatrical display' (ibid.). This morbid attraction, more fascinating than a wax museum because the people displayed are real flesh and blood, resulted in the 'Morgue's reality being represented, mediated, [ ... ] and spectacularised' (Schwartz in Williams 1994: 93).

The 'assultive gaze' (Williams 1994: 206), explored by the female 'hanging' as victim in 'Meat' is inverted in this project by utilising a male 'hanging'. This explores the argument made by Clover of assultive gazing that is 'foiled- thwarted, swallowed up, turned back on itself' (ibid.) and assultive gazers who end up blind, dead or both. Clover elaborates that 'what is striking is not just the fact that the male looker fails to 'fix' the female object, but the fact that she ends up fixing him' (ibid.). This common theme of 'failed gazing' in the genre of horror films is considered in this project, as 'whenever a man imagines himself as a controlling voyeur, in Lacanian terms, that his 'look' at women constitutes a gaze- some sort of humiliation is soon to follow, typically in the form of his being overwhelmed, in one form or another, by the sexuality of the very female he meant to master' (ibid.). According to Clover (ibid.), assultive gazing in horror is by and large the minority position, and the real investment of the genre is in the reactive or introjective position, figured as both painful and feminine. (Refer to Appendix 6).



Our concern here is the extent to which these discourses may denaturalise, for some people, the received categories of sexual difference. Classic horror's dynamics certainly seem to suggest that cinematic spectatorship may generate multiple and sometimes transgressive positions, but from within a culture seemingly committed to the maintenance of rigid sex roles and gender behaviour. However, it is also important to note that although this project hopes to promote or suggest the adoption of multiple or fluid positions, it is unclear to what degree spectatorial identifications and desires can be attributed progressive ideological significance in or out of the viewing context.

### **Personal Role- Choreographer and Director**

Conceptual, theoretical, creative, choreographic, technical and practical input, in addition to overall project responsibility will constitute the main areas of contribution in the role of Choreographer and Director. Management abilities, including research, planning, organisational, communication and problem solving skills will be utilised as the project evolves. To aid inter-disciplinary progression and interactive coherence among the mediums, a weekly schedule of events, tasks and deadlines will be produced, which will enable a clear and organised correlation between mediums, with a focused approach towards the completion of the project.

Site-specific research, arranging of filming locations, conceiving and structuring of visual images and aural elements will also be personally undertaken. Costuming, sourcing of props, lighting and theatrical staging will also be significant personal contributions to the project. Set requirements, training of ariel performer, with attention to health and safety issues will be researched, addressed and subsequently organised in a professional manner. Inter-personal and social skills will be applied when collaborating with project colleagues, other departments within Bath Spa University and also external companies. Directing and choreographic skills, with specific attention to exploration of choreutic material, refining, reflecting and evaluating with the ability to discard unnecessary material, combined with a focused approach towards the desired representation, meaning and totality of form will also be valuable personal contributions to the project.

### **Risk Assessment**

#### **Perceived weaknesses/threats include;**

- Attempting an abstracted, polysemic, non-linear narrative, however, intentions could be misinterpreted as spectator readings of meaning can never be predicted.
- Utilising personal material as source, therefore the risk exists that collaborators will misconstrue intentions of project.
- Risk of 'over-use' of unnecessary technological processes and unclear engagement and interaction with visual media, producing a diminishment of the live body, rather than hypermediality.
- Performers not fully committed to the successful outcome of performance.

- Viewed as a reductive re-working of an initial concept partially explored during a pilot project, rather than a further consideration, investigation and development of concepts and themes.
- Practical considerations, including ariel rigging and training, including health and safety considerations, also technology unreliability and potential use of challenging, unpredictable material to alter the performance space.

**Perceived strengths/opportunities include;**

- Strong conceptual foundation, rooted in theory, informing practice and investigation.
- Strong base of key skills, including, managerial and organisational abilities, inter-personal and communication capabilities to a professional standard to achieve successful collaboration practices. Problem solving, working to deadlines to achieve project requirements, including an awareness of the importance of continual reflection, evaluation and revision if necessary.
- Positive reaction to peer advice, re-evaluation and the ability to reflect and respond accordingly.
- Sound repertoire of choreographic creating devices available, including somatic practices, Laban's choreutic system and spatial awareness of the body.
- Strong opportunities to explore and develop theatrical setting and imagery, resulting from thorough considerations of visual symbolic representations of bodies.
- Technologically adept in order to explore, experiment and fulfil project concepts, aims and objectives, and to apply knowledge gained to future projects.

(Word count: 1,649)

**Appendix 1**

The transgression of sex roles, potentially suggested by the male 'hanging' in a white wedding gown in this project, intends to pose the threat that sexual identities are unstable and that so called essential genders and identities, which are assumed to lie beneath the 'costume' are imitative and manufactured (Butler in Berenstein in Williams 1994: 245). Marjorie Garber has stated, (in Berenstein in Williams 1994: 234), that 'One of the most important aspects of cross-dressing is the ways in which it offers a challenge to easy notions of binarity, putting into question the categories of 'female' and 'male', whether they are considered essential or constructed, biological or cultural'. It also 'emblematises the disruptive element that intervenes, signifying not just another category crisis, but a crisis of 'category' itself for those who perform and watch it' (ibid.). Berenstein (in Williams 1994: 246) suggests that this is a useful means of 'highlighting the precarious status of sexual identities and 'opens a door to theories of spectatorship that move beyond the dualities of male/female'.

## **Appendix 2**

In 1973 Bausch and Tanztheater Wuppertal established 'Dance-Theatre' as a new genre (Servos 1998:36), combining dance and theatre that dealt directly with physical lived energies, in response to unprogressive post-war German Dance. The artistic and philosophical concerns of the Weimer Republic, (including Expressionism), that had been tainted by Nazi association, were being re-discovered by German visual artists. Bausch, by returning to and developing the pre-war revolutionary tradition of Ausdruckstanz (expressionist dance), established dance released from the constraints of literature, and aligned with reality, rather than spectacle or illusion, 'its story is told as a history of the body, not as danced literature' (Servos 1998: 37).

## **Appendix 3**

James Maxfield (in Kaplan 1998: 5) explores women in noir films who are 'fatal' to the male protagonist, but who are not themselves evil or deliberate agents of the hero's destruction as the classic 'femmes' are seen to be. The true theme of noir is regarded by Maxfield (ibid.) as 'male anxiety over emotional vulnerability', and he claims that many of the women do not deliberately destroy the hero, but are themselves manipulated and often victimised by powerful men. Elizabeth Cowie (in Kaplan 1998:6) challenges assumptions that Film Noir is always a masculine film form. She points out that these films 'afforded women roles which are active, adventurous and driven by sexual desire' (ibid.). The fantasy of a woman's dangerous sexuality is as much a feminine as a masculine one, further, that it is the fantasy itself 'that demands the punishment, for in the punishment the reality of the forbidden wish is acknowledged' (ibid.). Kaplan (1998) continues, 'all perversions are socially constructed .... They are the framework for defining the constraints that hamper female sexuality' (Kaplan 1998: 12). Our concern here is: what would happen if female sexuality were not restrained and instead uninhibited? If women could act out some of their sexual fantasies? This project hopes to consider the idea of an unrestrained female sexuality.

## **Appendix 4**

In 'The Eye of Horror' (in Williams 1994: 16), although Carol J. Clover assumes that the spectator of modern horror is male, she does not assume that his pleasure resides in identification with voyeuristic mastery, rather the almost systematic function of 'failed gazing'. 'Whenever a man imagines himself as a controlling voyeur- imagines, in Lacanian terms, that his 'look' at women constitutes a gaze- some sort of humiliation is soon to follow'. 'Feminine masochism' is, for Clover, a corrective of theories of spectatorship advocated by Christian Metz, Mulvey and others to the 'obvious masochistic pleasures of masculine identification with a feminine position because such identification would challenge the entrenched, and often politically useful, cliché that men are sadists'. This lesson of horror could easily 'extend beyond the genre' (Williams 1994: 17) to an understanding of how all cinematic narrative provides, whilst at the same time covering up, 'a male investment in female masochism' (ibid.).

## **Appendix 5**

Mulvey's designation of voyeurism as active and scopophilia as passive, but both as phallic and sadistic has been criticised for being politically motivated as acknowledging the masochistic potential in scopophilic gazing would actually undo her feminist project (Williams 1994: 214). Clover (ibid.), argues that identifying male

sadism- especially toward women holding men theoretically culpable for acts such as rape, wife beating and child abuse are major achievements of modern feminism, but alongside Tania Modleski (ibid.) wonders about the politics that underlie such extended iterations of male sadism. Although the practice of remarking male sadism intends to align the remarker with feminism, it also works to naturalise sadistic violence as a fixture of masculinity, 'one of the few fixtures of masculinity remaining in a world that has seen the steady erosion of such' (Clover in Williams 1994: 214). It seems a gesture that ends up confirming what it deplores, and the logic follows that the capacity for sadistic violence is what finally distinguishes male from female. The critical eloquence on the subject of male sadism is that it holds the 'gender bottom line' (ibid.). Clover suggests the reason for the critical and theoretical silence regarding the possibility of male masochism is that to broach it is to unsettle what is apparently our 'ultimate gender story' (Clover in Williams 1994:215). She also notes that although horror may exploit the mechanism of cross-gender identification most intensely, 'the mechanism itself surely knows no genre' (ibid.).

## **Appendix 6**

Sigmund Freud (in Clover in Williams 1994: 209), theorising the place of masochism in the psychic economy, observes that its programmatic form assumes the feminine position, which is also 'played' with in visual imagery in this project. It has been noted that although the condition of being bound, painfully beaten etc. is regarded by Freud as essentially feminine, all the cases he cites in his essay 'The Economic Problem of Masochism' (1924) are male. This implies that although masochism 'is a centrally structuring element in both male and female subjectivity' (ibid.), it is only in the female that it is accepted as natural, and only in the male that it is considered perverse or pathological. However, this does highlight Freud's interest in a kind of 'bedrock bisexuality' (ibid.), and although seemingly naturalising a masculine/feminine binary, it is a notion that advanced the ideas that one's sex/gender/sexuality has no existence outside the acts or performances that constitute it. This understanding contemplates the female body's specifically female body- as a site of intense sexual feeling' (Clover in Williams 1994: 21).

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