

**EXPANSIONARY ENGAGEMENTS:
BUTTERWORTH'S DIDACTIC-DEMOCRATIC
SPECTRUM MODEL IN PHYSICAL THEATRE
CHOREOGRAPHY**

by

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The author, whose name appears on the title page of this MA dissertation, has obtained, for the research described in this work, the applicable research ethics approval. The author declares that he has observed the ethical standards required in terms of the University of Pretoria's Code of Ethics for researchers and the Policy guidelines for responsible research.

DEDICATION

I dedicate this study to my parents, my best friend and mom, Moira and my late dad Vis, who started but unfortunately couldn't finish this journey on earth with me. I appreciate that you have always chosen love and guided me to do the same. Thank you for allowing me to take dance classes when I came to you as a 7 year old boy and, since then, for your never-ending support of my dreams. Thank you for supporting me, for praying with and for me and for always seeing more in me than I see in myself.

Nog 'n "race" is gewen, Pappa.

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ABSTRACT

This study aims to identify my personal choreographic approach to physical theatre-making and then to experientially expand on it by engaging with Joanne Butterworth's five-tier Didactic-Democratic spectrum model for choreography. Being accustomed to, and trained predominantly in, one mode of approaching choreography has become limiting. Butterworth's model may aid me in expanding choreographically in the context of physical theatre-making.

My research is located in a qualitative paradigm. I use an auto-ethnographic, practice-as-research approach to conduct my research. To apply my practice-as-research approach, I use concrete experience, reflective observations, abstract conceptualisation and active experimentation as outlined by Kolb's Experiential Learning Cycle. Kolb's model provides an overall structure to this study, but is also the way in which I frame and read each of the three separate choreographic processes that I use in the study.

The concrete experience I consider in this study is *The Entertainer*, a work which I choreographed in 2017. To establish a baseline for my research, I retrospectively reflect on *The Entertainer* to locate it on Butterworth's model by using units of analysis that link to the five tiers of the model. These units of analysis are the choreographer's role; performer's role; choreographer's input; performer's input; pedagogical positioning of social interaction; instruction methods; and the pedagogical positioning of performers. By using these units of analysis to consider *The Entertainer*, I position my initial approach to physical theatre choreography along the spectrum of Butterworth's model.

I then use Kolb's abstract conceptualisation to plan how I will move beyond my initial approach to choreography as located on Butterworth's model. I do this by selecting tiers that lie to the extremes of my initial approach on the model. I employ Kolb's active experimentation, to choreograph two works, *WALK* and *Swem*, that each align with one of the extremes. I utilise the extremes since they are the furthest removed from each other and, as a result, challenge me to approach choreography in two ways that are not just completely different from each other, but also from my initial choreographic approach.

Each of the three choreographic processes in this study (consisting of a choreographic approach and a resulting choreographic product) starts a new cycle of Kolb's Experiential Learning. I use each rehearsal period, along with panel and performer reflections, to create a thick description by means of a choreographic score based on the choreographic approach of each work. To create these three choreographic scores (the physical documentation of the rehearsal period), I also utilise other auto-ethnographic tools, such as journaling and reflective questions. Each score serves as concrete experience that I retrospectively analyse to locate the choreographic approach on Butterworth's model.

To choreograph *WALK* and *Swem*, I utilised a rehearsal period spanning three weeks with the same three performers to calibrate reflection by asking them to complete reflection sheets based on rehearsals. Three panel members were required for expert analysis and therefore have at least a Master's degree (with choreography as focus) and at least three years' experience of choreographing in physical theatre. These panel members attended two rehearsals of each choreographic work and, like the performers, completed reflection sheets in order to mediate my subjective experience of each choreographic approach for a thicker description of the choreographic instance. The panel also completed reflection sheets based on choreographic tracks (see following paragraph) observable in performance to mediate their experience of each choreographic product with my own subjective view. I identify similarities between a greater range of inputs (my own perspective, the perspective of the performers and the panel), to layer my thick description of the choreographic process as a whole.

Since Butterworth's model is focused on choreographer-performer interaction and roles, it focuses on the choreographic approaches (rehearsals) and not on the choreographic products that result from each approach. I therefore highlight choreographic tracks that link to Laban Movement Studies. These are the treatment of the theme; general space usage; approach to the kinesphere; utilisation of shape; dynamics of movement (Effort); application of elements of choreographic craft; incorporation of soundscape; arrangement of choreographic structure; and integration of structural components/ assimilation methods.

Although these tracks can be identified in the rehearsal process if that is one's goal, they are more clearly observable in choreographic products. Choreographic tracks can be used as a means to identify similarities and differences between various choreographic products. I therefore use these choreographic tracks to unpack, along with panel observations, the choreographic products that result from each respective approach.

The study concludes that my use of Butterworth's model can assist me to move beyond my learnt approach of choreographing physical theatre works. The choreographic products that result from each approach also vary. The study shows how the usage of Butterworth's model during rehearsals, alongside Kolb's Experiential Learning to retrospectively analyse rehearsals, allows me to consciously reflect on my initial approach and the resulting product, *The Entertainer*. Through abstract conceptualisation and active experimentation, I could then choreograph *WALK* and *Swem* that differ not only in terms of choreographic approach, but also in terms of choreographic tracks identifiable in their respective choreographic products.

Extrapolated to a broader context, my exploratory processes may provide a case study example that choreographers in training could possibly model and experiment with to enhance and expand their choreographic approaches. Furthermore, it may offer a model of practice to be used as a pedagogical approach for training choreographers.

Key terms:

Physical theatre; Didactic-Democratic spectrum model; choreography; choreographic approach; choreographic product; Kolb's Experiential Learning Cycle; *The Entertainer*; *WALK*; *Swem*; Laban Movement Studies

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CHAPTER ONE: INTRODUCTION

1.1 Background and rationale

This study aims to identify my personal choreographic approach to physical theatre-making and then to experientially expand on it by engaging with Joanne Butterworth's (2004) five-tier Didactic-Democratic spectrum model for choreography. Being accustomed to, and trained predominantly in, one mode of approaching choreography has become limiting. I propose that Butterworth's model may aid me in expanding choreographically in the context of physical theatre-making¹. Extrapolated to a broader context, my exploratory processes may provide a case study example that choreographers in training could possibly model and experiment with to enhance and expand their choreographic approaches. Furthermore, it may offer a model of practice to be used as a pedagogical approach for training choreographers.

The field in which this study is situated is physical theatre. In order to contextualise my research in this field, I will briefly discuss physical theatre with reference to the South African context (refer to page 7). In addition, I will briefly engage with the notion of choreography (see page 38) in order to later engage with the nature and function of Butterworth's Didactic-Democratic spectrum model (refer to page 45). I also unpack Laban Movement Studies (from page 57) as a conceptual and practical framework that serves as my vocabulary for observing, recording, analysing and creating movement (Fernandes 2015:84).

To address the central aim of this study, I will use a qualitative, practice-based, auto-ethnographical approach with specific reference to Kolb's Experiential Learning to conduct my research (see page 22). Kolb's model offers a manner in which to efficiently understand experiences and effectively learn about phenomena by means of progressing through four stages of learning (Kolb 1984:41). These are concrete experience; reflective observations; abstract conceptualisation; and active experimentation.

¹ This study is a Masters by research. Although there was a practical component to align with a research approach of auto-ethnographic practice-as-research (see page 18), the practical work *per se* does not form part of the examination process.

In exploring my own approach to choreographing physical theatre, I will draw on selected units of analysis based on observable distinctions in each of the five tiers of Butterworth's Didactic-Democratic spectrum model. These units of analysis are the choreographer's role; performer's role; choreographer's input; performer's input; pedagogical positioning of social interaction; instruction methods; and the pedagogical positioning of performers (refer to page 10).

I consider these units of analysis in each of the choreographic approaches I will use as part of this research. To establish a baseline for my research, I will retrospectively reflect on a work I choreographed in 2017 by using the above-mentioned units of analysis. In so doing, I shall position my personal approach to physical theatre choreography along the spectrum of Butterworth's model.

Following this, I will select tiers that lie to the extremes of my approach on the model to expand my choreographic approach by means of choreographing two works that each align with one of the extremes. I utilise the extremes since they are the furthest removed from each other and, as a result, challenge me to approach choreography in two ways that are not just completely different from each other, but also from my initial choreographic approach. I shall use the units of analysis again throughout these respective rehearsal periods, so as to ensure consistency in my reflective process and to align with Butterworth's model.

Since Butterworth's model is focused on choreographer-performer interaction and roles, it focuses on the choreographic approaches (rehearsals) and not on the choreographic products that result from each approach. I will therefore highlight choreographic tracks (see page 44) that link to Laban Movement Studies. Although they can be identified in the rehearsal process if that is one's goal, they are more clearly observable in performance. I shall explain how they serve as a means to identify similarities and differences between various choreographic products so that I can use them, alongside other auto-ethnographic tools, to unpack the choreographic products that result from each respective approach. I shall not attempt an in depth Laban analysis of each work, but rather use Laban Movement Studies as a vocabulary while engaging with the choreographic tracks that I shall identify.

To understand the necessity for expanding beyond my initial choreographic approach, I first hone in on my training and what my initial approach is.

I have been trained as an AIDT (Association of International Dance Teachers) Hip-Hop, Modern and Tap dancer, while also undertaking classes in Contemporary, Jazz, Ballet, Acrobatics, Freestyle, Ballroom and Latin-America dancing since 2002. These classes formed the foundation of my passion for dance and movement and taught me invaluable ways of using my body towards obtaining technical proficiency in performance. However, in my training, little attention was given to the process of making and choreographing dances. I discuss my understanding of choreography on page 38.

My first choreographic undertaking was during my BA Drama studies at the University of Pretoria in 2014. Along with choreography, I also received my introduction to physical theatre during my undergraduate studies. Throughout my years of study, I have worked with award-winning lecturers and practitioners who (from my perception) approached physical theatre choreography in a relatively similar manner (which I outline on page 8).

My training in this context has inevitably informed my understanding of physical theatre and my approach to choreographing physical theatre. Before discussing this approach and the influences on my approach, I unpack and define the notions of physical theatre as a framework through which I eventually consider my choreographic approach. In the following section, I thus unpack physical theatre in order to demonstrate my choreographic background in physical theatre and to provide a working definition of physical theatre for the purposes of this dissertation.

1.2 Physical theatre

Physical theatre is often described as difficult to define, with most texts² on this type of theatre debating its origins. Such debates fall outside the scope of this dissertation. Whether looking at physical theatre as a term, a genre, a style, a concept, an idea, an approach to theatre-making or a mode of performance, it is centred on, shares and amalgamates various “conceptual roots/routes”, as well as

² See for example Murray and Keefe (2007), Coetzee and Munro (2010), Sichel (2011) and Finestone-Praeg (2011).

“visual and physical performance languages” (Murray & Keefe 2007:75). These languages share tropes³ (refer to page 5) that are essentially identifiable across the wide array of interpretations and applications of physical theatre. Murray and Keefe (2007:34) suggest that in discussing physical theatre, the focus should be on these tropes and physical theatre’s heterogeneity, rather than the forms it can take.

Physical theatre moves beyond key elements in historically dominant modes of Western⁴ theatre of the nineteenth and twentieth centuries (Murray & Keefe 2007:39). These modes were/are literary and verbally driven, with theatrical realism (theatre as “a slice of life” and a focus on verisimilitude) as a prime example. Included in these elements are mimesis (an embodied imitation of life), catharsis (the purging of emotions), play (participants moving beyond the habitual realm of the everyday) (Murray & Keefe 2007:39), and three-dimensional, psychologically founded characters. These elements relate to the form and content (inner frame) of a work of theatre (Murray & Keefe 2007:22). The inner frame relates to “form and content” (Murray & Keefe 2007:22).

There is also an outer frame that relates to meanings derived from theatre works that “do not simply flow outward from the piece we are witnessing” but that connects artists and audience to the “world beyond” – the socio-cultural, political, ideological and philosophical contexts that drama/theatre/performance “inhabit” (Murray & Keefe 2007:22-23). The interface between the inner and outer frames speaks to cultural and artistic discourses, values and perspectives of a socio-cultural and political order. In this way, theatre can inscribe codes of relationality and hierarchy in terms of class, race, gender, sexuality, language etc. in/on the stage space.

Physical theatre serves as a way in which to reconfigure historically dominant practices of theatre making, by means of “a decline in deference to the structures of authority that have traditionally characterised Western theatre production” (Murray &

³ A trope is “looser than category and more open than definition” and refers to the recognition of similar qualities repeated in different bodies of work to acknowledge a fluid classification (Murray & Keefe 2007:212).

⁴ Western refers to Europe, the UK, North America and Australia (Murray & Keefe 2007). These encompass historically dominant traditions that, through colonisation, globalisation and hegemony, become the exemplars that are internationally recognised as the ‘main’ customs and practices. The power thus lies with Western traditions since they ascend from these societies to dominate subordinate traditions in other societies as to enable the idea of collective purposes or general interests for society as a whole (Beetham cited in Pozo 2007:55).

Keefe 2007:33), including the verbally driven form and content of earlier Western theatre.

Physical theatre cites, subverts, plays out, questions and reflects upon such historical Western theatrical hegemony (Coetzee & Munro 2010:10), through the tropes that Murray and Keefe (2007:93) identify. Physical theatre in a contemporary sense, traces its origins to those manifestos and ideologies which sought to reverse those historically dominant modes of theatrical expression that foregrounded the primacy of text and the verbal. In terms of physical theatre's practical roots, Chamberlain (2007:119) acknowledges three developmental lineages of physical theatre: a French mime strand; a Central European and American dance strand; and a strand that links with 20th century European and North-American theatre directors.

Physical theatre did not develop in a linear manner, but rather expanded on the notion of physicality in theatre that emerged historically in, for example, pre-Greek theatre and the Commedia dell'Arte (Murray & Keefe 2007:14). Although the term physical theatre was used earlier, it was only in the latter part of the 20th century that physical theatre became popular as a genre that embraces the body, voice and the visual and kinesthetic, as well as scenography in relation, and in opposition to, historical Western hegemonic practices (Murray & Keefe 2007: 36).

Physical theatre opposes these practices as an assembly of dispositions, beliefs and forms which takes its place, alongside other suspicions of the word as the quintessence of explanation and reason (Murray & Keefe 2007:7). Murray and Keefe (2007:93) engaged with eight diverse case studies to conclude that physical theatre tropes include (but are not limited to):

- eclecticism;
- heightened and stylised physical and vocal performance languages;
- resisting the dramatic conventions of realism by often utilising the "conventions of melodrama, clown and the grotesque";
- using ensemble explicitly in creation and performance;
- collective authorship between performers and creators;
- the usage of devising to generate material in rehearsals;
- the skill of performers to transform their bodies into objects and other forms;

- drawing on archetypes, rather than psychologically approaching every form of representation; and
- giving the audience the option of interpreting stories by (at times) exploring, with story-telling represented in a non-linear manner.

Tropes that link more specifically with the visual and sensory aspects of physical theatre also include (Murray & Keefe 2007:76, 82):

- a vocabulary of gestures and habits as choreographic material to physically articulate personal politics, as well as political messages;
- “real time, real tiredness, real exhaustion”;
- exploring the relationship between architecture and movement;
- an entwining of choreography with codifiable virtuosic movements and daily movements;
- the celebration of vagueness and ambiguity as subject matter; and
- an explicit acceptance of the “sensuality and erotics of dance and physical theatre”.

The audience is therefore engaged by means of being offered a visceral experience focusing on sensory stimuli, as well as symbolic action and objects, rather than on a text as the main driver of the narrative (Halley 2012:45) or performance composition (Murray & Keefe 2007:33). These symbolic actions are created by focusing mainly on the innovative usage of the body and how, in combination with sometimes unconventional spaces and non-linear time, this amalgamation can rewrite earlier established theatre practices (Hamera 2007:60). The creative and embodied use of the body thus challenges earlier text-driven practices (Coetzee & Munro 2010:11).

Challenging and developing earlier text-driven practices resonate in the context of South African theatre. Contemporary South African theatre, broadly speaking, is rooted in British colonialism, Afrikaner nationalism and indigenous performance traditions. British theatre traditions reached South Africa in the form of theatre imports from Britain and Australia from the late 1700s onwards, following two broad developmental pathways. The first pathway was characterised by works mirroring British forms, aesthetics and themes while the second pathway was distinguished by

the transposition of African themes and content via the British form (Statahaki 2009:10-11).

The dominance of the British and Afrikaner nationalist theatrical products saw to the development of a “definite hierarchy of cultural and artistic discourses and practices that foregrounded the values, symbols and perspectives of the dominant order and worked towards its advancement” (Coetzee 2018:[sp]). This dominance shaped the mainstream, state-supported theatre into the 20th century. This theatre focused, much like historically dominant verbally-driven western modes, on verbally-driven theatre which focused on empathy, catharsis and play. In doing so, it also perpetuated values and ideological positions associated with this heritage long after British rule in South Africa came to end and Afrikaner nationalism had passed its prime. As such, Murray and Keefe’s (2007) broad sketch of the rationale for the development of physical theatre resonates with the South African context.

Adrienne Sichel (2010:42) traces the history of physical theatre in South Africa by discussing how Gary Gordon, “the father of physical theatre”, returned from London’s Laban Centre for Movement and Dance in 1992 and brought the latest European physical theatre style with him, in 1993, to found the First Physical Theatre Company. In relation to the tropes already listed, the hallmarks of this European style that resonated in the works of the First Physical Theatre Company and South African physical theatre were “the use of issue-based or deeply personal text; heightened physicality; corporeal mime in certain instances (as in Andrew and Janet Buckland’s oeuvre); the exploration of the South African cultural heritage (as in Gordon’s *Bessie’s Head*); themes of identity; use of multimedia and most importantly intrinsic choreographic research” (Sichel 2010:46).

Sichel (2010:44) states that the choreography of physical theatre in South Africa still centralises the body⁵ in works that blur the boundaries between acting, mime, dance, live art and drama. When further considering sources on the choreography of physical theatre in South Africa, it becomes apparent that a wide array of physical theatre practitioners is located in the country. Examples include Zingi Mkefa (cited in Sichel 2010:29), as well as other award-winning choreographers and theatre-

⁵ In South Africa, protest theatre also offered a mode of heightened physicality in theatre that formed the foundation for physical theatre.

makers, such as Mark Fleischman, Thando Doni, Acty Tang, Nicola Haskins and Bailey Snyman (to name a few).

Although all these practitioners (and many others) have certain approaches to choreography, the actual documentation of the process of choreographing or creating for physical theatre in South Africa seems limited. Individual examples, such as the choreographic approaches of Haskins (2015) and Snyman (2018)⁶ illuminate the usage of a variety of learnt principles in South African physical theatre, but this remains limited to the creation of their own physical theatre works. Their writing remains focused on their personal approaches. Instead of duplicating the techniques which one is taught or which one reads about, the difficulty remains to find a way of approaching physical theatre choreography that does not favour only one learnt approach (Gordon cited in Finestone-Praeg 2010:37). The background to my learnt approach in physical theatre choreography is outlined below.

1.2.1 My choreographic background in physical theatre

The approach to which I have become accustomed, as well as my understanding of physical theatre, has inevitably been influenced by the practitioners with whom I have trained. My main teachers throughout my studies in physical theatre at the University of Pretoria were Bailey Snyman and Nicola Haskins. Their work links with, and builds on, that of the already mentioned Gary Gordon “the father of physical theatre in South Africa” (Mkefa cited in Sichel 2010:29), Juanita Finestone-Praeg and Andrew Buckland by whom they were trained.

Gordon combined his training in Cecchetti ballet and Laban techniques along with a European physical theatre style (discussed in 1.2.2) to start the First Physical Theatre Company in 1993 (Sichel 2010:42). Sichel (2010:42) posits that this company “trail-blazed choreographic research, training and conceptual performance” in South Africa. It is this company’s mode of physical theatre that serves as the main reference point for not just my teachers, but (as a result) also my own approach to choreography. Since Gordon pioneered South African tertiary physical theatre training at Rhodes University (1992-2010), many students and graduates (examples

⁶ Many more exist, but I exemplify these two as they have been my lecturers and thus trained me and formed my own choreographic approach (which I shall explain in detail later).

are my lecturers and peers, such as Micia de Wet who, until recently, taught choreography at TUT) have moved on to utilise principles learnt from Gordon, along with their personal experiences, to establish physical theatre and similarly choreography courses at other institutions (Sichel 2010:29).

Although Gordon (cited in Finestone-Praeg 2011:31) states that he is constantly refining and adapting his methods (as does Snyman and Haskins), my approach leans on what has become the most prominent and common characteristics found in their work and teaching (these characteristics are outlined briefly on the page that follows). The University of Pretoria Drama student body consequently not only shares a choreographic approach with the lecturers by whom they (including myself) have been trained, but also shares a movement vocabulary largely based on the work they did with The First Physical Theatre Company from 2003. Snyman completed his Master's Degree at Rhodes and went on to work full-time for the First Physical Theatre Company for three-and-a-half years. He later joined Haskins in creating the Matchbox Theatre Collective to "promote secondary and tertiary theatre education" (Artsmart 2012:[sp]).

Butterworth (2009:161) discusses the importance of this shared vocabulary in tertiary training⁷ in order to introduce concepts and theories that can build on one another in a manner that is understandable to all participants. This enables not just lecturer communication to students, but also peer communication within the process of choreography. Whilst I work from the premise that choreographic approaches and principles are transferable across styles and vocabularies (as do my lecturers), there is an argument to be made that vocabulary impacts on choreographic approach. Engaging with that falls outside of the parameters of this study.

In the choreographic approach most prominent in my training, both the choreographer and performers take ownership of the work. The main thrust of generating movement material is through copying the movements of the choreographer, improvisation and choreographic tasks assigned to performers. Examples of tasks I have encountered while working with Snyman and Haskins are

⁷ This is in relation to tertiary training at various institutions in the UK, but just as her model is transferable to the South African context, I posit that this statement is true for tertiary training within SA borders as well.

also mentioned by Gordon (cited in Finestone-Praeg 2011:31): the creation of tasks initiated by, and based on, breath, alignment or spatial orientation. Examples would be tasks that motivate one to fill the space around another performer's body to create movement or to 'breathe' into different parts of one's body to move.

The choreographer initiates the concept and tasks and then directs the material by providing prompts for the revision of the movement material to meet certain criteria and reach certain goals. These are goals related to prior research or to the overall theme, structure or form (see footnote 11 and 12 on page 12), thus ensuring a piece where the performers contribute, but the choreographer remains the leading form of guidance.

Clifford (2013:3) shows how the choreographer-performer relationship type "has (an) influence on the collaborative choreographic process, as have the different stages within the choreographic process". Butterworth lists a range of approaches that each differ in how the choreographer approaches the performers during the creation of a work (Butterworth 2004:46). Each approach outlines varying amounts of input and control from the choreographer and performers respectively. Since these approaches vary and do not only outline the creation of material in one manner, they may lead to choreographing works that are not all the same because of a pre-disposition to only one learnt approach. I therefore use the following pointers⁸ mentioned by Butterworth (2009:187) to analyse the choreographer-performer relationship of each specific choreographic approach utilised in this study:

- choreographer's role;
- performer's role;
- choreographer's input;
- performer's input;
- pedagogical positioning of social interaction;
- instruction methods; and
- pedagogical positioning of performers.

⁸ These are tabulated and unpacked fully as my units of analysis in Chapter 3, so as to avoid confusion.

Since Clifford (2013:3) states that the different stages within each work's choreographic approach, along with the choreographer-performer relationship, influence the approach, I contend that the units of analysis listed above should be considered in *each* stage of a work's choreographic approach (rehearsal period), so as to delineate a specific approach in rehearsals. The structure in which I have been trained during my tertiary physical theatre education can be distilled into the following stages⁹:

- **Research period** - structuring the process by means of a timeline, outlining goals and finding a stimulus or source.
- **Generating movement material** - the creation of content by means of varying methods.
- **Developing material** - combining and adapting the created content with transitions.
- **Structuring and stylising the work** - using space, devices, characters, text and music (if applicable), to further develop the work.
- **Completing the work** - adapting the content, rehearsing and the actual performance of the work.

In tertiary education, the final step of choreography (which also occurs throughout) is the evaluation of the process (Butterworth 2012:63). Therefore, I include another step.

- **Reflection** - considering the work and process as a whole, thus reflecting on the effectiveness of the process and product to achieve the goals set out during step one. In the case of this study, I evaluate whether each work I choreograph attunes with Butterworth's model as intended, by means of utilising the tools discussed on pages 26-32 and the units of analysis on page 10. It is useful to note that reflection is not just at the end of action, but also in action (I discuss this further under the phases of my research approach on page 33).

⁹ These categories are only markers and can overlap, expand and occur in different orders.

Butterworth's pointers (see page 10) are used as units of analysis in each of these phases/ steps to focus on where each step of the approach is situated in Butterworth's Didactic-Democratic spectrum model. This is done to analyse where my initial choreographic approach, which has become limiting, is situated.

I unpack my initial approach on page 8 and 9, but I repeat relevant information here. I argue that this approach has become limiting since I feel frustrated by the process of creating new physical theatre works. The rehearsals I facilitate are governed by the same ideas and methods (see bottom of page) with little variation. Each of my rehearsal periods become tedious since I continuously find myself uninspired or recycling choreographic material. The material mostly reflects a choreographic approach that remains unchanged across rehearsals for various works.

More than just the choreographic approach however, the choreographic products that result from the approach, also become problematic since the rehearsal process is the same, the works I create all look similar. When looking at the choreographic product, one can observe certain choices that are made during the rehearsal process which are solidified in performance. Nerida Mattheia (2018:18) refers to these choices (that become observable elements in performance) as choreographic tracks¹⁰ influenced by "socio-political response, dance-theatre constructs, experimental performance modes and collaborative practices". Lepecki (cited in Mattheia 2018:19) states that choreographic tracks are tracks "where artists have repeatedly stepped into the footsteps of others, acknowledging and rerouting deeply rooted and known phenomena or trends". This means that choreographic tracks provide a framework in which to look at choreographic products to identify trends in performances/ choreographic products which one can either continue to work towards in each work or consciously move away from.

In my experience with my lecturers, the movement material generated in the choreographic approach/ rehearsal period is usually organised in a narrative Rondo form¹¹ (gradual unfolding of a story in a ABACA form) or based on a theme that

¹⁰ I discuss choreographic tracks fully in Chapter 2.1.3 to group related ideas together for ease of reading.

¹¹ Form emphasises the way in which the phrases of a work are organised: for example Binary (AB), Ternary (ABA), Rondo (ABACA), Theme and variations (A, A1, A2, A3) and Narrative (Smith-Autard 1996:62-65). These are defined and discussed when necessary so as to avoid confusion. It is

provides opportunity for variations, in a choreographic structure¹² that generally includes an even number of performers during the beginning, middle and end of the work. The linearity of the work is thus interspersed with motifs and repetition. The vocabulary in which I have been trained includes certain choreographic devices (see page 10 for examples) that are utilised within the choreographic approach which, through assimilation result in a choreographic product with a specific choreographic form or variations thereof and choreographic structure.

This does not necessarily mean that each work ends up having the same form or structure (since other variables are also present), but that similarities exist because of a similar approach. Examples are *Three Way Mirror* (Snyman 2018); *L.I.F.E* (Snyman 2017); *Falling* (Haskins 2016); and *As Night Falls* (Haskins 2011). I posit that these are mostly inspired by personal experiences or stories and most often follow a Rondo form. This means that various sections occur, at times in a linear manner, but also with a recurring theme or motif (ABACA) (Artsalive 2018:[sp]). Examples are the darkness motif in *As Night Falls* (Haskins 2011) where movements are echoed in between scenes in the dark, the flickering light bulbs and chairs that are constantly returned to by the performers in *L.I.F.E* (Snyman 2017), together with certain movements and the repetitive projections and jumping from platforms in *Falling* (Haskins 2011).

The choreographic approach one is accustomed to can therefore lead to choreographic products (with choreographic tracks) that are similar because of the same habitual approach.

1.3 Problem statement and research question

1.3.1 Problem statement

As described in the introduction of this chapter, I feel accustomed to a particular choreographic approach. This is what is meant by a singular approach to choreography throughout the study; one way of choreographing that varies little in

necessary to note that these are only the most mentioned forms; more exist and some choreographers work completely outside these forms.

¹² Choreographic structure refers to the way in which the total work and all its components (movement material, performers and design elements) are put together to produce, for example the beginning, middle and end (Artsalive 2018:[sp]).

approaching the creative roles, inputs or pedagogical positioning of performers (as mentioned in the units of analysis on page 10) to generate movement material¹³. This leads to the creation of physical theatre pieces that look the same in terms of the way in which choreographic tracks appear in performance (this links to form, see footnote 5, and structure, see footnote 6) because they have been approached in the same manner choreographically.

The opposite of a singular approach to choreography would likely be the ability to apply multiple ways of approaching and utilising performers and their inputs in the process of choreographic creation. By actively experimenting with different choreographic approaches in relation to the concrete experience of one's initial approach, one might be open to various creative possibilities during the process of choreographic creation. I posit that expanding my choreographic approach beyond my habitual tendencies will provide me with other choreographic approaches that result in numerous creative possibilities. This, in turn, can result in choreographic products that vary from each other.

1.3.2 Research question and sub-questions

The statement above gives rise to the following research question:

How can I expand my approach to physical theatre choreography by using Joanne Butterworth's Didactic-Democratic spectrum model?

Sub-questions that arise from this research question are:

- What is physical theatre?
- What is choreography and a choreographic approach?
- What is Butterworth's Didactic-Democratic spectrum model?
- Where is my initial choreographic approach located on Butterworth's model?
- How can the Didactic-Democratic spectrum model be used to shift my choreographic approach to physical theatre-making?

¹³ The generation of movement material refers to the initiation and creation of movements and sequences of movements with participants by means of specific tasks and techniques and is not to be confused with a specific style of physical theatre that has been acquired, but rather refers to the creation of movement sequences. In this case, creating movements with techniques and methods transferred from lecturers in the context of physical theatre training at the University of Pretoria.

Furthermore, I will explore the approach to my research that I consider most appropriate to address my research question.

1.4 Research approach

In this section, I explain the qualitative, practice-based, auto-ethnographical approach within an experiential learning cycle in which my research was positioned.

1.4.1 Qualitative research

Qualitative research is aimed at understanding some aspect of life and has “people-centred” methods that generally focus more on experience rather than on numerical data for analysis (Patton 2015:2). Wasser and Bresler (1996:6) state that since qualitative research is generated through subjective lived experiences, this type of research accordingly aligns more with an interpretive paradigm that focuses on the experiencing and studying of phenomena. Qualitative research therefore, moves away from a positivist paradigm that sees the world as stable and predictable, to explore new possibilities (Denzin & Lincoln 2011:8).

The research process is exploratory and inductive and the product of the research is often descriptive (Merriam 2009:13). It “seek[s] to discover and understand a phenomenon, a process, or the perspectives and world views of the people involved” (Merriam 2009:11). The focus of my study was thus on understanding a specific situation or occurrence, namely my choreographic approach and the expansion of my choreographic approach in the context of physical theatre. This was done by creating two distinct physical theatre works along with three volunteers that are University of Pretoria Drama alumni. The research was focused primarily on the process and the participants did not form part of that which is being researched. As set out in my letter of informed consent, “the focus of the research is on my choreographic process and not on you (the performer) *per se*”. These volunteers, two female and one male, have been trained in physical theatre by the same lecturers I have up to a fourth-year level.

In a qualitative research paradigm the researcher is not a “disinterested outsider who merely observe(s) without interacting with participants”, but affects and is affected by their own observations (Grossoehme 2014:110). The researcher is therefore

positioned between the produced outcomes, subjective experience of the outcomes and (possibly) other participants' experience of the results and outcomes. The researcher's subjectivity is incorporated as part of the research. These subjective experiences (in this case my background as a white, Afrikaans-speaking male and my choreographic approach) fall within the interpretive paradigm.

My subjective experiences are mediated through theories, thick descriptions of processes and recorded data (such as videos and journaling) to delineate not a general set of results applicable to all situations, but to enhance an understanding of a specific phenomenon and to provide a situation-specific clarification of the research findings related to the explorations of the phenomenon. Whilst I acknowledge no mode of participatory theatrical engagement or facilitation is neutral and that my subjectivity did necessarily come into play in the process, an investigation of the subjectivities of the participants in relation to mine falls outside the scope of this research.

Qualitative research methodologies include, amongst other things, literature reviews, case studies, ethnography, auto-ethnography, phenomenology, grounded theory and practice-as-research. Qualitative research however, does not necessarily follow one methodology, but can also combine an array of approaches in a generic methodological method. Merriam (2009:11) understands generic qualitative research as combining several qualitative methodologies or approaches, or even ignoring methodologies.

According to James Chesebro and Deborah Borisoff (2007:9), qualitative research methodologies share five characteristics:

1. *Natural setting*: the research takes place in an environment that is not intended purely for investigation or research.

In this study, the rehearsals for the two works took place in venues intended for rehearsals at the University of Pretoria. The study also utilised the Lier theatre for the performances. The spaces were consequently used in the way they are intended to be used and the research is based on the investigation of that usage.

2. *Researcher as participant*: the subjects participating in the research acknowledge the researcher as an active part of the research process.

The participants worked alongside me in this study to choreograph two distinct works. As choreographer, I was an active participant in the choreographic process and the participants acknowledged me in this role as it forms part of the research briefing. Since I was actively involved in the process, I acknowledged my subjectivity and how I subjectively experience my choreographic process in relation to the subjective experiences of the other participants (as I described before, this was not studied, but is integral to processes working with others in the domain of the performing arts). Certain methods and tools exist (see page 26) that aided me (the researcher) in attaining critical distance where needed, so as to ensure the mediation of personal bias.

3. *Participant communication*: the human participants are encouraged to engage with topics and discuss their interpretation.

The students were active participants in the choreographic process and could give their opinions on how they saw the process unfolding. They were guided through reflection (see page 25), so as to delineate the effectiveness of adhering to the units of analysis.

4. *Subject intentionality*: the way in which the subjects communicate is acknowledged and utilised in the way the subjects intended to be understood.

During the rehearsals, the participants were encouraged to ask questions if they did not understand and, if something they said was unclear, I asked what they meant instead of presuming. This ensured that they understood what was expected of them during each specific step of each approach.

5. *Pragmatic*: the results of the research have an immediate impact or usage in social processes.

The study outlines a way of expanding beyond a habitual approach to physical theatre choreography that can be utilised by other choreographers as a starting point to do the same.

The study adheres to these five principles and consequently falls within the domain of qualitative research. More specifically, I used the qualitative methodologies of practice-as-research and auto-ethnography within an experiential learning frame.

1.4.1.1 Practice-as-research

In my research, the act of creation *per se* was one of my primary research tools. Candy (2006:1) describes practice-as-research as research initiated by practice and the gaining of knowledge through original investigations of that practice. Academic research and practical findings are interdependent (Snyman & Lambert 2010:312). Through the creative process, answers and ideas emerge as new discoveries are generated in the process of making a creative work. Practice-as-research offers a way of understanding a phenomenon through “active, intimate, hands-on participation and personal connection: ‘knowing how,’ and ‘knowing who’” (Conquergood 1999:145). Practice-as-research acknowledges that there are many ways of knowing and inquiry and that not one absolute form of knowledge or knowledge creation exists. Furthermore, the researcher is a “representative of a multilayered lifeworld, itself worthy of expression” (Duncan 2003:4). In terms of incorporating research subjectivity, practice-as-research collapses the distance between the researcher and the research practice.

As described in the outline of the research process, the study applied the academic research and model of Joanne Butterworth to the analysis of my initial choreographic approach and then to the choreography of two distinct physical theatre works that move away from my initial approach. This utilisation of theory to initiate performance is the way in which alternative ways of understanding phenomena result in practice-as-research (Fleishmann 2012:29). The works and the process of choreographing them (initiated by research), became the basis for further analysis of how effectively the research was applied to the process of physical theatre choreography.

To elaborate even further, Anna Pakes (2003:130-139) mentions three requirements for a study in the arts to fall within the domain of practice-as-research¹⁴:

¹⁴ Although Pakes (2003) focuses on the requirements of PhD studies, I posit that the relevance remains the same since practice-as-research is the main methodology under examination. I utilise

1. *Originality*: the utilisation of innovation in practice and the investigation thereof for new knowledge (Pakes 2003:131).

Bailey (cited in Pakes 2003:130) states that a work of art may be original in several ways. It may be the first of its design type, the first to include certain artistic properties, the first in a set of objects that has the specific style of an artist, the first to show content that is known in the specific innovative manner, or the first object to present information that was unknown previously. Kershaw (2001:146) postulates that in practice-as-research the originality of aesthetic innovation needs to be considered carefully in relation to the generation of cognitive content.

This means that innovation in art (in this case movement-based practices) and innovation in research are not necessarily equivalent. For research in the arts to be considered innovative it is paramount that “practitioner-researchers explicitly identify and justify their contribution to knowledge” (Pakes 2003:131). The cognitive content that results from artistic practices should thus be abstractable and not simply tied to the instance of performance (Piccini cited in Pakes 2003:131).

I aver that my research is original since it used the content of Butterworth’s model in a manner and context beyond what it was initially designed for, to create two works that I examine for innovative results. The results are innovative since they are the first documented attempt to engage with Butterworth’s model to specifically expand on a/ my choreographic approach to physical theatre.

They are also abstractable beyond performance since the results provide physical theatre practitioners who feel accustomed to only their current choreographic approach, with an example of how Butterworth’s model can be used to expand one’s approach to physical theatre choreography.

2. *Creative processes and original products*: the success of a study based in practice-as-research is in the exposition of the process with the product (Pakes 2003:134).

Pakes (2003) since she actively focuses on dance practice-as-research in the context of tertiary education; the same context wherein my study is situated.

This study adheres to this requirement since I utilised the tools (see page 26) in Chapter 3 to 6 to analyse the rehearsal approaches in relation to the products that result from them. This was done to ensure consistency and to assess whether I adhered to, and aligned with, the choreographic approach of each work (as set out by the units of analysis), as well as whether the products that result from each approach differed in choreographic tracks.

3. *Knowing how*: the study looks beyond theory at practical wisdom and understanding (Pakes 2003:139).

Anna Pakes (cited in Butterworth & Wildschut 2009:11) states that practice-as-research in movement-based practices deepens understanding by focusing on “knowing how” rather than “knowing that”. This means that theoretical knowledge (“knowing that” Butterworth’s model has five approaches) is deepened by applying the knowledge in relation to practice (“knowing how” to use Butterworth’s model to expand my choreographic approach to physical theatre). This knowledge was acquired by applying the model through trial and error in a manner that focused on my choreographic approach to answer the research question at hand.

This immersion within the choreographic process was necessary for the effectiveness and experiencing of the model but as described earlier, certain methods and tools exist that aided me in attaining a critical distance where needed, so as to ensure the mediation of personal bias with multiple perspectives.

The self-reflective nature of my own choreographic process, also locates the study in the domain of auto-ethnography.

1.4.1.2 Auto-ethnography

Lapadat (2017:590) states that ethnography “comes from anthropological and sociological empirical studies” focused on social structures and cultural phenomena by collecting data through field work and analysing and interpreting information by means of writing. Ethnography is aimed at studying the behaviour of human beings in natural social and cultural structures to consider the way in which symbols are used in certain contexts (Chesebro & Borisoff 2007:6).

Auto-ethnography is situated within the domain of ethnography and is concisely described as a research approach that aims to describe and investigate (graphy), personal experience (auto), and to comprehend cultural experience (ethno) (Ellis et al. cited in Lapadat 2017:590). Duncan (2004:2) states that in auto-ethnography, the “self” is the main source that is examined for information. McIlveen (2008:13) concurs and postulates that “by way of intimate autobiographic account” a researcher “explicates a phenomenon under investigation or intervention” (McIlveen 2008:13). Auto-ethnographers view reality as “neither fixed nor entirely external but is created by, and moves with, the changing perceptions and beliefs of the viewer” (Duncan 2004:4). The “self” thus becomes the centre of the investigation and the main source of data (Duncan 2004:2), again indicating that the researcher’s subjectivity is central to the research process.

However, auto-ethnography is not just research focused on writing about oneself; it is not an autobiography, but “a specific form of critical enquiry embedded in theory and practice” (McIlveen 2008:15). Its core focus entails reflective analysis by the practitioner “pertaining to himself or herself as intimately related to a particular phenomenon” (McIlveen 2008:3).

In this study I analysed my own habitual process of choreography (both choreographic approach and choreographic product) and the expansion of my own choreographic approach by applying research to the act of choreography. This situated the study within the area of auto-ethnography since it actively focused on the reflection of my own praxis (Ellis, Adams & Bochner 2011:1). Auto-ethnography involves going “back-and-forth (...) between experiencing and examining a vulnerable self” in relation to the broader context of the specific experience (Ellis 2007:14).

This procedure of going back-and-forth allowed for the process of learning during my practical exploration of choreography to occur effectively. I employed the structure of Experiential Learning Theory (ELT) as developed by David Kolb (1984) as a manner through which practical exploration can lead to learning more about, and expanding on, my choreographic approach.

1.4.1.2.1 Experiential Learning

Kolb (1984:20) describes Experiential Learning Theory (ELT) as *experiential* because of its intellectual roots in the work of Piaget, Lewin and Dewey and secondly, because of the fundamental role experience plays in the process of learning. Kolb (1984:41) describes ELT as “the process whereby knowledge is created through the (...) combination of grasping and transforming of experience”.

ELT is based on the notion of efficiently understanding experiences and effectively learning about phenomena by means of progressing through four stages of learning. These are concrete experience; reflective observations; abstract conceptualisation; and active experimentation illustrated by the following experiential learning cycle (Kolb 1974)¹⁵:

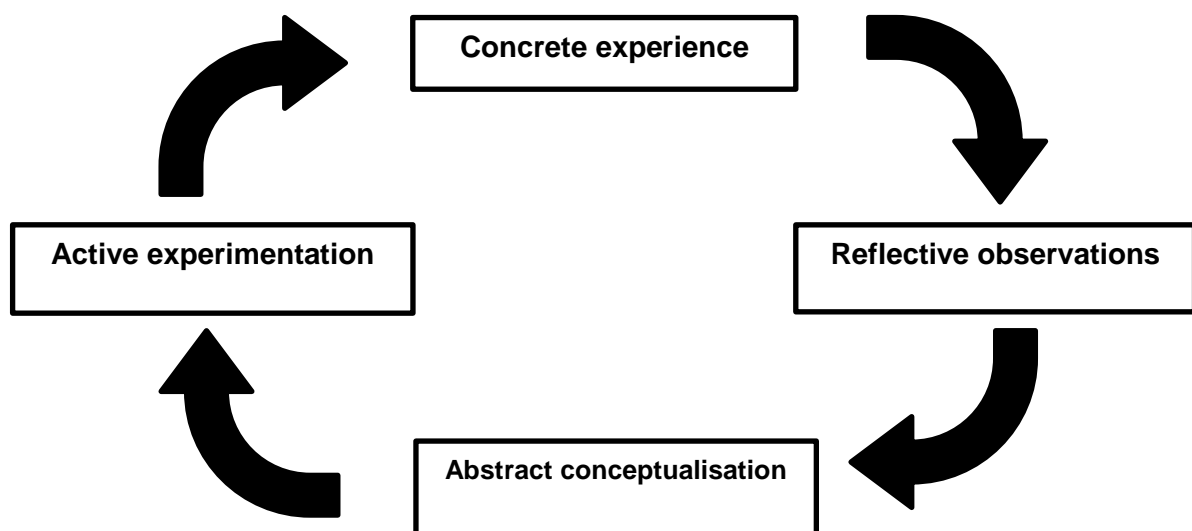


Figure 1: The Experiential Learning Cycle (Kolb 1974)

The action words in the cycle are described below (McLeod 2017:1):

1. **Concrete experience** - the doing stage; the creation of a new experience or a reinterpretation of an already occurred experience. In this study this refers to my previously choreographed work in 2017. This is not the only concrete experience in the study, but I will unpack the stages where applicable.

¹⁵ I link this cycle to the phases of my research on page 24.

2. **Reflective observation of the new experience** - the thinking stage; taking a step back to observe what has been done and how it was experienced. This links to the retrospective analysis (reflection on action; see bottom of page) of my previous choreographic work to position my initial choreographic approach in Butterworth's model.
3. **Abstract conceptualisation** - the stage of planning how to adapt and change what has been done by modifying an existing concept. In this study I used Butterworth's model and the units of analysis I outlined to plan how to expand beyond my initial choreographic approach.
4. **Active experimentation** - the stage of redoing; applying the abstract conceptualisation to see what results. This is the stage where my two new works were choreographed and performed.

Donald Schön (1983:68) elaborates on the necessity of not simply reflecting on action (reflecting on how practice can be altered after the events occur), but also reflecting in action, where one reflects on the event at the time it occurs, so as to construct unique cases not dependent on linear categories or established techniques.

Sternberg and Zhang (2000:3) state that according to the cycle, concrete experiences (my previously choreographed work) form the basis for reflection (where my work is situated in Butterworth's model). These reflections are on action (see tools on page 26) and amalgamated and extracted into abstract concepts from which "new implications for action can be drawn" (planning on how to expand beyond my initial approach by means of reflection in action). I then tested these implications actively (choreographed two new works) to establish a guideline for the creation of new experiences. The reflections on these products were reflections on action.

My overall research process with regards to Kolb's (1974) Experiential Learning Cycle is illustrated in the following way:

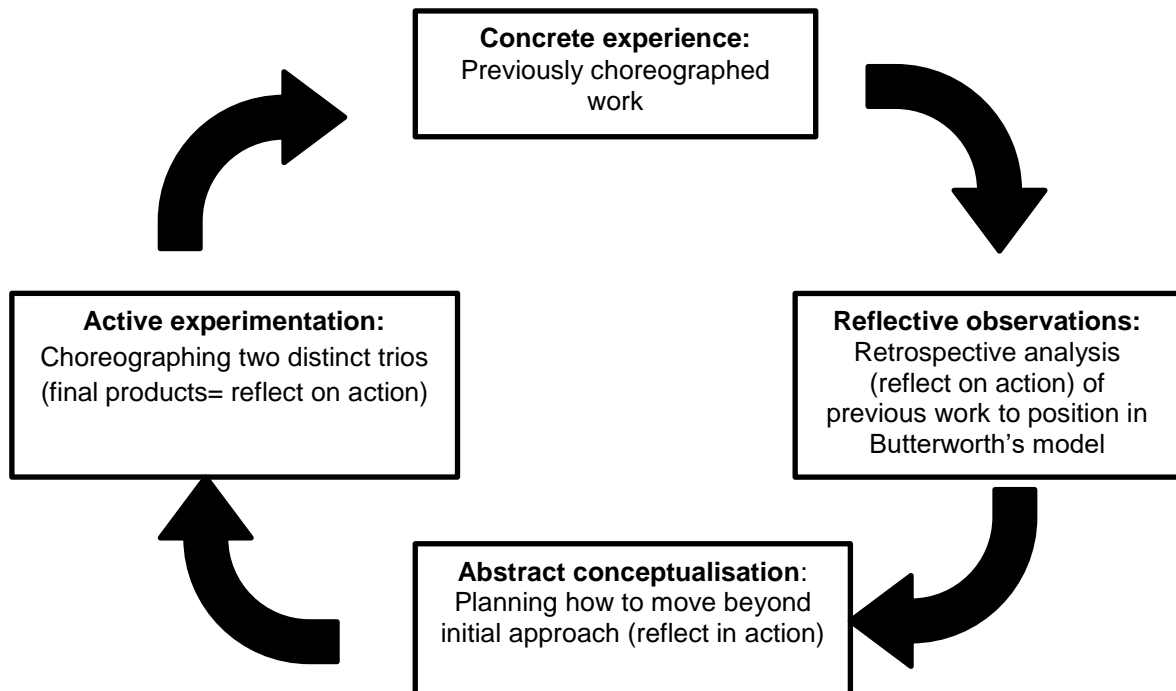


Figure 2: *The Experiential Learning Cycle of my process (Janse van Rensburg 2018)*

I thus actively experimented and participated in the choreographing of the works to experience and then modify my initial approach by using the theoretical lens of Joanne Butterworth as a guideline. I did, however, also use other tools to provide a critical distance where needed, so as to allow for the submersion within the process of choreography to be mediated with a distance that allows writing about what I experience throughout (reflection in action). To mediate one's personal experience (feeling accustomed to one approach of choreography) in relation to the bigger socio-cultural structure (in this case choreography in physical theatre and Butterworth's model) in auto-ethnography, allows the researcher to transition from being an outsider to actively participating in the research for the desired results (expanding myself choreographically). I outline the phases of my research in relation to Kolb's ELT model on page 33-34.

Auto-ethnography offers multiple tools to validate the potential outcome or findings of a project; to create reflective distance and to offer a "thick description" of the process (these are included in 1.4.1.2.2). A "thick description" in qualitative research requires a multidimensional approach to reflecting and engaging with research material and

processes. Geertz (1973:7), who coined the term, describes a thick description as engaging with a “multiplicity of complex conceptual structures, many of them superimposed upon or knotted into one another, which are at once strange, irregular, and inexplicit, and which he must contrive somehow first to grasp and then to render”. Ponterotto (2006:543) unpacks multiple sources to provide a working definition of what a “thick description” is:

- The task of both describing and interpreting observed social action in a specific context (small or large) by the researcher.
- By means of the researcher’s clear description and understanding of the context in which action takes place, intentionality and purpose is assigned to the social action.
- The thoughts and feelings of participants are captured through a thick description to locate “the often complex web of relationships among them”.

In qualitative research, a thick description therefore refers to the multidimensional manner of describing and approaching phenomena, so as to move beyond a simplified explanation. In this case, the process of choreography is examined by utilising tools suitable for this context. A thick description is a tool that both acknowledge the researcher’s immersion in the research process and amongst the research material, thus allowing critical, reflective distance. The ‘thicker’ the description, the more substantiated is the interpretation of the data. Thick descriptions focus on detail, as well as the clustering of similar details. Importantly, the documentation and observation of the phenomenon/experience/process must occur simultaneously (reflection in action), and the interpretation (or reflection on action) occurs after the fact. I thus needed to put specific strategies in place that allowed for a thick description and thus collect detailed and complex data.

This indicates that a researcher who is actively part of the research process must find ways to achieve critical distance in order to acknowledge and engage with any personal bias. In this study, this was done by means of the thick description offered by utilising as many appropriate forms of documentation as possible, in order to mediate my subjectivity for more precise and detailed results. It is in this regard, that auto-ethnography offers the appropriate tools to aid my research.

1.4.1.2.2 Tools for data collection

This section unpacks the tools that I utilised throughout the process of choreography, so as to provide the reader with a thick description of my process. The study used the following tools for a thick description:

1.4.1.2.2.1 Guided reflection

After every second rehearsal (of which each work had a total of twelve) I facilitated a guided reflection with the participants. Here, they anonymously completed reflection sheets (see Appendix C) based on the units of analysis of this study (this is what 'guided' refers to). The tables I provided on these sheets encompass the units of analysis in a manner that is in line with the focused conversation method (Hogan 2003) that is based on Kolb's Experiential Learning model (1984). This method "enables participants to reflect on an event or commonly shared experience" and consequently results in a deeper understanding of that experience (Hogan 2003:76). I did not engage them in discussion, so as to allow them to reflect without my unwittingly influencing their thinking.

Hogan (2003:77-78) lists the main types of questions as they link with each of the four stages of experiential learning: concrete experience results in objective questions, reflective observation refers to reflective questions; abstract conceptualisation refers to interpretive questions; and active experimentation refers to decision questions. Since the participants were mainly involved in the abstract conceptualisation and active experimentation stages, the tables I provided for reflection were based on interpretive and decision questions that link to the units of analysis.

For example, interpretive questions were:

- What was your role in relation to that of the choreographer?
- What input did you give and receive?

Examples of decision-focused questions included:

- To what extent did the rehearsal adhere to the pedagogical positions as set out beforehand?

- Did the instruction method result in the choreography that was needed for the piece?

Since I was actively involved with the practice-as-research by being situated in the process of creating, the distance between the research and myself collapsed. Asking the questions outlined above during the act of creating a work, offered me a way of mediating my experience of the process with the experience of other individuals in the same process. I further utilised journaling to investigate my immediate personal experience (auto-ethnography) and compare these immediate experiences in the process with the video documentation after each process.

1.4.1.2.2 Journaling

As discussed earlier, reflection on action (occurring after an event) is a necessity, but so is reflection in action, where one reflects on the event at the time it occurs to construct unique cases and deepen the understanding of the process (Schön 1983:68). I journaled during the rehearsal process (reflection in action). I also journaled after the rehearsal process (reflection on action) to notate how the units of analysis were applied and how choreographic material was generated.

John Cowan (cited in Gray & Malins 2004:51) states that in addition to reflecting in and on action, one can also reflect for future action. This means that reflective journaling is not simply used to evaluate (on action) or to provide insight (in action), but also to afford opportunities and highlight needs (for further action) (Gray & Malins 2004:57).

A reflective journal is an interactive device that contains “different types of information (such as an) activity and development log, diary, documentation of work in progress, contextual references, information about the pace and progress of work, key points from evaluation and analysis, and any other kind of relevant ‘life’ information” (Gray & Malins 2004:59).

Gray and Malins (2004:60) posit that if one experiments with processes (such as the process of choreography), the information in the journal needs to be detailed and precise, as well as transparent. The activity log aids in transparency as it includes both that which does not work and that which does in the process and in the final

product (Gray & Malins 2004:60). Writing detailed notes during the rehearsal process proved to be more challenging than after the rehearsals. During rehearsals my notes seemed to be more cryptic, but straightforward (for example writing immediately if something was challenging) where after rehearsals the notes seemed to be more detailed and looking at a bigger picture of the research as a whole.

To reflect on, in and for action, in a consistent manner I also journaled by asking myself questions during and after the process that described, evaluated and summarised the process and products. Examples of these questions or observations are listed by Gray and Malins (2004:62):

Descriptive (reflecting in action)

- Identification of events.
- Factual descriptions of what happened (what, who, why, when, where, how and which methodologies utilised).

Evaluative (reflecting on action)

- How well were goals adhered to?
- How valuable was the process?
- What did I learn?
- What would I have done differently?

Summarising (reflecting for future action)

- Strengths and weaknesses.
- What do these pros and cons mean?
- Identification of new key question.

For detailed journaling I consequently did not only create an activity log that delineates the pace and progress of each rehearsal and performance with these questions, but I also filled in the reflection sheets that the participants complete. All these reflection sheets (choreographer's and performers') were also included in the process of reflecting in, on and for action.

More than just an activity log, the movements created and tasks used were also described within the journal so as to create a choreographic score (defined fully under 2.1.1). Susan Leigh Foster (2002:45) describes how dance makers use choreographic scores (the documentation of the choreographic process) of any kind to “plan or frame their events”. I used journaling (alongside videos - see the section that follows) in order to delineate a choreographic score for each work. Millard (2016) describes how each user of choreographic scores finds their own way of using and interpreting them.

In this study, I created a score by roughly notating the choreographed material in each rehearsal (by means of pictures and words from my learnt movement vocabulary), alongside the questions asked. This created a score to which I could refer if movements were forgotten or intent was lost. Mark Tompkins (cited in Benoit 1997:25) states that a choreographic score allows one to move forward and create anything since it offers a mode of support. The choreographic score thus allowed me to refer back to rehearsals and tasks so as to see how they manifested in the final performances. One can thus utilise a score in relation to what it proposes since this allows one to influence and affect the dancing which results from the score (Millard 2016).

The questions alongside the choreographic score aided me in continuously evaluating whether I followed the pointers listed by Butterworth’s model (as listed on page 10 and unpacked on page 52) throughout each stage of each of the two works (a different approach of the model in the choreographing of each work). The journal (and choreographic score) thus became a reflective device which enabled me to evaluate and deposit ideas about my subjective experience (Gray & Malins 2004:58) during and after the choreography of each of the works. The resulting choreographic scores were made more detailed by including video documentation and photographs.

1.4.1.2.2.3 Video documentation and photographs

The documenting of rehearsals and performances by means of video and photographs allowed me to critically look back and consider my own journaling in relation to what occurred in the moment. This, alongside the journal, provided me

with a choreographic score that elicited the opportunity to analyse whether I did what I set out to do in each rehearsal, research period or discussion.

The video documentation was also a way in which the finalised products were displayed to the perceptual panel and performers, seeing as the initial work I choreographed is only on video. This show was live-streamed on Facebook with the privacy setting on 'public'. No informed consent from the performers in that work was thus needed, since the show is in the public domain. Using video documentation for all the works allowed for consistency in the media form through which the analysis of the different works could occur by means of the panel and performers.

1.4.1.2.3 Other participants

1.4.1.2.3.1 Perceptual panel

A perceptual panel, or an expert panel, is a group of specialists in the field in which the study is situated who are not actively involved in the process of creation, but rather asked to provide their subjective feedback on what occurs during the process for evaluation by the researcher (Laidlaw 2014); this is done to mediate my personal subjectivity with theirs in order to get a thick description of the process. This provides me with some critical distance. I used a panel to evaluate my subjectivity (and bias¹⁶) that are part of that, in relation to their subjective experience of the process. In doing so, I appreciate multiple co-existing perspectives.

An internal and an external physical theatre expert, as well as my supervisor Prof. Marié-Heleen Coetzee, were invited to attend two rehearsals of each work (unannounced). The three experts were asked to complete reflection sheets (see Appendix C). When the works were completed, they were be provided with video recordings of the performances¹⁷ and reflection sheets (Appendix D) to reflect on the product.

This allowed for observations that hone in on the units of analysis I identified, so as to provide me with 'outside' opinions on what I aim to achieve. The reflection sheets

¹⁶ Personal bias can form part of one's subjectivity and should be acknowledged for the purposes of positionality.

¹⁷ As described previously, the initial piece I have choreographed is available only by means of video and the two new ones are thus also provided in this format, ensuring continuity in the study and calibrating the means of viewing performance.

were based on the units of analysis that link with Butterworth's model, thus indicating the experts' views on where the specific approach was situated on the model in *each* section of the choreographic process.

With regard to the choreographic products, I also provided the experts with reflection sheets on the products based on choreographic tracks that were present in the works (see Chapter 2). Here I encouraged the panel to provide feedback on each work to delineate how, and if, the works differed. I further unpacked their observations by means of theme extraction¹⁸ in a tabulated format based on observable characteristics (choreographic tracks) that I briefly introduce in Chapter 2 and unpack fully in Chapter 5.

1.4.1.2.3.2 Selection of participants

I utilised purposive sampling to select the participants. Purposive sampling refers to the method of selecting participants based on criteria that link with the research question, such as knowledge about the phenomenon at hand (Palinkas, Horwitz & Hoagwood 2016:533). It is a non-random technique ensuring that the participants chosen have the required experience or characteristics. Since Butterworth (2009:186) states that to use her model effectively, one needs experience in choreography, I chose to use three performers from the University of Pretoria Drama student body who have been trained in a similar way as I have (up until at least fourth-year physical theatre) to ensure they are fully equipped with a similar movement vocabulary as my own. This is done as no time was given to skills development or choreographic training, but rather the focus was on the process of applying already established skills in different ways. The same three performers were used in both works to calibrate reflection and to make sure variables are minimised. I outline the reflections of the performers, as the process developed, throughout the dissertation. The research is however not focused on the journeys and experiences of the participants, but rather my own.

¹⁸ Theme extraction is a way of "identifying, analysing and reporting themes within data" (Braun & Clarke 2006:6). The steps one take are familiarising yourself with the data, generating and initial code, reviewing themes, defining and naming themes and producing a report (Braun & Clarke 2006:6). I will unpack this fully in Chapter 4 where theme extraction is used so that the information and analysis are grouped together for ease of reading.

As described above, they did however have the movement vocabulary they have learnt at the University of Pretoria in order to guarantee ease of communication in the choreographic process. Performers attended rehearsals for each of the two works that spanned a month and occurred 3 times a week for 4 hours per rehearsal (the first work in March and the second in August 2019). They also completed reflection sheets during the rehearsal process since they were actively involved in the choreographer-performer relationship. The performers however did not complete reflection sheets on the choreographic products as their reflection would have been from inside the product instead of, like the panel members, from the outside.

The panel members were also selected through purposive sampling and, because experts are required for analysis and to provide feedback on the process and performance, they had at least a Master's degree (with choreography as focus) and at least three years' experience of choreographing in physical theatre. Three panel members were selected with a difference in age and historical background to ensure a process that does not include only individuals from the same socio-cultural background as this could be limiting in terms of reflective purposes: the greater the range of inputs provided, the thicker the descriptions that will be provided by means of the reflection sheets.

Other criteria for *all* participants included availability during rehearsal times; a willingness to participate in the process; and openness to share their reflections. They did not write their names on the reflection sheets and were also provided with code names in the writing process for anonymity and confidentiality purposes in the rehearsal process (since the performances are in the public domain, anonymity and confidentiality is limited in this regard). Participants were also based in the Gauteng area for ease of transportation to venues where rehearsals occur.

I approached all the participants through means of electronic mail and arranged a meeting with them to discuss their participation in my research process, so that they understood what was expected of them and could read through the Letter of Informed Consent and Indemnity form before becoming a part of the process. I outline the research process below.

1.4.2 Outline of the research process

I provide a brief overview of the phases of my research in order to integrate my process with my research approach.

1.4.2.1 Phase 1: Review of the literature

In this phase, I unpacked physical theatre, choreography, the Didactic-Democratic spectrum model and Laban Movement Studies. This was done to construct a theoretical framework within which to position my research.

1.4.2.2 Phase 2: Retrospective Analysis

The second phase aligned with the concrete experience of my previous work and reflective observation by means of evaluating the piece I choreographed in 2017, so as to position my initial choreographic approach on Butterworth's model. This can be seen as reflection on previous action.

1.4.2.3 Phase 3: Choreographing *WALK* and reflection in action

In phase 3 and 4 Kolb's Experiential Learning's abstract conceptualisation and active experimentation occurred, seeing that I first planned how the Butterworth model can expand my approach and then created the first trio (*WALK*) alongside the three participants. Rehearsals for this work spanned a month and occurred 3 times a week for 4 hours per rehearsal. Reflection in action was established by means of journaling and guided reflection. The performance of this work then occurred in the Lier theatre and was recorded.

1.4.2.4 Phase 4: Choreographing *Swem* and reflection in action

I approached the second work (*SWEM*) in the same manner, but I utilised the opposite end of Butterworth's model as a basis from which to approach the process of choreography. Rehearsals also spanned a month and occurred 3 times a week for 4 hours per rehearsal. Reflection in action occurred through my journaling and for the participants, the guided reflection and reflection sheets discussed earlier. The performance then also occurred in the Lier theatre and was recorded.

1.4.2.5 Phase 5: Reflection on action

Reflection on action encompasses the analysis of each work to delineate the effectiveness of applying the Didactic-Democratic spectrum model to physical theatre and in what ways this application has expanded my style and skill-set as choreographer in the choreographic products that result. I did this by mediating my journaling and the guided reflections with the reflections and feedback from the panel and performers.

Since this completed the overall cycle, the final observations and reflections on action resulted in the start of a new cycle commencing with the concrete experience of the completed process. These phases are outlined with relation to the chapters of the study below.

1.5 Chapter outline

The first two chapters focus on the theoretical framing of the study, with the rest addressing praxis.

1.5.1 Chapter One: Introduction

This chapter contextualises the study, providing a comprehensive background to, and rationale for, the study. I briefly unpack the discourse of physical theatre and choreography, as well as theoretical considerations and prior research to frame the problem statement. This provides an underpinning from which I look at the research question and sub-questions. These questions are unpacked and linked to each chapter (as done here) to outline the structure, parameters and objectives of the study. This then answers the sub-questions:

1. What is physical theatre?
2. What is my choreographic background in physical theatre?

The answers to these questions provide a foundation on which the following chapter can build.

1.5.2 Chapter Two: Theoretical Framework

In this chapter, I contextualise the theoretical framework of the study, namely Butterworth's Didactic-Democratic spectrum model, as well as Laban Movement Studies, by considering the following sub-questions:

3. What is choreography and a choreographic approach?
4. What is the Didactic-Democratic spectrum model of choreography?
5. How and why can this model be used in physical theatre?
6. What is Laban Movement Studies?

By answering these questions, the study moves towards the praxis section in Chapter Three.

1.5.3 Chapter Three: Self-locating my choreographic approaches on Butterworth's Didactic-Democratic spectrum model

This chapter is based firstly on *The Entertainer* a physical theatre work that I created in 2017 before the commencement of my Master's studies. By means of retrospective analysis, I look at this work through the lens of the units of analysis I have outlined.

This is done to answer the following sub-question:

7. Where is my initial approach located on Butterworth's model?

The most optimal way to extend myself choreographically would be to utilise the choreographic approaches that are at the opposite extremes of my initial approach. I consequently choreographed two trios in 2019 independently, based on the polarities of the model. I reflect on the first trio, *WALK*, by means of the rehearsal process, thus indicating whether it adheres to the applicable extreme of Butterworth's model. With the second trio, *Swem*, I follow the same process, but the focus is on the adherence to the other extreme or polarity of Butterworth's model.

My self-analysis and locating of these two works' choreographic approaches will answer the following sub-question:

8. Where do I locate the choreographic approaches of *WALK* and *Swem* on Butterworth's model?

1.5.4 Chapter Four: The locating of my choreographic approaches by the participants

During the rehearsal process, expert panel members as well as the performers completed reflection sheets based on Butterworth's model to locate the approach of each work on the model. I use theme analysis to unpack these reflection sheets to answer the sub-questions:

9. Where do the panel members and performers locate the choreographic approaches of *WALK* and *Swem* on Butterworth's model?

I document the rehearsal process and the performances that result from each process to discuss the products in chapter five.

1.5.5 Chapter Five: Choreographic products in relation to choreographic approaches

In chapter five I use choreographic tracks (which I discuss in chapter two) to unpack the choreographic products that result from the approaches used in the study to answer the question:

10. What is the result of using the Didactic-Democratic spectrum model to choreograph two distinct works in physical theatre?

1.5.6 Chapter Six: Unpacking the choreographic products with observations from the expert panel

The panel members watched the products by means of video. Chapter six uses reflection sheets based on choreographic tracks that the expert panel completed while watching these videos to mediate with my subjective opinion to answer the following sub-question:

11. Do the choreographic products of *WALK* and *Swem* differ from *The Entertainer* and in what ways?

Elaborating even further on this process, I discuss the effectiveness of applying the various choreographic approaches to result in certain choreographic products, so as to consider the validity of the study and to conclude its effectiveness with regard to the research question in the final chapter.

1.5.7 Chapter Seven: Conclusion

The conclusion includes the findings of the study and critically summarises the research as a whole. In this chapter I present my final thoughts, as well as examining the strengths and weaknesses of the study. Furthermore, I suggest opportunities for further research. I discuss the actual theoretical frameworks that are utilised in the study in the chapter that follows.

In this chapter, I contextualised the study by looking at the background and rationale of the study and introducing the theoretical underpinnings, research question and chapter outline that encompass the study. I also introduced the concept of physical theatre and my background in physical theatre to provide a basis from which I can now unpack the theoretical framework of the study.

CHAPTER TWO: THEORETICAL FRAMEWORK

This chapter unpacks the theoretical framework of the study by considering choreography, as well as the Didactic-Democratic spectrum model of Joanne Butterworth by briefly outlining the creation of the model, discussing the five tiers that the model encompasses, and by mentioning its usage in different contexts. I discuss the model as a way in which I can reflect on the choreographic rehearsal approaches in the chapters that follow. I also then unpack Laban Movement Studies as a conceptual and practical framework to read choreography per se. This chapter therefore unpacks Laban Movement Studies as a vocabulary to look at the choreographic products that result from the said rehearsals/ choreographic approaches.

2.1 Choreography

Nefeli-Niki Oikonomou (2012:13) and later Katrin Kolo (2016:37) examine two definitions of the word choreography: the first describes choreography as the “art of dancing” and the second defines choreography as “the art of writing dances on paper”. Neither definition however alludes to the more recent usage of choreography as the “act of arranging patterns of movement and elements” (Okonomou 2012:13).

This is arguably a gross simplification of what the term choreography encompasses since, as Olsen (2014:75) states, choreography (in contrast to composition) also engages with the meaning and signification behind the aforementioned arranging of movement patterns and elements in relation to space and time (see page 38). As a point of departure for this chapter, I define choreography as the act of engaging with meaning and signification through organising movement patterns and elements in certain ways in relation to time and space.

William Forsythe (cited in Spier 2011:90) however, discusses choreography as a misleading concept that resists a singular definition since it encompasses various ideas; each idea suggests a certain course of action. Katrin Kolo (2016:38-43) reflects on various definitions of choreography relating to three dimensions, choreography as notation and writing; choreography as a social model; and choreography as a language.

2.1.1 Choreography as notation and writing

Referring to the French word 'chorégraphie', choreography first suggested the notation of existing dances in the late 17th century and, from the late 18th century, denoted the actual creation of dances (Kolo 2016:37). The notation of dances in this case does not only refer to forming words or signs to describe dances (using processes, such as Laban- or video-notation), but also describes the leaving of traces in bodies (Kolo 2016:40). Koch and Imschoot (cited in Kolo 2016:40) acknowledge that cognitive memory fades, but the body doesn't forget. This means that choreography does not just involve cognitive memory by means of using words or signs, but also bodily memory, since choreography is a way of inscribing movement or traces of movement into the body.

Forsythe (cited in Spier 2011:91) expands on this concept when he describes how choreography is not a universal term that simply refers to the leaving of traces in or by means of the body, but how these traces can translate to other modes of thinking, such as notation and visualisation; each instance of choreography unique and true to its particular incarnation and cultural context. The plasticity of choreography thus acknowledges the leaving of traces on the body, which in turn is "wholly designed to persistently read every signal from its environment" (Spier 2011:91) and then being able to interpret and notate it in other manners, such as using a choreographic score (which I introduced when unpacking my research methodology).

A choreographic object or score refers to the notating of the choreographic instance and illustrates the potential transition from one state to another (Spier 2011:91). A choreographic score thus refers to how the physical process of choreography (that which is done with the body while creating the dance) is put into words, images or graphs so as to serve as a documentation of the choreographic instance.

Olivia Millard (2016) continues and lists other names for a score and/or scores that she encountered; these include plan, inspiration, question, structure and framework for the generation of movement material. Burrows (2010:142) describes a choreographic score as a way to get an outline of time and material since it "freezes time in concrete form, allowing you to glimpse what can be hard to grasp

perceptually in real-time experience”. This allows one to sense and adapt time by means of shifting the movement material over longer periods (Burrows 2010:142).

As described earlier, a choreographic score thus suggests the instigation of action by means of, for example, putting visual or conceptual ideas, such as notation into and onto the body and vice versa. This links to Raimund Hoghe (cited in Birringer 2013:7) who suggests that choreography can be described as writing with the body in time and space. Gérard Genette (1997:16) describes a choreographic score as an authentic way of notating this writing with the body through movement that can be interpreted by choreographers and dancers in different ways in various contexts.

By considering all of the above, along with the purpose of this dissertation, the working definition of a choreographic score for this dissertation is as follows: A choreographic score is the physical documentation of the choreographic approach (rehearsal period), both the inspirational framework and creation of material, by means of various methods of notation as a way of capturing the choreographic instance for future reference not just for the choreographer, but also for other choreographers, researchers or artists.

In this case, I utilise the notion of the choreographic score by means of my personal journaling about my choreographic process (refer to page 27) by journaling not just about the initial ideas and plans, but also about the act of choreography throughout the stages of the research period; the generation of movement material; the developing of the choreographic material; the structuring and stylising of each work; as well as the final stage of completion. Linking with Kolb’s Experiential Learning, I use choreographic scores for each of the three works in this study to create a concrete experience that I can retrospectively analyse in order to locate each work on Butterworth’s model (see 2.2).

Choreography can thus be different in each instance and can, as Kolo (2016:41) describes, be a social model that captures choreographic experience by means of shared bodily experiences.

2.1.2 Choreography as a social model

Kolo's (2016:41) second dimension of choreography links to how choreography is not just the art of moving together, but also "the art of living together with other objects, environments, spaces (and) society". This living and moving together is determined and influenced by social and cultural frameworks (Kolo 2010:41). The concept of choreography therefore moves beyond dance, movement and physical theatre¹⁹.

Collective bodies are organised through dynamic and complex choreographic processes (Kolo 2016:42). Butterworth and Wildschut (cited in Kolo 2016:42) posit that choreography is a form of knowledge and can consequently be seen as a way to generate and access not just individual bodily knowledge, but the "knowledge of a collective body of a group of people".

With regard to this study, I also utilise choreography as a social model, seeing as I use the collective bodily knowledge that Butterworth acquired and notated while teaching contemporary dance in Britain (see 2.2) in a South African context of physical theatre choreography. Although I explain this fully in 2.2, I refer to it here seeing that it is an example of using socially constructed bodily knowledge acquired from studying certain groups of individuals while teaching and choreographing, to generate new knowledge and make different meanings in a different context. In this case, it is the context of physical theatre choreography.

Doug Risner (2000:156) links to this and discusses how choreography has social value as it becomes a way in which human beings "make meaning, satisfy needs, exchange ideas and share frustrations". This connects to the idea of choreography as being a form of communication.

2.1.3 Choreography as a language (communicating)

Auster (2013:202) describes how choreography becomes a language in itself seeing as no words can adequately convey the fullness of what dancers do. Gabriele Klein

¹⁹ Klein (2011:20) elaborates on this by explaining that choreography is ever-present in "social spaces as an aesthetic paradigm". Examples include traffic infrastructures and park designs (Klein 2011:20) and even goes as far as the actual choreographed walks of King Louis XIV and his crowds that exemplify the king's aesthetic and affective influence on his followers (Kolesch 2006:107).

and Sandra Noeth (2011:17) emphasise that choreography uses bodily metaphors for everything one cannot describe with words.

Scholarship demonstrates that the term 'choreography' is, at times, used interchangeably, or replaced by terms, such as dance devising or dance composition, by dance, movement and physical theatre practitioners²⁰. Choreography is not necessarily connected to dance, but when these two practices coincide, "choreography often serves as a channel for the desire to dance" (Forsythe in Spier 2011:90). This desire to dance by means of choreography links with the idea of harnessing bodily exploration rather than verbal discussion (Kolo 2016:43).

I use the term choreography as it forms part of the vocabulary with which I have been equipped during my training at the University of Pretoria. Choreography in this case refers to the arrangement and coordination of one or numerous bodies in space and time (Hagendorn 2002:1). André Lepecki (2007:120) states that choreography is not only a mode of composition, but an apparatus that illustrates the relationship between dance, perception and signification.

Composition in this case refers to the *what* and *where* of a dance; the arrangement and organisation of elements in space (Olsen 2014:75). This does not just include elements such as props or other devices, but also alludes to the organisation of the body, the dynamics of movement, the usage of space and the shapes the body makes in relation to itself, other bodies and objects (I examine these fully in 2.3). As Olsen (2014:75) states, composition refers to the underlying structure of a dance with elements such as these, which are transferable from one discipline or style to another, interweaved to create an organised whole.

Choreography on the other hand, moves beyond simply the *what* and *where* and includes the *why* of a dance; an engagement with meaning and signification by using a topic, idea or question for investigation in the process of organising elements (Olsen 2014:83). Smith-Autard (1976:1) called her book *Dance composition* as she believes that composition is when one simply focuses on the content and form of dance, whereas choreography includes a focus on themes, music, sound design and lighting. Lavender and Predock-Linnell (2001:196) discuss that, where composing

²⁰ The reasons for these choices and the usage of these terms fall outside the scope of this study.

simply involves this sense of shaping and forming movement material, choreography goes even further and includes criticism (observing, interpreting and revising) and free and structured improvisation for a deeper and more layered manner of communication.

Hämäläinen (2002:36) posits that choreography deals not only with movement, motif, content and form, but is also connected to the expression and sharing of feelings. This means that choreography, as a language, is more than just placing bodies in space and assembling movements to make a dance, but includes considering how the placement and movement of bodies in relation to each other in space while using emotion evokes certain feelings in those watching and, simultaneously, those moving.

For the purpose of this dissertation and taking all the above into account, choreography is defined as follows: The process of arranging and coordinating one or numerous bodies in relation to one another in space and time to communicate and express certain feelings, ideas or relationships.

The choreographer is thus a person that utilises the medium of dance/ movement on bodies to create a work that communicates something to an audience (Davis 2001:19). Klein (2007:1082) discusses how the choreographer navigates and negotiates a fluid environment (an environment that changes in relation to the way they approach and facilitate the creative act of choreography with others), to allow the setting of conditions for the generation of movement material to occur. The generation of movement material refers to the initiation and creation of movements and sequences of movements with participants through specific tasks and techniques. The generated movement material (or movement language) is what is used and manipulated as communicative tools by choreographers in their various choreographic approaches (Smith-Autard 1976:11). Snowber (2012:57) posits that a choreographer approaching choreography constantly shapes, shifts, makes and remakes for a specific choreographic product to result.

For the purposes of this dissertation, the choreographic process is divided into two sections, the choreographic approach and the choreographic product. The approach is the creative act (rehearsal process) delineated above and the product (or work) is

what results from the approach. Anna Pakes (cited in Mattheia 2018:18) states that there is more to choreography than just using compositional devices. The performance of a work results from subjective choices in how one molds together compatible elements (Smith-Autard 2002:3). As described in Chapter 1.2.1, choreographic tracks are choices that become observable elements in performance which are influenced by various elements such as dance-theatre and collaborative practices, but especially the trends set by others (Lepecki cited in Mattheia 2018:19).

Choreographers therefore often use choreographic tracks formed by the footsteps of those they have been trained by (through teacher to student influence) or even the socio-political context they find themselves in (drawing inspiration from their immediate environment to inform their choreographic choices). On a broader level, choreographic tracks are influenced by politics to form a bridge between “issue-based concepts and corporeal danced activity”, by dance-theatre to challenge genre definitions and allow for interdisciplinary margins, by experimental performance to allow for hybridised physical interfaces and installation work or by collaborative practices through the integration of multiple knowledge bases such as technology and other art forms (Mattheia 2018:20-26). This means that there are choreographic tracks that are repeatedly used in choreography depending on how one has been trained and influenced by teachers as well as the socio-political context in which one finds oneself.

As described in 1.2.1, my initial choreographic approach and the tracks that result in the products of this approach, have mainly been influenced and formed by the practitioners with whom I have been taught and their lived experiences in relation to my own lived experiences. I utilise the research and work of practitioners such as Blom and Chaplin (1982), Smith-Autard (1976) and Humphrey (1987) along with newer research that align with these such as Green (2010), Olsen (2014) in order to aid my explanation of my choreographic vocabulary. Although there are many more, the following choreographic tracks have emerged as dominant in the works I choreograph: The treatment of the theme; general space usage; approach to the kinesphere; utilisation of shape; dynamics of movement (Effort); application of elements of choreographic craft; incorporation of soundscape; arrangement of choreographic structure; and integration of structural components/ assimilation

methods. By unpacking my initial choreographic product with these tracks, I identify my habitual tendencies when it comes to the actual performance/ product.

I first unpack the choreographic approaches I use in this study (in Chapter 3 and 4) so as to fully unpack the notion of choreographic tracks in the products that result from my approaches in Chapter 5 and 6. In order to identify my initial choreographic approach in physical theatre, I use the Didactic-Democratic spectrum model of Joanne Butterworth.

With her Master's study, Butterworth (2002:212) considered the shifting of choreographic approaches in various contexts such as the UK and New York (see 2.2.1) and, through her experiential evidence, found that the segregation of the practice of choreography from academic study (specifically dance training on a tertiary level), resulted in a mind-body split in tertiary choreographic training where the common assumption was that choreography "is a given talent, subliminal, intuitive, not learned, separated from conscious, articulated processes and not needing to be taught systematically" (Butterworth & Wildschut 2009:382). I align with Butterworth on this notion because, if it were not for academic study and especially that of Joanne Butterworth, I would not have come to realise how accustomed I have become to one way of choreographing which I have not just been taught but has also highlighted and expanded on my subliminal tendencies. It is these tendencies that, through more academic study, I examine and expand on.

My study aligns with Butterworth who created the Didactic-Democratic spectrum model to move beyond one approach. It is this model, which I unpack next, that links my practice of choreography with academic study, as I use it as a framework through which I view, unpack and expand my initial choreographic approach in physical theatre.

2.2 Butterworth's Didactic-Democratic spectrum model

2.2.1 Background and research to the model's creation

Joanne Butterworth was a Professor of Dance Studies at the University of Malta from August 2009 until July 2017 where she "set up a new department offering Bachelor's and Master's programmes in dance in 2010 and was the founding director of the

School of performing arts” (University of Malta 2017:[sp]). She received her MA from NYU in 1986 and her doctorate from the University of Kent in 2002 (University of Malta 2017:[sp]). She is a board member of Zfin Malta Dance Ensemble, Northern Ballet, Dundee Rep (home of Scottish dance theatre) and Leeds (University of Malta 2017:[sp]). Her research interests focus mainly on the application of dance-making and choreography; thus the creation of the Didactic-Democratic model.

Constructing the model formed the basis of Butterworth’s doctoral thesis (2002) and is based on research in the processes of dance-making in educational and theatrical contexts (Butterworth 2014:45). The theatrical contexts Butterworth studied include literary inspired British classical ballet from 1930-1940; American influenced British contemporary dance and choreography from 1967-1977; and British New Dance from 1977-1988; and how they are juxtaposed with the UK’s educational domain and professional dance practices (Butterworth 2009:182-186). Butterworth (2015:2) drew from personal experiences, such as her involvement at Bretton Hall (an arts college of the University of Leeds) where she designed a Bachelor’s degree in dance. Her involvement at Bretton Hall was further utilised when she established a similar course at the University of Malta, a very different context.

The Maltese islands are located between Africa and Europe (in the middle of the Mediterranean) which results in a rich cultural history on these islands since extensive interaction occurs with other countries (Butterworth 2015:3). With regard to dance and choreography, Butterworth (2009:186) identified strong British influences and realised that in Malta, such as is the UK, educational and theatrical domains had separate histories with little relationship and an acknowledgment of shortfalls but no plans to address these shortfalls. Some shortfalls became apparent such as the historical separation of the practice of choreography from academic study (Butterworth 2004:47)²¹. Butterworth (2015:1) thus wanted to establish a Bachelor’s course in dance studies at the University of Malta that moved beyond simply passive

²¹ It is useful to note that in the current South African context choreography and physical theatre, initiated at Rhodes by Gary Gordon, has (by means of constant growth and expansion through graduates and students, as well as companies) become a relevant discourse at most institutions offering drama as a degree. These physical theatre/ choreography courses are “geared towards nurturing the student’s ability to become a critical thinker and to generate critical material” (WITS [sa]:[sp]).

un-academic dance or choreography by “synthesis(ing) theory with practice (through) experiential and reflexive means”.

Butterworth (2015:6) mentions five areas in her career that aided in her personal philosophy of identifying this shortcoming, completing her Master’s degree and establishing the Bachelor’s course. These are (Butterworth 2015:6):

1. The Laban Art of Movement Studio (1964-1966).
2. Starcross School and the Inner London Education Authority (ILEA) (1975–1979).
3. Bretton Hall College Theatre Studies Department (1979–1988).
4. New York University (1982–1986).
5. Community Arts in the UK (mid-1980).

The course in Malta, established in 2010, was aided by means of her Masteral research (completed in 2002). Butterworth (2004:47) proposed that “the methods by which choreography is taught, learned and applied in the tertiary sector need reconsideration” since it allows for the mind-body split mentioned earlier (Butterworth 2004:47). This, because a practically-applicable academically-substantiated model was needed that promotes the understanding of, and reflecting on, the practices and elements of working with choreography by utilising various approaches (Butterworth 2004:46). This model (outlined below) ensures that higher education students can identify, develop and experiment with choreography in various ways based on shifting the relationship between the dancer and the choreographer (Butterworth 2004:46).

Butterworth (2004:47) thus asked questions that focus on the relationships that exist between the performer and the choreographer in the UK, as well as how choreography is learnt and taught in the professional domain in contrast to the educational domain. Butterworth (2004:46) concluded that, at the time of her doctoral endeavour, sparse research²² had been done on choreographic training and teaching in higher education. This was true for the UK, as well as in South Africa. Gerard Samuel (2016:7) discusses how there are many firsthand written accounts of

²² Since the creation of the model in 2002 various writings have surfaced that either utilise the model or expand on choreography in another manner (I outlined these on the next few pages).

South African theatre dancing, but that these are under-theorised and that only a handful of scholarly-driven papers and books in South Africa have been written. In relation to books on theatre and drama, movement practices in South Africa have not enjoyed the same amount of attention.

There has however, been some articles on movement practices, such as physical theatre, choreography and dance in higher education in academic journals, such as the South African Theatre Journal co-published bi-annually by Taylor and Francis and the South African Dance Journal published bi-annually by the University of Cape Town (Samuel 2016:9). Another example of a recent book is *Body Politics* (Sichel 2018) that examines the evolution of contemporary dance in South Africa.

In a different context however, at the time of Butterworth's Masters in 2002 at the University of Kent, no research suggested that a model that bridged the gap between the domains of professional (more collaborative) and educational (more authoritarian) choreographic approaches (in the UK and abroad) had been created pre-Butterworth's model and thus the necessity for the model. Smith-Autard (2002:5) and later practitioners such as Sims and Erwin (2012:132), as well as Anu Sööt and Ele Viskus (2014:293) discuss the professional model of teaching choreography where the choreographer is in control of every aspect of the process (focused purely on creating defined products with technically trained dancers), as opposed to the educational model (focused more on the expansion of creativity and freedom for the dancer). The result of combining these two is the 'midway model'; an approach that combines the ideas of the professional model (performance based) and educational model (process based) as to initiate the idea of a model that combines creation, performance and appreciation.

Butterworth (2004:47) states that the midway model provides a general framework for how dance teaching should be approached, but mentions that it does not hone in or elaborate on the application to choreography in the context of higher education. Briefly, the Didactic-Democratic spectrum model aims to bridge the gap as it "presents a framework for approaching dance making and devising through a continuum of five distinct approaches to the generic choreographic process" (Butterworth 2009:177); the choreographic process is seen as generic and therefore,

the model is useable in various contexts, because the research from its creation and the application of the model itself moves beyond British borders, such as (for example) Barbour's (2008) utilising the model for sustainable dance making in New Zealand. The model has also been applied in other countries and various contexts (discussed and outlined throughout the remaining part of this chapter).

The structure of this model is further influenced by Mosston and Ashworth's (1986) spectrum of teaching styles that outlines a continuum of teaching physical education, spanning the direct teacher-led approach on the one extreme, to the open-ended student-centered approach on the other. Butterworth (2004:47) posits that the text however deals only with the skill-based elements and pedagogy of *physical education* and therefore considers Hanstein's (1986) studies on college-level choreography in the USA that evaluates various methods of choreography as another valuable point of entry. Butterworth (2004:47) however mentions that Hanstein (1986) assumes fixed choreographer-dancer roles.

It is the research of Peter Brinson (1994) that outlines the need for the collaborative relationship between the thinking dancer and the thinking teacher (who are both seen as self-responsible and autonomous by Brinson) that serves as a stimulus for the five tiers of Butterworth. The Didactic-Democratic spectrum model thus includes approaches that embrace both the choreographer and the dancer as creators in the choreographic process. The model encompasses five distinct tiers that refer to five choreographic approaches from a didactic approach (teach by showing) on one side of the spectrum, to a democratic approach (collaborative creation) on the other (Butterworth 2004:46).

2.2.2 Five tiers of the Didactic-Democratic spectrum model

The five approaches/ tiers listed below aid choreographers in recognising their preferences, identifying the skills of participants, and modifying rehearsals accordingly (Butterworth 2012:47). These are:

2.2.2.1 Choreographer as expert - dancer as instrument

Butterworth (2004:54) states that this is a didactic approach mostly present in the theatrical context, where the choreographer makes all the decisions in terms of

structure, style, concept and interpretation. Here, the choreographer is basically in control, with the dancer replicating by receiving and processing the given information (Stone 2016:10). The value of such an approach relates to when the dancers do not have a full grasp on the subject matter and/or dance style at hand and if there is no time to educate them on such subjects.

Smith-Autard (in Butterworth & Wildschut 2009:211) suggests creativity can only be fully utilised if the involved party has a grasp of the technique, activity and value of the activity at hand. The choreographer can then, by means of utilising the dancers as instruments, realise their vision without having to involve the creative inputs of the dancers. The dancers in this process thus learn valuable skills about choreography by observing the choreographer's process and vocabulary (Butterworth 2009:384).

This approach might however, in some instances, prove problematic since the dancers become only objective entities with their subjective feelings being ignored. Reid (cited in Butterworth & Wildscut 2009:213) discusses the need for including reflective thinking and interpretation into the process of choreography for a more meaningful piece of work.

2.2.2.2 Choreographer as author - dancer as interpreter

This approach is another part of the didactic side of the model and links to the choreographer's having control of the style and conceptual approach in relation to the capabilities of the dancer (Butterworth 2009:187). The dancer not only replicates, but also interprets the information in order to utilise their own experience as a dancer (Gibbons 2015:44).

Smith-Autard (1976:138) discusses how this approach is the start of linking objective knowledge and skills (such as dance vocabulary, choreographic devices, knowledge on themes) with subjective creative inputs (originality, personal movement styles, imaginations and divergent thinking). This can result in more complex and meaningful choreographic works; the approaches that follow even more so. Butterworth (2009:384) describes how this approach develops individual interpretation by confronting the dancer with artistic and technical challenges.

2.2.2.3 Choreographer as pilot - dancer as contributor

This approach is often used in contemporary and community dance contexts (Butterworth 2004:58). Here, the choreographer initiates the concept by setting tasks such as improvisation or providing imagery (Butterworth 2009:187). The dancer is allowed the freedom to contribute by responding to the tasks set by the choreographer (Butterworth 2012:47). Basically, the hierarchical didactic choreographer/dancer division starts to dissolve by allowing performers to access their own choreographic style (Gibbons 2015:44).

Rosemary Butcher (cited in Oetgens 2013:15) states that when the dancer contributes it takes away from the choreographer's ego since it allows the choreographer to be affected by the uniqueness of the dancers, while the choreographer remains the final decision maker. Dancers are thus included in the process of devising, and learn to contribute to choreography by identifying the skills that are most appropriate to the intentions of the choreographer (Butterworth 2009:385).

2.2.2.4 Choreographer as facilitator - dancer as creator

The fourth approach is more experimental (and democratic) and is often utilised in educational or independent dance sectors (Butterworth 2004:60). With this approach, the choreographer contributes methods of making movement and leadership, but the dancer creates the content (Clifford 2012:5).

This content is developed in an interactive process that utilises dialogue and devising (Butterworth 2004:60). The dancer not only contributes to the creative process, but also to the intention of the work (Butterworth 2009:187). Butterworth (2009:385) argues that the dancer becomes personally involved and gains insight while analysing and evaluating the work as it develops.

Mous (cited in Oetgens 2013:15) shows how this approach allows the choreographer to have a vision and then, by means of facilitation and guidance, allows the creativity of the dancers to aid in this vision. Csikszentmihalyi (cited in Thórhallsdóttir 2008:178) states that creativity occurs when the thoughts of an individual interacts with other individuals in a social cultural context. Creatively sharing in groups can

therefore be effective, but often groups focus on the sharing of common ideas instead of distinct and new ones; the result can thus be stimulating, but also (at times) stifling since it has a negative effect on emotional and cognitive processes (Thórhallsdóttir 2008:178). This idea of group creativity is applicable in various degrees to the more democratic approaches (3, 4 and 5).

2.2.2.5 Choreographer as collaborator - dancer as co-owner

Butterworth (2004:62) describes the fifth approach as a shared, democratic approach that is usually found in the community and education sector and is based on creating by taking part in a shared collaboration (Stone 2016:9). This collaboration is not simply the process of choreography, but includes a shared research and discussion period where each member shares and contributes before the actual process of choreography (which is also done together) can occur (Butterworth 2009:187). Butterworth (2009:385) states that a personal involvement is attained by dancers as they negotiate and share the decision making role with the choreographer.

The model therefore includes didactic and democratic approaches found in theatre, education, community and independent sectors. These five choreographic approaches can further be outlined and linked with the units of analysis (mentioned briefly on page 10) in the following table provided by Butterworth (2009:187-188).

Table 1: Didactic-Democratic spectrum model (Butterworth 2009:187-188)

	Approach 1	Approach 2	Approach 3	Approach 4	Approach 5
Choreographer's role	Expert	Author	Pilot	Facilitator	Collaborator
Performer's role	Instrument	Interpreter	Contributor	Creator	Co-Owner
Choreographer's input	Control of content, concept,	Control of content, concept,	Initiate concept, provide	Provide leadership and	Share in research, negotiation

	style and structure.	style and structure in relation to performer qualities.	tasks and shape and direct material.	negotiate the process.	and decision-making about concept, content, style and structure.
Performer's input	Convergent : Imitation and replication.	Convergent : Imitation, replication and interpretation.	Divergent: Replication , content development and content creation.	Divergent: Content creation and development.	Divergent: Content creation, development and shared decision-making on intention and structure.
Pedagogical positioning of social interaction	Passive, but receptive.	Separate activities, but receptive.	Active participation from both parties.	Generally interactive.	Interactive across group.
Instruction methods	Authoritarian.	Directorial.	Leading and guiding.	Nurturing and mentoring.	Shared authorship.
Pedagogical positioning of performers	Conform, receive and process.	Receive and process in	Respond to task, contribute	Respond to tasks, solve problems,	Experiential. Contribute

		relation to own experience.	to guided discovery and replicate material from others.	contribute to guided discovery and actively participate.	fully to concept, content, form, style, process and discovery.
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Butterworth (2009:366) states that the model was initially created for teaching choreography in the British university system, but Butterworth, and many others, have since published books and articles with practical examples that discuss how the application of the model moves beyond British borders (see examples that follow). As Butterworth (2009:367) states, “through peer review, further research and the opportunity to teach in other European institutions it has become evident (...) that the model has a broader application than that for which it was initially designed”.

Butterworth (2009:366), through many years of trial and error (not just on British and European soil but also, for example, at the University of Malta), utilised the model to design various choreographic programmes at various institutions (University of Leeds; University of Malta). Her work is also used as a guideline by institutions, such as Edinburgh University in Scotland (Main 2010:253), individuals such as Karen Barbour (2008) in New Zealand’s community dance sector, and by Clifford (2013) to analyse Dutch contemporary dance (which I unpack later).

As the model encompasses basic principles (see table above) not tied to a specific genre, it offers approaches with various nuances with regards to the role, relationship and skills of choreographers and dancers involved in any choreographic activity (Butterworth 2009:391). Since it has been tried and tested in various contexts, the model thus provides choreographers with fresh ways of thinking about the approach of choreography, regardless of their genre or style (Butterworth 2009:367).

The model can aid not just teachers of dance and movement-based practices to plan a choreography curriculum, but also help tertiary students (such as myself) to engage with choreography by appreciating a range of approaches that differ in performer-choreographer relationships (Butterworth 2004:46). This may lead to differentiated approaches to choreographing works that may also shift the ‘look’ and ‘shape’ of the work. Furthermore, it can expand choreographic possibilities, extend improvisational explorations and broaden choreographic imagination.

I shall utilise this model in physical theatre; seen as both genre and mode of theatre, as well as a way of making theatre, that in itself insists on experimenting with traditional choreographic and theatrical codes (Finestone-Praeg 2010:30). Butterworth (2004:64) describes the model as a way for choreographers to “further develop good practice in relation to professional practice, pedagogy and research” in ways and contexts that have not been approached previously.

I assert that the model can be utilised in my South African physical theatre practice to expand myself choreographically by first identifying, and then moving beyond, my initial learnt approach by using the approaches that lie on the polarities of this initial approach to choreograph two different works. This is why Butterworth’s model is appropriate; it is one model that encompasses five different approaches to choreography and thus provides a way to receive new skills and knowledge to develop myself for future career prospects in an ever-expanding arts environment (Butterworth 2004:46). This expansion can thus include physical theatre.

Prior research has demonstrated that the model has been used in case studies to analyse the choreographer-dancer relationship and cognition in the rehearsal process of certain works of contemporary dance (Clifford 2013). Here Clifford (2013) analyses how Dutch choreographer, Lieneke Mous subconsciously approaches dancers with the three middle approaches of the model (approach 3,4 and 5) to stimulate creativity in the creation of a piece called *Twofold*.

Furthermore, Stone (2016) presents a case study that focuses on the dancer and how the choreographer-dancer relationship prepares dancers for performance. The agency of the dancer in the creation of choreographic works is analysed through the usage of Butterworth’s model by Tuuli Tahko (2013). The dancer is also the central

focus for Roche (2015) who analyses how the model can aid dancers in negotiating their selfhood and agency in a diverse and ever-changing arts environment. Rachael Leyva (2015:95) mentions the model in a study on dance literacy to discuss how authorship is defined and reconsidered by means of sharing authorship.

She also highlights a limitation of the model by discussing how, in actual practice, multiple points of the various approaches are often present simultaneously (Leyva 2015:219). Butterworth (2012:367) however, does mention that the model is created as a flexible framework and that, in practice, slippages between the five tiers of the model occur since (for example) various approaches can be used to create one work of choreography. The model is used more broadly by Sara Gibbons (2015) to historically analyse Post-Judson dance (American Postmodern dance), so as to illuminate the changes in authorship of choreography throughout the centuries.

In the context of teaching, Paula Scales (2017) adapts the democratic side of the model by combining it with the work of practitioners, such as Moshe Feldenkrais, to establish a way of teaching dance that initiates more sensitivity to movement. Gose and Siemietkowski (2018:20) share in this view when using the democratic side of the model in conjunction with Noddings's (2003) concept of a "caring encounter"²³ to identify dialogical relationships possible in the classroom setting for optimal learning. Fournillier (2012:32) discusses how Butterworth's model can, by means of using the approaches to create performances together with students, aid in the education of the university community about college student suicide.

The model has also been utilised outside movement and dance-related contexts by focusing on how the five tiers can be related to leadership (Barbour 2012; Zeitner 2011). Using the model as an inspiration for leadership, McNae and Reilly (2018:78) discuss how the model can aid leaders in utilising and evoking the embodied knowledge of all individuals involved by moving and learning together. Focusing on choreographic approaches, Lesley Main (2010:253) suggests that advancing choreography in different contexts by using this model is a salubrious undertaking. This includes, as in this study and discussed above, physical theatre.

²³ Warburton (2004:90) describes this "caring encounter" as the engaging and responding to external and internal worlds of individuals when two or more individuals meet. A detailed investigation falls outside the scope of this study.

Since Butterworth's model focuses more on the approach to choreography in the rehearsal process, the model cannot necessarily be observed during performance. Laban Movement Studies offers a way to read my choreographic products per se, while Butterworth is used as a lens to approach, make and reflect on my choreographic approach. Using Laban Movement Studies in this way further allows me to make comparisons between my products in relation to my choreographic approaches.

2.3 Laban Movement Studies

Laban Movement Studies (LMS) is a conceptual and practical framework for observing, recording, analysing and creating movement (Fernandes 2015:84) and consists of an integration of Laban Movement Analysis and the Bartenieff Fundamentals™. It offers a movement-specific vocabulary used to systematically describe qualitative and quantitative changes in movement. As the domain is expansive, I will review aspects of LMS that are relevant to my broad reading of my choreographic products. Austro-Hungarian theatre artist, philosopher, educator, traveller, researcher and the 'father' of central European modern dance, Rudolf von Laban (1879-1958) is best known by the international community for developing the symbol code of Labanotation in 1928.

Labanotation is a symbol code used for recording and reconstructing movement. LMS was developed through the categorisation and abstraction of what, Laban identified, as the basic elements of human movement (in particular Effort and Space) and Bartenieff's "whole-body study of movement" (Wahl 2018:11). LMS is a framework with which to investigate the total body-minded nature of human movement and how this impacts movement patterns and expression (Hodgson 2001:221).

Numerous scholars have studied Laban's theorems, elaborated on, adapted and added to them; amongst others, F.C. Lawrence, Warren Lamb and Irmgard Bartenieff. The framework that is currently in use and acknowledged by a large sector of the international community consists of the tetrahedral relationship between the components of Body, Effort, Space Harmony and Shape (BESS) framed by the concept of interrelationship and phrasing.

Each BESS category in LMS has notation symbols specific to the particular category. Although the LMS framework is not limited to BESS, the main focus of this dissertation will be on BESS concepts as they emerge in broad patterns of dominance in my choreographic products. BESS can be identified and examined alone and in relationship to one another.

Ciane Fernandes (2015:86) builds on the model of Peggy Hackney (2002:237) to illustrate the entire LMS approach as a tetrahedron with four subdivisions of Body, Effort, Space Harmony and Shape (BESS):

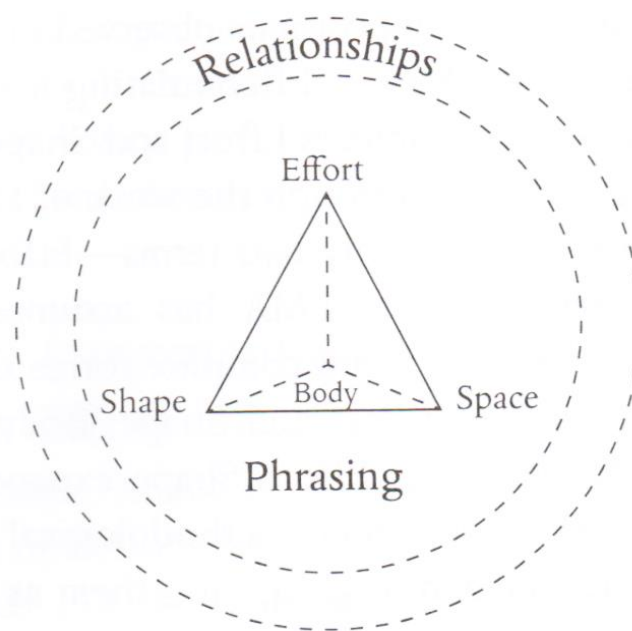


Figure 3: LMS's as tetrahedral relationality (Fernandes 2015:86)

All illustrated in the figure above, the four subdivisions of the BESS approach are interrelated in an ever-changing relationship when executing movement in any way (Hackney 2002:238). Wahl (2018:153) describes a phrase as an observable “unit of movement with a through-line” that is in some sense meaningful (Hackney 2002:238). Phrases usually have a beginning, middle and end (Wahl 2018:153).

Phrasing refers to how the divisions of Body, Effort, Space and Shape come together within these phrases (Wahl 2018:153). “The framework of BESS provides the elements of movement” while phrasing alludes to the way in which these elements are used in relation to one another to “give a phrase its expressive and functional

life” (Wahl 2018:154). Bradley (2009:67) continues that there are countless ways of approaching Body, Effort, Space and Shape in relation to one another for optimal functionality and expressivity.

2.3.1 Body

Body refers to the organisation of the human body as a synthesised whole and the movement of body parts in relation to this connected and interrelated whole (Hackney 2002:238). Irmgard Bartenieff (1980-1981) applied Laban’s concepts to the field of physical therapy to develop an approach to proprioceptive neuromuscular facilitation or ‘body re-patterning’, called the Bartenieff Correctives, later renamed the Bartenieff Fundamentals™ (Bishko 2008:2). Bartenieff, who studied with Laban in England in the mid-1950s, developed a methodology exploring the principles of kinesiological functioning that are used to observe and analyse bodies in motion (Laban/Bartenieff Institute of Movement Studies 2019:[sp]).

According to Andrews and Scott (1986:14), the Bartenieff Fundamentals™ are:

“...an evolving series of movement sequences which simultaneously stabilize and mobilize our bodies toward a more lively movement dialogue with the surrounding environment. Each of the six basic Fundamentals is designed to help us accomplish a more efficient patterning of our deeper muscular support system; as a result of this integration, we learn to move through a wider range of dynamic pathways in space.”

Fundamentals assist in finding and correcting basic problems in motor learning and response that hinder technical and expressive abilities. The fundamentals are thus principles that optimise function in relation to personal expression by patterning observable physical connections in the body (Hackney 2002:33). Bartenieff’s focus on Effort/Shape in relation to Body significantly shaped the LMS framework. The LMS framework identifies the mover’s body sensations, their inner attitudes and the way in which space (or the environment) is used²⁴.

²⁴ Bartenieff and two of her assistants established an Effort/Shape training programme at the Dance Notation Bureau in New York City in 1965 (Laban/Bartenieff Institute of Movement Studies 2019:[sp]). A certification programme in Laban Movement Studies, a combination of Laban’s and Bartenieff’s

Discussing Body in more detail and unpacking the fundamentals fall outside the scope of this study, but they remain fundamental, meaning they are operative whether or not the mover is aware of them.

2.3.2 Effort

Translated from the German word ‘antrieb’ (meaning ‘an’- on and ‘trieb’- drive), Effort can be described as the inner drive or central motivation to move (Hackney 2002:239). The Effort component of LMS can be defined as the qualitative and dynamic traits of any performed movement (movement dynamics or movement qualities) that is the result of inner motivation finding outer manifestations (Studd & Cox 2013:137).

First called Eukinetics and renamed later, Effort describes *how* an action is performed (Moore 2009:147). Adrian (2008:107) describes Effort as an umbrella term for the expressive and feeling aspects of movement. This idea was also articulated by Bartenieff and Davis (1972:33) as they considered Effort to relate to the quality and intensity of emotion. Effort basically reflects the attitude of the mover towards “investing energy in the four basic motion factors” of weight, space, time and flow²⁵ (Hackney 2002:239). As Groff (1990:87) explains:

“Laban recognised that movement as an ongoing process (flow) always involved a change of assertion of weight of the bodies [sic] mass (weight) in relation to a spatial environment (space) occurring in a particular duration of time (time) (...) He perceived movement as a process of change in which the relative importance of each of these variables emerged and subsided creating rhythms of varying dynamic stress”.

Although Effort can be observed in shadow movements, Laban applies Effort and therefore the four motion factors to actions subject to human volition and therefore to voluntary movements, rather than involuntary movements. It is in these movements that Laban (cited in Moore 2009:151) observes the dynamic power that “enables us

approaches, was instituted in in 1973 and the Institute of Laban/Bartenieff Movement Studies in New York was opened in 1978 (Laban/Bartenieff Institute of Movement Studies 2019:[sp]).

²⁵ The basic motion factors of weight, space, time and flow are written in lowercase so as to avoid any confusion with the four components of the BESS (Body, Effort, Space Harmony and Shape) system.

to choose between a resisting, constricting withholding, fighting attitude, or one of yielding, enduring, accepting, indulging” when considering the motion factors.

“Each (of the four) motion factors represents a different sort of inner intent” (Moore 2009:151). They operate on a continuum between binary oppositions revealed in varying emphasis by the mover’s intentions to (as described above) fight or indulge in the binary opposites. Weight (the intention factor) is the motion factor utilised to sense the body in space in order to optimally balance and overcome the gravitational pull of the earth (Newlove 1993:64). It refers to the “quality of assertion of body weight” (Groff 1990:88). Space (the attention factor) is applicable to how one focuses attention on the environment. It can also refer to the thoughtful aiming of movement towards points or objects within the environment (Moore 2009:151) - the “consciousness...involved in its activation” (Bartenieff & Lewis 1980:55).

The motion factor of time (the decision factor) is a rhythmic factor wielded to control the change in attitude towards time by means of altering movement velocity (Fernandes 2015:157). It describes the mover’s internal attitude toward “exertions in time” (Bartenieff & Lewis 1980:56) or the passage of time that can be a lingering or fleeting experience for the mover. To regulate the fluidity and ongoingness of movement, the motion factor of flow (the adaptive and emotive factor) can be utilised (Moore 2009:151). It is the baseline of all movement out of which changes in the qualities of the other Efforts can materialise as emphasis amongst continuing flow changes. It relates to the mover’s inner attitude towards the “quality of continuity” of their body movement (Bartenieff & Lewis 1980:53). Flow refers to the “how” of movement, which means it also refers to the emotion and feeling with which action is executed (Fernandes 2015:146). This is why flow is described as “the degree of the control of expressive energy” (Fernandes 2015:144). Flow might not be the dominant motion factor, but its “neutral continuity as flux” will still underpin the other Effort elements (Bartenieff & Lewis 1980:55).

Since each motion factor has two qualities, there are eight Effort qualities/ single Efforts in total (Fernandes 2015:143). One of the Effort qualities of each motion factor is an indulging or expanding (no resistance, but still active) quality with the opposing resisting quality described as fighting or condensing (Adrian 2008:112).

One's approach towards weight (\uparrow) can be experienced on a continuum of strong (\uparrow ; sensing gravity and/ or applying more body weight when moving by increasing assertive pressure or muscular exertion in any part of the body while yielding with gravity) or light (\downarrow ; diminishing muscular exertion or pressure by sensing and/ or asserting less body weight when moving which can result in surmounting the gravitational pull in a buoyant manner) (Bradley 2009:75). Space (\uparrow) can be explored as direct (\rightarrow ; a focused or channelled attention to the environment) or indirect (\curvearrowright ; flexible attention and/or all-around awareness of the environment) (Bradley 2009:75).

Time ($- \curvearrowright -$) can either be sudden ($\curvearrowright -$; experiencing the passage of time in a fleeting manner which can, through decision, result in moving in a hastening way) or sustained ($- \curvearrowright$; experiencing the passage of time as lingering which can, through decision, result in prolonging movements) (Fernandes 2015:157; Bartenieff & Lewis 1980:56). Flow (\rightarrow) can be free (\rightarrow ; fluent and unarrestable movement that comes from or links to a feeling of continual outpouring) or bound (\leftarrow ; movement that can be halted and adapted at any moment since, even though it is also fluid and ongoing, it is more controlled) (Moore 2009:151; Hackney 2002:239). All four motion factors with their opposing Effort qualities can be illustrated together on one graph, The Effort graph:

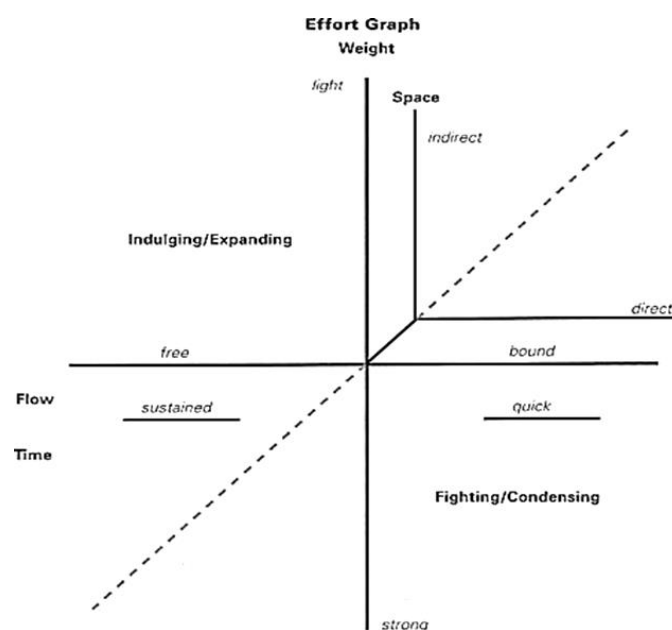


Figure 4: The Effort graph (Adrian 2008:112)

While movement and the intensity thereof progresses, the eight binaries of the four Effort motion factors are in a constant modulation, with different combinations of two (Effort states) or three factors (Effort drives), each with a more dominant place on the specific factor's continuum (Studd & Cox 2013:137). This means that although there are components of all four factors (flow, weight, space and time) present in each movement (they are not exclusive of one another), some Effort motion factors (and the binaries thereof) are more clearly distinguishable than others in certain moments of movement (Etsebeth 2012:31). As such, I will look for patterns of dominance in the analysis of my choreographic work. The single Efforts of weight, space, time and flow generally combine to form amalgamations of two (Effort States), three (Effort Drives) or four (Full Efforts)²⁶. Effort can be applied in various ways in Space.

2.3.3 Space Harmony

Laban did not view space as emptiness, but as a defined locality in which movement and dynamic changes take place. His category of Space Harmony or Choreutics (where the body moves) deals with human movement in relation to spatial architecture and hones in on ideas such as the mover's kinesphere and spatial pathways. In accordance with recent literature, I will henceforth refer to it as Space. Laban's Choreutics is rooted in a Newtonian conception of a three-dimensional universe²⁷. The body in this three-dimensional universe has depth, width and height and is surrounded by as a spherical space called the kinesphere.

Moore (2009:111) describes the kinesphere as a personal movement space around the body that is spherical in shape. It is three-dimensional, as the body and the general space is organised around vertical, horizontal and sagittal axes (Bartenieff & Lewis 1980:29). To avoid confusion, it is necessary to define the general space as the space or area "in which the action occurs or is included" (Hand cited in Fernandes 2015:199); for example, a classroom or stage space. Whereas the general space is the entire environment in which action takes place, the kinesphere

²⁶ For a detailed outline of Effort Drives and States, please refer to Appendix A. This information is not included in the main body of this dissertation as I do not use all the information in my analysis, but rather refer to them when they are used.

²⁷ I am aware of critique against this idea, but current scholarship and even recent sources, still use it as base. Thus, the interrogation of this notion as problematic falls outside of the scope of this dissertation.

is an imaginary sphere around the body that individuals carry with them through the general space (Laban 1974:10).

The kinesphere is accessed by reaching into space without any locomotion (Fernandes 2015:199). One's kinesphere can be small (near-reach; ten to twenty centimetres around the entire body), medium (mid-reach; thirty to fifty-one centimetres around the entire body) and large (far-reach; fifty-one centimetres and more around the entire body) (Fernandes 2015:202).

Regardless of the size of the kinesphere, it can be approached and revealed through three different pathways (Hackney 2002:243):

- Central; when movement radiates from the core.
- Peripheral; when movement stays away from the core and reveals the edge of the kinesphere.
- Transverse; when movement reveals the distance between the core and the kinesphere's edge. Transversals are formed as imaginary lines passing between the centre and the periphery of the kinesphere when connecting planal corners²⁸ by the shortest distance.

Moore (2009:111) posits that “the kinesphere provides a conceptual starting point for mapping movements in three dimensions”. However, concrete reference points are needed to outline pathways through territory of the kinesphere (Moore 2009:112). Laban solved this by using “the five Platonic solids- the tetrahedron (four triangular sides), cube (six square sides), octahedron (eight triangular sides), icosahedron (twenty triangular sides) and dodecahedron (twelve pentagonal or five-sided faces)” as topographies for the kinesphere since they “provide corners, edges, and internal rays that can be used as a longitude and latitude for mapping movements” in the kinesphere (Moore 2009:112).

The platonic solids²⁹ “are like maps on which scales (moving body parts to certain points) are identified as routes” (Bartenieff & Lewis 1980:29). Fernandes (2015:206)

²⁸ Planal corners are the corners of the three planes (door, table and wheel). To avoid confusion, I explain these planes and give an example of a transverse movement on page 68.

²⁹ I unpack the platonic solids/ crystalline forms with their scales fully in Appendix B and refer to them when need be. They are not in the main body of the dissertation since they do not form the main or integral part of my theoretical underpinnings, but are used to support these underpinnings.

states that Laban created scales such as these by arranging sequences of points within the solids and tracing certain pathways through these points in the respective solids. Newlove (2001:23) discusses how performing these scales activate the three-dimensional space and establishes a sense of harmony since the movements are supported by this space and the way in which the body is designed. Further, these scales can enhance a mover's spatial awareness and enlarge movement possibilities.

Laban considered spatial pulls³⁰ that reveal where movement is going and how many pulls are active to delineate movement in the kinesphere (Hackney 2002:243). To do this, he first looked at dimensions in space. The three dimensions are single spatial pulls with two opposite ends (Hackney 2002:244). The vertical dimension is an up-down pull that splits the body into horizontal halves and relates to gravity; the horizontal dimension is "an imaginary (side-side) spatial pull that splits the body into lower and upper halves" and the sagittal dimension completes the cross of axis with a front-back pull (Bradley 2009:80). Bradley (2009:81) describes that following and mapping these spatial pulls (vertical, horizontal and then the sagittal dimension) is done by using a movement scale, the Dimensional³¹ scale, devised by Laban.

Laban used spatial symbols to write these movements. The vertical dimension consists of symbols for high (☐) and low (■), the horizontal of symbols for left (◁) and right (▷) and the sagittal of symbols for forward (↖) and back (↗) (Fernandes 2015:210). Centre or Place is symbolised as □. Going from one point in space to another on the Dimensional scale would, for example, be going from Place High (☐) to Place Low (■). The junction of each body's vertical, horizontal and sagittal dimension is known as the dimensional body Cross of Axis, a centre point of the pelvis from which directions such as upward and downwards are read (Fernandes 2015:208).

³⁰ Hackney (2002:263) defines a spatial pull as "an invisible line of inherent power (potential energy) which can be revealed in movement".

³¹ The Dimensional Scale is also called the Defence Scale as it is related to martial arts and how one successfully protects oneself (Fernandes 2015:211). Unpacking this fully falls outside the scope of this study.

Fernandes (2015:204) differentiates between the Standard Cross of Axis, the Body Cross of Axis and the Constant Cross of Axis. For the purposes of this dissertation, I use the Standard Cross of Axis where the forward direction is determined by the personal front of the individual moving, while above and below remain constant. For example, if an individual is lying on their back in a room, reaching “upwards” will still be towards the ceiling. Unpacking the Body Cross of Axis, the Standard Cross of Axis, as well as other scales and symbols, fall outside the scope of this study but I briefly mention them so as to clearly unpack Space Harmony. To move beyond the Cross of Axis and the crystalline shapes that reveal Space, the fourth component of BESS is Shape in a broader sense.



2.3.4 Shape

In contrast to the other three components of BESS, Shape is a 20th century subdivision further developed by Warren Lamb (1923-2014) (Bradley 2009:67). Shape refers to the changes in the volume of a moving body in relation to space, itself and other objects and bodies (Fernandes 2015:181).

Adrian (2008:67) posits that Shape reflects the conditions of one’s inner environment to the outer world and is thus the link between Body (what moves) and Space (where the body moves). Hackney (2002:242) states that there are different ways of moving in a shape or from one shape to another; these are known as the modes of shape change. There are three modes of shape change, namely shape flow, directional movement and carving which are either motivated by self or the environment.

Shape flow (\rightarrow) is self-motivated and describes the changing of the body in relation to itself (Bradley 2009:87). Hackney (2002:242) describes shape flow as being concerned with sensing one’s own body and is thus not focused on making something happen externally. With the baseline of breath growing and shrinking, one can utilise shape flow support to aid the body to move from one shape to another in certain ways (Hackney 2002:241). Shape flow refers to the how the internal kinesphere grows and shrinks by means of lengthening or shortening, widening or narrowing and bulging or hollowing. To summarise the idea of shape and inner shaping, Bartenieff (cited in Konie 2011) states:






“Movement goes out into space and creates shapes. But also there is inner space, and breath is an inner shaping experience. The body shrinks and grows with each breath. Inner breath changes can be supported by sound. Posture is not built by muscles but by the whole way you breathe.”

Directional movement () is environment-motivated and can either be spoke-like or arc-like, while it aims to create a connection between the self and the environment or other objects within the environment (Bradley 2009:87). Directional movement is thus a mode of shape change that is goal-orientated (Hackney 2002:242). The third mode of shape change, Carving () is also environment-motivated and concerned with the moulding of space by means of interacting with the environment to experience volume in movement (Hackney 2002:242).

To provide further information on the attitudinal experience when shape change occurs, shape qualities are utilised (Hackney 2002:242). Davies (2006:42) describes these qualities in three sections as relating to the dimensions; those qualities with:

- Vertical emphasis: Rising and sinking.
- Horizontal emphasis: Enclosing and spreading.
- Sagittal emphasis: Advancing and retreating.

These qualities thus highlight where the body is changing shape and can be applied to various bodily shapes. The five basic shapes that can be distinguished in the moving body are listed by Fernandes (2015:191) as:

- Linear, Elongated (Pinning) 
- Flat (Walling) 
- Rounded, Spherical (Balling) 
- Twisted, Spiral (Screw/ Twisting) 
- Tetrahedral (Pyramiding) 

In summary, the moving body can thus change from one shape to another by means of utilising the modes of shape change (shape flow, directional movement or carving)

which either reveals the mover's attitude toward their inner (shape flow) or outer environment (directional movement or carving). The shape qualities then highlight further attitudinal information by means of using the vertical, sagittal or horizontal dimension.

As already stated, Body, Effort, Space and Shape are all intertwined in a relationship and certain affinities and shared preferences exist (Bradley 2009:89). An example would be that when moving up in the vertical dimension one tends to use a light weight effort. This is an example of what Laban describes and observes as the way in which directions on the dimensions are generally affined with specific Effort factors (Bradley 2009:89). The vertical dimension and weight align since they share a relationship with gravity. This is why one generally becomes increasingly light when one moves up in the vertical dimension (Bradley 2009:89).

In the same way, space Effort is affined with the horizontal dimension as it deals with an approach to the focus of an individual and the sagittal dimension affined with the time Effort. Studd and Cox (2013:101) also argue that an affinity between Shape change and space occurs within the core of the body. An example would be that when the entire body moves back in space, it is supported by retreating in the core of the body (Prinsloo 2018:102).

The affinities³² need not be the only way of applying BESS components in relation to each other, since it can be argued that these affinities might have certain ideological and/ or kinesiological roots. The framework is arguably created through a Western viewpoint and lens, which means that the affinities discussed were mostly true for the European cultures and societies from which Laban and those that initially built on his model, originated. In framing or locating affinities, the framework cannot necessarily be expanded to all cultures. As Davies (2006:42) states, different individuals (from different backgrounds or with various socio-cultural experiences) relate differently to Space and Effort.

It is further problematic then, that practitioners such as Bradley (2009:89) describe these affinities as preferences that are somewhat shared *universally*. Maletic

³² Discussing the affinities fully falls outside the scope of this study, but I mention them and why they can be seen as problematic as a critique against the framework of LMS.

(2005:78) discusses how Laban believed to create his scales in a way that allows for the most 'natural' movement patterns to occur. 'Natural' does not necessarily mean the same for individuals from various cultural backgrounds as the concept of 'natural' in itself has been read as an ideological construct. Further, Janet Kaylo (2009:173) provides a feminist critique of the Laban framework by linking it to Carl Jung's description of 'anima' and 'animus' to illustrate how, by referring to some movements as 'masculine' and 'feminine', Laban's framework can be read as operating on a gender binary.

The question of whether the framework of Laban Movement Studies can be separated from its ideological and cultural roots is yet to be answered in full. That the varied manifestations of the elements of movement Laban identified can be used to read and reconstruct movement across cultures, has been demonstrated. How the biases of looking impact on reading and reconstruction, is yet to be fully researched.

Studies have been done by various individuals such as McCoubrey and Davis in order to consider the inter-rater reliability of Laban Movement Analysis by analysing cello performance, solo dance and psychotherapy (Bernadet et al. 2019:6). My study uses Laban Movement Studies, but the two approaches closely relate and resonate with each other. The studies suggest that some inter-rater reliability exists across the various platforms when looking at Body, Effort, Space and Shape, but that the model as a whole needs a deeper reliability study since most of the studies are "based on the assumption that (Laban's) framework is systematic and reliable" (Bernadet et al. 2019:7). It is not the purpose of this study to fully analyse the reliability of this model or its application to any context, but I mention these limitations to clarify possible further research.

My study will utilise and acknowledge Body, Effort, Space and Shape throughout as a way of analysing the products that result from the application of Butterworth's model. I will not do a full and detailed analysis of my work in terms of the LBMS framework, but it was necessary to discuss the framework as I use the vocabulary to refer to dominant patterns that surface in my work (choreographic products) where applicable.

In this chapter I unpacked the theoretical framework of the study by first analysing choreography and then providing a working definition of choreography for the purposes of this dissertation. I then gave background to the research and creation of Joanne Butterworth's Didactic-Democratic spectrum model after which I unpacked the model and its five tiers to serve as a way of reading (in the following chapter) the choreographic rehearsal processes in the physical theatre works concerned in this study. Finally, I looked at Laban Movement Studies as a framework through which choreography and choreographic products can be read so as to establish a vocabulary that I will utilise in the rest of the study. Based on the theoretical framework outlined in the first two chapters, the praxis component of the study commences in the next chapter.

CHAPTER THREE: SELF-LOCATING MY CHOREOGRAPHIC APPROACHES ON BUTTERWORTH'S DIDACTIC-DEMOCRATIC SPECTRUM MODEL

In this chapter I self-locate the choreographic approaches of the three works involved in the study. It serves as the first chapter (of two) that hones in on the choreographic approaches used in the study. The chapter first unpacks my initial choreographic approach by retrospectively analysing concrete experience (see Kolb's model on page 22) in the form of my final piece for the physical theatre module of my Honour's degree in 2017 under the supervision of Nicola Haskins. This work, called *The Entertainer* (Janse van Rensburg & Wolmarans 2017) was choreographed and performed by myself alongside Marelize Wolmarans.

In the first part of this chapter, I refer to myself as the choreographer and Marelize as the performer, as that is how we decided to situate ourselves in the process. *The Entertainer* (Janse van Rensburg & Wolmarans 2017) was danced and choreographed without any prior knowledge of Joanne Butterworth's model or any related concepts. This chapter first summarises the process and approach I used in choreographing the work by creating a choreographic score. I then self-locate this approach on Butterworth's model. The chapter then follows the same trajectory of summarising the process and approaches (creating a choreographic score)³³ of the choreographic processes of the two works choreographed and performed in 2019, *WALK* (Janse van Rensburg 2019) and then *Swem* (Janse van Rensburg 2019).

³³ At the end of each choreographic score I unpack the result of the respective choreographic approach. Although the link to each work is given and photographs of the performance are used, this section is not a detailed Laban-based retrospective analysis of the choreographic products that result from each approach (I use Laban in Chapter 6 and 7 to avoid confusion), but rather just a brief summary of the sections and general structure that I/ the participants decided on during the choreographic approach (rehearsals) as a way of reflecting on the entire rehearsal process. References to Laban Movement Studies are made in this chapter only if they were explicitly used during the rehearsal process or if they prove to be the most optimal way of describing movement. By using the *Completing the work* section, it creates a more detailed choreographic score for each work that I then use in the locating of each approach on Butterworth's model. The section (3.1.5, 3.2.5 and 3.3.5) therefore simply serves as the culmination and summary of the rehearsals, rather than as a retrospective LMS analysis of the products that result from the rehearsals.

I use the auto-ethnographic tools of journaling (that occurred in the action of choreographing), as well as video documentation and photographs³⁴ to aid me in summarising the rehearsal process and thus the choreographic approaches of each work.

I then self-locate the approaches of *WALK* and *Swem* on Butterworth's model and identify whether they stay true to the approaches of Butterworth's model that I set out to utilise. During these sections of the chapter, I refer to myself as the choreographer and the other dancers as the performers.

To align with Kolb's (1974) Experiential Learning Cycle (see page 22), this chapter serves as the starting point for three of these cycles (one for each work) that start with concrete experience in the form of choreographic scores (see Chapter 2; page 39). I continuously refer to, and retrospectively analyse these choreographic scores. First, to self-locate each approach on Butterworth's model in this chapter which then initiates a starting point for Chapter 4. Herein, the panel members and performers describe the rehearsal process and locate the choreographic approaches, so as to provide a basis with which to compare my subjective self-locating from this chapter with the experience of the participants (both the expert panel and the performers).

3.1 *The Entertainer* (Janse van Rensburg & Wolmarans 2017)

The Entertainer is a physical theatre work fusing tap dance with physical theatre. It was performed in one of the singing rooms of the Drama Department at the University of Pretoria. The venue was used in a manner that changes the space into a proscenium-like theatre space by means of a built in stage with chairs placed for the audience members and a piano next to the stage.

Our task was to use four choreographic explorations (if we wanted to) provided by one of our Honour's physical theatre lecturers, Nicola Haskins, to create a duet that is not confined to only one style of movement. Haskins (2015:37) states that she gives tasks to performers to allow for the engendering of original and fresh movement ideas.

³⁴ All of the video documentation, photographs and journaling are available upon request. I use, mention and include only those I deem most relevant to the discussion in each section and in the study as a whole.

Before we utilised the abovementioned tasks, a research period took place to locate and establish a possible narrative for the piece that would serve as motivation for movement when using these tasks. We were not confined to any specific theme and therefore researched sources that aligned with our personal backgrounds. As described in 1.2.1, the stages of my choreographic process are broken down into the research period, generating movement material, developing material, structuring and styling the work and completing the work. I summarise these stages and expand on them by adapting the choreographic processes and vocabulary used by Haskins (2015:127), such as finding a source, using music and sound, and establishing structural transitions.

As stated earlier, I use these stages to create a choreographic score (3.1.1-3.1.5) that initiates the first of three cycles of Kolb's (1974) Experiential Learning model that I retrospectively analyse (in 3.1.2) to locate the choreographic approach of *The Entertainer* on Butterworth's model.

3.1.1 Research period

3.1.1.1 Finding a source (five stages of grief/ Fred Astaire's death)

When considering sources for inspiration, I used to look at moments in the past in relation to the current context in which I found myself. Frequently, I drew from my past experiences or personal background to find a theme that resonated in an intimate manner with my deepest fears or joys. I initiated the idea of using the singing room as our performance site. The site had a piano and good acoustics which resonated with Marelize's background as a piano player and wood floors that resonated with my background as a tap dancer.

We wanted to combine these elements that resonate with our respective backgrounds with a narrative that would be appropriate not just with the piano and tap shoes, but also for the site. The room, with its stained glass windows, wood piano and small stage area, also slightly alludes to an old church building in which funerals are performed.

As a result, I decided that the work should be based on grief. Christopher Hango (2015:10) states that grief has been used as artistic motivation and influential

compositional material for emotional depth in performance for a long time. He continues and lists the five stages of grief, aligning himself with the Kübler-Ross (1969) model. These are depression, denial, anger, bargaining and acceptance (Hango 2015:9). As a result, I discussed the idea of breaking the work into five sections to align with the five stages of grief with my co-performer, Marelize Wolmarans. The decision was then made to use the four choreographic explorations provided by Nicola Haskins (see next page) and use one exploration per section as the main phrase in that section while we adapt and repeat the other explorations in various ways.

To use these stages and keep the inclusion of tap dance motivated for narrative purposes, these five stages were linked to the death of Fred Astaire and his belated wife and jockey- Robin Smith's process of mourning. Astaire was an American actor, presenter, singer, dancer and choreographer who is best known for his influence in various entertainment forms (Hobson [sa]:1), thus the name of the duet, *The Entertainer*. Fred Astaire is one of my favourite dancers and is therefore a joyful source for me. On the other side, grieving the death of a loved one, which I experienced when my brother passed away, is a fearful experience for me. In this case, I found a source that speaks to my uniqueness, as a human being and as a dancer. These are *concrete experiences*, if one again uses a term from Kolb's Experiential Learning Cycle (1974), that become central in my search for a source when choreographing. Using lived experience to aid one in connecting to the material in an embodied³⁵ manner, holistically includes the body and mind (Damasio 2012:107). Totton (2010:23) states that this embodiment facilitates one's connection with the spaces in which one finds oneself. These include the actual space in which one performs.

3.1.2 Generating movement material (the four explorations provided)

The four explorations for choreographic creation provided by our lecturer (that have also been used throughout our choreographic experiences in our undergraduate studies) are listed below:

³⁵ Totton (2010:23) describes embodiment as the interlinked relationship between the mind and the body and how this interaction enables engagement with the world.

- 1. Inside-out:** Partner A moves into the empty spaces around Partner B's body and freezes. Partner B then removes himself/herself from the image, while Partner A remains frozen. Partner B then moves into the empty spaces around Partner A's body, so as to continually and alternatively repeat the whole process until the desired length for the task is achieved. Contact is allowed, but is not the main purpose for this task.
- 2. Don't do that:** The task here is for Partner A to make contact with Partner B by using a body part to touch any part of Partner B. Partner B then immediately responds by taking away the touched body part. The process is then repeated by Partner B making contact with Partner A and Partner A pulling away. This is once again continually repeated until the desired length is reached.
- 3. Fly, Fall, Lean:** Partner A executes any movement where contact with the floor is temporarily averted (jump/fly). This can be onto, over or around Partner B. Partner B then falls with Partner A, either aiding him/her to get closer to the floor or avoiding Partner B so that he/she falls to the floor. Thereafter, Partner A leans on Partner B in any orientation using any part of his/her body. The whole process is then repeated with partners taking on the opposite roles. The falling, flying and leaning can be done in any order, with any partner doing any of the three.
- 4. Obstruction:** Here Partner A attempts to complete any phrase of movement while Partner B impedes Partner A's movement by executing movements that either hamper the movement of Partner A's limbs or enclose the space around Partner A. This is repeated the other way around. Both partners take turns until a section emerges that is based on the idea of halting each other's movement.

I decided that we would start with improvisation while developing each task. Although I struggle with improvisation at times, when I have a clear source and space in mind I find it easier. I often generate movement material by evaluating steps

that come from AIDT syllabus exercises. These steps are, for example, kicks, jumps, hops, arm reaches and feet stomps that come from my training as an AIDT contemporary, hip-hop or tap dancer. In terms of Kolb's Experiential Learning Cycle (1974), these steps are part of my concrete experiences and used as a base from which I improvise. I use these steps and then adapt and develop them in relation to the physical theatre vocabulary that I have studied. This is done by using choreographic devices, such as repetition, retrograde, inversion and reversal to adapt and develop the AIDT steps into movement phrases. I evaluate these movement phrases by using retrospective analysis (stepping back and reviewing how they look; see Kolb on page 22) and then consider them through abstract conceptualisation by planning what needs to happen to each phrase in order for them to be what I need for each specific task.

I then use Kolb's active experimentation (redoing and applying the abstract conceptualisation), in order to assimilate the various physical theatre phrases that result, using music and other props (see next section) to create material that links not simply to my personal journey, but also to the task at hand. Often, the material that results is, in Laban³⁶ terms, bound and strong hip-hop like punching movements such as when choreographing the 'Don't do that' task. If the context requires a more free and light approach, such as when choreographing the 'Inside-out' task, I focus on using movements that align more with contemporary dance. Both of these approaches were thus required for *The Entertainer* (Janse van Rensburg & Wolmarans 2017).

What mostly results from utilising the AIDT steps in physical theatre choreography, such as in *The Entertainer* (Janse van Rensburg & Wolmarans 2017), is the usage of a medium to large kinesphere with generally large arm and leg movements in the general space. The next phase in my choreographic approach is then to further develop the created phrases.

³⁶ In the rehearsal process of *The Entertainer*, the overt and vocal usage of Laban terms were not necessarily present. I use these terms only as they offer a constant framework and vocabulary in the study to read and discuss what happened during the rehearsal process.

3.1.3 Developing the material (adding tap dance and piano playing to the explorations)

My partner and I decided to use tap dance (we used the tap shoes as a costume that becomes a prop) and the playing of the piano (a piece of décor) in our work to move away from creating a piece simply focused on spectacle and technical excellence. This was done by using these elements to complement and build on the physical theatre phrases in a way that goes beyond their initial usage, so as to ensure they develop the narrative in an interesting manner. This is an example of using Kolb's abstract conceptualisation. An example is the usage of the tap shoes on the hands of one performer to make sounds that influence and manipulate the bodily movements of the other performer. The tap shoes were hit hard against each other in moments of anger to build on and drive the narrative forward.

The challenge at first, was to find a way to bring the four explorations, the tap and the piano together. We first improvised each exploration, then developed it by means of including the tap shoes, piano and text. Only then did I evaluate what each exploration looked like to eventually assimilate it into the different sections used in the duet. The choreography was thus aided by using décor and props (such as the piano and tap shoes) to add a visual dimension to the choreography (Haskins 2015:134).

The choreography generated was shaped further by using certain choreographic devices. The following devices as unpacked by Rick Crawford (2012:1-3) are used in my work to shape and build on choreography:

- Repetition: Repeating motifs, phrases or themes in a variety of ways.

The phrases and parts of the phrases that resulted were repeated by moulding them together (for example, using three movements from one phrase then two from another) to form a new phrase. In some cases, I also repeated large peripheral movements in the kinesphere in a smaller way, and small movements that follow central pathways in a larger way. A normal gestural wave with the hand (without any transference in weight) that takes a central pathway from the core of the body back to the core would, for instance, become a wave of the arm that traces the edge of the

kinesphere through peripheral pathways by extending the arm away from the body and lunging with the legs to the side.

I then also took the duet phrases and turned them into solo phrases by using some parts of the phrase and letting either myself or my co-dancer repeat it alone. In these solos, as well as in the duets, I shaped the choreography even further by exploring different levels and directions, by means of transposition.

- Transposition: Creating new ideas by executing movement with another body part, on another level or in another direction.

I used parts of the phrases where we were executing a duet in a standing orientation and attempted them while lying down. The result was duet phrases that look similar to the original, but with other ways of going into, and out of movements, seeing as our range of movement while lying down was different from when standing up. The tap shoes, normally used on the feet to tap against the floor, were also used on the hands and against the walls to create movement that became a motif throughout the work. The tap shoes were therefore also used as a means of reiteration.

- Reiteration: constantly placing emphasis on particular parts of movement phrases or using certain movements throughout a work as a motif.

I used the phrases that resulted from tasks and executed them, with my co-performer, while wearing the tap shoes. Although not all of these movements were used in the final work, during rehearsals these phrases (because of the sound made by the shoes) gave a rhythm and tempo that places emphasis on certain movements. The slapping together of the tap shoes also further became a motif that set the tempo for the phrases to occur.

To develop the movement material even further, the work was structured in a certain way. This structure allows for certain choreographic nuances to become prevalent by using sections, that each has a different intent and quality, not just by means of the actual choreography, but also by the music and sounds used.

3.1.4 Structuring and stylising the work

3.1.4.1 Creating a structure³⁷ (taking the various choreographic phrases and adding them into the five sections as well as into the site)

The structure I used when creating this piece utilised different types of music and various transitions (discussed in the following section) with a narrative form (ABCDE) where each section chronologically follows the preceding one. The narrative form was established in five sections which each align with one of the five stages of grief. The choreographic phrases that resulted from the four different explorations (see page 83), where each then linked to one of the five stages of grief and used to become the main choreographic phrase when dealing with that specific stage of grief. The ‘Denial’ stage of grief was the only one not built on just one phrase but I rather created it by repeating the other four phrases in various ways by using the tap shoes and piano, as discussed in 3.1.3.

The structure was thus created with sections so that the following stage of grief was depicted in each section (in brackets I indicate which exploration resulted in the movement phrase that was the base of each section):

- Section 1: Depression (based on the ‘Don’t do that’ exploration)
- Section 2: Denial (a mixture of all explorations and phrases)
- Section 3: Anger (based on the ‘Obstruction’ exploration)
- Section 4: Bargaining (based on the ‘Fall, Fly, Lean’ exploration)
- Section 5: Acceptance (based on ‘Inside-out’ exploration)

The piece was divided into sections so that each conveys a different intention. I looked at each stage of grief as an individual journey which the characters portrayed by the two performers have to go through and decided that the phrases that were created would each be given a specific section (see above) in which that phrase, although not being the only phrase used, is the main phrase of movement, since the movement material it encompasses, in some ways links to the specific stage of grief. An example would be how the obstruction exploration resulted in the tap shoes being hit hard against each other or the floor, while the performers constantly halt the

³⁷ See footnote 11 and 12 on page 12 for a definition of form and structure.

movements made by their co-performer. This resulted in a movement phrase that looked un-harmonic in its approach since the movement seemed as if the performers were attacking each other and therefore most closely aligned to section 3, Anger.

Each phrase would then be adapted further to fit the mood of the section (using the methods discussed in 3.1.3) and enhanced by music. The structure of the work was first decided on and then music (which I unpack in 3.1.4.2) was linked to each section to further develop the material. An example would be creating the Denial section by mixing all the explorations to illustrate a sense of denying reality by means of executing the phrases in a way that show two happy individuals who are not confronted by the reality of death. To then adapt the phrase further, I looked at videos of a happy and dancing Fred Astaire and the music that went along with this to combine the movement phrase of Denial with quick-paced ballroom-inspired movement language (such as executed by Astaire). This, for example, is in contrast to fusing the 'Don't do that' exploration that is focused on taking away limbs and breaking connection between the performers with more contemporary dance-inspired movements in Depression, since the contemporary dance-inspired movements do not seem as uplifting, but rather align with a more sustained and 'sad' section.

Throughout all the sections, we repeat certain movements such as hugging in different ways, the slamming or scraping of the tap shoes and certain short phrases in ways that vary from one another to serve as motifs that link the different sections, while linking to the theme of grief. I unpack these motifs and others such as the usage of piano music throughout the various sections fully in 3.1.5. As stated above, to clarify the structure and the intent of each section even further, while linking the five sections into a unified whole, I explored different types of music that link to one another, since they all contain piano. We used only piano music to motivate the usage of the physical piano and the piano playing so that it serves as a motif throughout the work and pulls the work together as a result.

3.1.4.2 Using music (using different songs to clarify the intentions of each section and link the piece as a whole)

Belec (1998:30) states that one can use music in relation to movement to speak to each other for the clarification of intent. Music can trigger emotional responses. These emotional responses must be in line with the structure of the work and a piece, such as *The Entertainer* can thus employ a wide array of musical styles to evoke different visceral and emotional responses in both the performers and the audience members. This is also done through using lighting that creates shadows to emphasise the bodies of the performers.

I used Music from Astaire in combination with other piano music to, as Belec (1998:29) posits, employ a range of music (different types of piano music) to influence the different styles of choreography. Linking to this idea of choreography, I considered dance steps from Astaire's repertoire to inform our movement style in this particular piece. An example is *Swing Time* (Stevens 1936) which illustrates Ginger Rogers and Fred Astaire executing an upbeat duet. Pierre Hobson ([sa]:2) states that Astaire's dance and choreography style combined tap, ballroom and ballet. I used this video which combines all these styles and extracted moments which I then reworked into the physical theatre phrases we created (by using the given explorations). This adaption forms the basis of the Denial section.

Throughout our work, Astaire's style is employed in combination with physical theatre and our own individual dance backgrounds to create a work that depicts Smith's grief by confronting her with Astaire. As already discussed, this is the narrative of the piece: the grieving process of Smith. Music however, need not be the only sound used in choreographing a work of physical theatre. I further explored Smith's grieving process by using poems (I explain and unpack them fully in the next section) to seamlessly aid in the transitioning from one section to another.

3.1.4.3 Structural transitions (adding poems to link the piece and pull it together as a whole)

When I used poems for transitions in this physical theatre work, I did it overtly so as to emphasise not just that a new section starts, but that the narrative is developing.

My process in choreographing this piece thus focused on using a chronological storyline to drive the movement material. Snyman (2003:42) states that using a narrative, in this case with a chronological structure, is a means through which a past reality can be communicated. I therefore structured the piece by using stories (such as, the poems) and music, but also by giving the narrative a structure (five stages of grief) to convey a story (the mourning of Fred Astaire's death).

I looked at stories and interviews of Astaire and Smith, as well as poems on grief to write dialogue that serves as a connection between each of the stages of the duet. These poems can be found in appendix E and are an example of using Kolb's retrospective analysis (see page 22) in the process of choreography, by using the past to inform current experience and then using abstract conceptualisation to give rise to new ideas from what has been analysed. Only after the duet was structured and the explorations were assigned to certain sections, were the poems used to reinforce and aid the quality of the movement of each section.

The poems were thus each specifically written with a specific stage of grief in mind so that the words and the way in which they were conveyed, linked with each specific stage of the choreography/ grief. Examples would be the poem before the Anger section where the words "scream and shout and rant" were shouted out, just before the Anger section where the movements replicated screaming and fighting, or the poem that introduced the Denial section that repeated words, such as "no" and others indicative of rejection, much like the movements based on the 'Don't do that' exploration used in that section.

The poems consequently served as choreographic devices. As already stated, choreographic devices are a variety of tools that a choreographer can use to create or alter a phrase or phrase of movements; these include (amongst others) repetition, reversal, accumulation, motifs and canon (WACE 2012:3). The poems were used to strengthen the phrases that serve as motifs in the work. Mobley (1992:93) describes a motif as an event that occurs continuously within a specific plot for narrative purpose. In this case, the poems were used before each section to introduce the stage of grief for clarity within the piece.

The poems were written in a way that not only linked to the choreography (see examples given above) and introduced each section, but also built on the story of the preceding poem to drive the spoken narrative forward in a logical manner. The introduction of a new poem being performed, therefore became the dominant and recurring idea (motif) used to introduce a new section or stage of grief.

3.1.5 Completing the work³⁸

We then adapted the movement material into sections. Although I give the link to the work below and use photographs of the performance in the section, it is not a Laban-based retrospective analysis of the choreographic products that resulted from each approach (I do this in Chapter 6 and 7), but rather just a brief summary of the sections that we decided on during the rehearsals, as a way to reflect on the entire rehearsal process. The choreographic product that resulted from these rehearsals can be viewed at the following link; the piece is broken up in time codes next to each of the five stages of grief/ five sections³⁹:

<https://drive.google.com/file/d/16OmSAevBBWPyQUWzMoW86oiR3evf4a7B/view?usp=drivesdk>

3.1.5.1 Depression (02:29-10:39)

Music: *Dark minds* (Skre 2012)

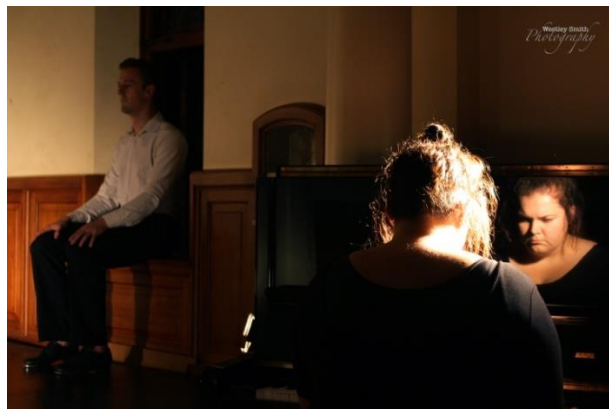


Figure 5: Depression (Smith 2017)

³⁸ Please refer to footnote 32 on page 71.

³⁹ To watch the full work, click on the link and press play. To go specifically to each section, simply use the mouse and drag the red cursor to the desired section's time code (provided next to each respective section).

Figure 5 illustrates my character sitting in the window sill and my partner's character in front of the piano. Stark lighting reflects and projects her upper body onto the piano while silence fills the air. A sudden strike of the piano starts *The Entertainer* (Janse van Rensburg & Wolmarans 2017). My character (wearing tap shoes) starts moving along the architecture on the *Dark minds* (Skre 2012) beat that is played on the piano. He (my character) uses repetitive strikes with his feet that are reciprocated in the arm movements of my partner's character to illustrate how his movements still control her after his death. My character and my partner's character eventually face each other with *Dark minds* (Skre 2012), no longer coming from the piano, but rather from a speaker.

My character taps while my partner's character uses movement phrases in response to the tap sounds. Her movements are combined with breath to articulate her deepest feelings in a physical manner. This translates into a duet based on the second task we were given, 'Don't do that'. This constant repetition of touch and pulling away becomes a gesture that, after the first poem, gives way to the second stage of grief, Denial.

3.1.5.2 Denial (10:40-14:20)

Music: *The Entertainer* (Joplin 1902)

Here, the somber atmosphere is replaced by an upbeat song and movement that is faster and less disconnected.



Figure 6: Denial solo (Smith 2017)

At first, (as illustrated in Figure 6), my character finds himself using the chapel site by tapping and performing in the window sill while my partner's character lovingly and excitingly plays *The Entertainer* (Joplin 1902) on the piano. This excitement eventually translates into a duet (depicted in Figure 7) that adapts Astaire's style (as described by Hobson [sa]:2). As discussed above, this duet is based on *Swing Time* (Stevens 1936) and adapted to move away from mainstream cinema dancing to a duet that is based more in physical theatre.

This section is the only one that is not based solely on one of the given explorations. It rather combines gestures and movements from all four explorations alongside the movements seen in *Swing Time* (Stevens 1936) to repeat gestures introduced earlier and to introduce movement language utilised later. This can be linked to the utilising of repeating a motif in a variety of ways to develop and extend the motif for narrative purposes (Smith-Autard 2010:47).



Figure 7: Denial duet (Smith 2017)

The Denial duet (Figure 7) uses all four explorations and combines elements of them in an illustration of a carefree moment of dancing together. The happiness in this moment is amplified by big smiles, laughing and the clapping of hands. This depicts the love between Astaire and Smith. The connection between them intensifies so much that my partner's character starts to deliver a poem based on her suppressed

anger. As a response, my character starts to strike the piano while throwing the tap shoes to illustrate the start of Anger.

3.1.5.3 Anger (14:21-18:47)

Music: *Piano Phase* (Reich 1967)



Figure 8: Anger obstruction duet (Smith 2017)

The Anger section is based on the given 'Obstruction' exploration and results from the hampering of each other's movements. My character tries to continuously move away from her, but is each time held onto and, as illustrated in Figure 8, sometimes lifted. Big shadows are caused by stark lighting to emphasise the anger, alongside the music by Reich (1967). My character sings an Astaire song in the climax of the Anger section. This loving song based on happiness juxtaposes the anger in the section with her intense longing for him to sing for her (as mentioned in the poem).

To emphasise the anger even more, objects are used to make sounds and rhythms, such as my partner's character taking the tap shoes into her hands and creating harsh sounds and rhythms. This is done by slamming and scraping them against each other, as well as against the floor and walls. This repeats the notion of controlling each other's movements with the shoes, as the stomping with the tap shoes in the Depression section controlled her arms. In this case however, the

rhythms she makes with the shoes are translated into my character moving his body as a response (exemplified by Figure 9).



Figure 9: Using tap shoes for emphasising Anger (Smith 2017)

The anger builds until my partner's character falls on her knees, looks up and delivers the opening poem for 'Bargaining'. A brief silence follows where both performers find their way to the window sills at the back of the stage. As soon as they reach this space, a much slower song, *Porz Goret* (Tiersen 2015) starts playing. It is here where the next section, Bargaining commences.

3.1.5.4 Bargaining (18:48-22:48)

Music: *Porz Goret* (Tiersen 2015)



Figure 10: Bargaining window duet (Smith 2017)

This section starts with a disconnected duet in the adjacent windows of the chapel (Figure 10). Here, the two characters constantly focus their eyes upwards and use the space to get closer to the top of the building, so as to get close to and bargain with God. When this does not work, the rest of the section uses the ‘Fly, Fall, Lean’ exploration to illustrate how they try to get closer to God by flying, but inevitably fall and as a result have to lean on the memories of each other and, finally, accept that they no longer belong together.

This acceptance translates into the final stage of grief, ‘Acceptance’.

3.1.5.5 Acceptance (22:49-26:00)

Music: *Cheek to cheek* (Astaire 1935)

The final section of the work introduces the first music with lyrics. *Cheek to cheek* (Astaire 1935) starts playing and Astaire’s voice fills the room. He sings of heaven (‘I’m in heaven’) and how he found heaven when they were dancing cheek to cheek.



Figure 11: Acceptance (Smith 2017)

As illustrated by Figure 11, the two characters dance together one last time. This section is based on the ‘Inside Out’ exploration and, along with Astaire’s voice, shows how dancing cheek to cheek one last time helped my partner’s character take

her grief from the inside and accept it on the outside in a chapel. The work aims to evoke a sense of nostalgia.

My character then puts on his tap shoes one last time and, when my partner's character starts playing the piano again (repetition), climbs out of the same window in which he started, showing that the cycle of grief is completed and that life for Smith can continue.

The Entertainer (Janse van Rensburg & Wolmarans 2017) is therefore based on using physical theatre along with tap dance, rhythm-making, piano playing, other dance forms, poems, singing, stark lighting and music to create meaning. This is done in the specific site of a chapel to convey the meaning and process of grief on an even deeper level. The research and process of creating this duet links with most of the work I have created and forms the baseline from which I can now unpack and delineate my choreographic approach by using Butterworth's model.

3.2 Locating my initial choreographic approach on Butterworth's model

As I described earlier, in this analysis I refer to myself as the choreographer and Marelize as the performer, as that is how we decided to situate ourselves in the process. She trusted my guidance and we consequently worked well together. The main summary above suffices as outlining the process and will not be repeated during the analysis, but rather serves as the reference point from which the decisions below are made.

Table 2: Locating my initial approach on the Didactic-Democratic spectrum model (Butterworth 2009:187-188)

	Approach 1	Approach 2	Approach 3	Approach 4	Approach 5
Choreographer's role	Expert	Author	Pilot	Facilitator	Collaborator
As the analysis above indicates, I was not the sole expert or author of the movement material and did not simply facilitate or collaborate fully. I was the 'pilot' in the sense					

that I guided the structure and initiated most decisions. Examples include how I used the space, tap dance, piano music, movements from Fred Astaire’s repertoire and based the piece on grief.

Performer’s role	Instrument	Interpreter	Contributor	Creator	Co-Owner
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The performer was not an instrument under my control or an interpreter of what I choreographed. Although it might be considered that she was a co-owner of the choreography, I made most of the choreographic decisions. The performer did however, do more than contribute, as she became a creator that, as Butterworth (2009:187) states, also contributed to the intention of the work.

She was also the creator of the piano music and was personally involved in the utilisation of the explorations, along with myself as ‘pilot’.

Choreographer’s input	Control of content, concept, style and structure.	Control of content, concept, style and structure in relation to performer qualities.	Initiate concept, provide tasks and shape and direct material.	Provide leadership and negotiate the process.	Share in research, negotiation and decision-making about concept, content, style and structure.
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I researched the story of Fred Astaire and wrote the poems that served as structural transitions. I also considered the various videos of Fred Astaire dancing with Ginger Rogers and adapted them to fit in with the abilities of myself alongside the performer. I was further responsible for deciding in which way the piece would be structured and

how grief would be followed by five different sections. This served only as initiation of the concept, seeing as the tasks we were provided with still formed the basis of each section and were used by me to shape material that was at times also created by the performer.

Performer's input	Convergent : Imitation and replication.	Convergent : Imitation, replication and interpretation.	Divergent: Replication, content development and content creation.	Divergent: Content creation and development.	Divergent: Content creation, development and shared decision-making on intention and structure.
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Although I consider myself as being in control of the content and concept, the performer did more than imitate but also replicated movement material that I had choreographed beforehand. She also developed material according to her needs and created some content.

Marelize aided me in developing the movement with especially piano music and, although she replicated a lot of movements that I choreographed, she created content in the sense that she shared her own experiences and opinions with regards to movements, the making of music and the reading of the poems. She did not go so far as to develop these ideas, but shared them with me and aided me in developing the choreography as a result.

Pedagogical positioning of social	Passive, but receptive.	Separate activities, but	Active participation from both	Generally interactive.	Interactive across group.
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interaction		receptive.	parties.		
<p>The social interaction was generally interactive seeing that, even when I choreographed and controlled most content, the performer was welcome to interact and share her opinions, which resulted in a work that included both our personalities and movement styles.</p>					
Instruction methods	Authoritarian.	Directorial.	Leading and guiding.	Nurturing and mentoring.	Shared authorship.
<p>I consider myself, as choreographer, in a leading and guiding role since the performer trusted me to write poems, research grief and the story of Astaire, as well as creating material accordingly. During explorations I did not however, take an authoritarian or directorial stance, but simply guided the process by mostly discussing what the intention of each task was. I did not need to nurture or mentor her, as she has had the same amount of physical theatre training as I have and could thus perform the movements required by only leading and guiding her.</p>					
Pedagogical positioning of performers	Conform, receive and process.	Receive and process in relation to own experience.	Respond to task, contribute to guided discovery and replicate material from others.	Respond to tasks, solve problems, contribute to guided discovery and actively participate.	Experiential. Contribute fully to concept, content, form, style, process and discovery.

The performer responded to the tasks (alongside myself) and contributed to the guided discovery by taking my ideas, replicating material I have created and aligning them with herself. Marelize did not however, have to solve problems and actively participate in the problem-solving process, as I dealt with retrospectively analysing each rehearsal and, in my own capacity thinking about ideas to better the piece.

Of the seven sections, five sections fall on approach 3 and two on approach 4. None fall on the external extremities of Butterworth's model. I consequently align my initial approach of choreography the closest to approach 3 of Butterworth's model, with elements of other approaches. To optimally expand myself choreographically, the two other works would then have had to be located at the extremities of this model, namely approach 1 and approach 5. Since this is a practice-led research focused on my auto-ethnographic experience, the focus here is not just on the end results of adhering to these approaches. The emphasis is rather on outlining how I experienced, and explored with, the two different sets of rehearsals by approaching them in various ways.

The next two sections analyse whether the choreographic approach of *WALK* (Janse van Rensburg 2019) adhered to approach 1 and the choreographic approach of *Swem* (Janse van Rensburg 2019) to approach 5 respectively.

3.2 *WALK* (Janse van Rensburg 2019)

WALK is the first of my two works created for my Master's research. It is a physical theatre trio that was performed in the Lier Theatre of the University of Pretoria on 19 and 20 March 2019. The second cycle of Kolb's Experiential Learning in this study starts with the rehearsal process of *WALK*. As with *The Entertainer*, I first create concrete experience by means of a choreographic score (3.2.1) of *WALK*'s choreographic approach which I retrospectively analyse (3.2.2) to locate the choreographic approach on Butterworth's model.

I further also retrospectively analyse the choreographic score of *The Entertainer*, so I consciously move away from my initial choreographic approach. With *WALK*, in order to expand my choreographic approach, I had to actively experiment (also linking to Kolb's Experiential Learning) with choreographic methods that are unfamiliar to me, so I decided on using a trio. I have mostly used or choreographed in even numbers previously and trios therefore proved a challenge.

In the *Lier*, I removed the curtains on both sides of the stage to replicate a black box theatre. A black box theatre is "a flexible theatre (...) that may indeed be black (with audience seating usually on the main floor)" (Theatre projects [sa]:7). The audience was put on raked seating on one side of the stage with only the upstage (back) wall of the stage white. This allowed for the dancers, wearing dark colours to stand out.

Below I use the same stages of the rehearsal period to unpack *WALK* as I did when unpacking *The Entertainer*.

3.2.1 Research period

3.2.1.1 Finding a source

The research and rehearsal period for *WALK* started four weeks prior to opening night. I made a conscious decision that, since this approach was one where I should be in control, every choice I made should reflect my preferences only and disregard what I have previously been taught, would not be effective. This is an example of using Kolb's retrospective analysis of concrete experience (my initial approach) to abstractly conceptualise how I would move beyond my initial approach. My initial approach (concrete experience) encompassed ideas, such as using fixed timing and counting to beats; performers not touching each other at all; and music with words and long unison phrases (more on that later). As illustrated by *The Entertainer*, I have also been trained to start from a theme and develop it with tasks, but in the case of *WALK* I decided that this would not be the case. I therefore decided to use Kolb's active experimentation and choreograph a work in a way that was different than what I had previously done.

I drew inspiration from everything that surrounded me; a song by Muzi called *Zenzile* (Muzi 2017) caught my attention because of its beat and I found the movie *The Hate*

U Give (Tillman 2018), focused on exposing violence against underprivileged black individuals, striking as soon as the song *We Won't Stop* (Arlissa 2018) started playing. I also saw the 'America's Got Talent' quarterfinals performance of Zurcaroh (2018), where they illustrated a dance between Adam and Eve in heaven, and decided that the theatrical music they used was different and could initiate something in my work.

A week before rehearsals started, I spent a weekend with my parents in Cape Town to visit my brother and his newborn daughter. One evening, I sat with my mom and dad and discussed what I could do with staging to make it interesting. We discussed the creation of three rectangular blocks on stage by taping white tape to the floor and putting each of the three performers in one of these blocks with a small black box/ crate. There was initially no reason for this, other than moving away from constant contact between the performers that I had been taught is the optimal way for physical theatre works. There was thus no theme that I found, but rather a collection of things and ideas that I found interesting.

Nineteen days before *WALK*'s opening night, my father passed away and everything changed. My supervisor and friends suggested I move the performance date, but since opening night was incidentally scheduled on my dad's birthday, I strongly felt the need to continue. In our visit a week prior, he said he was coming to the opening night as there would be "no better way to spend his birthday". My auto-ethnographic study that focuses on "examining a vulnerable self" (Ellis 2007:14) suddenly gained an added dimension. This was a concrete experience of death and grief that I could retrospectively analyse throughout the three weeks thereafter, to actively experiment with in order to tie all the elements I had already found, together.

3.2.2 Generating movement material

To generate movement material, I watched a wide array of videos on grief by searching 'grief', 'grief dance' and 'dance on grief' on Youtube, but none of them gave me the needed inspiration. The day I heard about my dad's death kept replaying in my head so I decided to extract moments from it as a source for movement material. My mom had called me from Riebeeckstad in the Free State to give me the news that, in the early hours of the morning, my dad was found dead on

the side of the road. He was on his way home from a meeting in Bloemfontein late the previous evening. He fell asleep while driving, hit a pole on the side of the road and rolled his bakkie, fracturing and breaking many bones inside his body and dying instantly.

The moment I heard, I sunk into myself against the outside wall of our work building (in Pretoria) with utter disbelief. I couldn't cry because I knew I had to be strong. I had to fetch my brother from O.R. Tambo International airport. While sitting there, frozen on a bench, I looked at all the people *walking* by hurriedly and I remember thinking how life, even when the worst possible thing happens, does not stop for anyone. This is where the name of the piece came from; a reference to the constant walking needed in life, no matter what happens.

For material, I decided to not let the performers walk once in the piece as a way of illustrating the inner feeling of utter hopelessness. I used the motif of legs, hands and arms doing movements that look like walking, but changed the spatial orientation of the dancers so as to not actually walk. The placement of the performers each in a separate taped block, not once touching, became a way to illustrate the isolated feeling I felt when sitting at the airport. I decided for material, that I wanted to use unison and the complete opposite, moments of complete disarray, to show how every performer (or person) is 'doing their own thing' and at times it can be similar, but they never acknowledge the movements (journeys) of another.

I also referred back to the music and videos I found prior to my dad's death and decided that they were the initial inspiration, so I decided to use them in some way. I constantly listened to *Zenzile* (Muzi 2017) and *We Won't Stop* (Arlissa 2018) at home and recorded myself moving to it on various occasions. The movements that resulted were generally precise (with specific timing), bound movements using a small to medium kinesphere. I then extracted some of this movement, along with movement from videos, such as the one by Zurcaroh (2018) to create various phrases. I looked at my Instagram and Facebook feed and used every dance move that looked interesting to create an image or short phrase. The result was many short phrases, but enough for a full work, so I developed the material and created a structure with music, in order to guide me to what was needed material-wise.

3.2.3 Developing the material

There was no initial overall structure to the material that I created and developed. I rather attempted to create and develop a lot of disconnected phrases which I then later structured together. The result of the movement extracted from the various sources (which I describe in 3.2.2), was mostly phrases with smaller, gestural movements instead of gross body movements. I decided to develop them by using the black boxes that I put into the taped blocks as props to develop and move the story forward in a thought-provoking manner. The boxes came to represent emotional 'baggage' that we carry with us, while the blocks taped on the floor illustrated the isolation with which we have to deal, with this emotional 'baggage'. I decided on the boxes since they replicated the rectangular shapes of the blocks which were taped on the floor.

I took the phrases I had created and looked at how I could execute them on or next to the box. I used a lot of transposition which, as discussed in 2.2.3, is the creation of new ideas by executing movement with another body part, on another level or in another direction (Crawford 2012:3). The idea of walking with the hands on the boxes resulted in a gestural robotic-like phrase. I decided to use more of these robot-imitating movements (since it appeared to illustrate the robotic way in which we deal with grief), so I developed robotic walking-like movements while sitting or lying on one's back by using movements that were set to very specific times in the music.

The idea of gestural phrases linked to my initial choreographic approach, but instead of an interplay between gesture and gross body movements such as walking (as I would have done in my initial approach), I focused mostly on creating clear gestural phrases that were tied to specific timing in the music without any walking in-between.

I developed new phrases by first looking for music (which I unpack in 3.1.4.2) and then adapting the phrases I had created to fit with each of the selected songs. Since using the feet to walk was something I did not want to use in the material, the upper limbs were used to create a lot of phrases. Phrases on the floor included movements that used more of the body along the edge of the taped block to the rhythm set by the music.

When using faster music, I developed the phrases into a collection of direct, bound, strong and quick movements⁴⁰ with slower music resulting in still direct, but sustained movements. I however mostly used specific counts for specific movement, which meant that limbs (especially the upper limbs) had to be placed at certain points in space by a certain time. This aligned with the faster music and therefore, most of the choreographed movements were direct, bound, strong and sudden movements. Not all four were used at all times, but if I consider the choreographic choices I made, this was mostly what I wanted to achieve.

The points I used in space were usually in the dimensions or planes (door, table and wheel) instead of the diagonals. This was because I choreographed the movement itself along the straight lines of the taped blocks, while I thought the stage design of the three taped blocks on a diagonal would create depth in the general space. The theme of grief and isolation by means of all the performers being separated, was strengthened by the idea of humans, at times such as observed at the airport, as being unemotional robots trying to complete daily tasks while avoiding the acknowledgement of the inevitable.

I first taught the performers each of the phrases that I had choreographed, before delving into any meaning or structure and before introducing the music to them. The performers were not ever asked for their opinions on how to improve the movements or phrases, but I rather choreographed all the phrases on my own and used our rehearsal times together to simply teach them each phrase. These were then practised until they were as I desired. All the various phrases were then only developed further by dividing the work into different sections, each with its own song and dynamic. In the next section, I unpack the music, structure and the form⁴¹ of the work.

⁴⁰ During the process I did not necessarily actively engage with or mention Laban terminology, but rather just choreographed to the music and this is what resulted. I use it here to explain the movements as optimally as possible.

⁴¹ See footnote 11 and 12 on page 12 for a definition of form and structure.

3.2.4 Structuring and stylising the work

Whereas during the process of *The Entertainer*, the structure was decided on before the music was selected, in the process of *WALK*, I first selected the music and then created a structure according to the music that had been selected.

3.2.4.1 Using music

The usage of *Zenzile* by Muzi (2017) was a choice I made before I knew what the theme of the work was going to be. Since the words are in another language (isiZulu), I decided that I needed to know what it meant to ensure that it fitted the theme. *Zenzile* is a name from isiZulu origin that means “you are responsible for what you’ve become” by overcoming life’s obstacles, and making a way for yourself (Babymigo 2019;[sp]; Names 2019:[sp]). I found this suitable to the theme of overcoming grief and consequently my dad’s death, but then an even deeper layer was added.

The lyrics of the song roughly translate to “Run *Zenzile*. Run to the river. Run and don’t look back. You can come in”. The reference to the river immediately made me think of my father’s name, or the name everyone called him by, “Vis” (fish in English). The song, for me, then became about my trying to run (a faster version of *walking*) to the river to get near to my father, but not being able to get out of my block or even walk properly. It also became a way for me to view my father’s departure from earth as an invitation for him to ‘come in’ at the gates of Heaven.

In a similar way, *We Won’t Stop* by Arlissa (2018) that is originally used in a film about gang violence resonated now for a different reason. The part of the song I chose to use has the following lyrics:

“Let’s go step by step
and brick by brick.
I’ll carry the weight
For you.
When I’m gone, don’t stop
We can stand here all day
We won’t move.”

For me, it became another metaphor alluding to walking and the way in which one is forced to continue after death. It was as if my dad was telling me not to stop. The music became a way for me to interpret my feelings and connect the various pieces of choreography thematically.

I then looked for music that resonated with these two, as well as the theme of grief. The music I found did not simply link to the theme of loss and grief in its sound, but even in their names. These songs⁴² were:

- *Extreme* by Les Tambours Du Bronx (1989)

It is a song with a rough and harsh sound that links with how extreme the feelings are of losing someone.

- *Quest For Souls* by Reliable Source Music (2013)

This song is very theatrical and uses a lot of instruments. I found it in the video of Zurcaroh's (2018) 'America's Got Talent' performance where they depicted heaven.

- *A circle inside a circle inside* by James Holden (2013)

This is a monotonous electronic and almost trumpet-like sound that allows for a continuous feeling of repetition. The name also links to the boxes that are placed in a block, seeing as they are 'rectangular circles' inside of 'rectangular circles'.

- *Take Care and Safe Home* by The Candlepark Stars (2012)

Violins, with some other instruments, create a gentle sound that links with the title of getting home safely. My father did not make it to his physical home safely, but rather to his spiritual one.

- *Pause* by Nihls Frahm (2011)

This is a song with the piano striking at every 7 or so seconds where it seems as if one is forced to pause and hold one's breath with the music. This became indicative of how one stops breathing at times of shock, as I did when hearing the news.

⁴² I provide the link to the work in 3.2.5 with time codes next to each section, as well as the songs used in each section for ease of reference.

- *Why now* by Christophe Fillipi (2017)

This is a piano song with a constant rhythm that gets faster and more intense (with more instruments). It is almost as if the song is created as a questioning of reality. In this case, the questioning is why this would happen to my family now.

I introduced the songs to the performers with the track already cut. I did not tell them to give feedback or interpret the music, but rather outlined what intention I wanted for each song so they had to do it exactly the way I wanted it. The songs are listed above so I can later unpack them along with the type of movement they resulted in, in 3.2.5, but first the structure and transitions of the work are discussed.

3.2.4.2 Creating a structure

Aligning with Kolb, when I retrospectively analysed the structure I have become used to, I was at first opposed to the idea of using sections, seeing as it was my concrete experience. I decided instead to use mainly the theme to tell a story or drive a narrative as in *The Entertainer*, but *WALK* was also structured according to the music. I found the music listed above first and then only, I created a structure. In this structure I used the music to adapt the phrases or create new phrases to match each song.

The structure thus had sections, which on their own would not necessarily make sense, but read together could give the idea of grief, isolation, loss and all the ways one could walk without walking. *WALK* therefore uses the theme of grief and isolation to hold the work together, but this theme is not a specific movement theme that is built upon throughout, such as in the theme and variation form (A, A1, A2, A3). I postulate that the work follows a non-linear form. I first set up the sections of *WALK* as a reference point from which to explain the overall structure of the work. The work has five sections (listed below), with each taking place on a different song.

- Section 1: Run
- Section 2: Sit
- Section 3: Roll
- Section 4: Stand
- Section 5: Jump

- Section 6: Shift

These sections can arguably be switched around without the work's meaning or interpretation changing. The music often stops; there is a silence; the lights clearly change and a new section starts. It is for this reason that I posit that *WALK'S* form is non-linear (ACBDE), seeing as the sections do not chronologically follow each other.

The sections are further non-linear, seeing that instead of presenting a fixed story or narrative, they rather present a theme or idea that is open to various interpretations. The sections were not explicitly mentioned or shown to the audience members or expert panel in any way. I made the decision and shared it with the performers so that they had a clear vision of what I wanted.

3.2.4.3 Structural transitions

We Won't Stop by Arlissa (2018) was once used as a transition between section 2 and 3, but silences or crossfades between songs were, along with lighting cues, what indicated a transition to the following section.

The lighting sheet I gave to the technical crew is attached in Appendix F. The lighting plan shows how many fades (in and out) were used. This was used to direct the audience's attention to specific areas of the stage where movement took place. Since we did not use the entire space, I decided that the best way to avoid empty space that would look 'wasted' was to use lighting that activates specific areas at certain moments. The quick snapping on of all three par cans just before Section E was used for dramatic effect into the section. Precise lighting, along with the way the music was cut, played a big role in the transitions. The movements of the performers followed the music and, at times in transitions, the performers were still and moved to the music only when required.

3.2.5 Completing the work⁴³

The work was then, along with the lighting cues and music, rehearsed and adapted and can be viewed at the following link; the piece is broken up in time next to each of the sections⁴⁴:

⁴³ Please see footnote 32 on page 70.

<https://drive.google.com/open?id=1-iHOPGYJPG1i93Kk0gxpYp4tajl0znyi>

(WALK Part 1 and WALK Part 2 is the work)

3.2.5.1 Run (00:00-03:23)

Music: *Zenzile* (Muzi 2017)

The stage is black. The performers cannot be seen. *Zenzile* (Muzi 2017) starts and the lights fade in and out on the music, almost replicating an ambulance. The song was chosen to provide a sudden start for the piece as opposed to easing the audience members into a narrative. As soon as all the lights fade in, the performers start moving hurriedly in unison in their blocks around their boxes, moving their limbs in a robot-like (direct, bound and sudden) manner (linking to the mechanical sound of the music) at very specific times, with movements where the entire body is involved as if the performers are trying to get away from their mechanical movements but cannot.

The gross body movements make way for a gestural hand sequence that looks almost as if the performers are trying to explain (maybe to the cops or ambulance staff) why and where they are running (see Figure 12). This links to the theme of my dad driving back late that evening of his death and the cops finding him next to the road, with no idea where he is 'running' to.

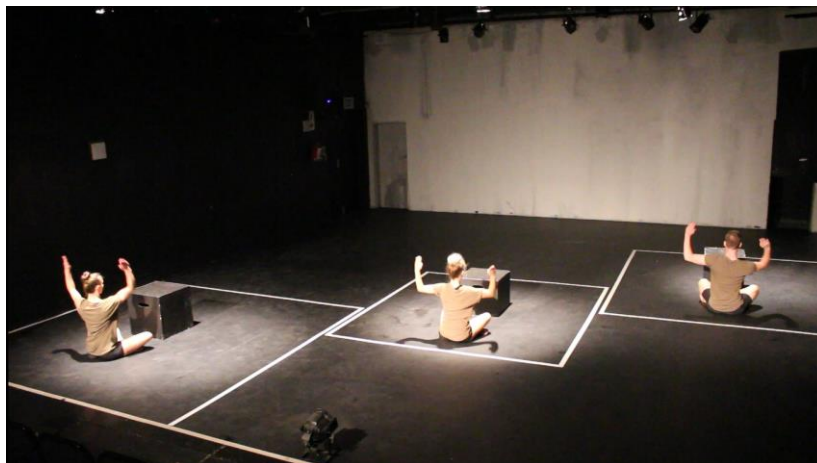


Figure 12: Gestural sequence in Run (Smith 2019)

⁴⁴ To watch the full work, click on the link of Walk Part 1 and press play. Do the same with Walk Part 2. To specifically go to each section, simply use the mouse and drag the red cursor to the desired section's time code (provided next to each respective section).

The section evolves back to gross body movements with 'running' arm movements, with performers sliding on their backs with their legs imitating running movements and actually putting their weight on their arms while 'running' with their legs on the ground. The performers also constantly touch their legs and move them around as if indicating that they do not work properly anymore; thus giving the idea of their never being able to actually run.

The last 30 seconds of the section is the first time the performers touch the boxes within each of their respective blocks. Using the same type of bound, sudden and direct robot-like movements, the performers touch and 'investigate' their boxes. In most of the section, the performers use the same movement in the lower level of the general space with little-to-no moments of standing.

The section ends with the lights on the two back boxes fading, with each performer at a different orientation in relation to their box; one sitting on top, one sitting on her knees behind her box and the back one standing on his.

3.2.5.2 Sit (03:32-06:12)

Music: *Quest For Souls* (Reliable Source Music 2013)

The theatrical trumpet music is slower than the music in the first section and was chosen to provide an illogical contrast to the sudden start of the first section. This means that there is no clear narrative forming, but rather a visceral experience that does not necessarily make logical sense. The music creates an ambient mood where, for 50 seconds only, the front performer is lit.

The performers use different levels of general space in this section for the first time. A new level in the general space is accessed, since the front performer sits with her legs crossed on her box (instead of only next to it as in Run). Only her arms are moving. These movements are direct, but more sustained and less bound than those of the section that precedes it. It is as if she is praying and performing a ritual to reach out to God and question Him. I made this decision since, when my dad passed away, I constantly felt as if I could not pray directly to God; as if there was a barrier that kept me away.

The lights then cross fade so the middle performer is now the only one that is lit. The same song keeps its ambient feel, but the trumpet is replaced by a drum to once again cause a visceral experience of confusion. The performer, who is seated on her knees, moves in a direct, sudden and strong manner. She does a gestural phrase with her hands in constant contact with the box. It appears as if she is questioning her box (or the burden it symbolises) and is trying to map out what the plan is. I choreographed it this way since, when my dad passed away, the rest of the family (my mom, my brother and I) had to immediately sit down and talk about the plan ahead; how the funeral would happen, what the plans were regarding the collection of his personal belongings and when we were going to the church as well as the site of the crash.

The light of the front performer fades in to direct the audience's gaze again and the two performers in the front seamlessly move to sit in the position where the other was. For the climax of this section, and to allow for an even greater visceral, aural and visual response, the trumpet and drum music start playing over each other, while each performer executes the movements the other just did. This, while the third performer stands in the dark at the back (see Figure 13). The diagonal use of general space here is further emphasised by means of levels. I do this by placing the performers in different orientations towards their boxes and thus using high, middle and lower levels of the space.



Figure 13: Sit (Smith 2019)

The choice of conflating the two pieces of music and movement was made to show how some individuals struggle between praying to whatever God they believe in and planning when disaster strikes, while some (illustrated by the performer in the back), get completely detached and ‘sit’ themselves in the dark, because they simply cannot see a way forward.

The light then fades in on the third performer as well and the part of *We won't leave* (Arlissa 2018) written in 3.1.4.1 plays. It sings about how one has to continue going (“when I’m gone, don’t stop”). It is as if the performer at the back realises he has to take it ‘step by step’ and then share it with the others. The performer at the back executes movements into a direction and the front two move their bodies into that position while sitting in various levels. This is done with some emotion on the performers’ faces. This illustrates how there are times when we will not go through the same things at the same time, but how we can still move together in the same direction.

3.2.5.3 Roll (06:12-08:43)

Music: *A circle inside a circle* (Holden 2013)

The two pieces of music that are in contrast with each other make way for a metronome-like song. I chose this song here to illustrate a false sense of ‘holding it together’ by combining the even-paced music with another unison piece. As soon as the music changes, the emotion on the faces of the performers is gone and they all sit immediately on their boxes in the same orientation, facing the front. It is almost as if the confusion of the previous section is replaced by a sense of ‘faking’ stability and control.

They execute direct and strong, fish-like hand gestures through the air in unison. This is a reference to my dad and also to the fact that one has to ‘keep on swimming’. The gestures move through the body of the performers and they eventually use their feet to constantly feel and wipe the floor. They are testing the ‘water’ to see if it is safe to go in and it is here where the rolling starts. It is as if the performers all dive into the water and roll around their boxes (Figure 14), but all at

different paces illustrating the way we deal with the unknown differently; some move fast to get through it and some move slowly, because they are too scared.



Figure 14: Roll (Smith 2019)

All three performers eventually end up rolling to the left side of their boxes performing the same leg movements at different speeds. It looks as though they are testing their legs after rolling through their fears, but still none of them can walk.

3.2.5.4 Stand (08h43-11:33)

Music: *Pause* (Frahm 2011) and *Why now* (Fillipe 2017)

The two front performers sit on their boxes while the lights on them fade with the back performer standing on his box as soon as the first piano note of *Pause* (Frahm 2011) occurs. This entire section is a mostly sustained, but still direct section, with the performer trying to stand on his feet on the box in the higher level of the general space. It is as if the fear and loss he has experienced has completely thrown him off balance (Figure 15). I choreographed this solo to *Pause* (Frahm 2011) since the piano strikes only every few seconds, causing the audience to hold their breath, while the performer's breath and crying is clearly heard and/or seen by the audience.

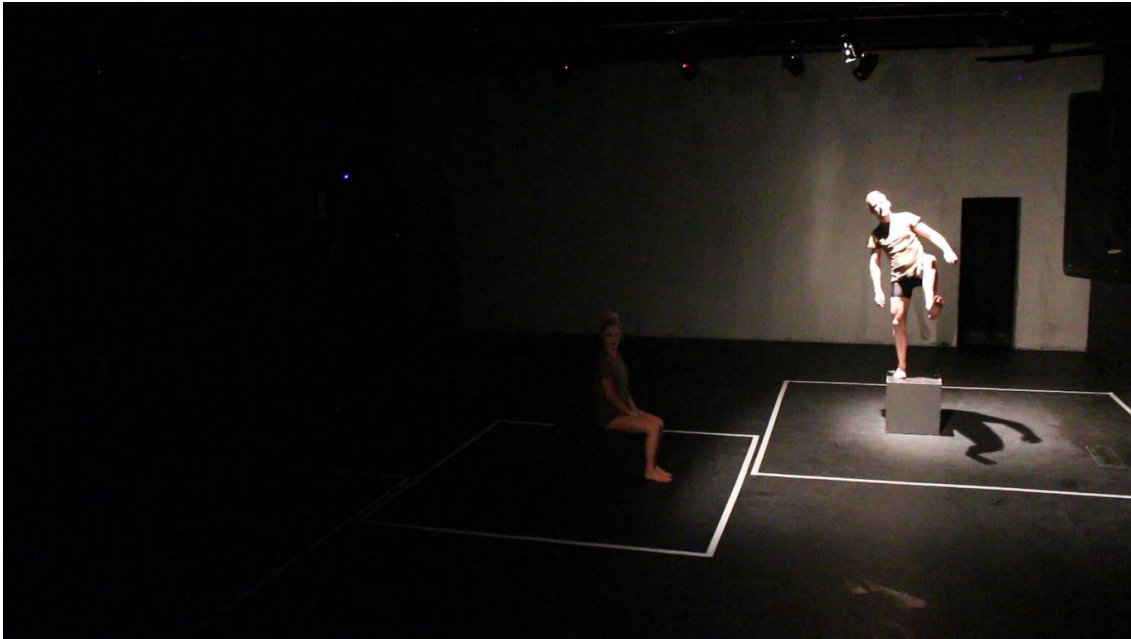


Figure 15: Stand (Smith 2019)

When I was choreographing, I realised that what I will miss most of my dad is the way he always believed I was the best at everything I do and, of course, his hugs. I therefore used the running arms motif to show that I will keep on running, as well as an imitation of a hug to illustrate the emptiness there now is between my arms.

Why now (Fillipe 2017) starts playing and has a more definite piano rhythm. I chose the song since, after the uneven and long-spaced piano rhythms of the previous song, this one provides a more definite beat. It is almost as if the performer is pulled back to reality to face the darkness in which he finds himself. The performer looks into the darkness (where the other two performers are seated on their boxes in the middle level of the general space, looking forward so as to challenge the audience) and then starts to touch his box/ burden as if he is exploring the reality of death and grief for the first time. He even looks up towards the sky as if he is questioning God by asking “Why now?”. Eventually his movements start becoming more robot-like (direct, sudden and bound) as if he is a puppet controlled by grief; trying to run away from it (while executing running actions), but he cannot escape. The music allowed for the choreography to be executed in this way. This section was the most emotionally taxing, as the movement was not that complex, but the meaning behind it left the performer in tears.

3.2.5.5 Jump (11:33-14:03)

Music: *Extreme* (Les Tambours Du Bronx 1989)

To contrast the emotional music and movement of the previous section, I now used *Extreme* (Les Tambours Du Bronx 1989) along with stark lighting, to provide a more upbeat rhythm for unison to take place. The lights snap on all the performers and they all stand on their boxes in the highest possible orientation in the general space to become puppet and robot-like with direct and sudden movement in different directions. It is almost as if they disregard the emotion of the previous section, since they know they have to continue (they are controlled by something outside of themselves). They then jump from their box (Figure 16) and then over their box to pull it out of the way.



Figure 16: Jump (Smith 2019)

The three performers execute another unison section, but this time with a lot more variation in levels and a bigger use of their kinespheres; they stand, they turn, they roll and they extend their limbs far from their core. The movement is amplified by using the three par cans in the front to project shadows on the back wall. It appears as if the performers are finally managing to move beyond their robot-like movements. Although moments of sudden, direct and bound arm movements return, the other

arm of the performer gently stops and pushes the arm down that does these movements.

Eventually the three performers break out of unison and each executes a different phrase to illustrate how they are still jumping from different angles into situations and 'fighting different battles'. Their movements eventually become smaller and slower until the front performer stands still, the middle performer stands on her box and the back performer sits in a ball on the floor.

3.2.5.6 Shift (14:03-17:44)

Music: *Take Care and Safe Home* (The Candlepark Stars 2012)

The final section of the piece can be read as an acceptance of death and grief. It is as if the three performers fought on earth, but are finally in heaven. They are, as the name of the song (*Take Care and Safe Home*) indicates, home. I chose the soft music to rise to gentler and more sustained movement. The performers first shift their view all around the new environment and then freeze for a moment. Most of the movements in this section are sustained, but still bound. It is as if the performers are never truly free from the grief which they are experiencing. The directness which results from their puppet-like movements in previous sections still underlie their movements, because as they do not often move in an indirect manner.

The middle performer then has a solo that acts as a bowing and praising God sequence, while still kicking and questioning why everything has happened the way it has. The three performers, in their current different spatial orientations and levels (one on the floor, one standing and one on the box), then lengthen upwards and shift their weight from side to side. Then they use their hands to wipe over their eyes as to 'shift' their vision. They cover their mouths and then open their arms, revealing the only smiles in the entire work (figure 17).



Figure 17: Shift smiles (Smith 2019)

The lights still amplify the movement and, along with the music and different levels in space, serve as an acceptance that no matter where they find themselves, they will find reason to smile. They have found peace in the pain and can now move on. The use of levels, along with the stark lighting and sustained movements, create slow moving shadows on the back wall. These shadows almost imitate crosses that illustrate a surrender to grief. As the movements remain bound until their hands come back to cover their mouths, it appears that the performers are trapped as puppets, in their blocks with their boxes filled with memories.

When their hands come back to cover their mouths, the par cans switch off and the performers are left with a dimly lit stage. *WALK* ends with the performers accepting their box/ burden by all going to the floor (where they started), but instead of sitting next to the boxes as at the beginning, they push their boxes around in a sustained manner. They still do not move out of their blocks or stand up and walk, indicating that we are never truly free from that which holds us back the most, our own minds. I chose to continue the music with the stage dark to link to the unending grief one experiences when losing a loved one.

WALK (Janse van Rensburg 2019) is therefore a physical theatre trio based on grief and the acceptance of it. I used music from my immediate environment in a certain

order (I unpack the reason for each song and its order under each section), along with lighting cues to serve as transitions to create a work that can be read in various ways. My reading of the work is subjective and comes from the view of the choreographer, but I posit that the unpacking of the research and process of creating this trio serves as the choreographic score from which I can now unpack and delineate the work's choreographic approach by using Butterworth's model

3.2.6 Locating *WALK's* (Janse van Rensburg 2019) choreographic approach on Butterworth's model

The main summary above suffices as an outline of the process and will not be repeated during the analysis, but rather serves as the reference point from which I make the decisions below.

Table 3: Self-locating *WALK's* choreographic approach on the Didactic-Democratic spectrum model (Butterworth 2009:187-188)

	Approach 1	Approach 2	Approach 3	Approach 4	Approach 5
Choreographer's role	Expert	Author	Pilot	Facilitator	Collaborator
<p>The analysis in the previous section indicates that I was the sole expert in this process. I did not collaborate with the performers on the generation of movement material or on any of the decisions. There was not a sense of facilitation and I also did not guide the process by being a pilot. I took control and situated myself as an expert that knew what I wanted, not an author who created some interpretation. I decided on costume, lighting, staging and every single movement executed, situating me as the expert in the process.</p>					
Performer's role	Instrument	Interpreter	Contributor	Creator	Co-Owner

There was no contribution, creation or ownership from the performers. I did not ask their opinions and did not allow them to change any of the material. Although they imitated and replicated what I did like instruments, they also, to a certain extent, could not help interpreting the material in their own way as that is how they have been trained.

Choreographer's input	Control of content, concept, style and structure.	Control of content, concept, style and structure in relation to performer qualities.	Initiate concept, provide tasks and shape and direct material.	Provide leadership and negotiate the process.	Share in research, negotiation and decision-making about concept, content, style and structure.
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I used a very personal narrative namely the grief after my dad's death as the main concept for the piece. All content derived before his death, was from my immediate surroundings. The content, concept and style of the piece were thus gathered from my personal experience and research done on my own.

The movements, music and style of the work was not adapted to fit a specific performer (they seemed uncomfortable at times) and none of the other performers was involved in researching themes or creating material.

Performer's input	Convergent : Imitation and replication.	Convergent : Imitation, replication and	Divergent: Replication , content developme	Divergent: Content creation and	Divergent: Content creation, developme
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		interpretation.	nt and content creation.	development.	nt and shared decision-making on intention and structure.
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As discussed above, I consider myself as being completely in control of the concept, style and structure of the piece. I wanted the performers to only imitate and replicate my movements, but because they have been trained in a similar manner as I was (with tasks that are interpreted), they internally interpreted that which they imitated and replicated, so that it made sense to them.

They did however not develop or create content and definitely did not share in the decision-making on the intention and structure of the piece.

Pedagogical positioning of social interaction	Passive, but receptive.	Separate activities, but receptive.	Active participation from both parties.	Generally interactive	Interactive across group.
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The position of the social interaction as passive, but receptive was difficult. Although there was active participation and an interpersonal relationship between myself and the performers during breaks and while making jokes, the actual process of teaching the choreography was one where they passively received the information and feedback once I had given it to them. They would ask questions only about how certain movements should look when absolutely necessary, but did not give any input. This tended to be a challenge as it felt, like Butterworth (2009:284) states, impersonal at times.

Instruction methods	Authoritarian.	Directorial.	Leading and guiding.	Nurturing and mentoring.	Shared authorship.
<p>I consider myself, as choreographer, in an authoritarian role. I did not share authorship, nurture or mentor or lead and guide. I also did not direct decisions but made decisions and applied them to the dancers as I deemed necessary. The music was cut before I played it to the performers, the movement was choreographed before I showed it to the performers and the staging was set before the performers knew what it was going to be.</p>					
Pedagogical positioning of performers	Conform, receive and process.	<p>Receive and process in relation to own experience.</p>	<p>Respond to task, contribute to guided discovery and replicate material from others.</p>	<p>Respond to tasks, solve problems, contribute to guided discovery and actively participate.</p>	<p>Experiential. Contribute fully to concept, content, form, style, process and discovery.</p>
<p>Here again, the performers did not contribute in any way to the concept or style, or participate in any tasks or guided discovery. Although they interpreted the material in relation to their own experience, the performers still conformed to my view of the piece and received and processed it in that way, rather than making it their own.</p>					

Of the seven sections, I self-locate 5 of the 7 on approach 1 and 2 of the seven sections on approach 2 of Butterworth's model. The choreographic approach of *WALK* therefore aligns mostly with approach 1, as I desired. The following section

discusses and analyses the final trio in this study, with *Swem* identifying whether the rehearsal process is located on approach 5 as I intended.

3.3 *Swem* (Janse van Rensburg 2019)

Swem is the second and final work for my Masters research. It is a physical theatre trio, like *WALK* that was performed in the Lier Theatre of the University of Pretoria on 2 and 3 August 2019.

The black box theatre setting was kept, but the performers and I decided that instead of a white wall, we wanted to project colour on the back wall. This is unpacked in the relevant sections. The third cycle of Kolb's Experiential Learning started with this process. The previous two works once again became concrete experience that I, along with the performers, could retrospectively analyse so as to decide what we needed to adapt (through active experimentation) to work in line with the required choreographic approach; in this case, approach 5. This section unpacks the choreographic approach following the same stages as the previous two works, to ensure consistency in data.

3.3.1 Research period

3.3.1.1 Finding a source

Between the final performance of *WALK* and the start of rehearsals for *Swem*, another tragedy struck. My grandmother passed away. I managed to visit her in the hospital and pray with her one last time. She recovered well enough to go back to her house and died there in peace. I discussed this with the performers. One of the performers had also just lost her grandfather and, together, all of the performers decided that the theme for this work should be the same as the other two, namely grief. This gives consistency in terms of the theme, but a variation in the approach to the theme.

The performers and I got together for the first week of rehearsals and decided, aligning with Kolb, to retrospectively analyse our concrete experience by asking questions about our initial approach (which was similar since we had the same training in physical theatre). We asked questions about what we wanted to do with

the theme and how we wanted to do it. Hogan (2003:77) describes how reflective questions can help in retrospectively analysing concrete experience. We asked reflective questions to one other regarding the previous works we had done. Some stood out, such as:

- What do we always do in all our pieces?

The answer was that we always use tasks and repeat them in various ways throughout the work. We also discussed the constant focus on symmetry, even numbers and the stage, more often than not containing a prop. This is true for both of the previously discussed works.

- What usually drives the storyline or theme in pieces we do?

The performers and I discussed how we usually use a story or event and make a statement by either questioning social-political order or by telling a story of someone else's life. This can especially be seen in *The Entertainer* where the story of Fred Astaire's death is being portrayed alongside the mourning of his widowed wife, Robyn Orlin.

We then furthered our analysis to Kolb's active experimentation by asking interpretive questions such as:

- What can we do to do something else?

In the case of *Swem* we did not want to focus on a specific storyline as in the *Entertainer* or use the deaths of our grandparents and my father as a source that became overtly or subconsciously apparent during the work, such as in *WALK*. We rather wanted to do something else. The discussion we had centred on moving away from props and lights that guide viewer's attention, but instead to focus on a work that depicts grief in a different manner. We decided to use water as a source and project it on the back wall as another, fourth performer.

We then all wrote down some of our reflections to further develop the motivation for the piece and posted some of it on our Whatsapp group. The performers collectively decided that the piece was about grief and drowning in it, so when I sent my

paragraph to combine their ideas, according to them, it encompassed what the piece was about. It was written in Afrikaans and is included below:

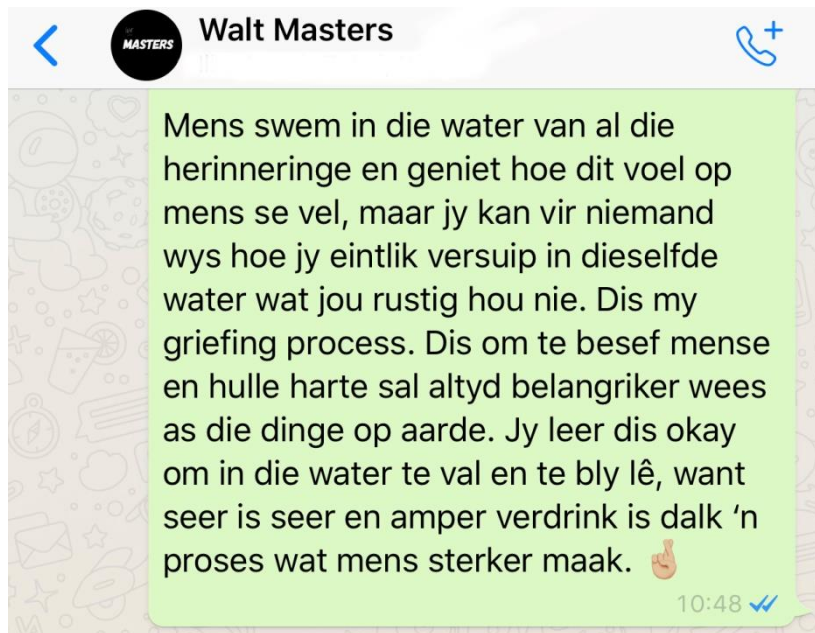


Figure 18: Paragraph on Swem's motivation (Janse van Rensburg 2019)

A rough translation in English: "A person swims in the water of all the memories and enjoys how it feels on your skin, but you can show no-one how you are drowning in the same water that is keeping you calm. That is my grieving process. It is to realise that people and their hearts will always be more important than things on earth. You learn that it is okay to fall into the water and to keep on lying down, because pain is pain and almost drowning might be a process that makes a person stronger."

This idea, along with the usage of water, quickly became our main source and way of depicting grief and therefore became a driving force for the generation of movement material.

3.3.2 Generating movement material

After the research period was finished, we knew that the generation of movement material had to occur without any tasks or any person in control of the process. This proved to be challenging for all of the performers, as tasks were what we usually utilise in rehearsals. As I am someone that likes quick results and instant gratification, I had to stop myself from speeding up the process or taking control. We

created movement by constantly giving our own ideas (mostly based on movements that depict swimming, floating, water and memories) and then either building on what the previous person had said or trying the ideas and finding more efficient ways to execute them. The person who gave the idea would explain the movement and the others would execute it accordingly. The performers would then discuss the effectiveness of the idea and explore, by means of adding or taking away from the movement, how to build a phrase from the idea. This proved effective since, without any specific goal, objective or plan, but simply the theme of water, memories and grief as a reference point, unusual (or unusual in relation to what we were used to) material started surfacing.

Examples are when we started doing lifts that were not just two performers lifting one performer, but rather where one person lifts two performers. We also turned gestural phrases that one performer choreographed into trios of unison, while also breaking unison into solos while the other two performers would, while imitating water, roll around the performer doing the solo.

One performer would thus suggest something, another would add and a third would give advice on how it could be adapted and changed. The generation of movement material in itself links to Kolb's model since it became a way for us to retrospectively analyse the concrete experience of each preceding rehearsal and then abstracting and conceptualising previous concepts to actively experiment with redoing and changing things. Instead, we focused on reflecting on previous rehearsals to avoid watching videos and performances of other individuals in an attempt to create a piece that was not overtly replicating the work of someone else.

With the idea of water and fluids subconsciously in our heads as the source of all the material, the movements we created were generally much more free-flowing, sustained, light and indirect than those of *WALK*. We used a medium-to-large approach to our kinesphere, with straight arms and extended legs that fold and unfold mostly to and from the body. We used central pathways that radiate from the core and transverse pathways where the distance between the core and the edge of the kinesphere is explored (Hackney 2002:243). This was not just done in an upright orientation, but a lot of material was generated by lying on the floor, replicating

swimming movements, or simply allowing ourselves to roll around and explore various orientations.

Once various phrases were created, we decided to also generate movement material for the fourth performer, the projection. It was not planned thoroughly, but rather a period of moving the GoPro through the water of a swimming pool and jumping in and out of the icy winter water to get some footage for the camera. We had no idea or prediction of what would result, but decided that unplanned footage might add another dimension to the work.

Various solo, duo and trios emerged from rehearsals that could then, along with the footage, be developed into something more.

3.3.3 Developing the material

To develop the material further, we did not have any props to use, so we decided on doing something to our bodies that would develop our movement; we submerged ourselves in water and wore white shirts as to fully show the extent of the moisture as our skin started showing through.

When doing the movements now, we created certain patterns on the floor and stuck to one other and the floor in ways we did not previously. Some free-flowing movements became more bound and resulted in lifts taking longer, which we then consciously decided should stay that way for dramatic effect. We used repetition to amplify certain movements, such as the floating of the arms which also linked to the motif of swimming and floating that became apparent throughout each of the phrases. We also explored the back wall/ projection as a partner by dancing against it and touching it while dancing with the other performers.

The dramatic effect of wet hair, clothes, bodies and the floor, along with the initial motivation for the work was developed further by focusing on the usage of breath. Hackney (2002:55) describes how “we breathe automatically but breath can be influenced by and is reflective of changes in consciousness, feelings, and thoughts”. At the start of the process we mutually decided to focus on swimming and how one does, when grieving, swim in emotions that one cannot escape. This affected our

breathing when developing and executing the movement phrases as our inner emotions and attitudes reflected on our faces and bodies.

This said, the video still needed to be completed to integrate the developed material into a full length work and, as a result, a structure was created by using music and sounds along with the fragments of footage from the swimming pool.

3.3.4 Structuring and stylising the work

Once again, unlike the process of *The Entertainer* and more like the process of *WALK*, we selected the music used in *SWEM* before we refined the structure of the work. However, before we selected the music, we first created the projection.

3.3.4.1 Using music and projections⁴⁵

The first thing we did to create a structure for the material was to take the footage and turn it into a full 17:09 minute swim film. We did this by uploading all the footage from the GoPro on a laptop and then watching it to decide what parts needed to go where. One performer suggested that we use only the material that was taken under water and end it with the shot of the faces of the performers outside the water, with water being dripped on them. This allowed for a submersion in water to end with only drops of water, almost an ode to how grief becomes less, but remains there because of the memories.

We then decided, by constantly looking through the clips and arranging them in various orders, that the clips of the performers swimming should constantly be repeated and interspersed with long moments of the projection slowly moving through the water so that the projection, with its repetition, did not take too much attention. One of the performers suggested that, in the middle of the projection we add the clip that focused on the face of one of the performers as a climax on the projection. This was done so that the constant repetition was interspersed with a moment of variety. One of the performers edited the footage as discussed, another looked for sounds that could work, and the third gave advice and tips on how the two could be optimally merged.

⁴⁵ I provide the link to the work in 3.3.5 with time codes next to each section, as well as the songs used in each section for ease of reference.

We did not look for music with a specific beat, but rather wanted the sound of water to further amplify the drowning and swimming we were depicting on stage. The main underlying sound that we used was *bubble sounds* (Wood 2017), playing for the entire duration of the video and thus, the performance. This specific song was selected since it sounds like submerging oneself under water. The song thus amplified the water projected.

We then made a decision that was usually frowned upon during our undergraduate studies in physical theatre; we reused a song from a previous work, simply because we thought it sounded nice. The song, *Take Care and Safe Home* (The Candlepark Stars 2012) was the closing song for *WALK*. We decided to use it as a sort-of intertextual reference. Intertextuality is defined as “the referencing of a literary, media or social text within another literary, media or social text” (Rush 2017: 11).

Referencing *WALK* in *Swem* became a way to show, even if it was just for ourselves, that grief continues from one process to another and even if you learn how to walk with grief, that you still need to learn how to swim in the memories that it leaves behind.

In our discussion, after including the gentle music above, along with the bubble sounds, we realised that the work had a very monotonous tone that would reflect in the movements only being sustained and free, with no variety. This was because of the soft bubbles and the melodic violins of *Take Care and Safe Home* (The Candlepark Stars 2012) not having a lot of beats or fast rhythms.

We then decided that the work needed a more upbeat song to allow for moments of slightly less sustained and more direct movements. The three of us sat, went through our phones’ music libraries, specifically ‘movement’ and ‘physical theatre’ playlists we have created through our years as physical theatre students. On my phone, we found the song *The Demon Dance* (Winding 2016) with a darker (more ambient) feel. The moment I played it, we all agreed that it was the song we needed to use for variety in the work. I unpack the relevance and type of movement for each song in 3.3.5. The music and video was then combined to create a structure for the work.

3.3.4.2 Creating a structure⁴⁶

The form of *Swem* is different from that of the other two works since it has no set sections, but is one long section interspersed with various smaller segments. I argue that the music and video were divided into a theme and variations form (A, A1, A2, A3), where a clear theme is apparent throughout (in this case water on the projection and bubble music) with certain variations throughout (Smith-Autard 1996:62). For example, the projection continuously shows the water, but at moments performers swim by; each time a different performer or the same performer in a different manner. The same with the music; the *bubble sounds* (Wood 2017) play throughout with the two songs, *Take Care and Safe Home* (The Candlepark Starts 2012) and *The Demon Dance* (Winding 2016) fading in and playing along with the bubbles at certain moments of the soundtrack.

In the same way, the movement can also be said to adhere to a theme and variation form. Moments of unison between the three performers are returned to throughout while using various configurations. We decided to execute most of the unison either in a triangular formation or in a straight line next to one other, simply because we liked the spacing in this way and the audience could see all of the performers. We decided to intersperse these unison moments with duets and solos, as well as the movement of two performers around another who was performing a solo to allow for variation.

The phrases we generated with the idea of water and floating in our minds, resulted in free-flowing and sustained movements that underlay most of the work. However, the incorporation of music such as *The Demon Dance* (Winding 2016), which has a fixed beat, allowed us to explore more sudden and bound movements. This was because, when executing phrases to this song, we unconsciously started counting the movements and used markers (specific sounds or cues) in the music to reach certain points in the phrases. Thus, the movement to this song did not flow freely through the music as with the other movement, but was more bound in its approach.

For clarification purposes and taking from the discussion above, I divided the structure of the piece into the following sections:

⁴⁶ See footnote 7 and 8 on page 9 for a definition of form and structure.

- Section 1: Beginning (from the opening to the first unison piece and song)
- Section 2: Middle start (first song until next song starts)
- Section 3: Middle end (second song)
- Section 4: End (closing section)

These sections were in no way made obvious, but we still needed structural transitions between the different songs.

3.3.4.3 Structural transitions

We decided to use the blue lighting fixture, along with continuous projection throughout the piece, to serve as a continuous blue filter through which the audience could view the piece. This would make it feel as if they were submerged in the water with the performers. There were no lighting states or poems used to transition from one movement phrase to the next, but the structure of the whole work was rather created in such a way that each phrase of movement, each slide on the projection, and each musical sound seamlessly flowed into the next.

The movement was choreographed in a way that flows like water into the next with specific moments where there is a clear halt in movement. This amplified the projection that happened on stage. When the performers were still, they looked at the projection so as to guide the audience's view. Transitions in the music were aided by fading the music in and out over the continuous bubble sounds (Wood 2017). The projections, and the music along with it, served as visual and aural cues for the performers to continue moving. The projection became a performer who dances on its own to eventually guide the other performers to transition into their next movement phrase, sometimes suddenly and sometimes in a more sustained manner until the end of the work.

3.3.5 Completing the work⁴⁷

The work was then, along with music and projections, rehearsed and adapted and can be viewed at the following link: the piece is broken up in time next to each of the sections⁴⁸:

⁴⁷ Please see footnote 32 on page 70.

<https://drive.google.com/open?id=1-P1DU4xfrsvfBL3gDMANsgyr87hy2ne>

(Swem Part 1 and Swem Part 2 is the highest quality of the work but cuts out the final projection so Swem 2019 Imovie is the projection alone).

3.3.5.1 Beginning (00:00-03:15)

Music: *Bubble sounds* (Wood 2017)

The beginning of the work is the opening of the work until the start of the first unison piece in the first song. For 2 minutes and 8 seconds, the three performers lie dead still in a triangular formation on the blue light stage floor, with their heads facing upstage and their bodies pointing to the centre of the stage (see figure 19). They are wet and look like lifeless bodies that have sunk to the bottom of the ocean.

The fourth performer, the projection, illustrates movement through the water of what seems to be an upside-down pool. It looks as if the projection is searching through the water to find the other performers. It moves forward through the water and moves back while the sounds of bubbles fill the space. The projection then snaps to the floor of the pool with various moving shapes being created by the sunlight. It is this sunlight that brings the other performers to life.

Take Care and Safe Home (The Candlepark Stars 2012) gently starts to fade in as the performers crawl, slide and roll to one another in a sustained manner to first breathe together and then execute a trio where they continuously fill the empty space around each other's bodies. Although we did not use Laban terms in rehearsals (as with the other works), this was an example of carving around one another's bodies.

It seems, through the swimming movements being introduced, as if the performers are moving in water and trying to breathe together and move together to help each other out. They use a lot of central pathways by means of movements that radiate from the core rather than exploring the edges of their kinespheres. We choreographed the movement with a floating quality in our minds (water) so the

⁴⁸ To watch the full work, click on the link of Swem Part 1 and press play. Do the same with Swem Part 2. To specifically go to each section, simply use the mouse and drag the red cursor to the desired section's time code (provided next to each respective section).

beginning of the work was mostly sustained in terms of our approach to time and light in approach to our weight.

Two of them then flip the other one over and the initiate the first unison, and consequently the start of the middle, commences.



Figure 19: *Drowned corpses* (Smith 2019)

3.3.5.2 Middle start (03:15-09:50)

Music: *Take Care and Safe Home* (The Candlepark Stars 2012)

The Middle Start encompasses the rest of the song that started in the previous section and runs until the next song fades over the *bubble sounds* (Wood 2017). In this section, the first unison starts. Two performers choke another until they eventually let go to all move in unison with their backs facing the audience and their bodies in a triangular formation. The movements are circular with their legs and floating with their arms to explore a mid-reach in their kinespheres.

It seems like the performers stood up in the water, tried to breathe out of it but could not (hence the choking) and are now, with a sustained and mostly free-flow quality, exploring their limbs while floating in the 'water'. It is as if the grief or water consumes them and they must learn how to live in it, because living without it is not an option.

The performers then turn and sink slowly back to the floor before they silently lie on the floor while the music reaches a climax. It is as if they have sunk into the memories, until they roll backwards, walk, jump and turn in unison. This concludes the first unison and shows two of the performers moving like waves around the feet of the third. One of the movers on the floor is then picked up by the other two to swim through the space towards the audience (see figure 20), but is thrown backwards onto the floor.



Figure 20: Assisted swimming (Smith 2019)

This links to the idea that others might help one move through problems or grief, but as soon as you become freer than they are, they will throw you back where you started. The other two then walk around her while she is standing up. She, as well as one of the performers that walks around her, is picked up by the third performer and carried, like frozen statues towards the front of the stage.

It is as if they are shocked by what has happened and need to be spun to eventually regain consciousness. Projections of the performers swimming by serves as a backdrop for the actual performers, who then start to execute another unison piece that replicates the image of swimming. This time however, it starts off with more sudden movements that, once they move to the floor, become more sustained.

The one performer then moves off stage with the two other performers doing sustained acrobatic movements (movement that requires flexibility) towards the projection, where they perform a trio with the wall. It is almost as if they become stronger by helping one another and forcing themselves against the water (projection screen) (Figure 21).



Figure 21: Projection screen trio (Smith 2019)

It seems as if the other performer is jealous of the strength the two in the trio with the wall acquired so he returns from backstage to execute a series of lifts with each of the other two human performers, to try and prove to himself that he too is strong. The three performers then start to spin in a sudden manner alone and then together eventually throwing themselves onto the floor. It is as if they are trying to escape the bound-ness they are feeling by forcing the water (memories of grief) to part, but they are thrown to the ground. The use of levels and different directions link to the idea of water waves constantly moving up, down and tumbling around.

The performers then sit still and watch the projection of the man swimming towards them (see Figure 22). It is almost like he is trying to tell them something; as though he has the secret to escape the painful feelings/ water.



Figure 22: Projected man (Smith 2019)

The man is then pulled back out of the water and the performers immediately stand up and turn around, eagerly anticipating the next phrase to start.

3.3.5.3 Middle end (09:50-13:45)

Music: *The Demon Dance* (Winding 2016)

The next unison part starts to the more upbeat song. The bound and direct movement, more sudden movements almost indicate that the performers are now fighting the water (and grief) and trying to show how strong they really are.

The unison continues until the performers lie on their backs to start a trio. Some of the movements and lifts link to sacrificial imagery. The performers attempt to sacrifice one another and throw one another around, even stepping on one another and jumping from one another's backs to get out of the water (or feelings) in which they have become trapped in. This also seems inadequate and, once again, the performers start a unison section in a triangular formation (which has become a constant choice throughout the work). Here are much bigger, gross body movements that use some peripheral movements of the arms to explore the farthest reach of the kinesphere. The gross body movements continue and become even more sustained

as the section progresses. It is as if the performers are tired of being underwater and have realised that this is their fate. They execute one last gestural hand (see Figure 23) phrase on their knees and in a triangular formation.



Figure 23: Gestural hand phrase (Smith 2019)

The phrase alludes to a prayer by using the hands to reach to the sky after scooping through the 'water' and then falling down. It is as if the performers scoop up all their problems in an attempt to give it to God and then lay to rest. They soon realise they cannot rest, as they are still engulfed and therefore continue one last almost ritual-like triangular trio on their knees, backs and stomachs. Until they eventually all stop on their knees, staring at the projection screen, almost as if they are looking for the man that warned them earlier.

The performers slowly realise that they have been looking at projections of themselves swimming and drowning in the water, rather than of people trying to help them. The warning then previously, was perhaps more of a wakeup call to help them take action, since the only person that can truly help them, is themselves.

3.3.5.4 End (13:45-17:09)

Music: *Bubble sounds* (Wood 2017)

The music fades and the performers start to slowly sway forward and backward until they stand up, and, by means of a stop, lean and run phrase accept their fate by exiting the stage, since the only thing now projected on the screen are their faces with more and more water (problems/ grief/ pain) dripping onto them (Figure 24). Their drowning in grief is inevitable since they took too long to realise the truth of their own reflections, so they give up fighting before they drown in their own sorrow.



Figure 24: *Face projection* (Janse van Rensburg 2019)

3.3.6 Locating *Swem's* (Janse van Rensburg 2019) choreographic approach on Butterworth's model

The main summary above suffices as outlining the process and will not be repeated during the analysis, but rather serves as the reference point from which the decisions below are made.

Table 4: Self-locating Swem’s choreographic approach on the Didactic-Democratic spectrum model (Butterworth 2009:187-188)

	Approach 1	Approach 2	Approach 3	Approach 4	Approach 5
Choreographer’s role	Expert	Author	Pilot	Facilitator	Collaborator
<p>The analysis above indicates how I did not, as choreographer of this process, try to be an expert or author of the material. I did not even steer the generation of material or the rehearsal periods into certain directions like a pilot. The rehearsals were facilitated by each of the performer’s at different times, but I mostly saw myself as a collaborator, working with the performers towards a common goal.</p>					
Performer’s role	Instrument	Interpreter	Contributor	Creator	Co-Owner
<p>The performers did not simply create the work, but co-owned it. They gave their own input and made decisions with which I did not necessarily agree. Seeing as I was a collaborator, they were allowed to make just as many of the decisions as I was and therefore, they did not just contribute or create, they co-owned.</p>					
Choreographer’s input	Control of content, concept, style and structure.	Control of content, concept, style and structure in relation to performer qualities.	Initiate concept, provide tasks and shape and direct material.	Provide leadership and negotiate the process.	Share in research, negotiation and decision-making about concept, content,

					style and structure.
<p>At first I thought I was going to provide leadership and try to negotiate the process, but I fully trusted the performers to share in the choreographic process by allowing them all the freedom necessary. In the filming and editing of the projection for example, my only input was searching for and sharing music with the others. We sat together and made decisions based on the structure and style that the work was going to have.</p>					
Performer's input	Convergent : Imitation and replication.	Convergent : Imitation, replication and interpretation.	Divergent: Replication , content development and content creation.	Divergent: Content creation and development.	Divergent: Content creation, development and shared decision-making on intention and structure.
<p>One of the performers edited the footage based on the plan we had discussed as a group while the music was also selected as a group. The performers made choices together and therefore did not simply develop the content we had created, but shared in the making of decisions that informed the structure of the entire work. The movement generated was created and developed by the performers alongside myself with a specific intention and structure in mind. This intention and structure was clarified during rehearsals by means of constant discussion and, with the video, illustrated a shared decision-making process.</p>					

Pedagogical positioning of social interaction	Passive, but receptive.	Separate activities, but receptive.	Active participation from both parties.	Generally interactive	Interactive across group.
<p>The pedagogical positioning of the social interaction was no doubt interactive across the group. Any of the performers could say what they felt and thought at any time and their expressed views were treated with the same weight as the choreographer's. No one was passive in the process, but rather interactively involved, constantly questioning one another and providing feedback on each other's ideas.</p>					
Instruction methods	Authoritarian.	Directorial.	Leading and guiding.	Nurturing and mentoring.	Shared authorship.
<p>In no way were the instruction methods authoritarian or directorial. It was also not a process in which the performers were lead, guided, nurtured or mentored. They used their experience to inform the choices they made in order to share the authorship in such a way that it eventually became unclear whose ideas were used where.</p> <p>One performer would start a phrase, another would shape it, the choreographer would add an idea and so the cycle would continue, in a way that authorship was most definitely shared.</p>					

Pedagogical positioning of performers	Conform, receive and process.	Receive and process in relation to own experience.	Respond to task, contribute to guided discovery and replicate material from others.	Respond to tasks, solve problems, contribute to guided discovery and actively participate.	Experiential. Contribute fully to concept, content, form, style, process and discovery.
<p>The performers were not positioned to conform or receive any information and no tasks or guided discovery was involved in the process. The process was completely Experiential, with ideas such as, the water projections, blue lights, making ourselves wet and dancing with white shirts all being ideas contributed by performers. This ensured that they contributed to the style, concept and content.</p>					

Of the seven sections, I self-located all seven on approach 5. The choreographic approach of *Swem* (Janse van Rensburg 2019) therefore aligns mostly with approach 5, as I desired.

3.4 Retrospective analysis of approaches in general

For the self-location thus far I utilised the auto-ethnographic tools of journaling, video documentation and photographs. To offer a thicker description and describe the subjective experience of my initial choreographic approach in relation to the other two approaches, I shall also now use a reflective question which I introduced in Chapter 1. In terms of Kolb's Experiential Learning, through this type of questioning, I retrospectively analyse the choreographic approaches utilised in all three works. This allows me to briefly consider how I experienced the expansion of my initial choreographic approach. This is not an attempt to provide another research question, but rather to deepen the answering of my research question by unpacking

my subjective experience of each approach fully before mediating it with the opinions of the panel.

- How did I experience the shift of my choreographic approach from my initial approach (approach 3 in *The Entertainer*) to approach 1 in *WALK* and approach 5 in *Swem*?

Choreographing in approach 3 was comfortable since this was how I was trained. The usage of tasks and constant repetition made the process occur naturally without much conscious thought of the actual choreographic material, since it evolved with ease. Moving to approach 1, where I was in complete control, came with even more ease. Approach 1 might not be my initial and habitual choreographic approach, but I posit that my dance background led to a preference for structured choreography and fixed timing. By being in complete control, I had the opportunity to disregard any input from the participants and use only material that I found fitted with my vision for *WALK*. It was as if I could use Kolb's abstract conceptualisation to actively experiment with the preferences that I had (by looking at *The Entertainer*) and select only those I deemed suitable. I therefore consider approach 1 as a manner in which I could amplify habitual preferences that I considered fitting from my learnt approach (approach 3), while consciously moving away from those that did not fit in with my bigger plan for the work.

Using approach 5 to choreograph *Swem* proved to be the most difficult. By allowing the other participants (with other habitual and learnt preferences) to have complete control alongside myself, was challenging. I had to constantly remind myself that I should not steer the rehearsals in any direction. I experienced the choreographic material as uncomfortable and without specific direction. Rehearsals moved forward, but this approach was far removed from my habitual tendencies and therefore provided me with a new and interesting way of choreographing, alien to my initial learnt approach.

This chapter unpacked the choreographic approach of my initial choreographic approach while choreographing *The Entertainer* (Janse van Rensburg & Wolmarans 2017) to self-locate it on Butterworth's model as adhering to approach 3. I then also looked at the choreographic approaches of the two works I choreographed for my

Master's, *WALK* (Janse van Rensburg 2019) and *Swem* (Janse van Rensburg 2019) to eventually self-locate them on Butterworth's Didactic-Democratic Spectrum Model as approach 1 and approach 5 respectively. I therefore created three choreographic scores that were used to self-locate the approaches of the three works on Butterworth's model.

According to my self-location, the rehearsal periods of my works adhered to the intended approaches. However, to mediate my personal bias with multiple perspectives, I use this chapter as a concrete experience to refer back to, in the next chapter where I unpack the feedback from the participants, both the expert panel and performers. This is done in an attempt to ensure that the choreographic approaches of my two Master's works truly align with the approaches on Butterworth's model where I self-located them.

To align with Kolb's Experiential Learning, this chapter therefore serves as concrete experience that I can retrospectively analyse in the next chapter. This analysis aids delving into my subjectivity in relation to each of the choreographic approaches by comparing my actual experience with my understanding of the experience of becoming aware of any inconsistencies (Mcleod 2017:1). Becoming aware of these differences by establishing a critical distance from the actual process, ensures that I reflect on the process in a way that is not thwarted by my own subjective experience, but rather takes the full process into account.

CHAPTER FOUR: THE LOCATING OF MY CHOREOGRAPHIC APPROACHES BY THE PARTICIPANTS

In this chapter I further analyse the choreographic approaches of both *Walk* and *Swem* by means of reflection sheets based on Butterworth's model. The panel members and performers completed reflection sheets⁴⁹ (see Appendix C). These reflection sheets on the rehearsal processes are based on analysing the approaches most apparent in the said rehearsal, since the various approaches of Joanne Butterworth are observable in the rehearsal period. The panel members and performers did not know what approach I intended to use in any of the rehearsals. The chapter, by means of theme extraction, considers the reflections of the participants in determining whether my choreographic approaches of *WALK* (Janse van Rensburg 2019) and *Swem* (Janse van Rensburg 2019) align with the extremities of Butterworth's model, approach 1 and approach 5, respectively.

4.1 The choreographic approach of *WALK* (Janse van Rensburg 2019) as experienced by the participants

4.1.1 Theme-extraction pre-intervention/performance

Following the written reflections by the participants (both performers and panel members), theme extraction took place. I extracted themes by following the six steps outlined by Braun and Clarke (2006:16-23) and as introduced in chapter one (footnote):

- *Familiarise yourself with the data*: I read through the responses in an *active* way to make sure I understood what was said by the panel members and by the performers while searching for meaning and patterns to understand what each of the responses meant in relation to my subjective experience of each rehearsal. I typed the responses out and printed them.
- *Generate initial code*: I highlighted striking remarks and choices from both panel members and performers, while also looking at my own rehearsal notes and footage⁵⁰ to see what general observations were made. I then cut out the phrases and sections to group them together.

⁴⁹ The full responses of the reflection sheets can be made available on request.

⁵⁰ All rehearsal notes and footage can be made available upon request.

- *Searching for themes:* In these groups, I looked for main remarks that especially tied in with Butterworth’s model and linked and split them with other groups to focus on the subject matter at hand. The subject matter of Butterworth’s model mainly influenced the theme selection, since it is what the participants responded to.
- *Reviewing themes:* I further completely delved into not just the written responses, but also the choices made on the sheets to discover where the major agreements or disagreements were among the participants.
- *Defining and naming themes:* I named the themes as closely as possible to the main comments or observations made so they linked to the reflection sheet to ensure a clear carry-over of ideas to link with 4.1.1.2 which answered the question at hand: Where is this rehearsal process situated on Butterworth’s model?
- *Producing the report:* I added all the commentary to the tabulated themes and linked them with all relevant observations to eventually, in the next section, discuss which choreographic approach was utilised during the rehearsal process of Work 1. The results are displayed below with approaches from Butterworth’s model in brackets. I refer to myself as the choreographer, the dancers as performers, and the expert panel as panel members.

Table 5: WALK theme extraction pre-performance

Theme	Subthemes
Choreographer takes on the role of an expert (approach 1)	<ul style="list-style-type: none"> • Choreographer had clear goals. • The choreographer planned ahead and approaches the choreography seriously.
<ul style="list-style-type: none"> • Panel member: “The choreographer is in control at all times, navigating the performers.” • Panel member: “Choreographer encourages a system where performers become reliant and dependent on his approval.” • Panel member: “Choreographer demonstrates great skill in choreographic 	

<p>approaches as well as demonstrating and instructing (performers) in terms of expectations.”</p> <ul style="list-style-type: none"> • Panel member: “Rehearsals are conducted with focus and deliberate goals are set out to achieve after each rehearsal (...) with a choreographer who is prepared, focused and organized.” • Panel member: “Choreographer is articulate in his overall approach.” 	
<p>The performers mostly take the role of instruments (approach 1) with moments of being interpreters (approach 2).</p>	<ul style="list-style-type: none"> • The performers acted as instruments and were not encouraged, in the process of choreography, to interpret the meaning of movement phrases. However, one must acknowledge that especially later in the rehearsal process (when becoming used to movement phrases), moments of interpretation did surface since the performers saw acting as only an instrument as challenging. • There are even brief moments of the performers acting as contributors (approach 3).
<ul style="list-style-type: none"> • Performer: “The process of learning is very quick as there are no discussions; we merely learn and do”. • Performer: “It is hard to be an instrument (so in rehearsal I consider) how (movement phrases) make sense in my brain and how it makes me feel.” This slightly leans towards interpretation that is part of Approach 2, where the performers aren’t instruments that just imitate and replicate, but also interpreters. • Panel member: “The performers navigate between instrument and interpreter with moments where the performers act as contributors. The context (for this) 	

<p>is often where choreography either hurts the performers or a performer has demonstrated a more effective/ aesthetic suggestion.”</p> <ul style="list-style-type: none"> • Panel member: Later in the rehearsal process “the performers are allowed to embody and interpret the choreography on their own terms (...) alternating from instruments to interpreters, with the latter being the primary approach.” • Panel member: “While the performers submit to the expert, they unconsciously perform movements in accordance with their individual capabilities.” 	
<p>The choreographer controlled the content, concept, and structure (approach 1).</p>	<ul style="list-style-type: none"> • The choreographer (at first) did not adapt phrases when the performers struggled. • The movement phrases and the story that resulted from the phrases were created and decided on by the choreographer.
<ul style="list-style-type: none"> • Performer: “It was difficult in a sense as I was not use to just doing. My body didn’t adapt to movements at first.” • Performer: “(The choreographer at first) doesn’t adjust choreography at all, even if one of us is uncomfortable.” • Performer: “We do not influence his (the choreographer’s) choice of choreography.” • Performer: “This is not our piece. It is Walt’s (the choreographer’s).” • Performer: “We are telling Walt’s story.” • Panel member: “The choreographer is predominantly in control of content, style and structure while being mindful of performer’s qualities and capabilities YET not necessarily altering the choreography despite possible inputs.” • Panel member: “Choreographer demonstrates complete control over content with a clear articulation of style and structure.” • Panel member: “The choreographer is aware of the performers’ limitations and (in later rehearsals) is open to adapting the choreography accordingly.” • Panel member: “The choreographer controls and corrects, but is not pedantic 	

<p>about small difference in physical qualities that differ in movements.”</p>	
<p>The performers imitated and replicated movements (approach 1) with moments of interpretation (approach 2).</p>	<ul style="list-style-type: none"> • The performers imitated and replicated movements but, out of their personal habits, interpreted and made connections for themselves. • Later in the rehearsal process the performers noted that they started interpreting phrases more.
<ul style="list-style-type: none"> • Performer: “The only interesting thing (of imitating the movements) is making connections for yourself” by taking what is taught and reflecting. • Panel member: “The performers are interactive in their input of imitation and replication with interpretation.” 	
<p>While the performers saw the pedagogical positioning of the social interaction as mostly passive, but receptive (approach 1), the panel mostly saw the pedagogical positioning of the social interaction as ranging from receptive (approach 2) to interactive across the group (approach 5).</p>	<ul style="list-style-type: none"> • The performers in the social interaction mostly felt that they were passively receiving instructions to complete. • The panel members outside the social interaction observed something different, not seeing the performers as passive and, at times, seeing an interactive social interaction between performers and the choreographer.
<ul style="list-style-type: none"> • Performer: “I felt lazy because I didn’t do any creative thinking (and) I was not used to just doing (given phrases without interacting).” • Panel member: “Even though the choreographer is mostly using an authoritarian approach, the performers and choreographer are interactive 	

<p>throughout.”</p> <ul style="list-style-type: none"> • Panel member: “The choreographer communicates well with cast (...) since there is an open channel of communication”. • Panel member: “Performers are receptive, but not passive and thus primarily engaging in approach two. However, the group as a whole is very interactive. It has to be stated that this interactivity is not in terms of creating new work (...) but rather speaks to how the group communicates.” • Panel member: “It remains clear that the choreographer and performers participate in respective roles as instructor and recipient.” 	
<p>Instruction took place in an authoritarian manner (approach 1) with moments of a directorial approach (approach 2) as well as leading and guiding (approach 3).</p>	<ul style="list-style-type: none"> • The choreographer took charge and gave clear instructions. • As the choreographer got used to the choreographic material on the bodies, he started directing the performers rather than being completely authoritative. • Panel members even observed moments of leading and guiding.
<ul style="list-style-type: none"> • Performer: “It was (at first) easy to just do as told”. • Performer: “Walt got used to teaching choreography and (later in the rehearsal process) started being slightly influenced by the ideas and choices of the performers”. • Panel member: “Rehearsal started in an authoritarian manner, but the choreographer allows performers to figure choreography out during an instruction approach of leading and guiding.” • Panel member: “The choreographer is supportive and encouraging in his methods, which occasionally points to an approach of leading and guiding.” • Panel member: “The choreographer understands his performers’ needs and requirements.” • Panel member: “The choreographer is comfortable with a didactic approach, however not ignorant of the needs of the performers.” 	

<ul style="list-style-type: none"> • Panel member: “The choreographer takes a directorial approach but is patient in instruction. He is friendly in approach without taking away from the formality of the rehearsal environment.” • Panel member: “While there is a clear directorial presence that the choreographer adopts inside the theatre, there is no sense of dominating energy or forceful presence that dictates certain responses from the performers.” 	
<p>The performers felt that their pedagogical positioning were mostly that of conform, receive and process (approach 1) with moments of relating it to own experience (approach 2)</p>	<ul style="list-style-type: none"> • The performers felt that they conform to what they are given. • When relating to their own experience the performers do not adapt the choreography, but rather just become aware of their habitual way of moving. • The panel members saw the performers as considering their own experiences.
<ul style="list-style-type: none"> • Performer: “It is difficult to conform to this style of choreography opposed to (continuous sequential) movements I am used to.” • Panel members: “Predominantly, the pedagogical position of the performers range from approach 1 where the performers conform, receive and process to receiving and processing in relation to own experience.” 	

What is noteworthy from the theme extraction above is that the panel members need not always agree with each other or the performers’ and, as a result, the most prevalent response is determined and tabulated below by considering the responses from the performers, the the panel members and then the combination of both based on each section of Butterworth’s Didactic-Democratic spectrum model.

4.1.2 Locating the choreographic approach of *WALK* (Janse van Rensburg 2019) on Butterworth's model by means of participant responses

The table that follows visually illustrates the most prevalent choices made by the performers, panel members and then a combination of both to, along with the themes extracted above make an informed decision on where my choreographic approach was situated during the rehearsal process of *WALK*. Where there are two markings, the two approaches had the same amount of selections.

Table 6: Locating my choreographic approach used in *WALK* on the Didactic-Democratic spectrum model (Butterworth 2009:187-188)

	Approach 1	Approach 2	Approach 3	Approach 4	Approach 5
Choreographer's role	Expert	Author	Pilot	Facilitator	Collaborator
PERFORMERS	X				
PANEL MEMBERS	X				
COMBINATION	X				
Performer's role	Instrument	Interpreter	Contributor	Creator	Co-Owner
PERFORMERS	X	X			
PANEL MEMBERS	X	X			
COMBINATION	X	X			
Choreographer's input	Control of content, concept,	Control of content, concept,	Initiate concept, provide	Provide leadership and	Share in research, negotiation

	style and structure.	style and structure in relation to performer qualities.	tasks and shape and direct material.	negotiate the process.	and decision-making about concept, content, style and structure.
PERFORMERS	X				
PANEL MEMBERS	X	X			
COMBINATION	X				
Performer's input	Convergent : Imitation and replication.	Convergent : Imitation, replication and interpretation.	Divergent: Replication , content development and content creation.	Divergent: Content creation and development.	Divergent: Content creation, development and shared decision-making on intention and structure.
PERFORMERS	X				
PANEL MEMBERS		X			
COMBINATION	X	X			
Pedagogical	Passive,	Separate	Active	Generally	Interactive

positioning of social interaction	but receptive.	activities, but receptive.	participation from both parties.	interactive.	across group.
PERFORMERS	X				
PANEL MEMBERS					X
COMBINATION	X				X
Instruction methods	Authoritarian.	Directorial.	Leading and guiding.	Nurturing and mentoring.	Shared authorship.
PERFORMERS	X	X			
PANEL MEMBERS	X	X			
COMBINATION	X	X			
Pedagogical positioning of performers	Conform, receive and process.	Receive and process in relation to own experience.	Respond to task, contribute to guided discovery and replicate material from others.	Respond to tasks, solve problems, contribute to guided discovery and actively participate.	Experiential. Contribute fully to concept, content, form, style, process and discovery.
PERFORMERS	X	X			
PANEL	X	X			

MEMBERS					
COMBINATION	X	X			

The table above illustrates that of the seven indicators listed by Butterworth to determine which choreographic approach is used, two were clearly situated on approach 1, four were equally distributed in approach 1 and 2 and one was situated on approach 1 and 5. Although there are changes that could be made to the process (that I will discuss in the limitations of the study), the choreographic approach used in the choreographing of *WALK*, mostly aligns with approach 1.

4.2 The choreographic approach of *Swem* (Janse van Rensburg 2019) as experienced by the participants

This section follows the same trajectory than that of 4.1 by applying theme extraction on the reflection sheets based on the approach of *Swem*, completed by the panel members and performers.

4.2.1 Theme-extraction pre-intervention/performance

Table 7: *Swem* Theme extraction pre-performance

Theme	Subthemes
While the performers saw the choreographer in the role of a collaborator (approach 5), the panel members observed moments of the choreographer being a facilitator (approach 4).	<ul style="list-style-type: none"> The panel members observed that the choreographer acted as a facilitator guiding the work at some moments during rehearsals (possibly because it is his study), but mostly that he allowed room for collaboration. The choreographer did not come as an expert with fixed preconceived ideas, but allowed ideas to form by collaborating and

	<p>interacting during the rehearsal process.</p> <ul style="list-style-type: none"> • Performers eventually found it difficult to have no leader making choices or guiding the process.
<ul style="list-style-type: none"> • Panel member: “(At first) there was a natural leadership manifested by the choreographer due to the piece being his study and work.” • Panel member: “Sometimes the choreographer tends to still take on the role of facilitator and in very rare cases, an expert.” • Panel member: “In comparison to (the) previous work, the choreographer is much more interactive and takes on a far more collaborative role than previously. Yet (at first) not completely engaging in the collaborator/ co-owner roles as choreographer and performer.” • Panel member: “(The) choreographer’s role (in later rehearsals) has shifted to collaborator with more moments of blurred roles and less as an expert. There is still a tendency to facilitate yet it could be due to the context of this work.” • Panel member: “(The) choreographer has made clear shifts in his approach from the first work and this work.” • Performer: “Walt (the choreographer) is not (...) telling us what to do.” • Performer: “I find the process getting more difficult as we go along. Not everyone agrees with everything so it would be easier if we had a leader.” 	
<p>The performers mostly take the role of co-owners (approach 5) with moments of being creators (approach 4).</p>	<ul style="list-style-type: none"> • The performers acted as co-owners since they were also choreographing and not just being told what to do. • The performers became dancer-choreographers and were not seen as mere instruments, but rather owners of the material.

	<ul style="list-style-type: none"> • Panel members observed brief moments of the performers as creators, where the choreographer facilitated, as well as moments with a performer as a facilitator.
<ul style="list-style-type: none"> • Panel member: “(In the first rehearsals) the performers would ebb and flow between their authorial voices, but ultimately surrender to the choreographer’s final decisions.” • Panel member: “(Later in the process) performers take on the role of co-owners. Often it is unclear who the choreographer is and who are the performers.” • Panel member: “Slight moments in the process reveal a performer taking on a facilitator/ collaborator role. It’s a role shift based on who understands the choreography or who has a problem that requires solving and who resolves this.” • Performer: “(...) our voices are heard and not overpowered.” • Performer: “This show is ours, not Walt’s.” 	
<p>The choreographer shared in research, negotiation and decision-making about the content, concept, style and structure (approach 5) with moments of providing leadership (approach 4).</p>	<ul style="list-style-type: none"> • The choreographer had no fixed ideas or tasks but rather allowed material to form by means of discussion, exploration and shared research. • The movement phrases and the story that resulted from the phrases were created and decided on by both the choreographer and performers together. • There were no tasks and no-one took control of the process. • Panel members observed moments of leadership since the

	<p>choreographer facilitated at moments.</p>
<ul style="list-style-type: none"> • Panel member: “There is a sense of shared decision-making and negotiation, however the choreographer still sometimes provides leadership.” • Panel member: “The choreographer has made clear shifts in his approach from the first work and this work (by sharing problem solving responsibilities).” • Performer: “Interesting not having tasks to complete or adhere to.” • Performer” “We all did our own research and shared our ideas which makes it feel like it is our show and not just Walt’s.” 	
<p>The performers created and developed content while sharing in the decision making on the intention and structure (approach 5).</p>	<ul style="list-style-type: none"> • The performers fully contributed to the decision making and all their input was treated as equally weighted than that of the choreographer. • Performers brought their personal preferences into the rehearsal space and mediated with the choreographer to generate movement material, content and decide on a structure.
<ul style="list-style-type: none"> • Panel member: “Despite the choreographer’s input moving to/ from approach 4 and 5, the performers’ input is clearly increasingly divergent- where decision-making/ intention/ structural choices are made together.” • Panel member: “Content is created as a shared process.” • Panel member: “Each performer was able to intellectualise and conceptualise with meaning and shared vision and intent.” • Performer: “I am loving this process as it allows for more creativity since there is a better understanding amongst all of the dancers.” • Performer: “I love that all the dancers have a different style and it shows in this work.” 	

<ul style="list-style-type: none"> • Performer: “We compromise and tweak the moves as we go along so it suits everyone’s body.” • Performer: “We use and show our own interpretations of the movements.” 	
<p>The pedagogical positioning of the social interaction was interactive across the group (approach 5).</p>	<ul style="list-style-type: none"> • The performers and the panel members outside the social interaction observed rehearsals that were interactive. • Everyone was actively engaged, with not the performers or the choreographer being passive. • The interactivity, at times, resulted in a slower process than the one in <i>WALK</i>.
<ul style="list-style-type: none"> • Panel member: “The pedagogical positioning of social interaction is generally interactive with active participation from both parties.” • Panel member: “Social interaction is interactive across the group.” • Panel member: “There is a clear engagement and reception from both sides.” • Panel member: “This work is moulded by everyone.” • Performer: “Truly enjoying the process of being a collaborator and giving an input.” • Performer: “All of us have input to the choreography.” • Performer: “The process is a lot slower since all the performers have input to the choreography.” 	
<p>Instruction took place in a manner where authorship is shared (approach 5) with one of the panel members observing a preference for leading and guiding (approach 3) and nurturing and mentoring (approach 4) in the first rehearsals.</p>	<ul style="list-style-type: none"> • Instruction mostly took the form of shared authorship, with no directorial or authoritarian ‘outside’ eye. This resulted in frustration to the performers. • The panel member that observed a preference for a leading and

	<p>guiding, as well as nurturing and mentor at the start of rehearsals observed a shared authorship at moments but mentions that the choreographer's preference became apparent.</p> <ul style="list-style-type: none"> • In later rehearsals, the panel members observed shared authorship with more ease. • Later in the process the performers noted how this shared process takes longer and, at times, became frustrating.
<ul style="list-style-type: none"> • Panel member: "Initially it appears as though the choreographer's instruction methods vary between leading and guiding and nurturing and mentoring. There are moments of shared authorship." • Panel member: "In terms of instruction methods (in the first rehearsals), it seems as though the choreographer strives towards approach 5 however feels more at home with 3 and 4." • Panel member: "(Later in rehearsals) the choreographer increasingly demonstrates shared authorship." • Panel member: "The group works together to solve creative problems and enhance the choreography." • Performer: "Walt (choreographer) is not the only one telling us what to do." • Performer: "Everything is going a lot slower than previously since it is hard not having an outside eye to fix things." • Performer: "I find it difficult for us to put everyone's ideas together so that everyone is happy." • Performer: "It is not always easy to be creative, but when one dancer/choreographer struggles the others assist." 	

<p>The pedagogical positioning of the performers was experimental since they contributed fully to the concept, content, style, process and discovery (approach 5), with moments of solving problems through guided discovery (approach 4).</p>	<ul style="list-style-type: none"> • The performers and the choreographer experimented together with different visions and ideas. • The style of the work was determined by means of individual interpretation and research by the performers and the choreographer that was eventually shared. • Instead of being told what to do, movement material was made by workshopping and improvisation between the performers and choreographer. • Moments of guided discovery were present in initial rehearsals.
<ul style="list-style-type: none"> • Panel member: “Pedagogical positioning of performers appears (in the first rehearsals) to follow approach 4. Performers respond to solving problems whilst contributing to guided discovery.” • Panel member: “It seems (in later rehearsals) that this process is far more experiential than the previous work’s process.” • Panel member: “Performers and choreographer all contribute fully to the concept, content, form and style.” • Panel member: “The choreographer is far more open to suggestions from performers.” • Panel member: “Performers have a far more active role.” • Panel member: “The rehearsal’s content (later in the process) forced/ allowed for a greater collaborative effort as the performers and choreographer were workshopping ideas for choreography and content.” • Performer: “A lot of workshop and improv is used alongside playing around to get choreography.” 	

- Performer: “Because everyone is part of the process there is (initially) not just one vision for the end product.”
- Performer: “The choreography changes a lot since there is not just one person that says if it’s right or not.”

In the theme extraction of *Swem* above, the panel members and performers align in most cases, but differ in some. As a result, the responses are determined and tabulate below by determining the most prevalent response of the performers, the panel members and then a combination of both, based on each section of Butterworth’s Didactic-Democratic model.

4.2.2 Locating the choreographic approach of *Swem* (Janse van Rensburg 2019) on Butterworth’s model by means of participant responses

Table 8: Locating my choreographic approach used in *Swem* on the Didactic-Democratic spectrum model (Butterworth 2009:187-188)

	Approach 1	Approach 2	Approach 3	Approach 4	Approach 5
Choreographer’s role	Expert	Author	Pilot	Facilitator	Collaborator
PERFORMERS					X
PANEL MEMBERS				X	X
COMBINATION					X
Performer’s role	Instrument	Interpreter	Contributor	Creator	Co-Owner
PERFORMERS					X
PANEL				X	X

MEMBERS					
COMBINATION					X
Choreographer's input	Control of content, concept, style and structure.	Control of content, concept, style and structure in relation to performer qualities.	Initiate concept, provide tasks and shape and direct material.	Provide leadership and negotiate the process.	Share in research, negotiation and decision-making about concept, content, style and structure.
PERFORMERS					X
PANEL MEMBERS				X	X
COMBINATION					X
Performer's input	Convergent : Imitation and replication.	Convergent : Imitation, replication and interpretation.	Divergent: Replication , content development and content creation.	Divergent: Content creation and development.	Divergent: Content creation, development and shared decision-making on intention and structure.

PERFORMERS					X
PANEL MEMBERS					X
COMBINATION					X
Pedagogical positioning of social interaction	Passive, but receptive.	Separate activities, but receptive.	Active participation from both parties.	Generally interactive.	Interactive across group.
PERFORMERS					X
PANEL MEMBERS					X
COMBINATION					X
Instruction methods	Authoritarian.	Directorial.	Leading and guiding.	Nurturing and mentoring.	Shared authorship.
PERFORMERS					X
PANEL MEMBERS					X
COMBINATION					X
Pedagogical positioning of performers	Conform, receive and process.	Receive and process in relation to own experience.	Respond to task, contribute to guided discovery and replicate	Respond to tasks, solve problems, contribute to guided discovery and actively	Experiential. Contribute fully to concept, content, form, style,

			material from others.	participate.	process and discovery.
PERFORMERS					X
PANEL MEMBERS					X
COMBINATION					X

The table above illustrates that of the seven indicators listed by Butterworth to determine which choreographic approach is used, four were clearly situated on approach 5 and three were situated on approach 5 with the panel equally distributing these three on approach 4 and 5. Just as with *WALK* there are changes that could be made to the process (that I will discuss in the limitations of the study), the choreographic approach used in the choreographing of *Swem*, mostly aligns with approach 5.

4.3 The relationship between self-locating my choreographic approaches and the observations of the participants

In Chapter 3, I self-located the choreographic approaches of *The Entertainer*, *WALK* and *SWEM* on Butterworth's model. In Chapter 4, I then located my choreographic approaches of *WALK* and *Swem* once again, by means of applying theme extraction to the reflection sheets of the expert panel and performers. I could not do theme extraction with the process of *The Entertainer*, as this process took place before I started the research for my Master's and the panel members were therefore not present at rehearsals to observe and report.

Although this indicates that I did not consciously apply Butterworth's approaches before the commencement of *WALK* and *Swem* (since I had no knowledge of the model), the fact that *The Entertainer's* rehearsal process is analysed only by myself can also be seen as a limitation that I will discuss in the conclusion of this study.

For *WALK* and *Swem* however, I can do a comparative study between my self-location and the theme extraction completed in 4.1 and 4.2, to serve as a thick description of ensuring that I adhered to the approach that I set out to namely approach 1 for *WALK* and approach 5 for *Swem*.

My self-location of *WALK* on Butterworth's model positioned five of the seven sections on approach 1, and 2 of the seven sections on approach 2. On the other hand, the theme extraction of the expert panel and performers clearly indicated two on approach 1, four equally distributed in approach 1 and 2, and one on approach 1 and 5. The panel members and performers also saw me as an expert in the process of choreographic creation (approach 1), but saw the performers as both instruments (approach 1) and interpreters (approach 2), where I saw them mostly as interpreters (approach 2).

The theme extraction and self-location agree that I, as choreographer, controlled the content, concept, style and structure of the work (approach 1), while the performers, according to me, went beyond imitation and replication (approach 1) to interpret (approach 2), with the performers seeing themselves not as interpreters but simply as imitators and replicators (approach 1), but the panel aligning with me on their interpretation (approach 2).

My self-location positions the pedagogical positioning of the social interaction as passive, but receptive (approach 1), which is what the performers also analysed, while the panel members saw the social interaction as interactive across the group (approach 5). This was the most diverse response.

I located the instruction methods and the pedagogical positioning of the performers on approach 1 (authoritarian instruction methods and performers that conform, receive and process) with the panel and performers equally distributing the instruction methods and pedagogical positioning of *WALK*'s approach on approach 1 and approach 2 (directorial instruction methods and performers receiving in relation to their own experience).

Although there are some noticeable differences in observations, both the self-location and the theme extraction position *WALK*'s choreographic approach mostly on approach 1.

For *Swem*, the self-location of my choreographic approach and the theme extraction by the panel members and performers were slightly more aligned with each other. Of the seven indicators listed by Butterworth, I self-located all seven based on *Swem*'s choreographic process on approach 5. The theme extraction by the panel members and performers clearly situated four on approach 5 and three also on approach 5 with only one of the panel members distributing these three on approach 4.

The panel saw the choreographer not just as a collaborator (approach 5), but also as a facilitator (approach 4) at times. They also saw the role of the performers as co-owners (approach 5) and creators (approach 4). The only other difference was that the choreographer's input was not just seen as sharing in the research and decision-making (approach 5), but also providing leadership (approach 4). What is noteworthy is that all the observations, where a panel member situates one of the sections on approach 4, were completed at the start of the rehearsal process. Later rehearsals indicate (as seen in the theme extraction above) a clear shift to approach 5 on all the indicators that seem equally distributed between approach 4 and 5 at first.

For the other sections, the theme extraction and the self-location of my choreographic approach agree that the performer's input is completely divergent with content creation and shared decision-making (approach 5); the pedagogical positioning of the social interaction being interactive across the group (approach 5); shared authorship being used as an instruction method (approach 5); and the performers being positioned in an experiential process where they contribute fully (approach 5). The choreographic approach of *Swem* thus aligns most clearly with approach 5, not just in my self-location but also in the theme extraction.

This chapter first applied theme extraction to the reflection sheets completed by the panel members and performers during the rehearsal process of *WALK*. I then used this theme extraction as a basis from which to locate the choreographic approach of *WALK* on Butterworth's Didactic-Democratic Spectrum model. I then did the same with the choreographic approach of *Swem*.

In the last section of this chapter, I use both tabulations of the two works' choreographic approaches and compared them to the self-location of my choreographic approaches in Chapter 3, to serve as a thick description that analyses whether these two approaches align with the tiers of Butterworth's model that lie on the respective ends of my initial choreographic approach used in *The Entertainer*, approach 3. The chapter, through this thick description, proves that the choreographic approach of *WALK* is located on approach 1 of Butterworth's model and *Swem* is located on approach 5 of Butterworth's model as I intended.

These approaches are not necessarily observable within the performance of the work itself. The products that result from the rehearsal/ choreographic approach therefore require a different way of reflecting on them. As already discussed, this study analyses what effect the application of Butterworth's choreographic approaches in the process of choreographing have on the product of the choreography. The main observable elements (choreographic tracks) in the final products of *The Entertainer*, *Walk* and *Swem*, which I refer to as the choreographic products, are therefore summarised in the next two chapters, first by myself (Chapter 5) and then by means of theme extraction from the reflection sheets by the panel members (Chapter 6) to collectively serve as the product summary which analyses what results when each choreographic approach is applied.

CHAPTER FIVE: CHOREOGRAPHIC PRODUCTS IN RELATION TO CHOREOGRAPHIC APPROACHES

This chapter serves as a self-analysis of the choreographic products that result from each of the choreographic approaches used in this study (which I unpacked in Chapter 3 and 4). I do this by looking at the choreographic tracks (see Chapter 2.1.3; page 40) present in the performances. For clarity and continuity purposes, I use the same tracks to analyse the choreographic products of *The Entertainer*, *WALK* and *Swem*. These tracks all align with Laban Movement Studies as this is the framework through which I observe and analyse movement. As explained in Chapter 1, this chapter is not an in-depth Laban analysis of each work, but rather uses Laban Movement Studies as a vocabulary while engaging with the choreographic tracks that I have identified. I acknowledge that Laban's components of Body, Effort, Space and Shape (BESS) are interconnected, but in order to structure the chapter in the clearest way possible, I discuss the components separately under each relevant choreographic track. Laban-based observations made in this chapter are, in terms of Kolb's Experiential Learning, retrospective and not based on observations or decisions made during the choreographic approach (rehearsal period), except if these observations or decisions were clearly outlined in Chapter 3 and 4.

I look at the choreographic product and thus the choreographic tracks of *The Entertainer* first, to consider what the result was of my initial choreographic approach (approach 3). The chapter then follows the same trajectory with *WALK* and *Swem* respectively, to analyse the choreographic products that resulted from each of their choreographic approaches (approach 1 and 5 respectively). The choreographic tracks remain the same for comparative purposes, but I base the analysis on the ways in which they are approached and used differently in each context.

5.1 Summary of *The Entertainer* (Janse van Rensburg & Wolmarans 2017) as choreographic product

- **Treatment of theme**

The Entertainer approaches the theme of grief by using two characters: The ghost of Fred Astaire (played by myself) and his mourning wife, Robyn Orlin (played by

Marelize Wolmarans). Five sections are each introduced with a poem based on one of the stages of grief, which is read and acted out by the character of Robyn Orlin.

The five stages of grief are further emphasised by using various piano music played not just through a speaker, but also on a real piano, as well as sounds created by tap shoes on the wood floors and against the windows (see incorporation of soundscape).

The theme is presented in a manner that depicts a 'love story' with the two performers dancing together through each of the stages of grief. The stages of grief are emphasised by the type of moments that the performers do and how the same movements are repeated with various intent (see effort approach) in different spatial orientations. The usage of the singing room illustrates a mourning in that the church-like windows with the stark lighting, almost forces one to look at the patterns of the windows and the faces and emotions portrayed by the performers.

In the sections that follow, I constantly refer to the theme to further unpack how the theme of grief is approached in *The Entertainer*.

- **General space usage**

The singing room is used as a proscenium theatre space with a built in stage at the back of the room. The front half of the room (where the entrance is), is stacked with chairs facing the stage. There is a 2 metre gap between the stage and the seating arrangement where the piano is situated, downstage left.

The performers start and end the piece on this side (stage left), with one playing the piano and one sitting in the adjacent window sill. There is a recurrent theme of returning to the piano and the windows by following mainly linear floor patterns, in the horizontal (right-left) or sagittal dimensions (forward-backward). The performers reveal these linear floor patterns mainly by locomotion with their legs. When the two performers are dancing together, they mostly employ floor patterns that are circular so as to create a constant rotation around each other. In the space between the stage and the seating, this rotation is amplified in movements of the performers circling not just each other, but the piano seat, as well. This constant rotation brings about the idea of grief as a never-ending cycle.

The circular floor patterns created by the locomotion and dancing of the performers in the general space around each other are halted momentarily in moments of stillness. Here the bottom half of their bodies remain still and their arms are used to form gestural air patterns in a circular manner. To avoid confusion, I describe the pathways taken with these (and other) air patterns under the following choreographic track, *Approach to kinesphere*. The performers at times depart from the dimensional patterns of locomotion with the legs that I mention above and incline towards diagonal locomotion in the general space. Examples are when they jump down from the stage or the piano seat toward right-forward-low into the arms of the other performer.

By means of lifting each other, the feet at moments also create 'pedalling' movements (as one would when driving a bicycle, but in the air), that once again indicate circular air patterns. The performers lift each other into the window sills and use the architecture of the space to execute movements. An example is where one performer walks in a linear manner on the border of the window (that continues over the wall) to the other window. The performers also use linear floor patterns when they locomote (with their legs) to and from each other in the horizontal dimension. Once they get to each other, the circular floor patterns (around each other) seem to start again. In these moments, they share kinespheres at moments (see approach to kinespheres on page 165).

The windows are also used in a manner that makes them seem like coffins. The performers use their arms and legs to at times explore the window's arches and patterns in a manner that either elicits a type of exploration, prayer or excitement for death. To and from the window sills the torso and legs of the performers move in the vertical dimension. However, when on the window sills the arm movements of the performers do not just explore the arches by moving in the door plane, but also incline towards diagonals in front of the performers. An example is when the performers' arms are crossed to touch the window at right-forward-low and left-forward-low and while they lean back towards back-high.

If one looks specifically at the orientation of the performers in the general space, they are mostly in close proximity to each other. When duet moments occur with a lot of

contact, there are moments of the performers being side by side, but during these duets each performer usually has their personal front/ cross of axis facing towards the personal front/ cross of axis of the other performer. This remains the same whether they are in an upright position or executing choreography on the floor. Moments of tension are created when the performers move away from each other while keeping eye contact. After these moments the one performer mostly stands still or makes sounds with the tap shoes, while the other performer executes a solo phrase. The legs in these solo phrases normally provide functional movement linearly, either diagonally or in the dimensions with the performers using their arms for expressivity by following various pathways outlined under the choreographic track, approach to kinesphere (see next page).

The performers are mostly orientated towards the audience with only brief moments of having their backs to the audience. These moments are usually used for intentional purposes when, for example, one of the performers runs to and repeatedly pushes the wall or when the two performers are standing next to each other, facing upstage and executing circular air patterns with their hands and arms around each other's.

General space usage indicates interplay between close proximity and circular floor patterns when two performers are moving together. In this work, to create tension, the performers follow linear floor patterns away from each other. At times, one performer executes solo phrases that occur on these linear patterns with the other performer following circular floor patterns around the other performer. An example is when the male performer is dancing and rolling around on the floor on linear floor patterns with the female performer circling him and hitting the tap shoes together. Once again, tension is created by means of changing the proximity between the performers. I therefore have a preference for circular floor and air patterns, as well as linear floor patterns alongside the creation of tension by means of the varying proximity between performers.

- **Approach to kinesphere**

The performers mostly explore the general space functionally by means of locomotion with the legs on the dimensional and circular floor patterns outlined

above. There are moments where the upper body is used to provide functional support while the legs are used for expression, such as when the female performer lifts the male performer so he can kick his legs out in anger. However, the kinesphere around the bodies of the performers are for the most part expressively explored by means of gestural arm movements (I unpack this expressivity in the dynamics of movement; see page 169). The performers, when performing solo moments, use a medium to large kinesphere with a far-reach. They stretch far from their bodies with their arms and create circular air patterns not just in the general space, but by exploring the distance between their centre and the edges of their kinesphere through transverse pathways.

This is done by using these circular air patterns to create transversal rings that return to their starting points. An example is a ring that the performers constantly create when they trace a transverse pathway with their right arms starting from right-low (door plane) to forward-high (sagittal plane) to left forward (table plane) and then returning again to right-low. They therefore create this ring by moving from one plane to another and thus exploring the distance between their respective centres and the peripheries of their kinespheres.

The posture of the performers is mostly upright and on their vertical axis when they are alone, with moments of being off-axis when they are together by means of leaning on each other, leaning from the window sills and jumping on to each other. There seems to be a dominant pattern of using transverse pathways in a medium-to-large kinesphere in solo and duet moments. An example is the ring movement that I outlined above. Transverse pathways are interspersed with some central pathways in a smaller kinesphere when the female performer delivers text or the performers walk around between sections with their arms going to and from their centre.

When the performers move together to execute phrases, there are moments of using a large kinesphere, but they mostly remain in a medium kinesphere. At times, they share their kinesphere which means that their bodies are closely connected with the same or a similar orientation and executing movements in a way that aids the other individual to also use the space with a similar mid-reach. This is opposed to each performer in their own kinesphere when moving together where one would, for

example, execute only movement in a small kinesphere with the other in a large kinesphere and both facing different directions. Each performer in this case (where they have their own kinesphere) moves without necessarily sharing the same orientation (and centre)

Examples where the performers share a kinesphere are when they hold hands, bodies against each other and dance to 'We're in heaven' where they reach in the space between their centres and the periphery of their kinespheres, once again using transverse pathways and a mid-reach. When they pick each other up, their legs often also extend far but only for moments identifying the edges of their kinespheres with peripheral pathways. It appears as if the performers use a medium kinesphere with moments of a large kinesphere in not just the Anger section with its loud and more aggressive music, but also in the window sills when executing the Bargaining section.

There are movements, in the more subtle and sadder sections/ stages of grief (such as in the Denial section) where the performers use a near reach in a medium kinesphere. In these moments, they also do not extend to the extremes of their kinesphere, but touch each other's hands and execute transverse gestural movements that explore the distance between their core and the edge of their kinesphere. In these moments their kinespheres move next to each other rather than being shared.

Frequently in the work, one performer would guide the hands of the other performer to explore their kinesphere by means of guided transverse pathways. A small kinesphere is not constantly apparent, but is observable in moments where the one performer holds the tap shoes close to her body with her head looking down at them. The movement in the general space is small, but is amplified by using a near reach in the kinesphere and a ball shape in the body (see page 168). In these moments the general space is not used as fully as in the sections where both performers execute movement using the architecture.

The tasks used in creating movement material for *The Entertainer* resulted in a piece that illustrates that I have a preference for large, gross body movements that utilise a mostly medium kinesphere, transverse pathways and cross-lateral connectivity.

- **Utilisation of shape**

The circular movements in the floor and air patterns also translates to a screw form in the body, as the performers execute many twists with their bodies to further emphasise this rotation. The pin and pyramid still forms are constantly utilised when performers are standing alone, but when dancing together, they mould into ball-like shapes around each other's bodies by shaping and carving the space around each other's bodies. It appears as if the characters that the performers portray attempt to appear composed when alone, but when moving together they collapse into each other which give rise to their characters' 'real' emotions. There are however, moments when the performers dance together where the body starts in the ball shape and then goes to a pyramid, such as when the male performer first moulds with the female performer and then does a cartwheel over her back. This is an example of arc-like directional movement.

When the performers move alone on the vertical and sagittal dimensions as described above, the emphasis in the vertical dimension is more often rising (rather than sinking), while the emphasis in the sagittal dimension is that of advancing. These shape qualities often link to the anger and frustration that the characters express. By advancing and rising, the characters appear to be frustrated and/or confronting each other in a threatening manner. An example is the running towards the wall and pushing against it or the walking of the performers to certain points in space and then stopping for a moment. This is also indicative of spoke-like directional movement that is goal-orientated.

Spoke-like directional movement is the most dominant with moments of shape flow present, when the performer who speaks and performs the poems, bends into herself, touches her own body and attempts to comfort herself by moving her body in relation to itself. She becomes a ball-like shape that encloses, retreats and sinks into herself. This is in opposition to the more environmentally-motivated movements that the performers use when they carve the circular air patterns in the volumes around their own and the other performer's bodies. In these movements such as the jumping over each other, the large arm movements and the extension of the limbs into a far reach, the performers utilise the shape quality of spreading.

- **Dynamics of movement (Effort)**

Each section has a mostly fixed quality determined by the emotion of the section. The Depression section starts off with a sudden strike of the piano by the female performer, with moments of sustained pauses in between the next strikes in which the male performer in the window sill moves in a sustained manner with a bound flow. Since little attention seems to be given to time and space specifically, it appears as if the performer is in a mobile state with ongoing progression and formlessness. He moves in constant circular motions along the wall until the sustained movements become more sudden, and when the music starts to speed up the performers start moving simultaneously. The tap dance sequences illustrate moments of the action drive where the movements engage with mainly weight, time and space without overtly involving flow. The effort actions that are mainly present are dabbing, flicking and gliding in the feet.

The Denial section has a slightly lighter approach to movement, accompanied by laughing, shouting and music that are cheerful. The movement seems to be bound, light and sudden. However, there does not appear to be an active engagement with direct or indirect space. The passion drive then comes into play; it is as if the characters that the performers are portraying are overwhelmed by emotion and move without attention to the space that surrounds them.

In the Anger section the most apparent effort quality is that of strong weight and mostly direct movements. Here bound and sudden movements are interspersed with the complete opposite for emotional emphasis. This means that a more sustained, but still direct movement is, for example, used to illustrate even more anger.

In the Bargaining section, the performers do not seem to actively engage with weight. The vision drive comes into play where the performers move in the window sills in a sustained manner, with a direct approach to space and a bound flow. They are looking at the sky and touching the forms in the windows but it appears as if they are overtaken by an external force; thus the vision drive without any clear intention. This links to the section itself as narratively they bargain with God and are overcome with his control. The Acceptance section introduces softer and less intense music

one again, which results in a lighter approach to weight with some moments of free flow apparent.

Since the effort qualities differ in every section, each section has various dominant effort qualities. At times weight and space seem to not be the primary focus in *The Entertainer* which indicates that my habitual tendencies are to utilise the effort qualities of flow and time the most.

- **Application of elements of choreographic craft**

The content is created with interplay between the connection and disconnection between performers and is focused on actions such as reaching, counter-tension, balancing, filling empty spaces and turning into and out of the next movement sequence. This content is crafted by using mainly the choreographic devices of repetition, movement motifs, props and transposition.

For repetition, I used four explorations constantly throughout the work in different ways. These explorations become the movement motifs repeated throughout and are most often either based on locomotion, jumping and lifting or gestural movements. In the Denial section, for example, the same phrase is used as in Anger, but is repeated in a much lighter manner. Elements such as music with a lighter and softer tone are used to support the movements, but disguise the repetition seeing as it is done with a different approach to weight and time.

This is where transposition comes in. The phrases⁵¹ are repeated in the various sections by using other parts of the performers' bodies. For example, a pressing action with the arm becomes a pressing action with the leg or a clapping together of the tap shoes result in movement in the arms of the other performer. The tap shoes are used throughout to offer this kind of transposition.

The tap shoes start as a costume and become a prop while *The Entertainer* uses text and piano (decor) throughout. The female performer uses the piano to set the mood for the start of the work and returns to the piano at the end of the piece, also indicating repetition. The music that plays through the speaker throughout the performance is also piano music to further emphasise, and link with, the actual

⁵¹ The next choreographic track is phrasing, where I provide a more detailed analysis of the phrases.

playing of the piano. The tap shoes are used not only on the feet of the performers, but also on the hands throughout, to amplify the character of Fred Astaire, as well as further emphasise the piano music that is playing. The poems introduce each section of grief and become a motif that orientates the viewers to what they are about to witness and what they are supposed to feel. The piano music and tap shoes are used then to depict and emphasise the desired response and emotion by means of incorporating them into the soundscape, as well as into the phrasing of movement.

- **Movement phrasing**

The dominant pattern of body phrasing is initiation with the mid-limbs. The movement generally starts with the knees (examples are the tap dance sequences) or elbows (such as, the gestural movements that follow transverse pathways) to gradually unfold into the main action. The movements follow-through by using either successive sequencing (such as the elbows into the lower parts of the arms in gestural movements and the hands and the knees into the lower legs and the feet with the tap dancing) or simultaneous sequencing when walking, jumping on one leg and performing larger locomotive movements that utilise cross-lateral connectivity.

In terms of bodily movement patterns, the tap dancing uses a lot of upper-lower connectivity initiating from the knees and the elbows (successive sequencing). The preference of movements is mostly cross-lateral when the performers execute both solo and duet moments (especially when walking, jumping and completing lifts with simultaneous sequencing), while moments of body-half connectivity is also present when the arms are used for circular air patterns and the same side's leg executes movement (simultaneous sequencing).

With each section and therefore stage of grief comes a clear emotional connection that determines the phrasing and the emphasis of each phrase. Often, by means of repeating movements, the effort phrasing would gradually increase or decrease in intensity (for example, the performers grabbing each other's arms forcefully in the anger section and then slowly disconnecting with floating movement) for the desired emotion to be prevalent. *The Entertainer* utilises both implosive and impactive effort phrasing where the emphasis is at the beginning (such as the example above) or the

end of the phrase (where, for example, walking turns into running and then the sudden pushing of the wall in a strong and direct manner), as well as moments of swing phrasing with the emphasis in the middle of the phrase (this is evident in moments where the performers would perform a duet that seems to start with even phrasing, but then a sudden arm movement is used for emphasis, after which the phrase returns to the same quality as before the emphasis). The sounds made by the piano and the tap shoes were used to create an emphasis that translated into the rest of the movement, while the music overall also determined the emphasis of each phrase.

- **Incorporation of soundscape**

Tap shoes, a piano and poems were used to add sound, rhythm, tempo and phrasing to the performance. The usage of *Cheek to Cheek* locates the work in Astaire's period. The poems introduce each section of grief to give an idea of what is to come. The piano music then sets the tempo of each stage of grief which resulted in various approaches to effort (I discussed this in *Effort approach*), with the bodies making certain shapes while approaching space in various ways (I introduced this idea in *Approach to kinesphere* and *Utilisation of shape*). The piano music, along with the poems, therefore create a soundscape that helps with phrasing the bodies that are used to make certain shapes in space with various Effort approaches, together.

The one performer sings a Broadway song over the piano music on two occasions with the performers also clapping the tap shoes together and striking the piano off the beat of the piano music that is playing, resulting in a wide array of sounds. This gives the work a soundscape that emphasises the range of emotions one feels when dealing with grief. Although the soundscape (especially the music) generally compliments the movement phrasing, moments of contrast also occur such as when the tap shoes are hit together fast. Here the tap shoes create certain rhythms by scratching and clapping them together which are used as a catalyst for bodily action of the female performer to occur. The female performer however does not move at the pace of the scratching and clapping at all times, which indicates a contrast between the movement and the soundscape. This contrast gives rise to emotion

since the character she is portraying seems agitated and hopeless because she cannot keep up with what is expected from her. Another example of contrast that gives rise to emotion is when the performers walk slowly towards each other when the music is fast and loud. The intensity increases as the distance between them decreases, without their having to move at the pace the music sets.

The soundscape created by the piano, the music, the poems and the tap shoes thus offers a way of pulling the structure of the work and all its elements together (see *Assimilation methods*) by not just complementing all the movements, but also contrasting with them at times for emotional emphasis.

- **Arrangement of choreographic structure**

The Entertainer takes a linear and narrative form (ABCDE). This means that the piece starts with a beginning, follows with sections that tells a story and has an ending (Green 2010:271). In the work, the narrative form is established by structuring the piece into five sections, each linked to a stage of grief. As described above, each stage is introduced by a different poem.

Although there is repetition in the movement motifs, the poems, piano and tap shoes they are adapted with a much different intent in every section to ensure that the piece does not return to the same emotion, but rather deals with five different ones. This is why the form is ABCDE: the piece follows a storyline that starts with two characters being alive, one character going through the five stages of grief by dancing with the ghost of her late husband and eventually being left to face her pain alone, with one of the male performers (playing Fred Astaire) exiting through the window where he sat in at the start of the performance.

The stark lighting does not change throughout the performance and, along with the costumes (black dress of the one performer and the formal black pants and white shirt of the other performer) as well as the church-like windows, allude to a funeral proceeding. This is emphasised by the movements and the theme, as well as the piano music and poems based on grief and death. It is almost as if the narrative form is utilised, through dancing and speaking about her grief, to serve as a eulogy that

the performer who portrays the character of Robyn Orlin, performs for her late husband by reimagining memories and sharing them with the audience members.

- **Integration of structural components/ assimilation methods**

As already discussed, each stage of grief is introduced by poems and linked to new piano music for each section. The poems thus serve as transitional methods into a new stage of grief, while the structure of the piece is linked sound-wise. This means that the piece can be seen as a coherent whole since all the music used is piano music. Even though they do not sound exactly the same and have different emotions and movement with various effort qualities as a result, they remain linked through the fact that only piano music is used throughout the piece with very little to no focus on other instruments, except the tap shoes. The physical presence of the piano that is played further strengthens this assimilation method. The constant usage of the tap shoes also serves as another musical through-line that pulls together the five sections of grief since it is used in each section; in some, on the performers' feet and in some on their hands.

In terms of a movement-wise assimilation method, the repetition of various phrases (movement motifs) also serves as a way of creating a structured whole since, even though they are used differently, just as the tap shoes and piano music, they offer a recurrent idea that the audience member can read.

This section unpacked the choreographic product that results from my initial choreographic approach (approach 3) by means of choreographic tracks. It therefore highlights my habitual tendencies in choreographing work and how these tendencies are readable in performance. Below I tabulate these choreographic tracks as a point of reference for the following chapter.

Table 9: *The Entertainer's* choreographic tracks through self-observations

Choreographic track	Self-observations
Treatment of theme	The Entertainer treats the theme of grief as a story of love and mourning by using two characters, Fred Astaire and Robyn

	Orlin through the five stages of grief.
General space usage	The proscenium theatre space, which the performers use fully, includes a piano that is constantly returned to throughout the performance. I have a preference for circular floor and air patterns, as well as linear floor patterns alongside the creation of tension by means of varying proximity between performers.
Approach to kinesphere	The performers utilise mainly medium to large kinespheres and transverse pathways revealed through a mid-reach while they share a kinesphere at moments. Central pathways in a smaller kinesphere are present when performers walk around/ deliver text.
Utilisation of shape	The shape form of the screw and ball is apparent in duets with the performers using the pin and pyramid shape forms in solo moments. The emphasis in the vertical dimension is on rising with the emphasis in the sagittal dimension on advancing. Spoke-like directional movement is the most dominant mode of shape change.
Dynamics of movement (Effort)	The dominant Effort qualities differ in every section. At times weight and space seem to not be the primary focus (vision

	and passion drive) in <i>The Entertainer</i> which indicates that my habitual tendencies are to utilise the effort qualities of flow and time the most. With the tap dancing, the action drive comes into play.
Application of elements of choreographic craft	The content is crafted by using mainly the choreographic devices of repetition, movement motifs (through four phrases), props (tap shoes), text (poems) and transposition.
Movement phrasing	The dominant pattern of body phrasing is initiation with the mid-limbs with successive and simultaneous sequencing. <i>The Entertainer</i> utilises both implosive and impactive effort phrasing, as well as moments of swing phrasing.
Incorporation of soundscape	Tap shoes, a piano and poems were used to add sound, rhythm, tempo and phrasing to the performance, with piano music played through a speaker throughout.
Arrangement of choreographic structure	<i>The Entertainer</i> takes a linear and narrative form (ABCDE) with five sections, each linked to a stage of grief (depression, denial, anger, bargaining, acceptance).

<p>Integration of structural components/ assimilation methods</p>	<p>The poems serve as transitional methods into a new stage of grief, while the structure of the piece is linked sound-wise by means of piano music and tap sounds. The repetition of various phrases (movement motifs) is a movement-wise assimilation method that serves as a way of creating a structured whole.</p>
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I will now look at the choreographic product of *WALK*, which is the result of applying approach 1 in the rehearsal process, to see whether or how this approach results in a different product from that of *The Entertainer*.

5.2 Summary of *WALK* (Janse van Rensburg 2019) as choreographic product

- **Treatment of theme**

The theme of grief is depicted much differently in *WALK* than in *The Entertainer*. *WALK* uses no characters, storyline and no spoken words. Although *WALK* is based on a very personal narrative (the death of my dad), the reading of the product offers a wide range of interpretations rather than a fixed narrative that is provided through guidance by the performers.

One can read the three taped blocks in which each of the performers are situated as illustrating isolation from other humans and society, while you read the boxes in the blocks with the performers as the emotional baggage they carry with them.

WALK does not attempt to give answers directly to grief, but also clearly illustrates (by means of lighting and music that I discuss later) different sections with no specific intention, but rather with a through-line of various elements: the need to walk, but not actually being able to; self-inflicted isolation from other humans; dancing with your emotional baggage; and a robotic continuing of life after death. I use the theme of grief and the sub-themes I identified above to unpack *WALK* further in the analysis that follows.

- **General space usage**

WALK uses the Lier, a black box theatre space and positions raked seating at the front of the Lier (where the sound and lighting desk are), the back of the Lier is used as a stage. The floor is painted black with three white taped blocks on the floor and a white wall at the back. The performers stand out since they wear black shorts and dark green shirts.

The dark green shirts on performers who are isolated from each other allude to an army-like prison with the movement in the space from start to finish, giving the same idea. The performers start and end the piece in the rectangular blocks which means that only those parts of the stage area is utilised. The robotic movements that start the piece use mainly the vertical, sagittal and horizontal dimensions instead of the diagonals to create a floor pattern that, if traced, is a continuous rectangle around the box in the middle of each block. These dimensional and rectangular floor patterns continue throughout the work with the performers also standing, sitting and jumping on and off the boxes. A robotic-like effect is created by means of this dimensional approach to space.

What was apparent in *WALK* is that none of the floor patterns are created by actually walking, but rather movements that require sliding, jumping, rolling or transferring the weight with some movements illustrating an adaption of walking in another orientation (where the performers are balancing and slightly of axis on their boxes or simply on their backs with their cross of axis pointing towards the sky).

The arms and legs are further used in this piece to create air patterns but, unlike *The Entertainer*, there seems to be little focus on rotational and circular movements except in the third section, roll, where the performers execute circular rolling next to their boxes. The limbs of the performers, when moving through air, mostly illustrate sharp lines that are placed on points in various dimensions (at times into diagonals) that create pictures, such as when their backs face the audience and they look like they are putting up their hands when seeing police. These moments of sharp and angular air patterns are interspersed with moments of the limbs gradually unfolding towards a new position.

When one looks at the orientation of the performers in the general space, they more or less keep the same proximity from start to finish. This is the distance that the blocks in which they are situated allow. Contrasting significantly with *The Entertainer*, the performers in *WALK* never in the work touch one another and never fill the general space around the other performers' bodies. A lot of unison is used in the piece with moments of solos and trios, but still no contact is made between the performers, except (at moments) eye contact.

The cross of axis of each performer mostly faces either forward, backwards or one of the sides in the general space with not many moments where they face the diagonals. This allows for a more confrontational usage of the space between the performers and the audience since the performers often face the audience and execute movements that appear as if they are challenging them and showing their defiance. The blocks of the performers are positioned diagonally to evoke a sense of depth and disconnection between the performers, but the performers almost seem to go against this placement by using the same dimensional floor patterns in their adjacent blocks on and next to their respective boxes when they execute unison.

- **Approach to kinesphere**

WALK is a work in which the performers use dominantly medium and large kinespheres with moments of a small kinesphere. In moments of unison, the performers move from large kinespheres where they reach with their legs and arms as far as possible, to follow peripheral pathways along the edges of their kinespheres to medium kinespheres. Here they use more transverse pathways that either move sharply or unfold gradually between the edge of the kinesphere and their centres. An example of a peripheral pathway is where all three performers sit on their respective boxes and start a hand phrase with both their hands placed forward and executing peripheral movements to various points in space. The phrase then moves into transverse pathways when, for example, both hands sharply move from left-forward and right-forward (table plane) to low-left and low-right (door plane).

Although the example above includes the table and wheel planes, the kinespheres of the performers in *WALK* appear to be revealed mainly by the wheel plane with the sagittal dimension as primary spatial pulls and the vertical dimension as secondary

spatial pulls. The arms and legs constantly move to especially forward-low and forward-high on the wheel plane. This is especially apparent in sharp, angular gestural movements throughout.

The solos in the work have moments of using all three sizes of the kinesphere, with the slow solo in section 2 (*sit*) using far reach and medium reach while the fast section (also in section 2) uses a medium to small kinesphere where the hands execute gestural movements and pathways on the box that radiate from the core (central pathways). These once again move to and from forward-low and back-low on the wheel plane. The more precise and small the movement is, the smaller the approach to the kinesphere. *WALK* uses a lot of time-bound, precise movements and therefore utilises a smaller kinesphere more often than *The Entertainer*. At times when the movement seems to be moving through a large amount of general space, the performers still approach their kinespheres in a smaller manner. The gross body movements are often interspersed with small gestural movements, head and eye movements and movements of the feet which reveal a smaller kinesphere by means of a medium to near reach.

In *WALK* the performers never share their kinespheres, as they are isolated from one another in their respective blocks, but instead use similar shapes to demonstrate some form of connectedness.

- **Utilisation of shape**

The main shape forms that are present in *WALK* are the wall and pyramid. This is especially apparent in the last three sections of *Stand*, *Jump* and *Shift*. The performers often have a wide base that is, at moments, joined by a wide reach with the arms as well. Most movements in these shapes are environment-motivated (they need to be at certain points in certain times) and are therefore directional with a spoke-like quality. When the limbs do not directly go to the next position by means of a spoke-like quality, they follow an arc-like route to also get to the desired point at the desired time.

In the second section (*Sit*) the performers rise and sink continuously in their pyramid-like form, but there is also a moment where both of the front performers bend over

themselves to form a ball. This however is not by using shape flow in relation to the body, but rather a slight transition to using directional arc-like movement and then, from the ball shape, spreading and rising into the pyramid shape once again.

The work mainly uses advancing for sagittal emphasis, both rising and sinking for vertical emphasis and mainly spreading for horizontal emphasis. Moments, such as the solo of the performer at the back where he signifies a hug, is one of the few examples where a performer encloses in the work to signify meaning. This can also be seen as the use of carving to interact with the environment and experience the volume in movement (Hackney 2002:242).

In contrast to *The Entertainer*, *WALK* uses much more directional movement rather than using carving or overt shape flow.

- **Dynamics of movement (Effort)**

The baseline of the Effort approach in *WALK* because of its goal orientated directional movements within specific counts, is a strong approach to weight, a sudden approach to time and a direct approach to space. The main focus of the work is not necessarily on flow; therefore, a majority of the work appears to have moments that occur in the action drive, with practical and functional movements that do not necessarily involve emotion.

Every single movement in the work is allocated to a specific count on music and throughout one can identify a lot of punching, dabbing and slashing. This means that each body part needs to be in the required position at the required time for the piece to be effective. The direct, sudden and strong approach with this fixed timing to the music gives the work a hurried and anxious appearance which links to the idea of being trapped in insolation while trying to 'walk' away. However, the fact that flow is not the dominant effort quality can be read in the mostly 'emotionless' and robot-like facial expressions of the performers.

In some solo moments, such as the two solos in section 2 (*Run*) and the one in section 4 (*Stand*), the movement becomes sustained. Every movement however remains direct and somewhat strong, even though it is approached in a more sustained manner. This only amplifies the anxious feeling of being trapped like a

robot since, in these more sustained moments, the focus is shifted to one performer which increases the movement intensity. Sudden movements are thus interspersed with sustained movements.

In relation to *The Entertainer*, *WALK* does not mainly hone in on the Effort qualities of time and flow, but rather focuses on time, as well as including space and weight.

- **Application of elements of choreographic craft**

Unlike *The Entertainer*, *WALK* does not use the choreographic device of repeating various movement material throughout the work, but there is a use of the devices of transposition, props, unison and motifs. One can argue that transposition is used since the idea of walking is illustrated through arm and leg movements (when the performers are on their backs) without ever walking. This links to the name of the piece and becomes an overarching theme that makes one wonder why the performers never actually walk.

This theme of not being able to walk is amplified by using props (the boxes) within the taped blocks. Movement is constantly done with the boxes or with the help of the boxes by dancing on or next to them. They seem like barriers that the performers try to move, since they stop the performers from accessing their full range of motion. The boxes become a representation for the heaviness of the emotions one deals with when grieving which becomes clear at the end when the performers are pushing the boxes, that they've been picking up and moving around like chess pieces, in a manner where they seem heavier. The box becomes an image of how grief can get heavier with time, rather than lighter, if one always remains isolated.

This isolation in itself is an element or motif that crafts the choreography along the gestural motifs, since the performers (who are taped into their own respective blocks) do not lift, throw or use each other to complete movements, such as in *The Entertainer*. There are moments when it looks like contact might occur (such as when the middle performer almost jumps off of her box into the arms of the back performer), but contact never results. They are connected by means of executing unison phrases.

The choreographic device of canon is used when one performer does a solo in section 2 (*Sit*), which the others then copy, eventually doing it together in unison. This piece, in contrast to *The Entertainer*, uses the device of unison many times, with performers executing the exact same movements at the same times. This is something that was frowned upon in my training and therefore was not present in my initial choreographic approach and thus, choreographic product (*The Entertainer*). In *WALK*, I used unison overtly to create a robotic effect that is interrupted by moments of solos and trios which each link to a different phrase and song.

- **Movement phrasing**

Since a lot of the phrases occur on the floor, the body phrasing in *WALK* is dominantly initiated by the distals (arms and legs) with gestural movements that are sequenced not just successively (where unfolding takes place at moments), but also sequentially where the right arm would, for example, move and then be caught by the left arm. The work does not lend itself primarily to simultaneous sequencing, since the gestural movements are very isolated for a military effect. This isolation carries into upper-lower connectivity where the upper body provides stability so the lower body can be mobile and vice versa.

The speed at which phrases are executed vary from one section to the next, but the effort phrasing remains even throughout. Since most of the work is choreographed to specific counts, the phrasing mostly adheres to these counts and does not necessarily have specific emphasis. There are moments when emphasis is placed at the end of the phrase since the movement continues and then suddenly stops in a specific position. However, each count is mostly an emphasis in itself which makes the overall work's phrasing appear to be much more even than the increasing and decreasing found in *The Entertainer*. This was made possible and motivated by using certain music, with certain beats.

- **Incorporation of soundscape**

The music used is listed in Chapter 3 (see page 101-109). Each song links with the name of the section in which it is used and serves as way in which the tempo and rhythm of the movement for each section is determined. For example, the music for

Run is fast-paced and upbeat to result in robot-like unison movements that are direct and sudden, while the music for *Stand* is gentler and slower, which results in a sustained, but still direct solo. In this solo (and in the other solos), the performers use breath to phrase their movements and the quality of their movements (effort) together.

Unlike *The Entertainer* with tap shoes and a piano, the props (boxes) used in *WALK* do not contribute to the soundscape. The music instead determines the quality of the movement of each section and then crossfades or stops with clear silences, to indicate progression from one section to the next.

- **Arrangement of choreographic structure**

WALK uses the theme of grief and isolation while dealing with personal baggage to hold the work together, but this theme is not a specific movement theme that is built upon throughout, such as in a theme and variation form (A, A1, A2, A3). The work rather has the five sections of *Run*, *Sit*, *Roll*, *Stand* and *Jump* that occur directly after one another. These sections can arguably be switched around without the work's meaning or interpretation changing since they do not follow logically or lead from one section into the next.

The music often stops; there is a silence, the lights clearly change and a new section starts. It is for this reason that I posit that *WALK'S* form is non-linear (ACBDE). Since the performers are alone and dealing with their grief without any help, the whole point of the work might be that grief has no logical progression, but rather, we try all possible options (run, sit, roll, stand and jump) in order to hopefully be able to walk (deal with life and other people) again.

In order to be able to illustrate this clearly, the work uses certain methods to assimilate the sections and integrate them into a work.

- **Integration of structural components/ assimilation methods**

I used lighting at the start to replicate ambulance-like flashes and then use spots throughout the work to guide the audience's attention to the performer that is moving. The structure of the work is divided in sections which are transitioned into by

means of the lighting and music changes. The work as a whole is therefore assimilated with sound and lighting, seeing as a change in lighting and music indicates a change in section.

What holds the piece together and make the sections similar, is the fact the performers stay within their taped blocks and dance with their respective boxes. This serves as a movement-wise assimilation method, since the movement material the performers execute in their respective blocks are similar (unison) and keeps the movement in each section part of the coherent whole. The components are not necessarily flowing into each other as a linear story, but are still held together to bring forth the idea of being lost and isolated, while trying to get back onto one's feet when dealing with grief.

This section clearly illustrates the differences between the choreographic product of *The Entertainer* and that of *WALK*. It shows that my habitual tendencies of focusing on time and flow are either amplified (time) or moved away from (a lesser focus on flow and emotion) in the choreographic product of a work the rehearsals of which are approached in a way where I am completely in control of the content (approach 1). It further demonstrates differences, such as the usage of unison, specific counts in performance, choreographic content, such as no walking and lifting/touching among performers, as well as a non-linear form. I tabulate the choreographic tracks of *WALK* below.

Table 10: *WALK*'s choreographic tracks through self-observations

Choreographic track	Self-observations
Treatment of theme	<i>WALK</i> treats the theme of grief without characters, spoken text and a storyline through the general space usage (see below), alluding to certain smaller themes encompassed by grief. <i>WALK</i> does not attempt to give answers directly to grief, but rather illustrates the need to walk, but not actually being able to, self-

	<p>inflicted isolation from other humans, dancing with one's emotional baggage and a robotic and army-like continuing of life after death.</p>
<p>General space usage</p>	<p>The floor is painted black with three white taped blocks on the floor and a white wall at the back. Each performer is situated in a block with a black box and never moves out of their respective blocks. The performers stand out since they wear black shorts and dark green shirts which link to the robotic movements they execute. These robotic movements are the most dominant in the work and use mainly the vertical (up and down), sagittal (forward and back) and horizontal (left and right) dimensions instead of the diagonals to create a floor pattern that, if traced, is a continuous rectangle around the box in the middle of each block.</p>
<p>Approach to kinesphere</p>	<p>The performers in <i>WALK</i> use dominantly medium and large kinespheres revealed through mainly transverse and central pathways, with moments of peripheral pathways and also moments of a small kinesphere. The performers never share their kinespheres and execute movement dominantly in the wheel plane.</p>
<p>Utilisation of shape</p>	<p>The main shape forms that are present in</p>

	<p><i>WALK</i> are the wall and pyramid. The work mainly uses advancing for sagittal emphasis, both rising and sinking for vertical emphasis and mainly spreading for horizontal emphasis. The main mode of shape change is spoke-like directional movement.</p>
<p>Dynamics of movement (Effort)</p>	<p>The dominant Effort qualities in <i>WALK</i> are a strong approach to weight, a sudden approach to time and a direct approach to space. Majority of the work appears to have moments in the action drive, specifically punching, dabbing and slashing.</p>
<p>Application of elements of choreographic craft</p>	<p><i>WALK</i> uses the devices of transposition (the idea of walking illustrated through arm and leg movements), unison, canon, props (the boxes) and the motif of isolation and gestural movements.</p>
<p>Movement phrasing</p>	<p>Body phrasing is initiated by the distals (arms and legs) with gestural movements that are sequenced successively and simultaneously. Effort phrasing appears to be mostly even because of specifically timed music with set beats.</p>
<p>Incorporation of soundscape</p>	<p>Each song links with the name of the section in which it is used and serves as way in which the tempo and rhythm of</p>

	<p>the movement for each section is determined. The music determines the quality of the movement of each section and then crossfades or stops with clear silences, to indicate progression from one section to the next.</p>
<p>Arrangement of choreographic structure</p>	<p><i>WALK</i> has the five sections of <i>Run, Sit, Roll, Stand</i> and <i>Jump</i> that occur directly after one another. These sections can arguably be switched around without the work's meaning or interpretation changing since they do not follow logically or lead from one section into the next. The music often stops; there is a silence; the lights clearly change and a new section starts. It is for this reason that I posit that <i>WALK'S</i> form is non-linear (ACBDE).</p>
<p>Integration of structural components/ assimilation methods</p>	<p>The work as a whole is assimilated with sound and lighting seeing as a change in lighting/ music indicates a change in section. <i>WALK</i> also uses movement-wise assimilation methods, since the material the performers execute in their respective blocks are similar (unison) and keeps the movement in each section part of the whole.</p>

In the following section, I analyse whether and how the choreographic product

(*Swem*) that resulted from approach 5 in the rehearsal process, differs from that of my initial choreographic approach and its product, *The Entertainer*.

5.3 Summary of *Swem* (Janse van Rensburg & Wolmarans 2017) as choreographic product

- **Treatment of theme**

In *Swem*, the theme of grief is also portrayed (as with *WALK*) without any characters or fixed storyline, but rather engulfs the audience members by means of a trance-like underwater experience that is created through blue lighting and projections of water. Without any set structure or story, the work has the overarching theme of drowning and swimming by starting with the three performers lying dead still and wet on the stage for 2 minutes and 8 seconds while the projection explores the bottom of a pool. It appears as if the performers have drowned and are dead. Without any logical guidance or explanation, the performers start moving and execute the entire work still wet, with movement sequences that clearly link back to swimming throughout.

The theme of drowning and trying to swim seems to depict grief in the sense that emotions come to drown you once you lose someone, while all you can do is to try and swim in the memories to survive.

- **General space usage**

I use the same black box theatre space (Lier theatre) as for *WALK*. With *Swem* however, the entire floor is painted black without any physical prop present on stage. The back wall is covered in a projection of pool water with moments of individuals swimming on these projections. This, along with fixed blue lighting, colours the stage space blue for the entire duration of the performance.

The performers start the piece lifeless on stage in a triangular formation and end the piece off stage with moments of each of the performers moving off stage. Their wet bodies move, creating a triangular formation (where they are in the diagonals of the general space) and follow a circular floor pattern that the performers continuously return to in the work.

The performers are also constantly situated in a triangular formation where trios are executed in unison. The execution of these trios is often done into the diagonal corners of the stage space with some of them facing to or away from the audience. These trios are interspersed with duos and solos that create asymmetrical floor patterns where, for example, two performers will move upstage on the dimension and one will move into a diagonal, going off stage right. Air patterns are also created by the arms and legs of the performers to illustrate floating and swimming by means of both circular and linear movements⁵².

General space and the performers orientation in it is constantly changing in *SWEM*. The dimensional cross of axis (personal front) of each performer faces forward, backward, to the floor, to the roof and to each of the stage diagonals throughout the performance. No set preference is identifiable in the work which links to the ideas of the performers drowning and being lost in the water.

- **Approach to kinesphere**

The performers in *Swem* approach their kinespheres not simply with a focus on dimensions or planes, such as in *WALK*, but also use the diagonals of the kinesphere throughout. The kinespheres of the performers are mostly medium in size with the performers executing a lot of transverse pathways that explore the space between the core of the performers and the kinesphere's edge. For example, the floating in the right arm starts with the movement of the right hand from low-right (door plane) to left-forward (table plane). A lot of gestural movements are used to approach the kinesphere with most of these gestures using transverse pathways.

In moments of gross body movements, especially in unison where the performers move to music, some movements explore the edge of the kinesphere and therefore use peripheral pathways. An example is when the performers roll onto their stomachs, lie on the floor and illustrate swimming by having their legs low below the centre of the body and their arms high above the centre of their body. The performers do not often move into larger kinespheres but appear to still utilise a medium sized kinesphere at these moments. The performers use central pathways

⁵² I unpack the spatial pathways used during these movements in the next choreographic track, Approach to kinesphere, for clarity purposes.

that radiate from their cores to explore medium-to-small kinespheres when they are on their knees during gestural sequences.

When lifting and moulding with one another, the performers seem to share a kinesphere at moments. Examples are the moving together of the three performers at the start of the work when they eventually get to one another; they move as a unit and almost look like one person. However, for most of the work the performers are within their own kinespheres and move next to and past the kinespheres of the other performers.

The performers in their kinespheres are much more off their dimensional cross of axis in *Swem*, as a result of constant leaning, falling, balancing and jumping. This also leads to many changes in the shapes that the bodies of the performers make.

- **Utilisation of shape**

Swem does not, like *The Entertainer* and *WALK* have a constant repetition of wall and pyramid-like shapes made by the performers' bodies. Instead, if the performers face the audience or their backs are to the audience, they seem less confrontational by illustrating either a pin or twisting spiral shape. They also do not use many directional goal-orientated movements, but rather appear to be balls, screws and pins that float around on stage. An example is when all three performers spin around with no focus on directions.

The performers mostly carve their way through space by moulding the space around their bodies as if they are floating in water. No clear indication of shape flow is present as it almost seems as if the performers are detached from the content, portraying lifeless bodies that navigate memories in which they have already drowned.

Shape qualities that are the most observable in the performance are that of rising and sinking, which the performers constantly do to appear as if they are 'swimming' around on stage. Moments of advancing and retreating are also present where, for example the one performer is picked up and uses movements indicative of swimming to advance towards the audience and then retreats back by being pulled back by the other performers. The same idea occurs after the three performers spin,

hold hands, advance towards the audience by means of running and then retreat back into their ball shapes. It is almost as if confrontation with reality wants to be made by the performers, but as soon as they attempt to, they retreat which is why they rather float aimlessly around and rise and sink in the water that is suggested by the projection and stage colour.

- **Dynamics of movement (Effort)**

The performers in *Swem* mainly execute movements that are light in weight, indirectly approaching space and using a sustained approach to time. The main focus is, as in *WALK*, not necessarily on flow, and the action drive once again results, but the preferences are on the opposite side of each quality.

Instead of punching, dabbing and slashing, the movement uses light weight with a sustained approach to time which allows for the illusion of the performers in water. The incoherent floor patterns that follow no direct path, but rather an indirect approach to the stage, further amplifies the aimless floating around of the performers on stage. As described in Chapter 2, floating is an Effort action that combines light weight, indirect space and sustained movement (Laban & Lawrence 1974:15). The performers do not necessarily use free flow where their limbs move aimlessly about, but they are also not bound to move in a specific way.

Moments of unison to the music that has a beat result in a more direct approach to space, a more bound flow and a stronger approach to weight, but the approaches listed above are the ones I identify most dominantly in *Swem*.

- **Application of elements of choreographic craft**

The flowing movements that I describe above focus on the idea of the performers being, floating and swimming in water. To craft these movements, the following choreographic devices are observable: motif, contrast and unison.

Swem, like *WALK* does not use repetition of choreographic material as a driving force for movement material. In *Swem*, the projection can almost be seen as a fourth performer who is constantly executing the same movement as the gestural movement motif (water-like imitations). The bubble sounds become a second way to

build on the gestural motif and are put in contrast to the two songs that play over the bubble sounds throughout the performance (see soundscape). These two elements therefore indicate water and swimming, with the fixed blue lighting from above further emphasising the idea of a pool being created on stage.

The performers constantly execute moments of unison and then create contrast by means of duets that take place at the same time of solos. Although the work does not have specific repetition in itself, this pattern of unison that becomes solos and duets are a pattern in the work. The unison usually begins when the two tracks that fade over the bubble sounds start. Music is therefore also used to further develop the work and support the movement phrasing.

- **Movement phrasing**

The body phrasing in *Swem* uses proximal initiation where phrasing begins with the hips or shoulders. It is almost as if the projected water floats from the shoulder, to the elbow, to the fingers and from the hip to the knee, to the feet as the movement is dominantly, successively sequenced through the body. Simultaneous sequencing is also constantly present where both arms for example float up.

Unlike *WALK*, *Swem* does not have many specific beats and counts to which movement is executed. Even the use of rhythmic music does not have movement that is tied to specific counts. That being said, the phrasing also appears to be mostly even but at a much more sustained pace. When one sequence moves into the next, it is as if there is a slight pause before the next sequence occurs. Pauses and still imagery are not so much used for emphasis, but rather the transitional methods (recuperation) that indicate a new phrase (exertion) is about to start.

- **Incorporation of soundscape**

The bubble sounds that play throughout the entire work have two songs that fade in over it, *Take Care and Safe Home* (The Candlepark Stars 2012) and *The Demon Dance* (Winding 2016). This allows for a greater variety in the work as opposed to only hearing bubble sounds.

The first song is a more gentle song that results in a unison piece purely illustrating floating, with the second song having more of a beat to link to the movements that are more direct in their approach to space, and sudden in their approach to time. The music thus, not just becomes a way of creating variety in the soundscape, but allows for movements that are varied to result.

There are no props, such as the tap shoes or décor, such as the piano in *The Entertainer* that create sounds in the piece, but breath is constantly used to indicate a struggle to breathe by the performers. Their breathing creates rhythm for phrases to start, while also at times just contributing to the phrasing, together with the projection, the bubble sounds and the idea of swimming by means of floating movements.

The soundscape is therefore much less musically and rhythmically based, but by means of one 17-minute bubble sound track creates a background for the performers to float together, rather than moving with certain counts, such as in *WALK*.

- **Arrangement of choreographic structure**

The form of *Swem* is neither linear nor non-linear, but rather follows a theme and variation form (A, A1, A2, A3). In 3.1.4.2 I explain that this means there is a clear theme apparent throughout the piece with certain variations. The theme here is that of water.

The performers execute and adapt swimming and floating movements throughout the work, while bubble sounds play the whole time with moments of songs fading in and out over it and water that is projected throughout the entire work. These motifs are indicative of the theme of water/ drowning and floating in grief that the performers utilise in various ways throughout.

No clear sections are observable, but for clarity purposes the work is arranged in a beginning, middle and end with the middle and end containing the two songs that fade in. For the audience these sections are not apparent since the whole work is assimilated by using an overarching theme with certain assimilation methods.

- **Integration of structural components/ assimilation methods**

Since no fixed sections are necessarily identifiable in *Swem* through spoken words or lighting cues, the two songs that fade in over the bubble sounds can be seen as methods used to transition from one part of the work to another.

The theme of the piece is held together by means of the fixed blue lighting, the bubble sounds, and the constant projection, while a movement-wise assimilation method is arguably, the constant floating of the performers on stage. Music does not become the main focus and props are not used, but the projection is used as a transitional method, since the performers look at it before starting to move in certain phrases or move against it to amplify the movements they are doing.

Table 11: *Swem*'s choreographic tracks through self-observations

Choreographic track	Self-observations
Treatment of theme	<i>Swem</i> engages with the theme of grief by engulfing the audience members in a trance-like underwater experience that is created through blue lighting and projections of water. The work has the overarching theme of drowning and swimming.
General space usage	The back wall is covered in a projection of pool water with moments of individuals swimming on these projections. This, along with fixed blue lighting, colours the stage space blue for the entire duration of the performance. No props are used in the performance.
Approach to kinesphere	The performers in <i>Swem</i> approach their kinespheres not just with a focus on

	<p>dimensions or planes, but also use the diagonals of the kinesphere throughout. They use mostly medium kinespheres revealed through mostly transverse pathways, with moments of central pathways. The performers also share their kinesphere at times.</p>
Utilisation of shape	<p>The performers seem non-confrontational by illustrating either a ball, pin or twisting spiral shape throughout while carving the space around each other's bodies. Shape qualities that are the most observable in the work, are that of rising and sinking, which the performers constantly do to 'swim' around on stage.</p>
Dynamics of movement (Effort)	<p>The performers in <i>Swem</i> mainly execute movements that are light in weight, indirectly approaching space and using a sustained approach to time. Floating from the action drive is therefore dominantly present.</p>
Application of elements of choreographic craft	<p>To craft movements, the following choreographic devices are observable: motif (by means of swimming movements crafted by the projection and bubble sounds) and contrast by means of unison that is interspersed with solos and duets.</p>

Movement phrasing	The body phrasing in <i>Swem</i> uses proximal initiation (hips and shoulders) while using dominantly successive sequencing, but also simultaneous sequencing. <i>Swem</i> uses dominantly even Effort phrasing, with moments of pauses as transitional methods between phrases.
Incorporation of soundscape	Bubble sounds play throughout the entire work with two songs that fade in over it for a greater variety. These songs do not form the core of the work so the soundscape is not musically and rhythmically based, but rather, by means of one 17-minute bubble sound track, creates a background for the performers to float together, rather than moving on certain counts.
Arrangement of choreographic structure	The form of <i>Swem</i> is neither linear nor non-linear, but rather follows a theme and variation form (A, A1, A2, A3). The theme that is clear and returned to throughout the work, is that of water.
Integration of structural components/ assimilation methods	The theme of the piece is held together by means of the fixed blue lighting, the bubble sounds, and the constant projection while a movement-wise assimilation method is the constant

	floating of the performers on stage.
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This section shows how the choreographic product of *Swem* therefore differs from the choreographic product of *The Entertainer*. A rehearsal process where I had to share ownership of the work (approach 5), reveals a choreographic product (*Swem*) where a theme and variation form replaces a narrative form. Repetition and props are not used for assimilation and the Effort preferences of light weight, indirect space and sustained time (floating) are apparent.

In this chapter I looked at the choreographic products of each of the works involved in my study to analyse, by means of using choreographic tracks, what my initial approach (approach 3) lead to in the choreographic product of *The Entertainer* and thereafter what the other two approaches (approach 1 and 5 respectively) led to in the choreographic product of *WALK* and *Swem*. In the next chapter, I will consider the choreographic tracks in each of the choreographic products even more deeply by applying theme extraction on the reflection sheets (based on the choreographic tracks) that the expert panel completed. This allows for a thicker description of the choreographic products by ensuring that I mediate my subjective experience of the choreographic products with the subjective experiences of the expert panel.

CHAPTER SIX: UNPACKING THE CHOREOGRAPHIC PRODUCTS WITH OBSERVATIONS FROM THE EXPERT PANEL

In this chapter, I apply theme extraction to the reflection sheets that the expert panel completed based on each of the three choreographic products/ performances in this study⁵³. These sheets are based on the same choreographic tracks from the previous chapter and completed by the expert panel on separate occasions. This allows me to, at the end of the chapter, compare the findings of the expert panel to my subjective experience of each product (which I unpacked in the previous chapter).

6.1 *The Entertainer* (Janse van Rensburg & Wolmarans 2017)

6.1.1 Theme-extraction post-intervention/ performance

Table 12: *The Entertainer* theme extraction post-performance

Theme	Subthemes
<p>Treatment of theme: The theme of grief is approached and handled by using two characters (tap dancer and a pianist), spoken text, a soundscape that links with Fred Astair and movements that involve tap shoes to further illustrate grief.</p>	<ul style="list-style-type: none"> • Spoken text emphasises the theme of grief. • The music links to Fred Astair and guides the narrative of grief by both supporting and being juxtaposed with the movement. • The pianist becomes a dancer who embodies the grief she is feeling. • The two performers further portray grief through conflict moments of contact in the choreography. • Movement illustrates an inner struggle and cathartic release of grief.

⁵³ As discussed in Chapter 1, the performers did not complete reflection sheets based on the product as they were actively involved and performing in the product and their reflections would be from inside, rather than from the outside as the observations from the expert panel are.

	<ul style="list-style-type: none"> • The tap shoes further this release by being a fundamentally needed symbol for the pain.
<ul style="list-style-type: none"> • Panel member: “<i>The Entertainer</i> addresses the theme of grief prevalently within the use of spoken-work within the choreography and the soundscapes choices that guided the narrative (in part: through both appropriate tone and the use of contradictory sounds), as well as in moments within their choreographed contact work.” • Panel member: “The theme of grief is (...) emphasised at times through the choreography and the spoken text.” • Panel member: “The theme is supported, but also challenged by the choice of music in that the selected soundtrack evokes a sense of chaos, disarray and confusion.” • Panel member: “Choreography reflects turmoil, and an inner struggle. It can be suggested that this inner grief becomes externalized when the dancer⁵⁴ on stage establishes a relationship with the pianist, who then also becomes a dancer- perhaps an embodiment of grief?” • Panel member: “The tap shoes then too contribute to a symbol of heartache (...).” • Panel member: “The choice of music further contributes to the sense of loss associated with grief, especially through juxtaposing the intentions of the movements and the overall theme of the work with the upbeat tracks associated with Fred Astaire’s dancing.” 	
<p>General space usage: The entire theatre space is used with planar movements, different levels, pathways of circular traveling and clear points of return as the most prevalent</p>	<ul style="list-style-type: none"> • The general theatre space (and building’s structure) is used to its potential with the choreography to link to the theme of grief. • Levels are created by means of a raised stage.

⁵⁴ Please note that I refer to the dancers as performers in the dissertation, but in this section, due to the fact that I am extracting words from an expert panel, I use the term dancers as this is how they subjectively understand and perceive the performers.

<p>movement in the general space.</p>	<ul style="list-style-type: none"> • Choreography in the general space favors planar movements (vertical, horizontal and saggital planes), especially forward, back and sideways. • The choreography uses circular traveling in the general space throughout. • The clear points that the dancers return to create a change in proxemics and spatial tension since they move closer and further away from each other continuously.
<ul style="list-style-type: none"> • Panel member: “The space was used to its optimal potential considering the choreographic design of the piece in question.” • Panel member: “Clear awareness of the theatre space, and the space on stage. Effective utilisation of the building’s structure i.e. the walls, windows and windowsills.” • Panel member: “Smart decision making and choreography that employs the building’s structure works to the advantage of the overall theme and arrangement.” • Panel member: “Both dancers occupy the general space efficiently.” • Panel member: “The way in which the stage is set up allows for level changes as one dancer performs on the raised stage and another on the floor in front of the audience.” • Panel member: “Whether a conscious choice or not, certain points in space were used as base points and points of return (...)” • Panel member: “The performance demonstrates a variation in proxemics, moving closer and further away from these points of stability.” • Panel member: “(...) the dancers establish a spatial tension between each other, often moving away and toward one another.” 	

<ul style="list-style-type: none"> • Panel member: “The choreography reveals a preference for planar movement i.e. moving in the vertical, horizontal and sagittal planes which contributes to a three dimensionality in the choreography.” • Panel member: “(...) the choreography seems to travel back and forward quite often as well as sideways (and) circular pathways are employed.” 	
<p>Approach to kinesphere: The dancers utilise mainly medium to large kinespheres revealed with clear spatial intent by means of mainly transverse, but also peripheral and central pathways on low, medium and high levels.</p>	<ul style="list-style-type: none"> • .The male dancer mostly accesses a medium to large kinesphere with mainly mid and far reaches in space and transverse or central or pathways. • The female dancer mostly accesses a medium kinesphere with a mid to far reach with transverse and peripheral pathways. • When the dancers move together, they reveal a medium size kinesphere with moments of a small kinesphere, for instance when they deliver text. • The dancers employ all three levels (high, medium and low) in the work.
<ul style="list-style-type: none"> • Panel member: “Dancer one (male) seems to mostly access a medium to large kinesphere except at the start and in moments of presumed and brief stillness.” • Panel member: “(The male) dancer generally seems to access his kinesphere either via central or transverse pathways, ranging between mid, and far reaches in space. This is more a general observation as certain movements reveal central pathways in addition to a near reach approach within a small kinesphere.” 	

<ul style="list-style-type: none"> • Panel member: “Dancer two (female) moves predominantly within a medium kinesphere with a mid to far reach. Her pathways are more transverse and peripheral.” • Panel member: “When the dancers connect and move together they access their personal space through a mid-reach and medium size kinesphere, here and there a small kinesphere is revealed especially when performers deliver text.” • Panel member: “(At times) the bodies seem more contained.” • Panel member: “Both dancers move on all three, low, mid/medium and high levels throughout the duration of the work. Often one dancer would occupy a certain level whilst the other occupies a different level in space.” • Panel member: “Both dancers demonstrate an awareness of each other and the space around them. The dancers generally reveal a clear spatial intent and orientation in space.” 	<p>Utilisation of shape: The main mode of shape change is spoke-like directional movement mostly observable in the shape forms of the ball, wall and screw with the shape qualities of the saggital and vertical dimension most observable.</p> <ul style="list-style-type: none"> • The dancers use mainly spoke-like directional movements for shape change, but moments of arc-like directional movement, shape flow (moments between delivering text and dancing) and carving/ shaping (when dancing together) is also present. • The shape qualities in the vertical dimension (rising and sinking) as well as the sagittal dimension (advancing and retreating) are mostly observable, with moments of qualities in the horizontal dimension (opening and closing). • The most observable shape forms are the ball, wall and screw.
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<ul style="list-style-type: none"> • Panel member: “(...) the most predominant mode of shape change is directional shape which manifests primarily in both dancers as spoke-like directional movement. That is not to say that there aren’t instances of arc-like movements. When performing together the dancers are more prone to shaping (carving), as a mode of shape change. They however do not fully access this mode of shape change as they do not seem to fully carve or shape with one another.” • Panel member: “Dancer’s rarely engage with shape flow, perhaps only at the start and in moments between delivering text and dancing can I perhaps detect tendencies of shape flow.” • Panel member: “The Shape qualities that are primarily observable further align with the observations made in terms of the approach to general space. The dancers often advance, and retreat, along with rising and sinking and to a lesser extent opening and enclosing.” • Panel member: “(...) the dancers seem to prefer the Shape Forms of the Ball, Wall and Screw.” 	
<p>Dynamics of movement: One of the panel members observe the work as mainly bound (in terms of flow) with the other observing it as mainly direct (in terms of space) and sudden (in terms of time), with both agreeing on an interplay between these and strong and light weight.</p>	<ul style="list-style-type: none"> • Bound flow, sudden time and direct space Effort are the most observable in the piece. • Sections which include the tap shoes employ variation in mainly weight Effort (light or strong) with sudden time and direct space (action drive). • In some sections the vision drive comes into play where the focus is on time, flow and space rather than strong or light weight Effort.
<ul style="list-style-type: none"> • Panel member: “The movements and choreography generally reflect a Direct space Effort with Quick/Sudden Time Effort.” • Panel member: “The work felt bound for me.” 	

<ul style="list-style-type: none"> • Panel member: “At certain moments in time during the performance it seems as though the performers perform in a vision state where they neither access a strong nor light weight.” • Panel member: “During the tap sequences however weight effort comes into play thereby allowing the performer to function in an action drive, varying from strong and light weight, quick time and direct space.” • Panel member: “The tap sections I would describe as being predominantly strong but also light in certain places. It was direct and moments of both suddenness and suntuined”ness” were incorporated. The more contemporary dance influenced moments also managed to mesh and merge the efforts.” 	
<p>Application of elements of choreographic craft: <i>The Entertainer</i> mainly uses repetition and motifs as the main choreographic devices.</p>	<ul style="list-style-type: none"> • The choreography makes use of repetition by repeating parts of the movement motif as well as by returning to certain points in space. • The movement motif is repeated with variations by means of level and direction changes, as well as by using fragmentation and accumulation. • The movement motif and tap shoes carry symbolic reference that establishes a thread throughout the work.
<ul style="list-style-type: none"> • Panel member: “Repetition is used to build tension, within the repetition there are moments of variation often brought about through gestural choreography.” • Panel member: “(...) certain points in space were used as (...) points of return which were demonstrated and created through the use of repetition (...).” • Panel member: “Core parts of the choreographic motif are repeated with further variation brought about by level changes, change of direction of the incorporation of the motif in and throughout the duets with the other dancer.” 	

- Panel member: “It is evident that there is a certain motif that establishes a thread throughout the work.”
- Panel member: “This motif is repeated and fragmented with parts that accumulate.”
- Panel member: “The (tap) shoes carry a gravitas and clear symbolic reference.”
- Panel member: “Finally as the piece heads towards a conclusion there is a sense of repetition yet with variation in that the dancer is no longer on stage, even though the pianist has, in a sense, come full circle.”

Movement phrasing: The most observable phrasing in the work is that of increasing and decreasing effort, as well as moments with clear accents throughout phrases that link to various dance genres.

- Swing phrases result from increasing and decreasing efforts throughout the work.
- Moments of impulsive phrasing (accent at start) and impactive phrasing (accent at the end) are also present.
- Moments of even phrasing fade to stillness.
- The different phrases all link to a certain genre (as mentioned earlier, tap and contemporary) and are interspersed by music and poems.

- Panel member: “In terms of phrasing the most observable effort phrasing is the increasing and decreasing efforts throughout, creating a Swing phrase in a sense.”
- Panel member: “. There are however moments of impulsive phrasing with the accents at the start of the phrase as well as impactive phrasing with the accentuated movements being at the end of the phrase.”
- Panel member: “Very brief moments are support by even phrasing which ultimately seem to decrease gradually into moments of stillness.”

<ul style="list-style-type: none"> • Panel member: “The piece used clear phrases that reflected not only segments of specific choreography, but also were rooted in very specific genres, and were marked by the change in musical score and spoken word.” • Panel member: “The phrasing is supported by the changes in soundtrack and a pattern of dancing followed by text is identifiable. There is also the pattern established by the use of the tap shoes and the piano as a device.” 	
<p>Incorporation of soundscape: <i>The Entertainer</i> mixes live and recorded music to contribute to (and at times overpower) the choreography, to create contrast and to locate the piece in a specific context and narrative.</p>	<ul style="list-style-type: none"> • <i>The Entertainer</i> uses live music (tap shoes, singing and piano) alongside recorded music (songs playing through speakers) for effect. • The music at times overpowers the choreography and evokes ‘heavy’ feelings of grief. • The songs of “The entertainer” soundtrack as well as “Singing in the rain” creates contrast the choreography and locates the theme in a specific context (with specific characters) that link to Fred Astaire’s dancing. • The piano and tap shoes also play imperative roles in the piece to create a soundtrack and, at times, even become characters.
<ul style="list-style-type: none"> • Panel member: “Effective and powerful mix between live and recorded sound, starting off the dancer two, in effect delivering a movement performance even though initially positioned behind the piano.” • Panel member: “Soundscape was used as both an accompanying and contrasting tool within the treatment of narrative and theme within this piece. It was explored in various forms.” 	

<ul style="list-style-type: none"> • Panel member: “Although the music contributes greatly to the work, it does at times seem to overpower the choreography, which arguably, whether it was intended or not, reflects the overbearing weight associated with grief.” • Panel member: “In addition the contrasts created through the use of the entertainer soundtrack are stark, and effective.” • Panel member: “The incorporation of Singing in the Rain is powerful, and also locates the piece within a specific context.” • Panel member: “The choice of music further contributes to the sense of loss associated with grief, especially through juxtaposing the intentions of the movements and the overall theme of the work with the upbeat tracks associated with Fred Astaire’s dancing.” • Panel member: “Arguably the piano plays an imperative role and in a sense also becomes a character, playing the role and shifting between live and recording music – emphasising moments of realness/liveness.” • Panel member: “The tap shoes provide a soundscape of their own and it’s clear that the choreography used these tapping sounds to his advantage.” 	
<p>Arrangement of choreographic structure: The work follows a narrative form with a clear beginning, middle and end, but no specific climax.</p>	<ul style="list-style-type: none"> • The narrative form is clearly demonstrated by using text and song rather than just relying on choreography. • The work is thought through and has a clear beginning, middle and end with transitions not always at its most optimal. • Although there were moments of emphasis, no definite climax is observable.
<ul style="list-style-type: none"> • Panel member: “The arrangement of the choreographic structure was considered and there was evidence of thoughtful design.” • Panel member: “(...) the treatment of theme was undertaken clearly in a narrative structure (...)” 	

<ul style="list-style-type: none"> • Panel member: “(...) the choice to bind sections with text and song (...) demonstrated a narrative progression (with the) choreographic presentation not necessarily demonstrating that same development.” • Panel member: “(The choreography) hit a plateau in both design and performance.” • Panel member: “The work shows a clear beginning, middle and end. A greater integration between the text delivery and performance could enhance the transitions.” • Panel member: “At a stage in the middle the work seemed to progress evenly rather than continuing to build towards a climax.” • Panel member: “Although many moments revealed themselves as moments of emphasis there is no clear and definite climax.” 	
<p>Integration of structural components/ assimilation methods: The space, lighting, props and music amplify the choreography and, along with the poems, serve as transitions from one phrase to the next.</p>	<ul style="list-style-type: none"> • The tap shoes are used as a motif to convey the context and remind the viewer of the theme throughout. • All these elements in a small space result in intimacy within the performance. • Moments of transition between text and dancing are very overt, with only the transitions from live to recorded music being seamless.
<ul style="list-style-type: none"> • Panel member: “The orchestration of the space, the props, lighting music and performers were considered and well executed. A larger space could have served the choreography better, yet there is something to be said for the intimacy established by the nearness of the performers.” • Panel member: “The tap shoes form an integral part of the choreography, the dancers use this prop to add to the soundscape but also to build tension, establish relationships and suggest symbolism.” 	

- Panel member: “Minimal use of the tapping shoes as prop was effective and served as subtly reminders of the theme as well as a certain context that the piece tried to convey.”
- Panel member: “Props and music are seamlessly incorporated into the choreography and serve purpose and meaning in the overall work.”
- Panel member: “The transitions between the text delivery and dancing could be more integrated as these instances in a way take the spectator out of the experience of the dancing. If the transitions were perhaps not as overt it would serve the performance better. The transitions from live to recorded music did however occur seamlessly and was highly effective.”
- Panel member: “The choreography in addition to the other elements such as mentioned above are well arranged and executed to ultimately create a cohesive piece.”

The analysis above resonates with my own experience of *The Entertainer's* choreographic product. I tabulate the similarities between my own and the expert panel's observations below. Any observations that differ are marked in yellow because they are not necessarily wrong or right, but just add another dimension to the specific choreographic track. This remains the same in the next sections as well.

Table 13: *The Entertainer's* choreographic tracks through self and panel observations

Choreographic track	Self-observations	Panel observations
Treatment of theme	The Entertainer treats the theme of grief as a story of love and mourning by using two characters, Fred Astaire and Robyn Orlin through the five stages of grief.	The theme of grief is approached and handled by using two characters (tap dancer and a pianist), spoken text, a soundscape that links with Fred Astaire and movements that involve tap shoes to

		further illustrate grief.
General space usage	The proscenium theatre space, which the performers use fully, includes a piano that is constantly returned to throughout the performance. I have a preference for circular floor and air patterns, as well as linear floor patterns alongside the creation of tension by means of varying proximity between performers.	The entire theatre space is used with planar movements (especially forward, back and sideways), different levels , pathways of circular traveling and clear points of return as the most prevalent movement in the general space.
Approach to kinesphere	The performers utilise mainly medium to large kinespheres and transverse pathways revealed through a mid-reach while they share a kinesphere at moments. Central pathways in a smaller kinesphere are present when performers walk around/ deliver text.	The dancers utilise mainly medium to large kinespheres, revealed with clear spatial intent by means of mainly transverse, but also peripheral and central pathways on low, medium and high levels.
Utilisation of shape	The shape form of the screw and ball is apparent in duets with the	The main mode of shape change is spoke-like directional movement

	<p>performers using the pin and pyramid shape forms in solo moments. The emphasis in the vertical dimension is on rising with the emphasis in the sagittal dimension on advancing. Spoke-like directional movement is the most dominant mode of shape change.</p>	<p>mostly observable in the shape forms of the ball, wall and screw with the shape qualities of the sagittal and vertical dimension most observable.</p>
<p>Dynamics of movement (Effort)</p>	<p>The dominant Effort qualities differ in every section. At times weight and space seem to not be the primary focus (vision and passion drive) in <i>The Entertainer</i> which indicates that my habitual tendencies are to utilise the effort qualities of flow and time the most. With the tap dancing, the action drive comes into play.</p>	<p>One of the panel members observe the work as mainly bound (in terms of flow) with the other observing it as mainly direct (in terms of space) and sudden (in terms of time), with both agreeing on an interplay between these and strong and light weight. In some sections the vision drive comes into play with the action drive being present in some tap dance moments.</p>
<p>Application of elements of choreographic craft</p>	<p>The content is crafted by using mainly the choreographic devices of repetition, movement motifs (through four</p>	<p><i>The Entertainer</i> mainly uses repetition and motifs as the main choreographic devices.</p>

		phrases), props (tap shoes), text (poems) and transposition.	
Movement phrasing		The dominant pattern of body phrasing is initiation with the mid-limbs with successive and simultaneous sequencing. <i>The Entertainer</i> utilises both implosive and impactive effort phrasing, as well as moments of swing phrasing.	The most observable phrasing in the work is that of increasing (implosive) and decreasing (impactive) effort, as well as moments with clear accents throughout phrases that link to various dance genres.
Incorporation of soundscape	of	Tap shoes, a piano and poems were used to add sound, rhythm, tempo and phrasing to the performance, with piano music played through a speaker throughout.	<i>The Entertainer</i> mixes live and recorded music to contribute to (and at times overpower) the choreography, to create contrast and to locate the piece in a specific context and narrative.
Arrangement of choreographic structure	of	<i>The Entertainer</i> takes a linear and narrative form (ABCDE) with five sections, each linked to a stage of grief (depression, denial, anger, bargaining, acceptance).	The work follows a narrative form with a clear beginning, middle and end, but no specific climax.
Integration of structural		The poems serve as	The space, lighting, props

<p>components/ assimilation methods</p>	<p>transitional methods into a new stage of grief, while the structure of the piece is linked sound-wise by means of piano music and tap sounds. The repetition of various phrases (movement motifs) is a movement-wise assimilation method that serves as a way of creating a structured whole.</p>	<p>and music amplify the choreography and, along with the poems, serve as transitions from one phrase to the next.</p>
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In 6.4, I further outline the differences and similarities to establish what product results from my initial choreographic approach and then I compare this product with that of the other two works in this study. I however, first complete theme extraction based on the expert panel's reflections on the other two performances, *WALK* and *Swem* so as to fully compare the panel's findings with mine in 6.4.

6.2 *WALK* (Janse van Rensburg 2019)

6.2.1 Theme-extraction post-intervention/performance

Table 14: *WALK* theme extraction post-performance

Theme	Subthemes
<p>Treatment of the theme: The theme of grief is treated in a less overt way by continuously using choreography and costume that links to the title (<i>WALK</i>) and isolating the performers in three separate blocks.</p>	<ul style="list-style-type: none"> • Although never actually walking, the walk-like movements link to the idea of walking through grief. • The movement vocabulary is dance-based and driven by the idea of walking.

	<ul style="list-style-type: none"> • The isolation created by the three blocks is in contrast to the unison that resembles walk-like themes of searching, traveling and progressing. • The choreography also links to marching by using a military style and green military costumes.
<ul style="list-style-type: none"> • Panel member: “Thematically the choreography in both productions support the overall theme, yet in <i>WALK</i> this theme is explored in ways that are not as overt or deliberate as in <i>The Entertainer</i>.” • Panel member: “On a contextual and metaphorical level, (the theme of grief) may perhaps be understood to be addressed by title, <i>WALK</i>, and then the walking-like movements that were structured in the choreography: the idea that in grief you just have to keep walking.” • Panel member: “This work was a (...) piece with a movement vocabulary clearly rooted in dance work (modern, jazz, and contemporary release) that did not need a specific theme or narrative to drive it. It felt as though walking in itself was used as a creative impetus for this piece.” • Panel member: “The themes that emerge from the choreography and organisation of elements are that of searching, traveling and progressing which is presumably reflected through the variations on walking.” • Panel member: “There is further a theme of preparation, and military style presented by the choreography and choice of costume.” • Panel member: “The three separate blocks resemble a sense of isolation, in stark contrast to the unison between the performers.” 	
<p>General space usage: A clear diagonal line is created by three taped blocks each with a performer that generally executes choreography that employs linear floor patterns.</p>	<ul style="list-style-type: none"> • The general space has three smaller spaces by means of the taped blocks on the diagonal. • These three blocks indicate isolation, although the performers

	<p>are aware of one another and activate the bigger general space through unison.</p> <ul style="list-style-type: none"> • <i>WALK</i> employs mainly linear floor patterns that often track clockwise with moments of going back and fro.
<ul style="list-style-type: none"> • Panel member: “Panel member: “The space used within this piece favoured diagonal structures and demarcation within the set design.” • Panel member: “In terms of general space the lines and positions of the dancers establish a strong diagonal.” • Panel member: “In this production there is the general space which is demarcated with three boxes. Since the dancers only perform within these boxes the greater general space is not necessarily activate by each dancer but rather by the performers as a dancing unison.” • Panel member: “The choreographic decision to create three separate spaces within a larger space echoed perhaps an idea of isolation within the space as a whole.” • Panel member: “In terms of proxemics the dancers move in isolation, distance from one another as well as the audience.” • Panel member: “Their floor patterns are limited to the white boxes traced on the stage, yet within their boxes the dancers activate the entirety of the marked space.” • Panel member: “The choreography clearly employs linear floor patterns that often seem to trace clockwise in the traced boxes.” • Panel member: “The rhythm established in the floor patterns is a back and fro but generally along a linear pathway.” 	
<p>Approach to kinesphere: The performers are mainly in the forward orientation with medium to large kinespheres activated especially on</p>	<ul style="list-style-type: none"> • The choreography allows for mostly high and low levels in the kinesphere with a forward orientation and clear spatial intent

<p>high and low levels by means of transverse and central pathways.</p>	<p>observable.</p> <ul style="list-style-type: none"> • Performers reveal their medium to large kinespheres mainly with gestures that are mid to far reach. • These gestures follow transverse and central pathways, but not peripheral pathways while still having a sense of ‘fullness’ in the kinesphere.
<ul style="list-style-type: none"> • Panel member: “The dancer’s often activate their kinespheres in the low and high levels due to the choreography. They do so mostly through mid to far reach gestures that are generally observable as travelling either transversally or through the centre.” • Panel member: “Peripheral pathways rarely form part of the choreography.” • Panel member: “In terms of the size of each dancer’s kinesphere it generally appears as though they have a medium to large kinesphere.” • Panel member: “All three dancers demonstrate a clear spatial intent as well as awareness of the space around them.” • Panel member: “All three performers (...) performed the choreographic vocabulary with spatial awareness and with clear physical extensions; there was fullness to the movements.” • Panel member: “The production primarily follows a forward orientation, performing for the spectators.” 	
<p>Utilisation of shape: The choreography mainly uses spoke-like directional and gestural movement that generally starts at, and returns to the centre while rising, sinking and advancing are the most observable shape qualities.</p>	<ul style="list-style-type: none"> • Although the choreography mainly depends on spoke-like directional movement, shape flow is present at times especially when the dancers are still and breathe, as well as the solo of the male dancer (where he grows and shrinks).

	<ul style="list-style-type: none"> • Carving is slightly present in the relationship the dancers have with their boxes. • The movement mainly starts at, and returns to the centre of the body mainly by means of gestural leg and arm movements. • Shape qualities of rising and sinking vary throughout with dancers mainly advancing rather than retreating.
<ul style="list-style-type: none"> • Panel member: “Primarily the choreography depends of Spoke-like Directional movements throughout that either start at the centre of the body or return to the centre.” • Panel member: “(...) spoke-like gesture manifest primarily through the arm and leg gestures that form part of the choreography.” • Panel member: “Throughout there are slight moments of Shape Flow visible, especially when the focus is not on the performers and more clearly when the dancers take a moment to breathe, even though this forms part of the production it does manage to establish a self to self- relationship.” • Panel member: “In terms of Shape Flow there is one moment when the male dancer performs alone, establishes stillness and demonstrates a growing and shrinking quality.” • Panel member: “Shaping/Carving is not as clearly observable in this work, yet it’s not to say that the dancer’s do not shape in space or with the boxes.” • Panel member: “There is a slight relationship established with the boxes however the dancer’s do not seem to engage actively with the notion of Carving/Shaping, but rather merely incorporating the boxes as props, points of support and ways to change level.” • Panel member: “The shape qualities that are observable are a variation between rising/sinking, and mainly advancing with few moments of retreat.” 	

<p>Dynamics of movement: The choreography in <i>WALK</i> mainly employs strong weight Effort, direct space Effort and quick time Effort with bound and free flow varying throughout.</p>	<ul style="list-style-type: none"> • The panel members agree that the dancers mainly use strong weight, direct space and quick time. • The design of the space results in both bound and free movements. • Punching and slashing (action drive) are apparent throughout. • In some moments, the focus is not on direct or indirect space and the passion drive results. • Certain performers favoured certain Efforts unintentionally, as a by-product.
<ul style="list-style-type: none"> • Panel member: “Primarily it seems as though the dancers engage in strong weight, direct space and sudden /quick time.” • Panel member: “The effort approaches in this piece incorporated a majority of strong, direct, and often free movements within a bound spatial design.” • Panel member: “Throughout the choreography depends on the Punching (quick time, direct space, strong weight and bound flow) and Slashing (quick time, indirect space, strong weight and free flow) actions of the Action Drive, varying between Direct and Indirect space.” • Panel member: “Yet there are moments when Space becomes less important and the dancers engage in slight moments of Passion Drive.” • Panel member: “Each performer also favoured certain effort approaches within their individual solo moments, and unconsciously in their performances in both unison and canon sections.” • Panel member: “(...) Effort and changes in Effort became an inevitable by-product within the execution of the choreography and the sound score.” 	
<p>Application of elements of choreographic craft: <i>WALK</i> uses a variety of elements such as a motif,</p>	<ul style="list-style-type: none"> • A clear gestural motif is present that links to the idea of walking, turning and jumping and connects

<p>repetition, canon, unison, retrograde, inversion and fragmentation in the different and independent phrases with some elements binding the work together.</p>	<p>the dancers.</p> <ul style="list-style-type: none"> • The motif is repeated in unison or canon with retrograde, inversion and fragmentation present. • The different phrases have various qualities (such as military at times and gentler thereafter), but the way in which the phrases with their motifs fit together creates a unified whole.
<ul style="list-style-type: none"> • Panel member: “There is a clear gestural motif that forms the core of the choreography.” • Panel member: “The motif is (...) performed with slight gestural variations, and variations on the thematic movements of walking, turning, or jumping.” • Panel member: “The motif is often repeated by one or more of the dancers, either in unison or in canon.” • Panel member: “This motif establishes a connection between the three dancers. The motif is further explored in terms of retrograde and inversion. Gestural phrases are repeated with variation in size and quality.” • Panel member: “(...) there was clear use of motif, repetition, canon, inversion, and fragmentation that was explored in the different phrases as their own independent units that constituted the overall piece. These elements were implemented clearly in both solo and group moments.” • Panel member: “The choreography and performance is at times quite military inclined and at other times the same phrase is performed with a gentle subtleness.” • Panel member: “As a whole the elements create a whole in terms of how the parts fit together to suggest the overarching theme.” 	
<p>Movement phrasing: In the bodies of the dancers, successive, simultaneous as well as sequential</p>	<ul style="list-style-type: none"> • Motifs are mostly initiated by the mid-limbs and utilise successive, simultaneous and sequential

<p>phrasing is present with the overall work presenting mostly even phrasing, with moments of accents and emphasis.</p>	<p>phrasing.</p> <ul style="list-style-type: none"> • The work presents clear phrases with mainly even phrasing. • Phrases have some emphasis and (at times) follow impactive, impulsive or accented phrasing, which is aided by means of soundtrack and choreographic style shifts.
<ul style="list-style-type: none"> • Panel member: “(...) motif(s) are primarily initiated through the mid-limbs and sequenced through the entire body through means of successive, sequential as well as simultaneous (phrasing).” • Panel member: “Phrases were clearly observable, well designed and constructed with consideration.” • Panel member: “(Phrases) were evident in this piece due to the use of repetition and individual performance, as well as specific motifs as reflected in the title.” • Panel member: “There is an overall sense of Even Phrasing through the production, with variations in terms of Impactive and Impulsive as well as Accented Phrasing.” • Panel member: “Emphasis is placed on choreography through means of a soundtrack change as well as a shift in choreographic style, revealing a more even rhythm, which is then juxtaposed with the highly choreographed parts.” • Panel member: “It has to be mentioned that most of the phrasing seems to be predominantly implied by the rhythmic drumming soundtrack. In the same account the music is at times juxtaposed to the choreography creating contrast within the work.” 	
<p>Incorporation of soundscape: WALK does not use spoken text, but rather focuses on breath as well as mainly rhythmic music that drives, and at</p>	<ul style="list-style-type: none"> • Highly rhythmic music leads to choreography designed to the beats. • The piece uses a variety of music

<p>times opposes very specifically timed choreography.</p>	<p>and therefore a variety of choreographic choices.</p> <ul style="list-style-type: none"> • The music did not necessarily evoke an emotional response in itself, but together with breath, silence and surprising choreographic choices, it managed to not overpower the choreography and established proximity with the spectator.
<ul style="list-style-type: none"> • Panel member: “The soundscape of the piece consisted of pre-recorded musical scores / songs that I observe influenced many of the choreographic decisions. The choreography seemed to be designed according to the available music bars and beats.” • Panel member: “The music is highly rhythmic and although the choreography seems to be directly linked to the beats in the soundtrack there is variation in the music itself as well as in the choreography where the dancers move specifically against the music or at least in opposition to the distinctive beat, tempo and rhythm.” • Panel member: “The music did not have a specific emotional drive or performance impetus for me (...).” • Panel member: “This is a powerful balance (between music and silence) which arguably contributes to the emotional effect created by the work and which the audience possibly experience.” • Panel member: “There is no use of voice, or spoken text. However the audibility of breath is effective and establishes an implied proximity between the dancers and spectators.” • Panel member: “Although the choreography is attuned to the music it is the not-so-obvious and almost surprising choreographic choices that prevent the music from overpowering the movements.” 	

<p>Arrangement of choreographic structure: The piece has many phrases structured into a unified whole with a clear beginning, middle, end, a climax and a denouement.</p>	<ul style="list-style-type: none"> • The phrases of <i>WALK</i> are precise and balance/ juxtapose silence with intense dancing to allow the viewer time to process. • Using various levels also contribute to the effectiveness of the structured phrases. • A clear beginning, middle and end are present with a climax that builds through a sense of loss to a glimmer of hope when the performers smile, just before the end where the boxes are pushed in the dark.
<ul style="list-style-type: none"> • Panel member: “This piece felt like a unified whole. The movement phrases worked together in harmony in order to create an entire dance work that was thoughtfully choreographed and executed with technique and clear skill and ability within a dance-vocabulary framework.” • Panel member: “This production has a clear beginning middle and end, with a coherent and gradual build towards a climax, followed by a gradual denouement.” • Panel member: “The parts of the work are an effective length for spectator to grapple with the content before moving on towards the next phrase.” • Panel member: “The group performs phrases efficiently and shifts seamlessly between moments of stillness and moments of intense dancing.” • Panel member: “These moments between the heavily choreographed pieces are necessary and establish a moment for the viewer to take account, to process.” • Panel member: “The choreography appears very calculated and considered. It is created with precision in mind and is also performed to this extent.” • Panel member: “The interplay between various levels whilst performers execute similar choreography is effective. As is the choice of stillness and rich 	

<p>choreographic motif. The movements and choreography are arranged to flow seamlessly from one move to the next.”</p>	
<p>Integration of structural components/ assimilation methods: <i>WALK</i> uses assimilation methods such as clearly considered lighting, costume, music and stage design to create a coherent piece.</p>	<ul style="list-style-type: none"> • The subtle lighting is used to focus audience attention as well as cast shadows that create levels. • The green military costume, the simple diagonal stage design, as well as the boxes as props are minimal and link to the choreography to create seamless hooks. • Music was seamlessly linked together to create a unified piece.
<ul style="list-style-type: none"> • Panel member: “The choreography is further supported by the simplistic, minimal stage design, the subtle yet effective lighting design, and the restraint in terms of costume and prop usage. Everything in this production works towards highlighting the choreography and as the choreography carries meaning the theme is eloquently presented.” • Panel member: “The chosen assimilation methods which I observed to be musical, lighting, and spatial choices, all worked together in harmony in order to create a single work (...)” • Panel member: “The integration choices were simple and effective and the stage elements were guided and worked in conjunction with choreographic choices which therefore created seamless hooks.” • Panel member: “Clear consideration of lighting, simplistic stage design and effective costumes.” • Panel member: “Props (boxes) are seamlessly integrated in the choreography and form a key part of the production.” • Panel member: “Lighting supports the focus on stage, and further emphasises the white drawn boxes on stage. The choice of lighting further casts shadows on the white backdrop creating and suggesting more dancers on stage in 	

addition to the depth presented by these shadows. These shadows in addition establish levels in space and contribute to the overall experience of the production.”

- Panel member: “The music intrinsically supports the choreography and suggests that the music forms a fundamental part of the production. Transitions from one soundtrack to the next are seamless and almost unnoticeable.”
- Panel member: “*WALK* presents a tighter, more organised production with a clear theme running throughout.”

Below, I tabulate the self-observations I made in Chapter 5 regarding *WALK* alongside the observations of the panel members above.

Table 15: *WALK*'s choreographic tracks through self and panel observations

Choreographic track	Self-observations	Panel observations
Treatment of theme	<i>WALK</i> treats the theme of grief without characters, spoken text and a storyline through the general space usage (see below), alluding to certain smaller themes encompassed by grief. <i>WALK</i> does not attempt to give answers directly to grief, but rather illustrates the need to walk, but not actually being able to, self-inflicted isolation from other humans, dancing with one's emotional baggage	The theme of grief is treated in a less overt way by continuously using choreography and costume that links to the title (<i>WALK</i>) and isolating the performers in three separate blocks.

	and a robotic and army-like continuing of life after death.	
General space usage	<p>The floor is painted black with three white taped blocks on the floor and a white wall at the back. Each performer is situated in a block with a black box and never moves out of their respective blocks. The performers stand out since they wear black shorts and dark green shirts which link to the robotic movements they execute. These robotic movements are the most dominant in the work and use mainly the vertical (up and down), sagittal (forward and back) and horizontal (left and right) dimensions instead of the diagonals to create a floor pattern that, if traced, is a continuous rectangle around the box in the middle of each block.</p>	<p>A clear diagonal line is created by three taped blocks, each with a performer that generally executes choreography that employs linear floor patterns.</p>

<p>Approach to kinesphere</p>	<p>The performers in <i>WALK</i> use dominantly medium and large kinespheres revealed through mainly transverse and central pathways, with moments of peripheral pathways and also moments of a small kinesphere. The performers never share their kinespheres and execute movement dominantly in the wheel plane.</p>	<p>The performers are mainly in the forward orientation with medium to large kinespheres activated especially on high and low levels by means of transverse and central pathways.</p>
<p>Utilisation of shape</p>	<p>The main shape forms that are present in <i>WALK</i> are the wall and pyramid. The work mainly uses advancing for sagittal emphasis, both rising and sinking for vertical emphasis and mainly spreading for horizontal emphasis. The main mode of shape change is spoke-like directional movement.</p>	<p>The choreography mainly uses spoke-like directional and gestural movement that generally starts at, and returns to the centre while rising, sinking and advancing are the most observable shape qualities.</p>
<p>Dynamics of movement (Effort)</p>	<p>The dominant Effort qualities in <i>WALK</i> are a strong approach to weight, a sudden approach to time</p>	<p>The choreography in <i>WALK</i> mainly employs strong weight effort, direct space effort and quick</p>

	and a direct approach to space. Majority of the work appears to have moments in the action drive , specifically punching , dabbing and slashing .	time effort with bound and free flow varying throughout.
Application of elements of choreographic craft	<i>WALK</i> uses the devices of transposition (the idea of walking illustrated through arm and leg movements), unison, canon, props (the boxes) and the motif of isolation and gestural movements.	<i>WALK</i> uses a variety of elements such as a gestural motif, repetition, canon, unison, retrograde , inversion and fragmentation in the different and independent phrases with some elements binding the work together.
Movement phrasing	Body phrasing is initiated by the distals (arms and legs) with gestural movements that are sequenced successively and simultaneously. Effort phrasing appears to be mostly even because of specifically timed music with set beats.	In the bodies of the dancers, successive, simultaneous as well as sequential phrasing is present with the overall work presenting mostly even phrasing, with moments of accents and emphasis.
Incorporation of soundscape	Each song links with the name of the section in which it is used and	<i>WALK</i> does not use spoken text, but rather focuses on breath as well

	<p>serves as way in which the tempo and rhythm of the movement for each section is determined. The music determines the quality of the movement of each section and then crossfades or stops with clear silences, to indicate progression from one section to the next.</p>	<p>as mainly rhythmic music that drives, and at times opposes very specifically timed choreography.</p>
<p>Arrangement of choreographic structure</p>	<p><i>WALK</i> has the five sections of <i>Run, Sit, Roll, Stand</i> and <i>Jump</i> that occur directly after one another. These sections can arguably be switched around without the work's meaning or interpretation changing since they do not follow logically or lead from one section into the next. The music often stops; there is a silence; the lights clearly change and a new section starts. It is for this reason that I posit that <i>WALK'S</i> form is non-linear (ACBDE).</p>	<p>The piece has many phrases structured into a unified whole with a clear beginning, middle, end, a climax and a denouement.</p>

<p>Integration of structural components/ assimilation methods</p>	<p>The work as a whole is assimilated with sound and lighting seeing as a change in lighting/ music indicates a change in section. <i>WALK</i> also uses movement-wise assimilation methods, since the material the performers execute in their respective blocks are similar (unison) and keeps the movement in each section part of the whole.</p>	<p><i>WALK</i> uses assimilation methods, such as clearly considered lighting, costume, music and stage design to create a coherent piece.</p>
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Below, I use the same trajectory of theme extraction on the reflection sheets of *Swem* completed by the expert panel, after which I compare my findings in Chapter 5 to that of the expert panel in Chapter 6.

6.3 *Swem* (Janse van Rensburg 2019)

6.3.1 Theme-extraction post-intervention/performance

Table 16: *Swem* theme extraction post-performance

Theme	Subthemes
<p>Treatment of theme: The theme of grief is treated in <i>Swem</i> by dealing with water, swimming and drowning through projections on the back wall, an empty stage, the usage of water in hair and on costumes and the choreography that connotes both cleansing as well as survival in the</p>	<ul style="list-style-type: none"> • The theme of grief is introduced by means of intermedial water projections on the back wall, as well as the performers' bodies. • Their wet bodies and hair support the theme of submergence in water and grief further. • Water can both be read as

<p>midst of grief.</p>	<p>cleansing and soothing or even more metaphorically as a finding and acknowledging of oneself in grief to survive.</p> <ul style="list-style-type: none"> • Choreography in <i>Swem</i> also set up support structures between bodies that link to the idea of drowning and trying to swim. • The choreography was clearly and precisely illustrated but the theme was not necessarily as clear in the choreography itself at all times.
<ul style="list-style-type: none"> • Panel member: “The theme is introduced firstly through the intermedial use of projections against the wall often reflecting on the bodies of the mover’s as well.” • Panel member: “The theme of grief may be observed in this piece in the idea of submergence and the presence of water used in the projected filmed imagery.” • Panel member: “The production deals inherently with water, swimming, as the title suggests and perhaps drowning.” • Panel member: “The incorporation of water may be understood as something cleansing and soothing.” • Panel member: “The theme is supported and enforced by the projections, by the dancers whose costumes and hair are wet as well as the emptiness of the stage.” • Panel member: “The theme appears quite literal yet underneath the references to water there is a metaphor that applies to more than merely being in water, it connotes something about finding oneself or at the core – to survive.” • Panel member: “It could also perhaps be observed in the moments of contact between the performers and the choreography constructed that required support structures from each body in order to enable another body to execute 	

<p>specific movements.”</p> <ul style="list-style-type: none"> Panel member: “It is my opinion that although the choreographic vocabulary was executed with precision, consideration, rehearsal, and technique, it did not necessarily adequately translate the theme in the choreography itself or the embodied performances from the performers.” 	
<p>General space usage: <i>Swem</i> employs diagonal, forward and back, as well as side way floor patterns with varying geometrical spatial choices while vastness is created since the general space moves beyond the stage by means of projections and the shadows it creates.</p>	<ul style="list-style-type: none"> To create depth, the dancers rarely form a straight line in formations, but rather use forward and back, sideways and clear diagonal movements that suited the choreography since (although geometric) it did not feel as planned as in the other pieces. The proxemics distance between dancers continuously shifts with a push-pull relationship that results in spatial tension. <i>Swem</i> starts with dancers only activating parts of the stage, but later the choreography creates vastness by moving dancers into the shadows. Projected imagery creates an alternate, intermedial space where the dancers are presented with body doubles of themselves.
<ul style="list-style-type: none"> Panel member: “Throughout the performance the dancers are staggered, never really forming a straight line. This aid in establishing depth on stage.” Panel member: “Floor patterns include moving forward and back, sideways and diagonally.” Panel member: “Once a movement sequence is initiated by a change in 	

soundtrack the floor patterns along which the dancers move mainly follow a diagonal.”

- Panel member: “The choreography again used diagonal lines both overtly and covertly.”
- Panel member: “The spatial choices within the piece did not feel as considered as they did in Walk or The Entertainer, but in light of choreographic functionality, the use of space suited the piece.”
- Panel members: “The spatial choices felt geometrically structured, which contradicted the free effort of swimming and water.”
- Panel member: “Spatial tension between the dancers is implied as they often move closer or further away from one another. The choreography reflects this tension as a push pull relationship is often established.”
- Panel member: “The stage never felt empty but there were definite dead-spots (...).”
- Panel member: “The dancer’s initially seem to activate only parts of the stage. Later, as the show progresses the choreography draws them into the space.”
- Panel member: “The choreography is also performed in such a way that the stage seems to suggest a vastness. The dancers often seem to move, travel and exist in the shadows of the stage, lurking in the dark, partially light edges of the space.”
- Panel member: “The proxemics distance between the dancers vary. Often they are close to one another, moving in unison or juxtaposition yet in relation to one another. At times the relationship would change with one dancer moving out and away, off stage leaving the other two in a duet, joining at a later stage.”
- Panel member: “It is further suggested that the general space in this case is not limited to merely the stage, or theatre building but that the projection presents an alternate, intermedial space where digital bodies of the same dancers on stage are presented almost like body doubles.”

Approach to kinesphere: The dancers use low to medium levels in mainly medium to large kinespheres that are

- The dancers use medium to large kinespheres that overlap.
- Choreography reveals a mid to far

<p>revealed by means of mainly central and transverse pathways and a mid to far reach.</p>	<p>reach with mainly central and transverse pathways that are not necessarily focused with spatial awareness at all times.</p> <ul style="list-style-type: none"> • Levels in the kinesphere are low to medium with moments of lifting into the high levels.
<ul style="list-style-type: none"> • Panel member: “The dancers’ approach to their respective kinespheres reveal a mid to far reach within predominantly medium to large kinespheres.” • Panel member: “On many accounts the kinespheres of the dancers overlap, as they move closer towards each other, over and across from one another • Panel member: “The spatial pathways that they often reveal are moving from the centre outward or transversally, but rarely along the periphery of their personal space.” • Panel member: “The dancers have spatial awareness albeit not as focused or present at certain instances.” • Panel member: “The level vary from low to medium, with specific lifts reaching the high levels of their kinespheres.” 	
<p>Utilisation of shape: The choreography mainly employs shaping and carving with moments of directional movement, shape flow and the screw shape as well as ‘absent’ shapes created by the idea of water around the limbs.</p>	<ul style="list-style-type: none"> • Dancers mainly carve with each other and shape with the floor with moments of spoke-like directional movement and shape flow. • Twisting, rotating and turning results in a screw shape. • Movement vocabulary results from using space around the body as if floating in water.
<ul style="list-style-type: none"> • Panel member: “Most evident is the ration between Directional Movement and Shaping. Dancers seem to navigate freely between these roles of Carving with one another and Shaping with the floor, as well as performing other parts of the choreography with Spoke-like Directional movements.” 	

<ul style="list-style-type: none"> • Panel member: “The dancers often melt together, moulding with one another.” • Panel member: “This production reveals instances of Shape Flow, not only onstage but in the projection as well.” • Panel member: “The most evident shape forms are the Screw, as the choreography reveals many twists, rotations, and turns.” • Panel member: “This piece’s movement vocabulary utilized the negative (or absent) shapes in between the performer’s limbs and movements (perhaps to make space for “water”), which I found quite interesting and in contrast to the other pieces.” • Panel member: “It also allowed for more free movements with a continuous flow which then created shapes unique to <i>Swem</i>, which were not present in <i>The Entertainer</i> and <i>WALK</i>, that were effective.” 	
<p>Dynamics of movement: Although the movement in <i>Swem</i> was direct and quick at times, the work favoured light, indirect, free and sustained approaches to effort.</p>	<ul style="list-style-type: none"> • One panel member observed the work as favouring light, indirect, free and sustained with another mentioning that sustained and quick varies with direct moments present. • The awake state (with a focus on space and time) as well as the vision drive (that does not focus on weight) results from the theme of water.
<ul style="list-style-type: none"> • Panel member: “The effort approach of this piece clearly favoured light, indirect, free, and sustained efforts the majority of the time, which worked in correlation with the title and aesthetic of the work as a whole.” • Panel member: “In terms of dynamics, movements are Direct and vary between Sustained and Quick Time.” • Panel member: “Since it appears that space and Time seem the clearest it is possible that the dancers are often in an Awake state.” • Panel member: “It appears that weight does not form such a crucial part of the 	

<p>effort elements present in this work. As a result and perhaps in relation to the theme of water, this weightless-ness results in a Vision Drive.”</p>	
<p>Application of elements of choreographic craft: <i>Swem</i> uses gestural movements and motifs that link with the title of the work with pausing, unison, partner work and repetition also present.</p>	<ul style="list-style-type: none"> • Gestural movement combinations result from repeating variations of swimming, walking and traveling as well as lifting and floor work. • The dancers execute many phrases of unison after which duet partnering work would result where one dancer would pause.
<ul style="list-style-type: none"> • Panel member: “The choreography reveals strong gestural movement combination. Extending, lifting and floor work form a key part of the production.” • Panel member: “The theme provides impetus for the choreography as most of the movements are a variation of swimming, walking, traveling.” • Panel member: “Variations on the motif are incorporated, however most often dancers would move in unison performing the same phrase together.” • Panel member: “The patterns in the choreography are often repeated, where two people lift one of two people move together and one observes, followed by a unison performance.” • Panel member: “The use of repetition is evident without the piece becoming redundant.” • Panel member: “Partner work is integrated into this production, however often someone would be left standing, observing.” • Panel member: “This work made use of various elements throughout the performance which were unique to each segment of the piece. This specific work however, made use of pause and stillness as elements within the craft more than the other two pieces did, and this I consider here as relevant elements.” 	
<p>Movement phrasing: The choreography in <i>Swem</i> mostly utilises</p>	<ul style="list-style-type: none"> • Choreography reveals a preference for limb initiation that

<p>even phrasing through successive limb movements, with moments of swing phrases and other phrases.</p>	<p>uses even phrasing and successive sequencing in the body.</p> <ul style="list-style-type: none"> • Stillness contributes to swing phrases with impulsive and impactive phrasing also present.
<ul style="list-style-type: none"> • Panel member: “Movements reveal a preference for limb initiation and successive sequencing through the body.” • Panel member: “There are moments which are emphasised slightly however it seems as though most of the movements occur with an even phrasing.” • Panel member: “The phrasing observable suggests a swing phrase, during which dancers’ dynamicity increases and decreases.” • Panel member: “The moments of stillness contribute to this swing phrase.” • Panel member: “There are further instances of impulsive and impactive phrasing based on the choreography’s initiation and sequencing.” • Panel members: “Movement phrases were clearly established through pauses, stillness, a change in spatial dynamics, and the absence and presence of bodies on stage.” • Panel members: “The length of phrases are effective, with variety between moments of stillness and moments of high, intense choreography.” 	
<p>Incorporation of soundscape: The soundtrack links to the theme and title and is made up of primarily water supported by breath with a rhythmic song that creates contrast through beats.</p>	<ul style="list-style-type: none"> • Using water sounds submerges the viewer in the experience of swimming and drowning which is supported by breath usage. • The rhythmic track creates contrast and sends the audience into a trans.
<ul style="list-style-type: none"> • Panel member: “The use of water and being submerged under water works well in terms of immersing the viewer as well as creating an intermedial experience. It further ties in with the theme of swimming or drowning.” 	

<ul style="list-style-type: none"> • Panel member: “The soundscape of the water attributed to the overall design and visual components of the work.” • Panel member: “The dancers’ audible breath contributes to the soundscape to create a more immersive experience.” • Panel member: “(...) the unusual soundtrack choice in the middle creates a stark contrast to the rest of the music used throughout. This rhythmic track almost seems to send the viewer into a trans, a sensation related to the vision drive perhaps.” 	
<p>Arrangement of choreographic structure: Instead of having clear sections, <i>Swem</i> is rather one complete unit with a beginning, middle and abrupt ending.</p>	<ul style="list-style-type: none"> • <i>Swem</i> has a beginning, middle and abrupt end. • The choreography, although not set in sections, is carefully considered and, along with other elements, result in a unified whole with a clear theme.
<ul style="list-style-type: none"> • Panel member: “The work was executed as a complete unit with evidence of thought in the design application.” • Panel member: “The choreography is effectively arranged with careful consideration and executed well.” • Panel members: “The way in which the movements are organised contribute to the theme as well as establishing a relationship between the dancers and the audience.” • Panel members: “The way in which the separate elements align to form a whole works well and presents a strong production with key thematic elements to support.” 	
<p>Integration of structural components/ assimilation methods: The projection both overpowered performers and supported the theme with a soundtrack that flowed seamlessly and movement transitions that weren’t</p>	<ul style="list-style-type: none"> • The projection is a necessity for the performance and creates more performers on stage who are, at times, disconnected from the actual performers. • Music transitions are seamless,

<p>as seamless.</p>	<p>but movement phrasing often has (intended) pauses in between.</p> <ul style="list-style-type: none"> • The bare stage, costume, projections and soundtrack work together to create an immersive experience.
<ul style="list-style-type: none"> • Panel member: “The piece demands the projection and the presence thereof enhances the experience. It is as though there are more people on stage, or in the space suggested by the projection. It creates curiosity.” • Panel member: “The transitions between different soundtracks are seamless (...).” • Panel member: “At times the transitions between movements aren’t as seamless, perhaps this was intended.” • Panel member: “The transitions form certain configurations and lifts do seem slightly hampered causing a pause before executing or completing the movement.” • Panel member: “Transitions could have been smoother, yet the choice of costume, bare stage and intermedial projections create an immersive experience supported by the soundscape.” 	

Below I tabulate the observations I made in Chapter 5 regarding the choreographic product of *Swem* alongside the panel observations which I outlined above.

Table 17: *Swem*’s choreographic tracks through self and panel observations

Choreographic track	Self-observations	Panel observations
Treatment of theme	<i>Swem</i> engages with the theme of grief by engulfing the audience members in a trance-like underwater experience that is created through blue lighting and	The theme of grief is treated in <i>Swem</i> by dealing with water, swimming and drowning through projections on the back wall, an empty stage,

	projections of water. The work has the overarching theme of drowning and swimming.	the usage of water in hair and on costumes, and the choreography that connotes both cleansing, as well as survival in the midst of grief.
General space usage	The back wall is covered in a projection of pool water with moments of individuals swimming on these projections. This, along with fixed blue lighting, colours the stage space blue for the entire duration of the performance. No props are used in the performance.	<i>Swem</i> employs diagonal, forward and back, as well as side way floor patterns with varying geometrical spatial choices, while vastness is created since the general space moves beyond the stage by means of projections and the shadows it creates.
Approach to kinesphere	The performers in <i>Swem</i> approach their kinespheres not just with a focus on dimensions or planes, but also use the diagonals of the kinesphere throughout. They use mostly medium kinespheres revealed through mostly transverse pathways, with moments of central pathways. The	The dancers use low to medium levels in mainly medium to large kinespheres that are revealed by means of mainly central and transverse pathways and a mid to far reach.

	performers also share their kinesphere at times.	
Utilisation of shape	The performers seem non-confrontational by illustrating either a ball, pin or twisting spiral shape throughout while carving the space around each other's bodies. Shape qualities that are the most observable in the work, are that of rising and sinking, which the performers constantly do to 'swim' around on stage.	The choreography mainly employs shaping and carving with moments of directional movement, shape flow and the screw shape, as well as 'absent' shapes created by the idea of water around the limbs.
Dynamics of movement (Effort)	The performers in <i>Swem</i> mainly execute movements that are light in weight, indirectly approaching space and using a sustained approach to time. Floating from the action drive is therefore dominantly present.	Although the movement in <i>Swem</i> was direct and quick at times, the work favoured light, indirect, free and sustained approaches to effort.
Application of elements of choreographic craft	To craft movements, the following choreographic devices are observable: motif (by means of	<i>Swem</i> uses gestural movements and motifs that link with the title of the work, with pausing,

	<p>swimming movements crafted by the projection and bubble sounds) and contrast by means of unison that is interspersed with solos and duets.</p>	<p>unison, partner work and repetition also present.</p>
<p>Movement phrasing</p>	<p>The body phrasing in <i>Swem</i> uses proximal initiation (hips and shoulders) while using dominantly successive sequencing, but also simultaneous sequencing. <i>Swem</i> uses dominantly even Effort phrasing, with moments of pauses as transitional methods between phrases.</p>	<p>The choreography in <i>Swem</i> mostly utilises even phrasing through successive limb movements, with moments of swing phrases and other phrases.</p>
<p>Incorporation of soundscape</p>	<p>Bubble sounds play throughout the entire work with two songs that fade in over it for a greater variety. These songs do not form the core of the work so the soundscape is not musically and rhythmically based, but rather, by means of one 17-minute bubble sound track, creates a</p>	<p>The soundtrack links to the theme and title and is made up primarily of water supported by breath, with a rhythmic song that creates contrast through beats.</p>

	background for the performers to float together, rather than moving on certain counts.	
Arrangement of choreographic structure	The form of <i>Swem</i> is neither linear nor non-linear, but rather follows a theme and variation form (A, A1, A2, A3). The theme that is clear and returned to throughout the work, is that of water.	Instead of having clear sections, <i>Swem</i> is one complete unit with a beginning, middle and abrupt ending.
Integration of structural components/ assimilation methods	The theme of the piece is held together by means of the fixed blue lighting, the bubble sounds, and the constant projection while a movement-wise assimilation method is the constant floating of the performers on stage.	The projection both overpowered performers and supported the theme with a soundtrack that flowed seamlessly, and movement transitions that were not as seamless.

In the following section, I use the tables in which I summarise self and panel observations to compare my findings in Chapter 5 (of all three choreographic products) to the observations made by the panel members in Chapter 6.

In this way, I fully outline what choreographic products resulted from which choreographic approach (which I unpacked in Chapter 3 and 4) and compare them to each other to see if a change in choreographic approach has a result in the choreographic product.

6.4 The relationship between self and panel observations of the choreographic products

- *The Entertainer*

The Entertainer resulted from my initial choreographic approach (approach 3 on Butterworth's model). The observations compared below therefore delineate what resulted from my initial choreographic approach in terms of the choreographic product.

The observations of the panel members aligned with mine in terms of the treatment of the theme where grief was observed by means of a soundscape that supported characters and used spoken text (by means of poems). The panel added that the soundscape linked to Fred Astaire.

They also agreed that the general space was used with a lot of circular pathways and tension between performers was created by means of points in space that the performers constantly returned to. The panel agreed with my analysis of the linear floor patterns on the horizontal and sagittal dimensions. The panel identified especially the planar movements of forward, back and sideways.

My own analysis and the expert analysis state that the performers used mainly medium and large kinespheres revealed with transverse and central pathways, with moments of peripheral pathways. The panel members added that movement occurs on all three levels (high, medium and low).

With regard to shape, the panel members observed mainly the screw, wall and ball shapes, with me also identifying the screw and ball, as well as the pin and pyramid shapes. Spoke-like directional movement and moments of carving together were the most apparently agreed upon modes of shape change, with rising, sinking and advancing as the main shape qualities.

The expert panel observed the work as mainly having the movement dynamics of bound flow, direct space, sudden time and interplay between strong and light weight. I agreed with the panel on their observation of the action drive in the work. In my analysis, I identified mainly the vision drive and passion drive in moments where

weight and space seemed not be the primary focus. My habitual tendencies thus focus mainly on flow and time.

Both analyses described repetition and motifs as the main elements used for the choreographic craft. I explained how the entire work rested upon the repetition of four phrases which then, along with the props of the tap shoes, piano music and poems, symbolically illustrated grief. I also identified transposition, while the expert panel also observed movements of fragmentation and accumulation.

In terms of movement phrasing, both the expert panel and I agreed that the work rested upon clear accents created through the increase (implosive) and decrease (impactive) of the Effort dynamics that I mentioned above. I further identified initiation with the mid-limbs and successive and simultaneous sequencing.

The context of the characters of Fred Astaire and his wife were created by means of a soundscape that incorporated live and recorded music, as well as tap shoes and poems. My analysis aligned with the panel on this and also on the narrative form that was created in the piece with a beginning, a middle with sections, and an end. I finally also agreed with the panel on the use of poems and music to clearly serve as blunt transitional methods between sections.

By using my initial choreographic approach (approach 3) in the rehearsal process, where we used tasks to create a work, *The Entertainer* resulted. It was a narrative work with characters, a storyline (the five stages of grief), the repetition of the same movement material throughout and a focus on bound flow, direct space and sudden time. I argue that this is the way my works (choreographic products) have always looked.

I now consider the other two works to see what effect applying Butterworth's model in rehearsals had on not just my choreographic input, but also the resulting choreographic products.

- *WALK*

The choreographic process of *WALK* aligned with approach 1 on Butterworth's model, where I was in complete control. The following product resulted.

The panel members aligned with my analysis on the treatment of the theme in a less overt way than in *The Entertainer*, since there were no characters or storyline. The work rather utilised gestural choreography and linear floor patterns, especially in the sagittal and horizontal dimensions (opposed to circular floor patterns as in *The Entertainer*). These walk-like movements linked to the title and the isolation of the performers in three separate blocks that created a diagonal.

The performers did not touch at all (did not share kinespheres such as in *The Entertainer*) and use medium to large kinespheres with transverse pathways (as in *The Entertainer*) but more central pathways that resulted from spoke-like directional and gestural movements that started at, and returned to the centre of the body. My analysis with the panel agreed on this, as well as the use of mainly low and high levels in the kinesphere, since the performers rarely operated in the middle level (they never actually walked in the entire piece, a thematic statement of how grief hampers one to continue walking even when one tries). The gestural movements in this piece therefore did not operate on the peripherals, but there were also moments of peripheral movements.

I identified the shape forms of the wall and pyramid. Just like in *The Entertainer* rising, sinking and advancing was present, but directional movement was used with a little less carving. This is a habitual preference that was amplified when I got the opportunity to control the entire process. More habitual preferences that the panel and I identified as being amplified in the choreographic product, was strong weight, direct space and quick time. I identified the action drive with little focus on flow, with the panel identifying mainly bound flow (with certain sections using free flow). I agreed with the one panel member that stated the work “clearly utilises movement training specific to existing dance forms” since most sections derived from either my background in Hip-Hop or Contemporary dance, moving beyond the limitations of my physical theatre training to create a piece that clearly illustrated how much I prefer exactly timed movement with a very specific dynamic.

I argue that using approach 1 in the choreographic process after identifying one’s initial approach allows choreographers to consciously decide what they like and prefer, from their habitual preferences and either amplify it or move away from it.

An example of moving away from my habitual preference that I and the panel members identified was where the constant repetition used in *The Entertainer* (that resulted from using tasks), was replaced with a motif (the idea of walking) to serve as a main element in the choreographic crafting. Both the panel members and I identified transposition (walking illustrated through arm and leg movements), unison, canon and props (the boxes) with the panel also identifying retrograde, inversion and fragmentation in the choreographic crafting of the work.

I also agreed with the panel members who stated that the timed counts resulted in mainly even phrasing with moments of emphasis. I posit that body phrasing is initiated by the arms and legs (distals) with mainly successive and simultaneous phrasing. The panel members also identified sequential phrasing.

Unlike *The Entertainer*, spoken text was not used in *WALK* with a focus on rhythmic music, as well as lighting cues, breath, costume and simplistic stage design to create a unified whole. The panel stated that the music at times opposed the movement material, while I also identified clear silences that indicated progression from one section to the next.

The panel stated that *WALK* had a beginning, middle and an end with a climax and denouement. I argued that this could be shuffled around and that the work and its sections therefore followed a non-linear form (in opposition to the narrative form of *The Entertainer*).

WALK was therefore much different than *The Entertainer* with clear elements in the choreographic product that were amplified, since I was completely in control and made choices in the process that resulted in a product with elements which either amplified my initial preferences rooted in dance work or moved away from my initial way of choreographing (such as not using repetition and a narrative form).

- *Swem*

Swem's choreographic process was approached in approach 5, where the performers were all in control of the work. Although the process proved challenges for all involved (as I described at the end of Chapter 4), a choreographic product resulted that was much different from the other two works.

The panel members and I agreed that the theme of grief was treated by means of an almost 'underwater' submergence created by the water soundtrack, the use of water in hair and on costumes, projections and the fixed blue lighting state. The panel explicitly stated that the choreography connoted cleansing, as well as survival in the midst of grief.

Both analyses stated that various floor patterns were used with a focus on diagonal movements in the general space; a space with the most simplistic stage design (as opposed to the other two choreographic products) and a projection that created depth and vastness.

Here, the performers also used medium to large kinespheres with, as the panel members stated, mostly the low and medium levels activated. I agreed with the panel's analysis that stated that the performers used central and transverse pathways, while I also unpacked moments of the performers sharing a kinesphere when moulding and carving the space around each other's bodies.

A big difference of *Swem* to the other works was that the screw shape was most observable and the movements were mainly shaping and carving, with moments of directional movement. I also identified the ball and pin shape at moments. Another difference that the panel and I agreed on was the preference in *Swem* for a light approach to weight, an indirect approach to space and a sustained approach to time. I identified the action drive, especially floating. The panel observed moments of free flow.

These movements were very uncomfortable for me to perform and, simply in their execution, I was reminded of how I never or rarely perform or use gestural movements that are rooted in these dynamics as motifs. I posit that the other performers had more experience with these types of movements and therefore forced me away from my habitual preferences.

Other elements of choreographic craft were the use of pausing, more than in the other works, unison also used in *WALK*, and partner work such as in *The Entertainer*, but using three individuals made this more challenging. Since *The Entertainer* was a duet, I became used to creating these types of partner works. In

Swem, duos resulted in one performer pausing or observing duets or disappearing off stage. I described this as contrast being created by unison, interspersed with solo and duet moments. I agreed with the panel that *Swem*, like *WALK* used even phrasing, but the focus here was more on successive limb movements that were proximally initiated (from the hips or shoulders).

Instead of using a lot of different songs, such as in the other works, *Swem* used bubble sounds and a lot of breathing with some rhythmic music (for variation) to create a unified whole. The panel observed that the projection overpowered the performers at times. *Swem* further differed since it had no clear sections (no lighting changes and no storyline), but was rather one large unit with an abrupt ending and a clear theme and variation form (the return to water) throughout. The panel observed that the movement transitions were not as seamless, which could have been because of the performers not having someone in control to lead the process.

Swem (that I co-choreographed by using approach 5) clearly differs from *The Entertainer* (that I choreographed by using my initial approach, approach 3) as well as *WALK* (that I choreographed using approach 1). I described my experience of using each approach at the end of Chapter 4 and used Chapter 5 and 6 to outline the products that resulted from each approach. The next chapter summarises the findings analysed in this chapter and the dissertation as a whole.

CHAPTER SEVEN: CONCLUSION

This chapter serves as a summary of the study's findings by providing an overview, as well as looking at contributions the study makes to the discourse of physical theatre, the limitations of the study and recommendations for further research. In this chapter, I look at the research question and outline whether and how it has been answered by means of the dissertation.

7.1 Overview of study

In this study, I set out to identify my initial choreographic approach to physical theatre and then to see how I could expand on it by using Joanne Butterworth's (2002) five-tier Didactic-Democratic spectrum model for choreography. To do this I divided my dissertation into four parts; these are contextualisation; choreographic approaches; choreographic products; and the findings. These align with the phases of my research. The first part was the contextualisation of the study in Chapter 1 where I introduced the study, unpacked the research approach and question, as well as physical theatre to orientate the reader with the subject matter at hand. Chapter 2, which I also included in part 1, is where I unpacked the theoretical framework of choreography, Butterworth's model and Laban Movement Studies to further position and unpack the larger frameworks in which the study operates. This is also the first phase of the research process where the review of the literature took place.

I decided to use a work I choreographed in 2018 (*The Entertainer*) without any prior knowledge of Butterworth's model, to examine my initial choreographic approach. I located it on Butterworth's model at the start of the second part of the dissertation, the choreographic approaches. Here, I first self-located my initial choreographic approach on approach 3 of Butterworth's model by considering the units of analysis that Butterworth outlines in her model, namely the choreographer's role, performer's role, choreographer's input, performer's input, the pedagogical positioning of the social interaction, instruction methods and the pedagogical positioning of the performers. This self-location links with Kolb's Experiential Learning and the second phase of the research, retrospective analysis since it focuses on analysing the concrete experience of *The Entertainer*.

I deemed the approaches that lie to the opposite extremes of approach 3, namely approach 1 and approach 5, most fit to expand my initial choreographic approach, since they are the farthest remove from this approach. I then used Kolb's abstract conceptualisation and active experimentation to use these approaches and choreograph *WALK* and *Swem* respectively in 2019. This was phase 3 and 4 of the research: choreographing each respective work and reflecting in action. These two phases were also the start of two more of Kolb's Experiential Learning Cycles, seeing as these approaches and their analysis resulted in choreographic scores that became the concrete experience I retrospectively analysed in the second part of Chapter 3 to locate each approach on Butterworth's model.

After unpacking my initial choreographic approach in Chapter 3, I therefore retrospectively analysed the approaches of the two new works by using the same units of analysis listed above. I self-located the approach of *WALK* on approach 1 and *Swem* on approach 5. The panel members completed reflection sheets during the rehearsals, also based on Butterworth's units of analysis. I applied theme extraction to these reflection sheets in Chapter 4 to ensure that the panel members also located *WALK* on approach 1 and *Swem* on approach 5. This illustrated that the actual rehearsals of choreographing each work differed from the initial work in 2018.

The third and fourth parts of the dissertation are encompassed by the fifth phase of research, reflection on action where I reflect on the products that resulted from each approach. The third part of the dissertation was the choreographic products. To unpack whether a change in choreographic approach truly influences the choreographic product, I needed to research the products themselves in a different way, since Butterworth's units of analysis are focused on the rehearsal processes and not the products themselves. I identified choreographic tracks that linked to Laban Movement Studies and choreography in general. These are the treatment of theme; general space usage; approach to kinesphere; utilisation of shape; dynamics of movement; movement phrasing; application of elements of choreographic craft; incorporation of soundscape; arrangement of choreographic structure; and the integration of structural components/ assimilation methods.

I used these choreographic tracks in Chapter 5, to auto-ethnographically consider the choreographic products of *The Entertainer*, *WALK* and *Swem* respectively. To mediate my subjective experience, I once again used reflection sheets that the panel members completed based on videos of each work. These sheets were however based on the choreographic tracks observable in the work and, by means of theme extraction, analysed and unpacked in Chapter 6. I concluded Chapter 6 by mediating my findings with the panel to delineate the product (*The Entertainer*) that resulted from my initial choreographic approach and then from using approach 1 (*WALK*) and approach 5 (*Swem*).

It is here where I identified that a change in choreographic approach can have a significant influence on the choreographic product. *WALK* (which was choreographed with me in complete control) clearly illustrated how I amplified certain habitual tendencies such as using Hip-Hop and Contemporary inspired music and movements, while clearly moving away from repetition, middle levels of space and a linear narrative structure. With *Swem* (where I shared ownership of the choreographic process), a product resulted that was also unlike *The Entertainer* (and *WALK*) in many ways. The choreographic product illustrated much more light weight, indirect space, and sustained time which was actually challenging for me to execute. The work also did not have sections and focused on using breath, rather than a wide variety of music. Other differences and similarities are outlined in the previous chapter but the study clearly describes three completely different choreographic products that resulted from three completely different choreographic approaches.

7.2 Contribution of the study to the discourse

This study serves as a case study of identifying my context-specific approach to physical theatre making and how I expand on it. The three physical theatre works in this study, each choreographed with a different choreographic approach, serves as three various examples that choreographers can examine in relation to their personal choreographic approaches.

Since the study provides a detailed discussion of each process, choreographers can possibly identify or align their approach with one of the respective approaches used in this study. They can then utilise the other approaches as a framework through

which to experientially expand their personal choreographic approach. In the discourse of physical theatre, this study can therefore serve as an example of how choreographers can identify and expand their own choreographic approaches.

If a choreographer does not identify with one of the approaches used in this study per se, the study provides a way of reading physical theatre rehearsals (regardless of approach) through the lens of Butterworth's Didactic-Democratic spectrum model. This is done by not just listing the units of analysis (see page 51), but also using them to analyse the approach of *The Entertainer*, *WALK* and *Swem*. This study therefore provides physical theatre practitioners with a vocabulary through which to analyse and describe rehearsals and the way in which they are approached in order to better understand their own process of creating a physical theatre work.

By comparing their findings with the ones I made in this study, choreographers can also identify how and what results in their choreographic products when they approach rehearsals in a similar manner than I did. An example is how I amplified some of my habitual tendencies by means of conscious choice when choreographing with approach 1. Choreographers can experiment with how you deliberately move away from all your habitual tendencies using this approach where you are in complete control. The study can thus be used as a baseline to see how one approach can result in a wide array of products. This offers physical theatre choreographers an even more in depth way of understanding choreographic approaches and how one does not even necessarily have to change the choreographic approach to have a different choreographic product as a result.

By understanding their own approach of choreographing work with the vocabulary of Butterworth's Didactic-Democratic spectrum model, teachers of physical theatre can use various approaches in the teaching of students. They can also use the vocabulary as a framework to teach a wide variety of choreographic approaches to students, so that their students have more than just one approach to draw from when creating physical theatre works. The study consequently contributes to the discourse of physical theatre since it can possibly be used by choreographers and teachers as a catalyst for moving beyond learnt approaches that, as described in Chapter 1, can become limiting.

7.3 Limitations and shortfalls of the study

The fact that the performances were viewed by the expert panel by means of video recordings might have made it seem more flat/ less dimensional than it truly was in the space. This had to be done since *The Entertainer* was choreographed before my Master's research commenced and the only means of showing it to the expert panel for analysis was by means of video recordings. The rest of the performances were also recorded and presented to the panel in this format for consistency in the manner of analysis. It is the recording of *The Entertainer* however, that does not include the entire stage space during the entire performance, since it was not necessarily recorded with an eye to possibly using it for further research.

Another limitation is the fact that the rehearsal period of *The Entertainer* could be analysed only by me and placed on Butterworth's model since, unlike *WALK* and *Swem* the expert panel did not attend rehearsals for *The Entertainer* and I therefore did not have any reflection sheets with which to mediate my subjective interpretation of the choreographic approach. Instead, I used videos and journaling to consider the rehearsal process in this case.

Placing myself in the act of not just choreographing, but also performing in each work can be seen as a methodological limitation since I journaled from two perspectives. Firstly, I placed myself in each choreographic work which at times blurred the boundary between journaling and reflecting as a choreographer and/ or journaling as a performer. Since the study is led by practice that focuses on researching the relationship between the choreographer and the performer in the rehearsal process, I might have gained more insight by focusing only on my auto-ethnographic experience as a choreographer.

The fact that I consciously used trios in *WALK* and *Swem*, whereas *The Entertainer* was a duet can be seen as a limitation, as one can argue that the number of performers has an influence on the choreographic material and formations used in the choreographic product. However, the focus was on the expansion of my choreographic approach and by working with trios, something I do not usually do, is an expansion beyond my initial approach in itself.

Although not a limitation of the study (since it was not the focus of the study), one panel member noted that the inclusion of emotion was not a main driving force in the choreographic approaches and therefore only a byproduct (rather than focus) in the products that resulted from each approach. This might have had an influence on the manifestation and display of Effort in the choreographic products, which can be seen as limiting. This notion of deliberately using emotion in the choreographic approach could be explored in further research.

7.4 Recommendations for further research

A focus on emotion was too central in this study, since the focus was on the choreography and not necessarily the internalisation of it. I argue that by using Butterworth's model in the rehearsal process and linking it with studies on emotions, such as Alba Emoting, one can include emotion in the process of choreographing and expanding choreographic approaches.

The research from this study can also be extrapolated to other genres of choreography, since Butterworth's model was used in this study in physical theatre; a genre in which it was not necessarily used previously. This could help other choreographers from all genres further develop their choreographic approaches and thus, their choreographic products.

In further research all five approaches of Butterworth could also be used to identify how five different choreographic products or a mixture of the five could be used in a variety of rehearsals to create choreographic products in a wide variety of ways.

7.5 Concluding remarks

This dissertation set out to identify my initial choreographic approach and then to expand on it to determine the ways in which Joanne Butterworth's Didactic-Democratic spectrum model could expand my approach to physical theatre choreography. The dissertation demonstrated that the model could expand my physical theatre choreography where a different approach to creating choreography stimulated me to think differently in terms of product. This could be used in further research, in not just physical theatre, but choreography in general, as a case study

that could aid choreographers in identifying and expanding their choreographic approaches.

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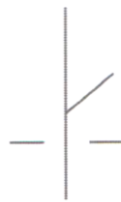
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APPENDICES

APPENDIX A: Effort States and Drives

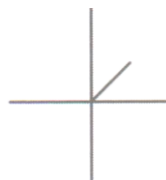
Effort States occur when “two motion factors give shading to movement” (Moore 2009:159). Maletic (2005:102) describes how states are called “incomplete efforts” since they are mostly discernible in transitions between movements. The Effort States are listed below (Fernandes 2015:165-169):

- Rhythm or near state (weight and time)



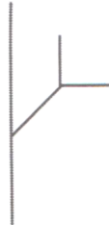
When the motion factors of weight (intention) and time (decision) combine, they create a “rhythmic synchrony with activity *near* at hand” by means of a creating a physically active presence (Moore 2009:160). This means that in transitions that an individual is in a rhythm state, the body is actively and physically involved in the activity at hand, without giving attention to space or the adaption of moods (flow).

- Dream state (weight and flow)



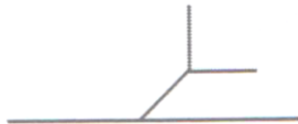
The combination of the motion factor of weight (intention) and flow (the adaptive and emotive factor) is described by Moore (2009:160) as a “moody dream” since it allows the sensing of the self by combining fluidity in emotion and bodily sensation (Felixbrodt [sa]:3). Transitional movements that are dream-like are so because focus is not given to space (attention) or time (decision), but rather to intention (weight) while adapting and feeling emotion (flow).

- Stable state (weight and space)



Weight (intention) and space (attention) combine to bring forth a “grounded and watchful presence” that Felixbrodt ([sa]:3) posits, creates a “clear structure of the body in space” (Moore 2009:160). Since time (decision) that is ever-evolving and flow (the adaptive and emotive factor) is not what this state focuses on, the state that only emphasises intention (weight) and attention (space) allows for a stable presence in transitions.

- Remote state (flow and space)



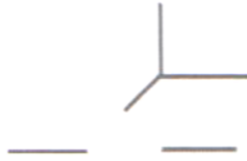
A remote state combines flow (the adaptive and emotive factor) and space (attention) and tends more towards abstract concepts since it allows for a remote detachment (Moore 2009:160; Felixbrodt [sa]:3). One acquires this remote detachment since the state does not utilise time-based decision-making or intention in one’s weight, but is rather found in transitional movements where attention (space) is given to adaption and emotion.

- Mobile state (flow and time)



Combining flow (the adaptive and emotive factor) with time (decision) allows for ongoing progression, fluctuation and formlessness (Moore 2009:160). This means that attention to space and intention in one’s weight gives way to the mobile state since there is a continuous progression of time and emotion.

- Awake state (time and space)



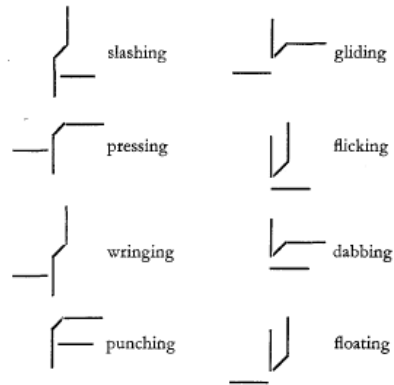
Time (decision) and space (attention) combine to create focus and an awareness of the “timing of actions” (Felixbrodt [sa]:3). Flow (the adaptive and emotive factor) and weight (intention) are not part of the awake state, since one is actively focused on timing in space, rather than inner emotion or the intention of weight in relation to space.

Whereas the Effort States are read as moods, Effort Drives (with combinations of three single Efforts/ Effort qualities) are “fully loaded moments of full expressivity” (Bradley 2009:75). In each of the Effort Drives listed below, one of the motion factors is latent, seeing that it does not change in any observable manner (Moore 2009):

- The action drive (weight, time and space)

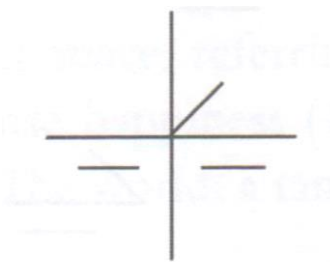


The action drive encompasses eight combinations called the basic effort actions (Laban & Lawrence 1974:15):



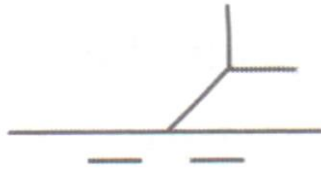
These actions combine space, weight and time and exclude the motion factor of flow. They are therefore functional movements applied in everyday actions and practical tasks that do not necessarily involve emotion (flow) (Fernandes 2015:74). Fernandes (2015:74) describes how combining these motion factors facilitate functional success and how, if a variation of flow occurs, the necessary action might be upset or impeded.

- The passion drive (weight, time and flow)



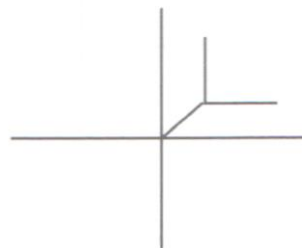
When one moves in the passion drive, one moves with “a feeling (flow) and sensation (weight)” either in a sustained or quick manner (time), but no attention is given to the surrounding space (Fernandes 2015:70). The passion drive is thus more emotionally stressed than the action drive, but movements have no clear placement in, or thinking of, space (Maletic 2005:103). Moore (2009:162) suggests that the passion drive has an “unreasonable” nature since thinking/ attention (space) becomes latent. This is seen in moments where a mover slips out of rational thought because they become consumed in a powerful flow of emotions (Moore 2009:162).

- The vision drive (time, flow and space)



When sensing (weight) is excluded in the vision drive, decision (time), feeling (flow) and attention (space) combine to keep “movement almost like a projection of action without the sensation of physical presence” (Fernandes 2015:173). Bradley (2009:80) discusses how the vision drive includes “no sense of personal power or intention within the moment.” Since weight Effort links to the way in which the mover senses gravity, the vision drive (without the weight effort), is present in moments where the mover slips from gravity’s hold, even if just for a moment (Moore 2009:164).

- The spell drive (weight, flow and space)



In the spell drive, attention (space), feeling (flow) and sensation (weight) is combined in moments where “the body keeps its constant time”, “instilling an atmosphere of eternity where time seems to stand still” (Fernandes 2015:171). When one becomes so captivated that one loses the sense of time, the spell drive can occur (Moore 2009:164).

Bartenieff and Lewis (1980:63) posit that full effort combinations with four motion factors at once are rare since they only occur “in extremes of function and expression (...) as extreme survival responses”. Less energetic moods, such as states and drives, are the most prominent in human movement (Moore 2009:169).

APPENDIX B: Crystalline forms

When one connects the ends of the dimensional cross (which I unpack in 2.3.3 on page 63), an octahedron is created.

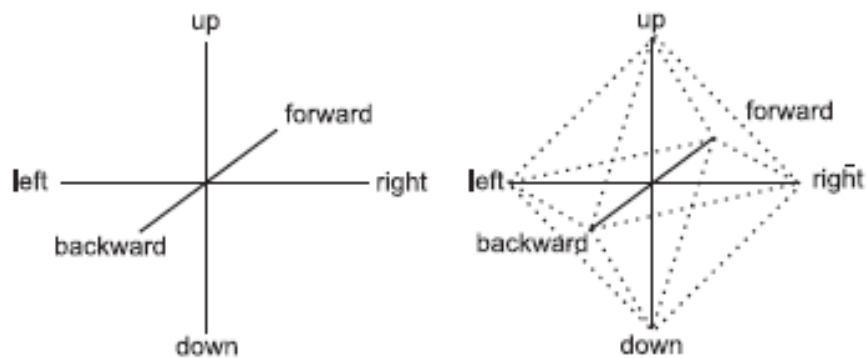


Figure 25: Octahedron by linking dimensional axes (Moore 2009:114)

When exploring or mapping the octahedron through the dimensional scale with two equal spatial pulls, one uses central pathways that radiate from the core (see page 64). This means that the movement originates in the Cross of Axis (see page 66). An example (that I introduce on page 66) is moving from Place High to Place Low and then to “cross over the midline in the horizontal dimension to Place Across and Place Open, then to Place Back and Place Front” (Bradley 2009:82). The movement therefore constantly returns back to the centre of the Cross of Axis rather than exploring the peripherals of the kinesphere.

When considering the topographies of the kinesphere even further, combining three dimensions or three equal spatial pulls result in diagonals which, when all mapped and connected, form a cube (Bradley 2009:82). Hackney (2002:245) shows that the internal structure of the cube is formed by eight diagonal pathways (see figure 6 below). An example of a diagonal movement would be Left-Forward-Low and in the opposite direction Right-Back-High. Laban created the Diagonal Scale to explore the extremes created by the cube (Bradley 2009:83).

While mapping the cube through the diagonal scale with three equal spatial pulls, one uses both central pathways that radiate from the core or Cross of Axis, as well as peripheral pathways (see page 64) that maintain a distance from the Cross of Axis. An example of using a central pathway is when one follows the Diagonal Scale

with your right arm and moves from Right-Forward-High to Left-Back-Low since you cut through the centre and originate the movement backwards from the Cross of Axis. Thereafter, moving from Left-Back-Low to Left-Forward-High is a peripheral pathway since the right arms moves on the edge of the kinesphere rather than through the centre (central pathways) or between the centre and the edge (transverse pathways).

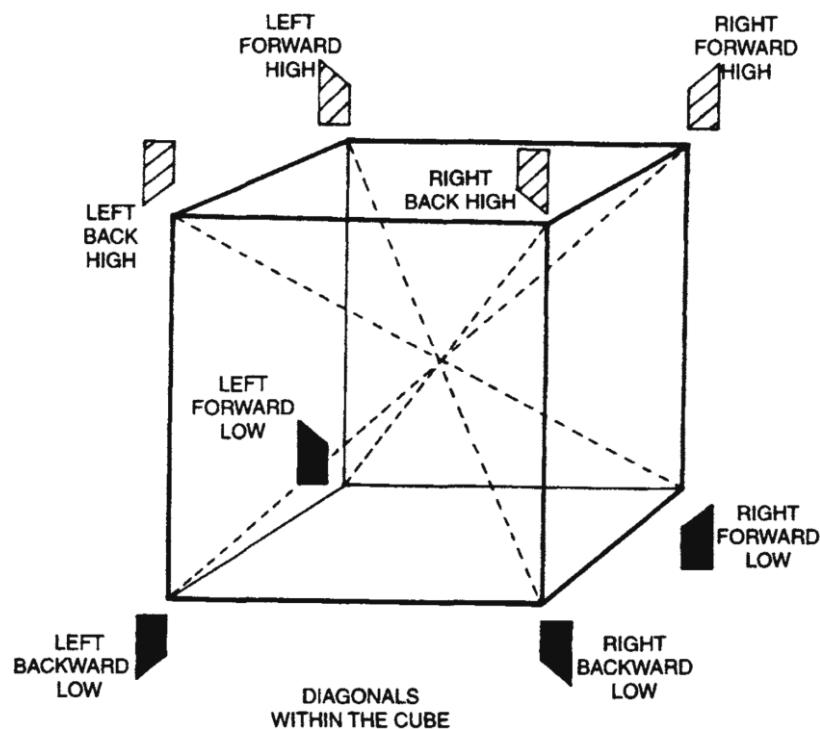


Figure 26: Diagonals within the cube (Hackney 2002:246)

Between two dimensions and two particular diagonals lie the diameters. Laban and Ulmann (cited in Prinsloo 2018:100) describe diameters (of which there are six) as oblique lines that originate in the centre *between* two diagonal and two dimensional directions “towards the central point of the cubes’ edges”. An example of a diameter’s originating point would be Right-High that lies between the two diagonals of Right-Forward-High and Right-Back-High and the dimensional directions of High and Right. The example illustrates how the description of the originating point of a diameter’s is determined by the two dimensions on which it is located. An example of a diameter would thus be the line that links Right-High with Left-Low. When tracing all six the diameters, they intersect to reveal three rectangular planes, the door, table

and wheel plane. Tracing a diameter therefore creates “a line that dissects a plane” (Prinsloo 2018:100) since a diameter originates from the corner of each of the three planes and, together with another diameter cross through a rectangular plane.

To map these planes from the dimensional Cross of Axis, one has to imagine two simultaneous but unequal spatial pulls that manifest differently in the door, table and wheel planes. Combining primarily vertical pulls and secondarily horizontal pulls reveals the door plane. The door plane (Figure 7), also known as the vertical plane combines vertical high, vertical low, left and right side (Fernandes 2015:222). The door plane has its corners on the points of Right-High, Left-High, Right-Low and Left-Low.

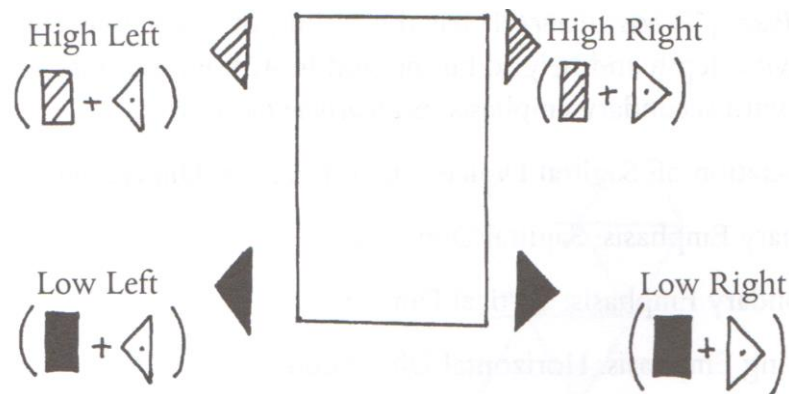


Figure 27: Door plane (Fernandes 2015:223)

The table plane (Figure 8) combines primarily horizontal (right and left side) and secondarily sagittal (forward and backward) pulls. The corners of the table plane are located on the points of Right-Forward, Right-Back, Left-Back and Left-Forward.

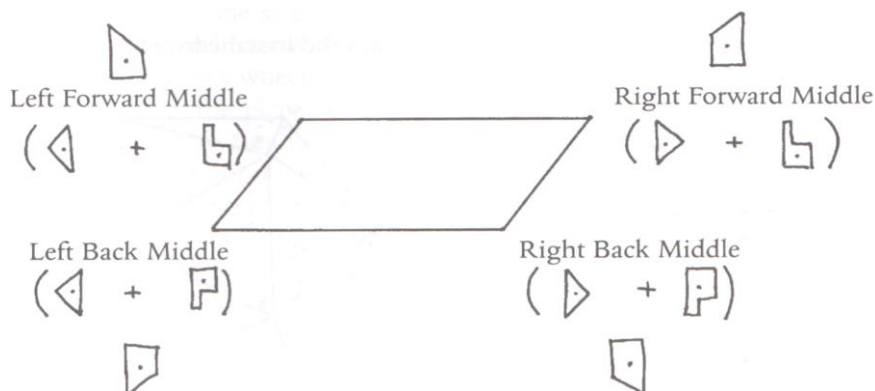


Figure 28: Table plane (Fernandes 2015:223)

The wheel plane (Figure 9) has pulls that are primarily sagittal (forward and backward) and secondarily vertical (up and down) (Bradley 2009:82). The wheel plane has its corners on the points of Forward-High, Forward-Low, Back-Low and Back-High.

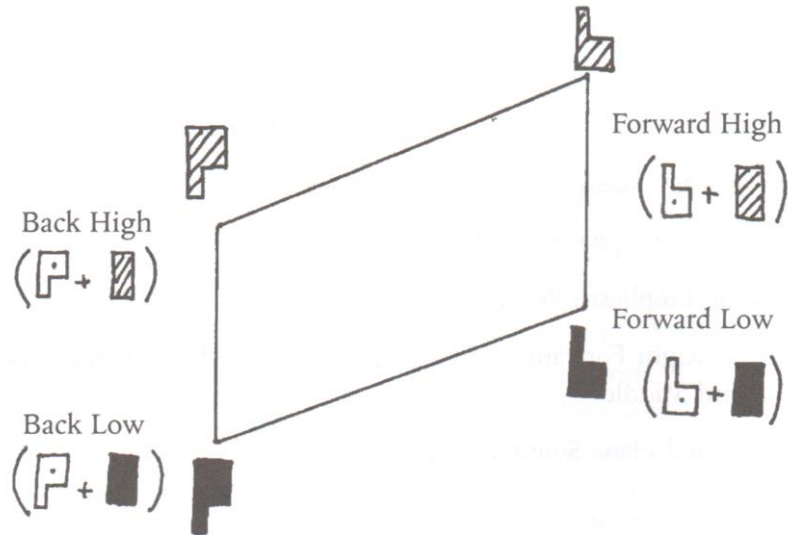


Figure 29: Wheel plane (Fernandes 2015:224)

When one connects the corners of the vertical (V), sagittal (S) and horizontal (H) planes, the result is the crystalline form, the icosahedron (see Figure 10).

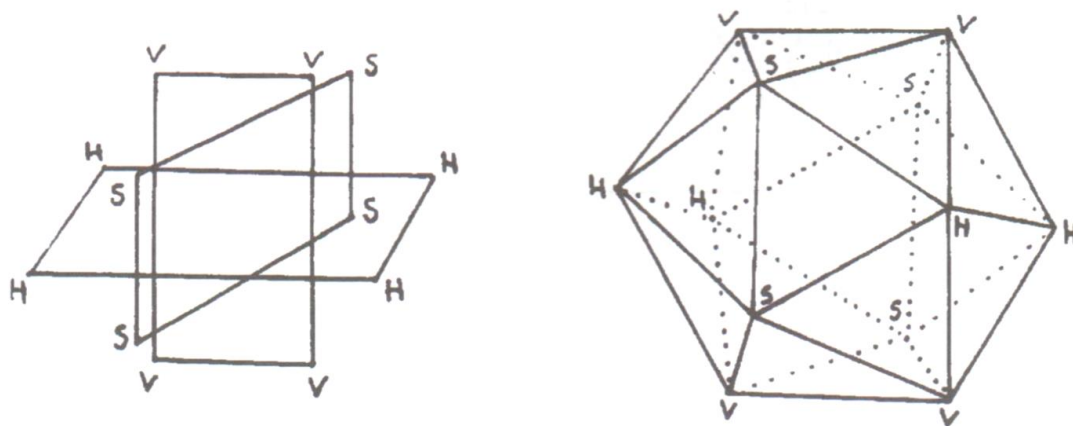


Figure 30: Linking the corners of the rectangular planes to build an icosahedron (Fernandes 2015:224)

When specifically looking at the platonic solids, Laban found the octahedron, the cube and the icosahedron particularly useful (Moore 2009:140). The cube illustrates mobile spatial pathways since it encompasses sharply inclined diagonals while the octahedron encompasses the basic directions, either in line or perpendicular to gravity which stands for stable trajectories of movements (Moore 2009:140). Laban observed how “most movements combine (these) stabile and mobile tendencies to follow what he called the deflected inclinations” (Moore 2009:140). These deflected inclinations or pathways all fall on the icosahedron, which is the “crystalline form that comes closest to the kinesphere’s (spherical) format” (Fernandes 2015:228). Since Laban wanted to create a dynamic approach and theory of form, he considered the icosahedron with twelve corners and twenty triangular faces which is more spherical in shape than the octahedron and the cube (Moore 2009:116). It is for this reason that the icosahedron “demonstrates maximal reach possibilities within the kinesphere” (Bartenieff & Lewis 1980:34).

The Icosahedron (Figure 10) is not revealed by moving from the core (central pathways) like the octahedron and cube or by maintaining distance from the core (peripheral pathway), such as in the cube, but rather through transverse pathways (see page 65) that cut through the space between the edge of the kinesphere and the Cross of Axis. Moving from the corner of one plane to another (for example Left-High in the door plane to Forward-Low in the wheel plane) is an example of using transverse pathways.

APPENDIX C: Rehearsal reflection sheet

Expert panel/participant rehearsal analysis Analysis of Work 155 Walt Janse van Rensburg Master's Dissertation

Dear expert panel/ participants, the following tables are provided as a template for observations during rehearsals for Work 1 (2019). The table can be read as a continuum with didactic (teach by showing) on the one side (**approach 1**) and democratic (collaborative creation) on the other (**approach 5**).

Herewith a brief unpacking of what each concept/ unit of analysis means:

- **Choreographer's role:** The role the choreographer takes into account of the performers in the process of choreography. *Expert* refers to the choreographer being in complete control of the process with *Collaborator* indicating a role of shared ownership between choreographer and performers. **Performers' role:** The role the performers take in relation to the choreographer in the process of choreography. *Instrument* indicates a copying and replication of the choreographer's movements and *Co-Owner* signifies a shared amount of input in the creation of movement material.
- **Choreographer's input:** The amount of control the choreographer has on the content, concept, style and structure of the work being choreographed.
- **Performers' input:** The amount the performers contribute to the content, concept, style and structure of the work.
- **Pedagogical positioning of social interaction:** How the performers communicate with one another and with the choreographer in the process of choreography.
- **Instruction methods:** The way in which the choreography is created and carried over to participants.
- **Pedagogical positioning of performers:** How the performers receive and respond to the choreographed material.

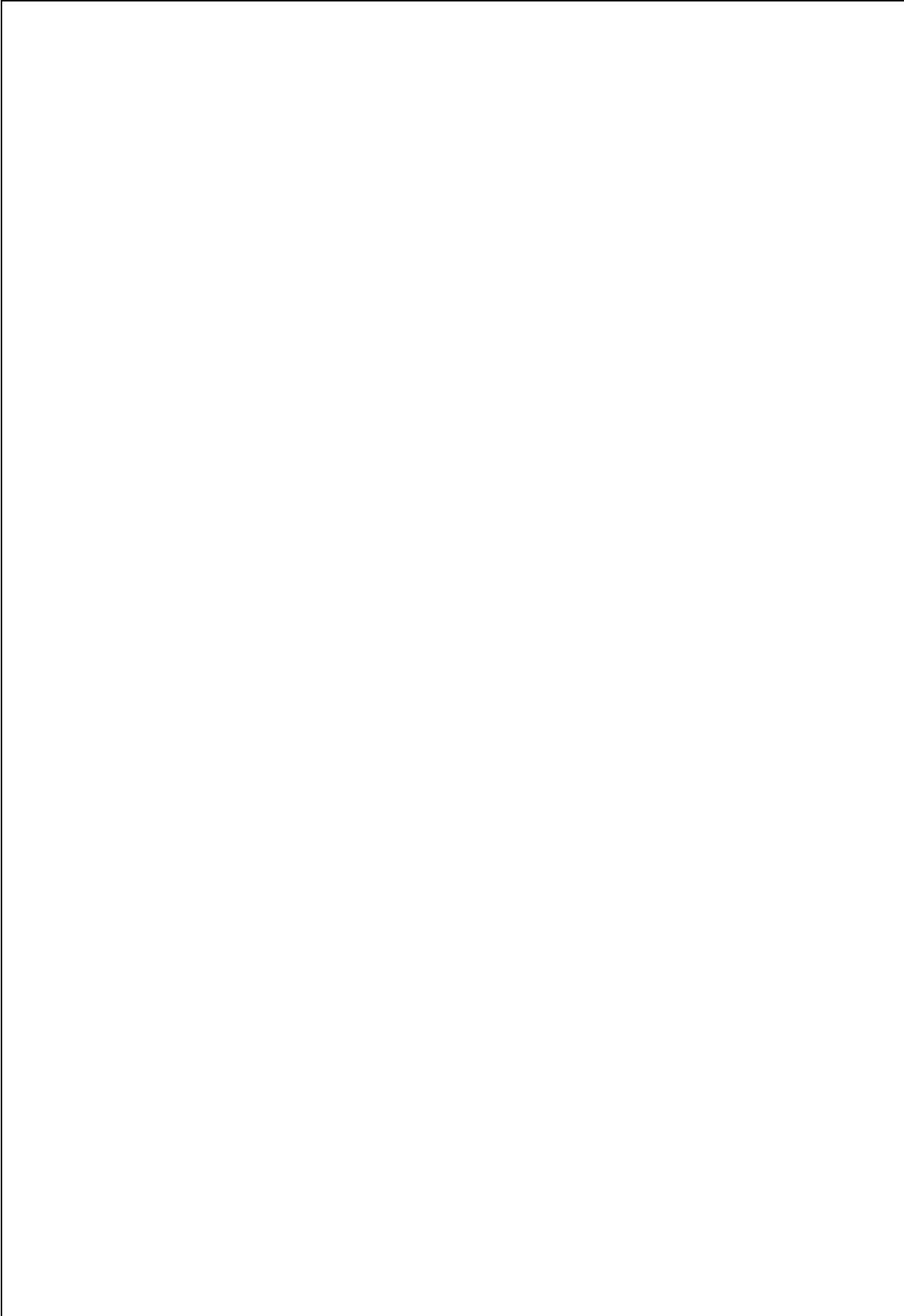
In each row please circle the approach you observe most clearly during the rehearsal at hand. Please be critical, honest and feel free to add any commentary in the relevant section as you deem appropriate.

⁵⁵ Please note that the reflection sheet will look the same for Work 2.

	Approach 1	Approach 2	Approach 3	Approach 4	Approach 5
Choreographer's role	Expert	Author	Pilot	Facilitator	Collaborator
Performer's role	Instrument	Interpreter	Contributor	Creator	Co-Owner
Choreographer's input	Control of content, concept, style and structure.	Control of content, concept, style and structure in relation to performer qualities.	Initiate concept, provide tasks and shape and direct material.	Provide leadership and negotiate the process.	Share in research, negotiation and decision-making about concept, content, style and structure.
Performer's input	Convergent : Imitation and replication.	Convergent : Imitation, replication and interpretation.	Divergent: Replication , content development and content creation.	Divergent: Content creation and development.	Divergent: Content creation, development and shared decision-making on intention and structure.
Pedagogical positioning of social interaction	Passive, but receptive.	Separate activities, but receptive.	Active participation from both parties.	Generally interactive.	Interactive across group.
Instruction methods	Authoritarian.	Directorial.	Leading and guiding.	Nurturing and mentoring.	Shared authorship.
Pedagogical positioning of	Conform, receive and	Receive and	Respond to task,	Respond to tasks, solve	Experiential.

performers	process.	process in relation to own experience.	contribute to guided discovery and replicate material from others.	problems, contribute to guided discovery and actively participate.	Contribute fully to concept, content, form, style, process and discovery.
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Any other observations/ comments



APPENDIX D: Final product reflection sheet

Expert panel/participant final product analysis

Analysis of Work 1 (2 and 3)⁵⁶

Walt Janse van Rensburg

Master's Dissertation

Dear expert panel/ participants, the following tables are provided as a template for observations after viewing the video recording of Work 1/2/3 in 2019.

Herewith a brief unpacking or example of what each choreographic track means:

- **Treatment of theme:** The way in which the theme of grief as well as other observable intentions and/or stories are approached and handled in performance.
- **General space usage:** Manner in which the general space is used including points in space, proxemics and floor patterns.
- **Approach to kinesphere:** The reach space used by each body and the relationship of each body to their reach space/ kinesphere by means of pathways, spatial orientation and spatial intent.
- **Utilisation of shape:** Still forms, modes of shape change and shape qualities that are used and observable in the work.
- **Dynamics of movement:** The quality of movement or Effort basically reflects the attitude of the mover towards endowing energy in the four basic motion factors of weight (strong or light), space (direct or indirect), time (sudden or sustained) and flow (bound or free). Please reflect on movements, phrases or sections where the most prominent Effort approaches are observable.
- **Application of elements of choreographic craft:** The way in which choreographic devices (tools used in the creation of movement material such as canon, motif, contrast, accumulation, repetition, reversal, retrograde, inversion, fragmentation and embellishment) are applied within a certain form (the way in which the movement phrases of a work are organised; for example Binary (AB), Ternary (ABA), Rondo (ABACA), Theme and variations (A, A1, A2, A3) and Narrative/linear).

⁵⁶ Work 1, 2 and 3 will each have their own reflection sheets that are similar.

- **Movement phrasing:** The perceivable, meaningful units of movement that have beginning, middle and end. The phrases that are observable and the length, patterning and emphasis that is apparent.
- **Incorporation of soundscape:** The music used and sounds made during the performance; this includes speaking, singing and using objects.
- **Arrangement of choreographic structure:** the way in which the total work and all its components (movement material, performers and design elements) are put together.
- **Integration of structural components/ assimilation methods:** the transitional methods used to integrate all the movement material together with the choreographic elements (such as music and props).

In each row please write what you observe most clearly in the final product from the rehearsal processes you attended. Please be critical, honest and feel free to add any commentary in the relevant section as you deem appropriate. More questions are asked at the bottom of the table.

CHOREOGRAPHIC TRACKS	OBSERVED IN PERFORMANCE
Treatment of theme	

General space usage

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Approach to kinesphere

Approach to kinesphere	
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Utilisation of shape

--	--



Effort approach

--	--

Application of elements of choreographic craft	
---	--

**Incorporation of
soundscape**



**Arrangement of
choreographic structure**

**Integration of structural components/
assimilation methods**

Any further observations or commentary in relation to the other two works analysed

APPENDIX E: *The Entertainer* poems

Poem A: Depression

You stood with your tap shoes in one hand and my heart in the other. That big humble smile that was always ready to light up every room, every television, every life. I still remember the sound of your voice and the sounds of all the shoes you brought to life. Every single sound; every single picture; every memory shatters my heart. It shatters my heart in a million pieces and I try so hard to carry on, but I limp through the shards barefoot. Bleeding; calling for help, but you're no longer there.

Poem B: Denial

I can't count the number of times I've said "this can't be happening"; The number of times I look for you in the hallways; I glance towards the back of the band room where you used to grab me and dance. I am the dance partner no one ever saw you dance with, your final dance partner; the one you love... and oh, do our souls know how to dance. This has to be a mistake; A cruel prank. I just saw you a few days ago. You were fine. Smiling, happy, dancing for me... with me. No. No way. There is no way I can picture you anything but alive.

Poem C: Anger

You promised forever, but you're gone. I want to throw your shoes across the room and break the window. Just so I can hear you break a promise one more time. Just so I can hear you fight me. Just so I can hear you. I want to scream and rant and cry, but I don't have enough room to weep and rage, so my tears immediately turn to steam.

Leave me alone.

Poem D: Bargaining

"Exciting Divorcee"; that filly was the longest shot on the board that day, but you still bet on her after I told you not to. You bet on me and, against all odds, we won. You didn't know me yet, but you wanted to and that, well that was enough for my jockey heart. We won.

God, I'll alter my behaviour. I'll make stupid bets too. I'm willing to say anything; I'll do anything. To please, please God, let it not be true

Poem E: Acceptance

Some people were able to get back to their lives after a day or two. They tried to force me back to normalcy, but they didn't realise that things won't ever be "normal" again. My sense of normality has been shattered. No more singing till dusk and dancing till dawn. No more stupid bets and piano music in the distance. No more you and me. No more you. No more me. Nobody will know why, but gradually, gradually we will begin to accept. Never understand, never forget, but accept. It will be okay; it will be different, but it will be okay.

APPENDIX F: *WALK* Lighting Plan

WALK Lighting Plan

19 and 20 March

- **Section A: Run** (00:00-03:23)

00:00 7 different fade in and outs

00:15 Fade in to light all three performers/ BOX A, B and C

03:18 Cross fade to light BOX A ONLY (3 Seconds)

- **Section B: Sit** (03:23-06:12)

04:20 Cross fade to light BOX B ONLY (3 Seconds)

05:00 BOX A fades in; BOX B stays lit (10 Seconds)

06:12 BOX C fades in; BOX A and B stays lit (3 Seconds)

- **Section C: Roll** (06:12-08h43)

08:43 BOX A and B fades out; Only BOX C stays lit (10 Seconds)

- **Section D: Stand** (08:43-11:33)

11:18 BOX A and B fades in; BOX C stays lit (10 Seconds)

11:32 THREE PAR CANS IN FRONT COME ON IMMEDIATELY!

- **Section E: Jump** (11:33-14:03)

14:05 Lights fade to low; Par Cans remain on

- **Section F: Shift** (14:03-17:44)

16:55 Par Cans off

17:20 Lights fade out (20 Seconds)

Thank you!