



COESO

connecting research and society

COLLABORATIVE ENGAGEMENT ON SOCIETAL ISSUES

WP2 - Pilot implementation and Open Call Dancing Philosophy - Choreographic Score

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29.06.2022



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COESO has received funding from the EU Horizon 2020 Research and Innovation Programme (2014-2020)
SwafS-27-2020 - Hands-on citizen science and frugal innovation, under Grant Agreement No.101006325

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Deliverable 2.5

Dancing Philosophy – Choreographic Score

Grant Agreement number	: 101006325
Project acronym	: COESO
Project title	: Collaborative Engagement on Societal Issues
Funding Scheme	: H2020-EU.5. - SCIENCE WITH AND FOR SOCIETY
Topic	: SwafS-27-2020 - Hands-on citizen science and frugal innovation
Project's coordinator Organization	: EHESS-OpenEdition
E-mail address	: pierre.mounier@openedition.org , alessia.smaniotto@openedition.org
Website	: https://coeso.hypotheses.org
WP and tasks contributing	: WP2 - Pilot implementation and Open Call
WP leader	: CRIA
Task leader	: CADMIUM Compagnie
Dissemination level	: Public
Due date	: June 30th 2022
Delivery date	: June 29th 2022
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Context

This document is one of the documentations of *Dancing Philosophy*, that is the central work of the Pilot 2 of the European project on citizen sciences COESO. It documents the collaborative research work developed by Cosetta Graffione, dancer and choreographer, and Stefania Ferrando, philosopher. Based on philosophical questions, *Dancing Philosophy* experiments “new ways of knowing through speech and dance” (quote from the COESO D2.6 report of Stefania Ferrando: “The movement of an embodied thought”, June 29th 2022).

The research work of Cosetta and Stefania alternated moments of discussion and theoretical study with moments of practice of dance movement. These moments of practice were carried out in different ways: either by themselves both, or with the rest of the Pilot 2 team, or finally within the framework of times open to the participation of heterogeneous audiences (workshops or public presentations). We list these public times here:

- October 3rd 2021, St. Exupéry Cultural Centre of Wissous (France, Essonne department): with amateur dance students, members of local associations, institutional local members, citizens, artists, researchers,
- April 3rd 2022, St. Exupéry Cultural Centre of Wissous (France, Essonne department): with amateur school dance students, members of local associations, institutional local members, citizens, artists, researchers,
- April 11th-12th 2022, Hauts-de-France Polytechnique University in Valenciennes (France, North department): with students of the Master 2 Scenarisation and Realisation Transmedia,
- April 19th, 21st, 23rd 2022, Alma Danza Centre in Bologna (Italy): with pre-professional dancers, amateur dance school students (7-15 years old) and adult beginners,
- May 4th 2022: Norbert Elias Centre in Marseille (South of France): with COESO Pilots members,
- May 16th and 17th 2022, Rennes 2 University in Rennes (France, Brittany): students of the Licence of Theatre and Educational Sciences,
- June 26th 2022 in the space of Cadmium Compagnie in Mouy (France, department of Oise): with citizens, members of local associations.

The interdisciplinary dialogue initiated by the philosopher and the dancer was supported and documented by the rest of the Pilot 2 team:

- Irénée Blin, choreographer, dancer, notator in Kinetography Laban and expert in Functional Analysis of the Body in Danced Movement, from CADMIUM Compagnie,
- Daniele Marranca, artist, director, performer and graphic designer, from CADMIUM Compagnie,
- Clarisse Bardiot, researcher in digital humanities, designer of the multimedia annotation software MemoRekall, from Hauts-de-France Polytechnique University and Rennes 2 University,
- Sébastien Hildebrand, artist, photographer and videographer, research engineer for MemoRekall, from Hauts-de-France Polytechnique University.

Irénée Blin and Daniele Marranca examined the work of Cosetta and Stefania as they interacted with them and participated in their research, enriching it with analysis and questions.

They carried out a work of presentation and dissemination of what are Movement Analysis and Kinetography Laban, through workshops, discussions with the team, and practical application of basic principles.

They wrote this document, that is a “choreographic score” forming a restitution of their participation in *Dancing Philosophy*: it is a work of writing which is inspired by the research process of Stefania and Cosetta and which demonstrates it. As the authors of this document, they are the “we” expressing themselves below.

They have also fueled the work of Clarisse Bardiot and Sébastien Hildebrand as part of the development of new multimedia creations for the MemoRekall software.

In the meantime, Clarisse Bardiot and Sébastien Hildebrand work on a new development of MemoRekall, that is a free and open source webapp to explain and annotate a video, primarily designed for the documentation, preservation and analysis of performing arts (memorekall.com and www.clarissebardiot.info).

The choreographic score

This document is a choreographic score in Kinetography Laban, which refers to the research work carried out by Stefania and Cosetta within the framework of *Dancing Philosophy*.

What is Kinetography Laban?

The main writing and analysis tool used in the choreographic score is Kinetography Laban, a written language that enables the movement analysis and its writing. It also can be called by the common name “notation”. It was designed by the dancer, pedagogue and dance theorist Rudolf Laban (1879-1958). The Laban writing system was published in 1928. It is today the most widely used writing system for “noting” (or writing) choreographic works.

In this document, “Kinetography Laban” can also be more simply denominated “kinetography”.

What is a choreographic score?

Traditionally, a choreographic score aims to describe a choreographic work (for example, a dance show, a performance, or any other...) as best as possible, in the most objective way possible, seeking the conservation, reconstruction and/or re-creation of a work.

The choreographic score has therefore to provide as much information as possible on the dance itself but also on its context of creation and that of its notation (or writing). It includes a description of the work which is carried out through:

- Common language elements: texts, images, hypertext links;
- Elements of language specific to Kinetography Laban: “kinetograms” which describe the movements and “floor plans” which describe the displacements.

A choreographic score can also embed a plan of the stage lights, a detailed list of the costumes, a musical score, or any other useful and relevant element.

Historically, the choreographic score has responded primarily to the needs of the world of dance, but it can more generally describe any type of movement.

Its form is free.

In the particular context of *Dancing Philosophy*, the writing of the choreographic score is confronted with two singular issues, which become the challenges of this work of restitution:

- It is not intended to document an artwork but a research work.
- It is intended for an audience that probably does not read (or more generally does not understand or know) Kinetography Laban, so that it does not necessarily have experience of danced movement.

These two observations guided our approach to make this document an organic experience of reading, moving and interacting. Inside the score, we offer participatory moments during which the reader-audience can be actively involved in our thoughts and practices, thus enriching them with new and unexpected contributions.

Overview

Dancing Philosophy - Choreographic score is divided into three parts:

In the first part, *A priori*, we analyse the position “sitting at the desk” as well as the first movements towards a psycho-physical emancipation of the posture.

In the second part, *Experience*, we describe the development of a practice consolidated during the last public workshops. This practice has been elaborated by direct experience, in which dance practice and philosophy practice alternate, interpenetrate and rebound in a retroactive learning process, where the further steps question and nourish the past steps.

The third and final part, *A posteriori*, is an analysis of a selection of photographs promoting *Dancing Philosophy*. These images have been chosen to be understandable and attractive to a generic audience; it is important to be aware that they refer to a singular way (those of Stefania and Cosetta) of representing and reflecting the *Dancing Philosophy* research work.

If you are interested in deepening the arguments, questions and solutions that have marked our commitment to *Dancing Philosophy*, you can consult the following blogs:

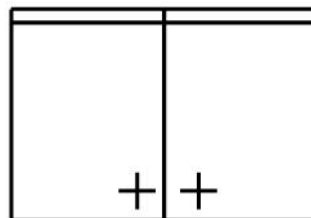
- The COESO Pilot 2 *Dancing Philosophy* blog: <https://dansophie.hypotheses.org>. Besides our posts, we recommend the consultation of the articles on the same blog written by Stefania Ferrando and Cosetta Graffione, that will help to understand the groundings and the developments of the dialogue between the philosopher and the dancer.
- More generally, the COESO project blog : <https://coeso.hypotheses.org>.

Enjoy your reading!

A priori

This first part deals with the state preceding (*a priori*) the experience of dialogue between dance and philosophy – more precisely between the practice of dance by Cosetta Graffione and the practice of philosophy by Stefania Ferrando.

The initial state is represented by the figure – the “pose” might one say – of a seated person. Etymologically, “be seated” means: “who is in the position of support on the bottom” (English translation of the quotation from the *Trésor de la Langue Française Informatisé*: <http://atilf.atilf.fr/>). In Kinetography Laban, the pose is described as follows: the fulcrum of the body is at the level of the hips (that is to say on the sit bones which are the closest bony prominences). The support, if not specified, is the floor.



be seated

Among other things, “seated” is the position of reading, intellectual work and philosophical study. The “seated” position is our *a priori*.

Stefania’s first move was to get up from the chair she used to sit on to look for a different approach of thinking, which could include movement, body expression and body awareness. For her, it was a question of getting up from the chair in search of an elevation that was certainly physical but also intellectual.

The habit of the “seated” position, of sedentariness, configures a psycho-corporal balance that is more static than dynamic. Going beyond the “seated” position has not only a symbolic value; it implies a first and important confrontation with one’s own physicality.

The first effort of Stefania, guided by Cosetta, was precisely to taste the physical exercise practiced by a dancer; to go beyond the knots and the most obvious blockages caused by the “intellectual” posture.

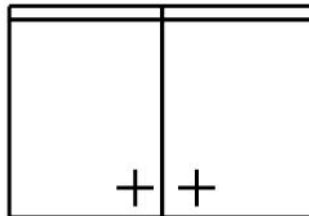
Experiment with us !

EXERCICE 1 - a seated person

You, the Reader, have just sat down to read this text.

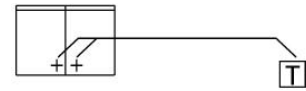
Before continuing, we would like to make you a suggestion: could you place your phone pointing to your workspace in order to film yourself from head to toe, in profile, while you read this text? It is neither a necessity nor an obligation, but simply a way to actively participate in our own research work: we would like to make you have an experience inspired by the process of body awareness experienced by Stefania during the *Dancing Philosophy* project. For this to be objective, this action should be done before reading what follows.

There you go, everything is in place, you are filming yourself (or not).

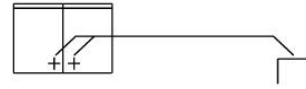


You are seated.

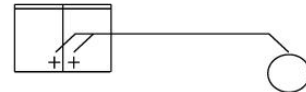
On the floor.



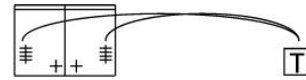
On a chair.



On a ball.



Are your feet on the ground?



Next to each other.



One in front of the other.



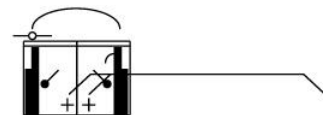
On the entire sole of each foot.



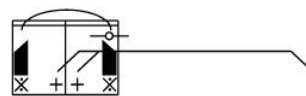
Do you rather feel the contact of the foot on the ground,
inside or outside?

Is it the same on both sides?

Only the toes maybe.



One leg crossed over the other,
only one foot in contact with the ground.



Are your legs still, or are you moving them?

There are so many possibilities...

Could you focus on your posture?

We will see how you are seated. For this, we will consider three benchmarks.

The first is the contact of your feet on the ground, which we have already discussed.

The contact of your pelvis on the chair will be the second.

We are sitting on the sit bones. It is the part of the pelvis that is in contact with the surface on which we sit. They are round, a bit like a rocking chair.

Do you feel them in contact with the support on which you are sitting? Do you feel them both equally, or is one more present?

On the pelvis there is on each side a large bone (iliac wing), the edge of which can be felt to the touch.

Place one hand on either side of your pelvis.

In this way, you become aware of the volume of your pelvis: below the sit bones and on the sides the iliac wings.

Are you seated on the front, the middle or rather the back of your sit bones? You can realise that when you roll a little by tilting the pelvis forwards then backwards without ever losing contact with your support surface. Go back and forth a few times and see how you fit naturally and in which position you feel best.

In this rocking motion, the upper part of your body reacts by compensation to maintain an erect position. Mainly affected by this compensation are the head and the rib cage, which are connected to the pelvis by the spine.

Carefully place your hands on both sides of your head and imagine the space between them. Then move them forward, circulating them from the forehead to the chin. And on top of the head. And at the back. Have fun sliding your hands from one part of your head to another to become aware of the shape and size you perceive of this volume.

In relation to your pelvis, do you imagine it aligned vertically? Or more forward or backward? This is of course your perception; an objective reality or an outside view could give slightly different information.

Let's move on to the rib cage. Put your hands on the sides at the top of your chest, where the arms usually contact the ribs, and feel your ribs expand and tighten as you breathe in and out.

Put your hands on the front of your rib cage, on the sternum. We also feel the cage going up and down depending on the breathing. It is difficult but also interesting to place the hands behind the rib cage, behind the back. Put one hand in front and one behind to feel the thickness of your rib cage. And move them to your sides to feel its width.

Is there a difference between your feeling and what you imagined of this volume?

How do you imagine this third volume? Positioned exactly vertically under your head and above the pelvis? Or is it a bit forward? Or back?

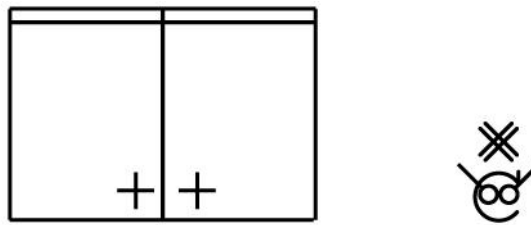
Now that you have asked yourself these questions, can you observe how these volumes

communicate? How do they react to the displacement of one of them?

To experiment, you can start rolling on your sit bones again, this time observing if and how your head and your rib cage adapt to the movements you propose.

Observe what happens when you voluntarily move for fun one of your volumes forward or backward in relation to the others. How do others react?

And then, in conclusion, observe how your feet are placed on the ground. Did you change your starting position?



Close your eyes for a moment.

You can stop the video and continue your reading...

If you'd like to participate in our research project, send us your video

- Through WhatsApp on **+33 7 87 21 32 38**
- By e-mail to **cadmiumcompagnie@gmail.com**
- On messenger to **www.facebook.com/CADMIUMcompagnie**

We will make and send you a score in Kinetography Laban with the postures you take during the exercise.

If you want to allow the public broadcast of the video, please download, sign and send us the module that you find by clicking on the following link:

<https://forms.gle/1DKxvnut23WZeUA19>

All authorised videos can be watched in the following Drive folder:

https://drive.google.com/drive/folders/1Cvco8HwUQeom5kJ9Rm49LVRxmKm5W2_0?usp=sharing

Experience

TRAINING

Cosetta Graffione and Stefania Ferrando had a collaborative practice that alternated philosophical reflection with work on the body performed with techniques specific to the world of dance.

The first time of physical work that Cosetta proposed to Stefania was mainly built around the notion of “center”, in connection with their initial philosophical hypotheses relating to the notions of “desire” and “relationships”. This proposal opened a complex research, based on the need for Cosetta to share with Stefania a personal approach to movement, linked to her own choreographic writing. This research led to the meeting between two different organisations of body – different by their structural coordination, independently of any technical capacity. This experience brought Stefania to question the natural organisation of her posture, particularly with regard to the management of her balance, and the involvement of her shoulders and her bust in the movement and in the use of the volume of the pelvis.

Their first research focused on the body coordination to descend to the floor and get back up, in the easiest and fastest way possible, avoiding injury. We analysed the method used to make the movement as well as Stefania’s physical response. This analysis showed us the importance of highlighting and deepening the relationship to the “seated” position.

It is important to underline how the attention to the “seated” position allows for going beyond the position’s symbolic value, opening a process of self-awareness and movement literacy. In this way, a simple gesture like sitting down can be integrated into the aesthetic-expressive gestures specific to the art of dance.

We then devoted a lot of time to this simple action – sitting down and getting up – during the various workshops. This gesture practiced by all allows an informed – or not informed – audience to understand our issues of observation and study of movement. Particularly during the workshops in Valenciennes and Rennes, we offered performative protocol; to learn more about this work, you can look at the MemoRekall production here:

<https://project.memorekall.com//dancing-philosophy---une-personne-prendre-d%C3%A9poser-sa-sseoir-se-lever//?w=1>

At the end of the protocol, we gathered all the protagonists and everyone was asked to explain their way of sitting down and getting up. Everyone in turn showed in a natural way their personal approach to this common movement; the others were invited to imitate each interpretation of the action. To everyone’s astonishment, this exercise revealed a wide variety of possible ways of sitting down and getting up, as well as a certain difficulty in identically reproducing an ordinary gesture; the experience showed in fact how an ordinary gesture calls a coordination unique and specific to each personal history.

To illustrate, let us quote the sentence that Stefania pronounced at the end of the exercise in Rennes. After showing everyone her way of sitting, which was obviously not the way she had at the beginning of the project, she declared: “I will never sit the same again”. This affirmation does not only express a postural change which has modified the dynamics and the coordination of a

simple gesture, it also indicates an attention to the gesture associated with a learned capacity to modify this gesture in an aesthetic sense, to find a better efficiency and a more respectful body awareness.

QUESTION 1 : dancing philosophy

Why is a research project centered on the dialogue between dance and philosophy interesting?

To feed our research, we would be very grateful for your answer to this question. You can reply with a voice message on our WhatsApp number:

+33 7 87 21 32 38.

Your answer will be transcribed and published, it will remain anonymous. All transcripts will be available in the folder at this link:

<https://drive.google.com/drive/folders/1clo-1lGytS11RrzhAjCite6TUvtW1efA?usp=sharing>

FIRST CHOREOGRAPHY

After this first stage of work dedicated to the exercise and the introduction to dance movement, Cosetta asked Stefania to dance a brief choreography of her composition.

The main goal was to confront a dance phrase with movements whose coordination did not come from Stefania but from Cosetta. This exercise was also an opportunity to work on memorising and rehearsing the movement of a first “choreographic discourse”.

From the choreography in question, we represent in the following pages a score in Kinetography Laban.

This notation was carried out in a classic context for a notator. We attended the rehearsals and heard the choreographer explain her expectations during the transmission. We were also able to ask her questions directly about her intentions. This allowed us to make choices about how to note. We also, for the record, filmed the choreographer in her interpretation of the danced phrase on the first day of transmission.

This score presents a simplified version for learning purposes. It was used as support for a kinetography discovery workshop that we led for the students of the Wissous dance school Ewidanse, as part of the March 2022 residency in the St Exupéry Cultural Centre of Wissous.

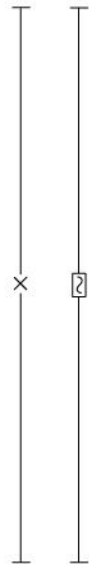
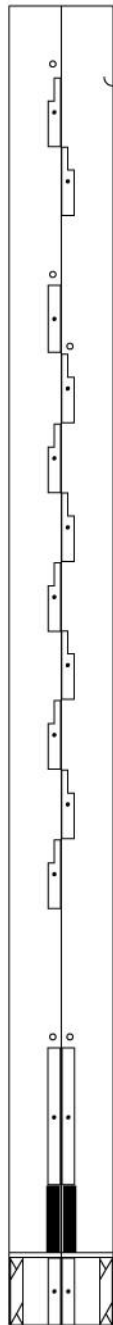
Link to the video:

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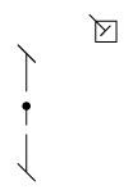
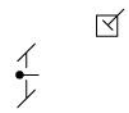
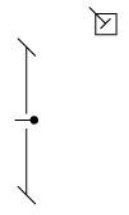
Choreographic phrase by Cosetta Graffione

*Transfers without all level changes
Without pivot turns*

Beginning



Introduction



CHOREOGRAPHIC WORDS

One of the main characteristics of Cosetta and Stefania's research process has been the back and forth action between philosophical dialogical confrontation and danced expression – a retroactive process which guided the reflection embodied sometimes by the word, sometimes by the danced gesture.

This method was put in place after the first phase of work – introduction to movement. For the entire Pilot team, it became the benchmark for the building of public workshops; and the experience of the workshops gradually consolidated this methodological approach.

More specifically, following a series of practical exercises, Stefania led a verbalisation of the experienced sensations, then renewed in a reflection on more generic philosophical topics.

Following this first verbalisation, a return to movement was proposed through the “choreography” of certain words that appeared during the moments of dialogue.

The participants in the workshop were then separated into two groups, each having the task of creating a simple choreography based on the principles of kinetography.

The created choreographies were then transcribed by the authors themselves, using a simplified notation, to the other group, which had the task of reinterpreting the choreography based on the written trace. At the end of the performances of the reinterpreted forms, there was a final moment of exchange.

We present below the notations in kinetography (floor plans and kinetograms) of four brief choreographies that Cosetta and Stefania composed in Bologna. Each choreography draws its title from the word which inspired it.

The notation method applied to these choreographies is different from that carried out for the choreographic phrase presented above. We have no video memory of this moment. For this second experiment, we therefore rely on our partial memory, sketches of movements in space made during the work in Bologna, and the memory of Cosetta and Stefania in the form of audio recordings describing their actions (these audio recordings, in French and Italian, are linked below).

QUESTION 2 : dance and philosophy

What is your experience of dance, and philosophy?

We would be very grateful to you, to feed our research, for your answers to this question. You can reply with a voice message on our WhatsApp number:

+33 7 87 21 32 38.

Your answer will be transcribed and published, it will remain anonymous. All transcripts will be available in the folder linked here:

https://drive.google.com/drive/folders/1vxstyleFCKCJ2lhO_HDOWgwk26N00vDS2?usp=sharing

CENTRE

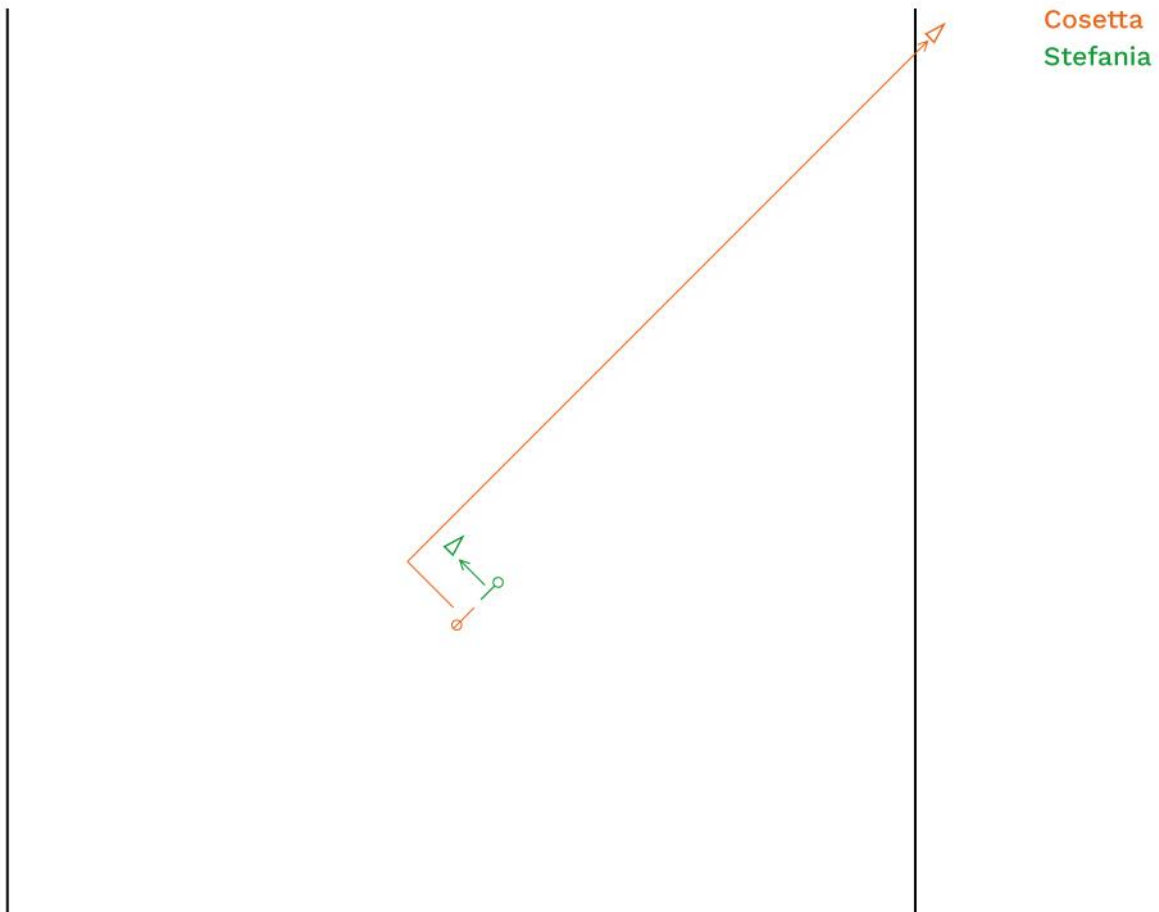
Cosetta:

<https://drive.google.com/file/d/1HvKIFfARj-Lo0KovCYNkSohbN-skGP5L/view?usp=sharing>

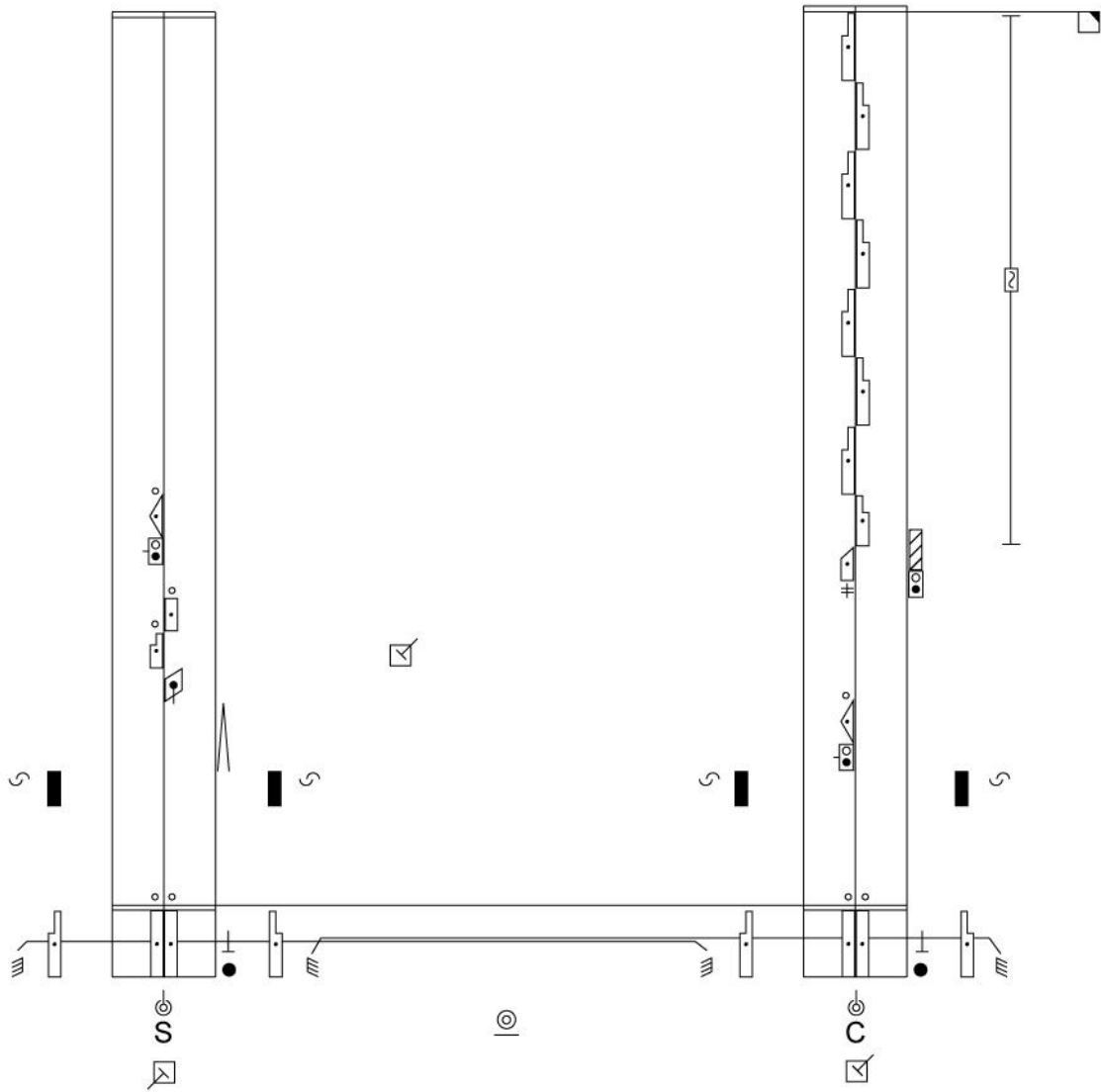
Stefania:

https://drive.google.com/file/d/1Z4kOdU6YHMZ_CmXyw_QWDm5jb56Ge9xB/view?usp=sharing

Floor plan



Kinetography



ORGANIC

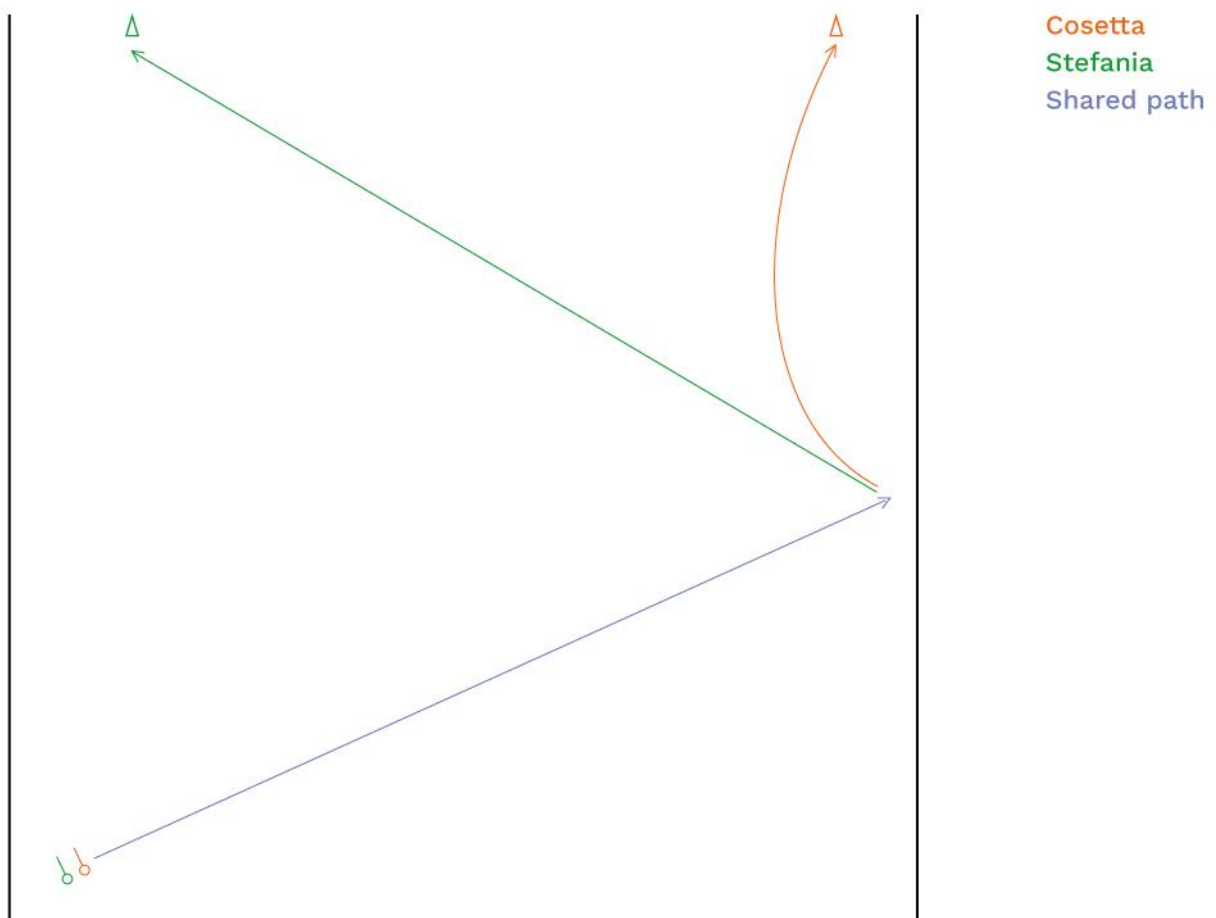
Cosetta:

<https://drive.google.com/file/d/1dxhJTGo9Yd0LOY5sN-vAr1CFvEaFebtN/view?usp=sharing>

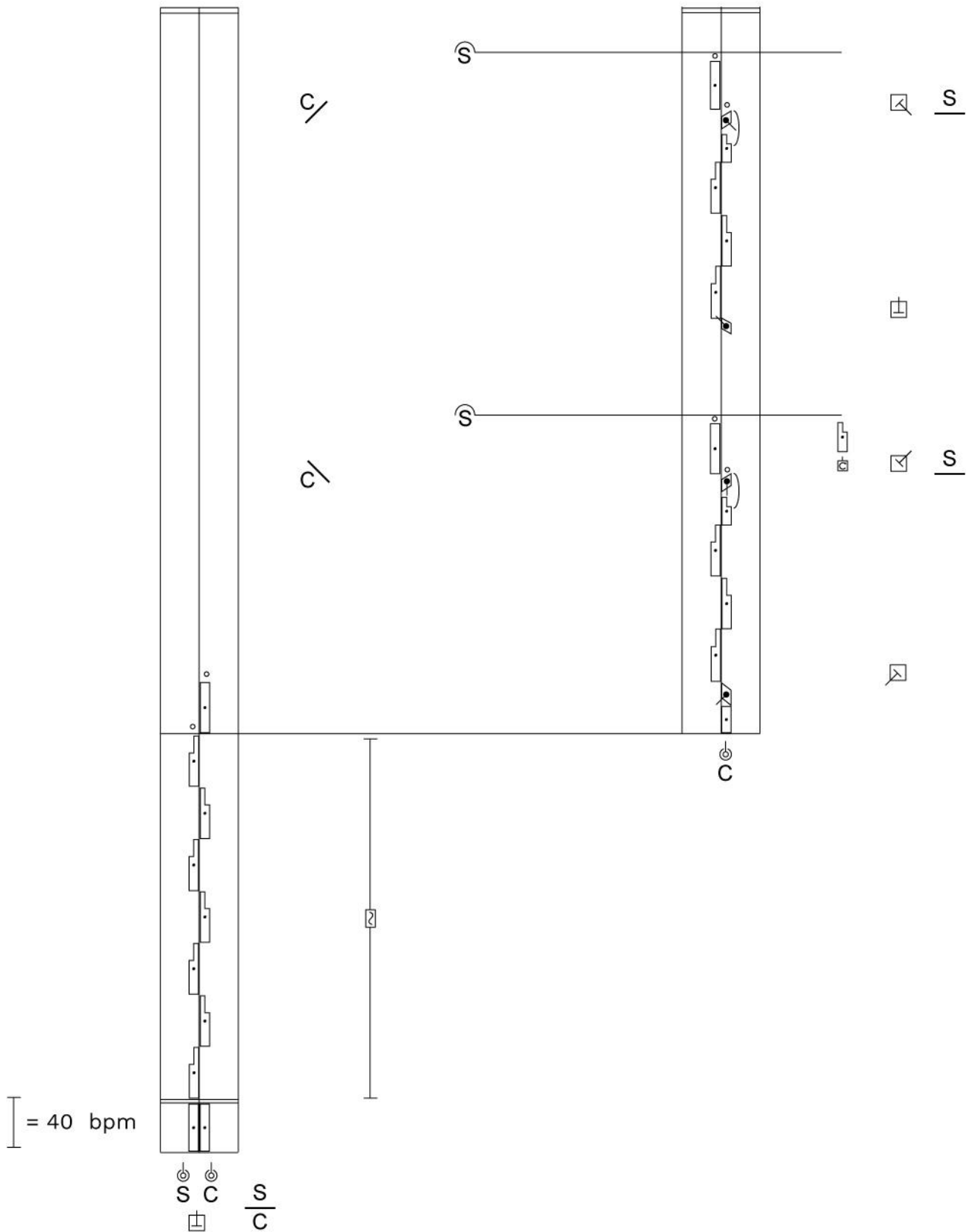
Stefania:

https://drive.google.com/file/d/1WB4iO4mBW5A_SQ5GcKeuD5MrXeWp7JX8/view?usp=sharing

Floor plan



Kinetography



SOBER

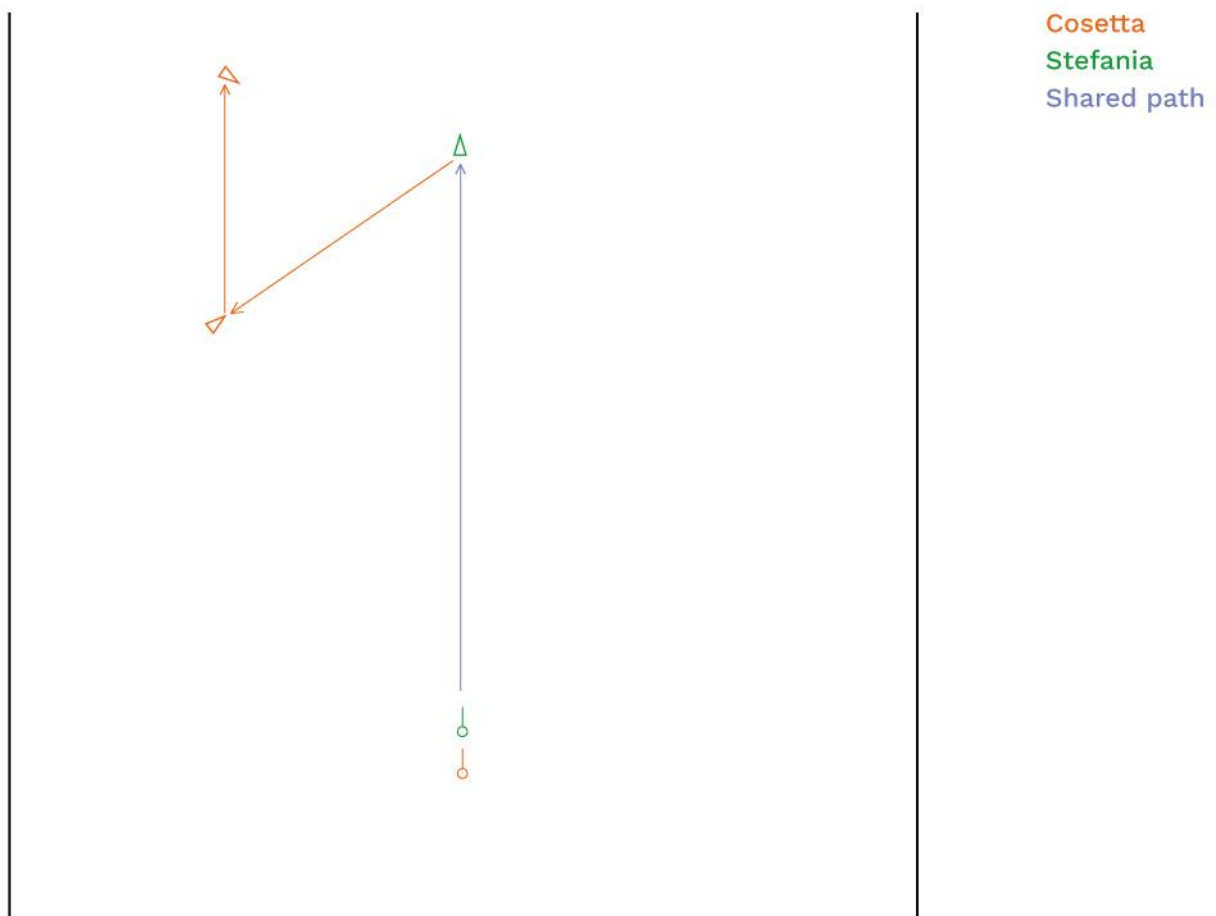
Cosetta:

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Stefania:

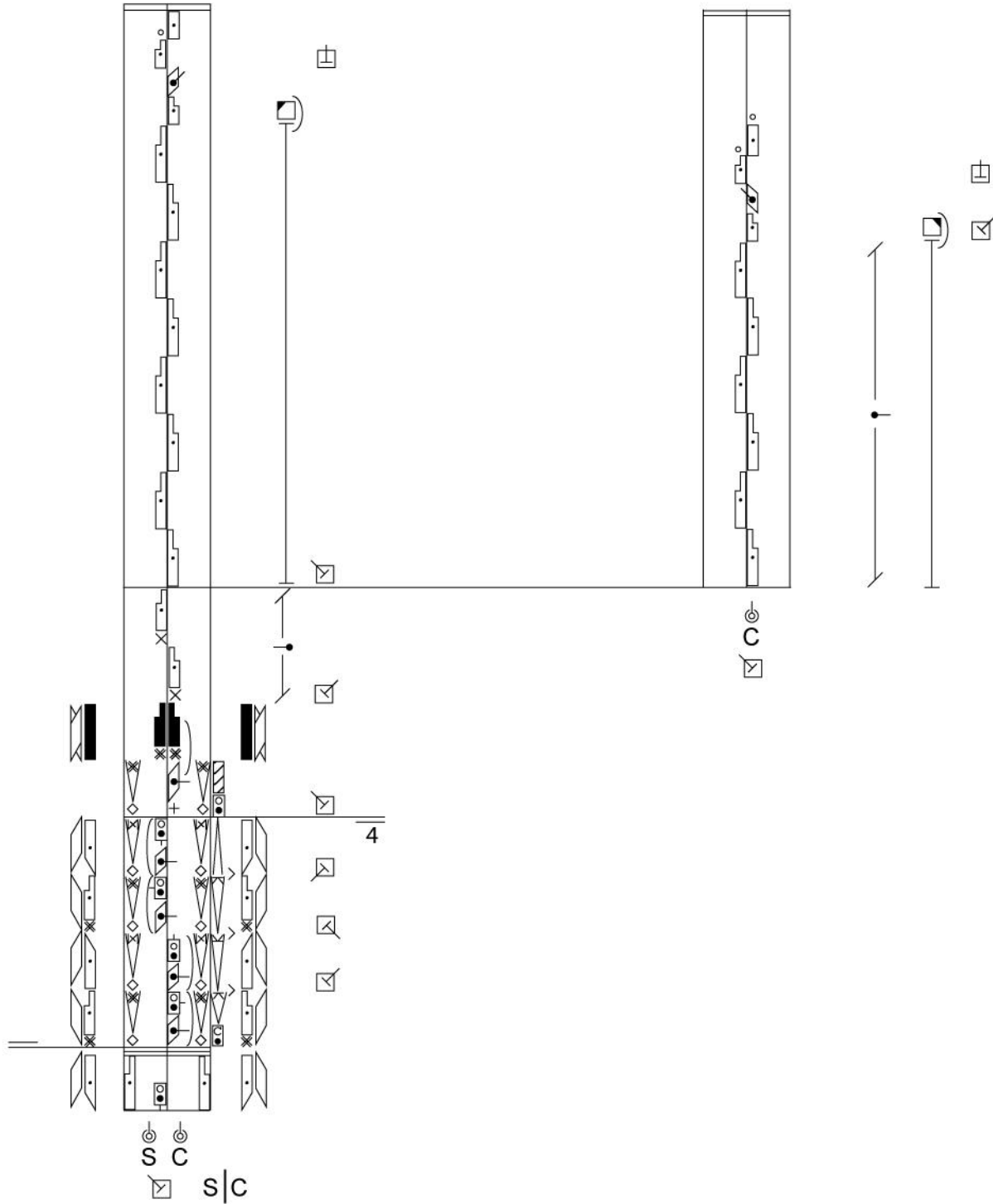
https://drive.google.com/file/d/1nPHlvgWgn6T_dJLw5rnRKpMvdwGc2HiU/view?usp=sharing

Floor plan



Kinetography

Moves
Without arm gestures



TRUTH

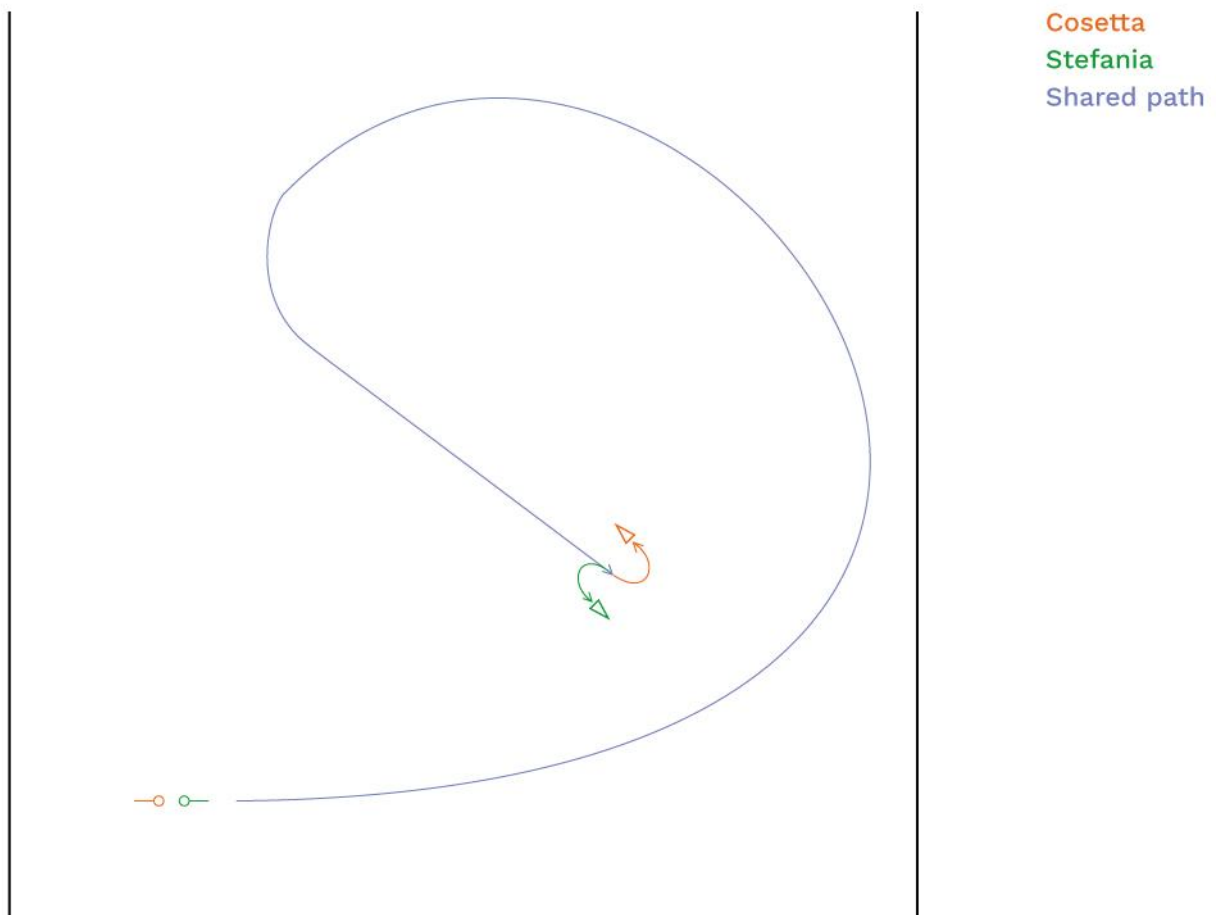
Cosetta:

https://drive.google.com/file/d/132eOGtr9X9VvjwxiN8dOlbrOo_1j-GH0/view?usp=sharing

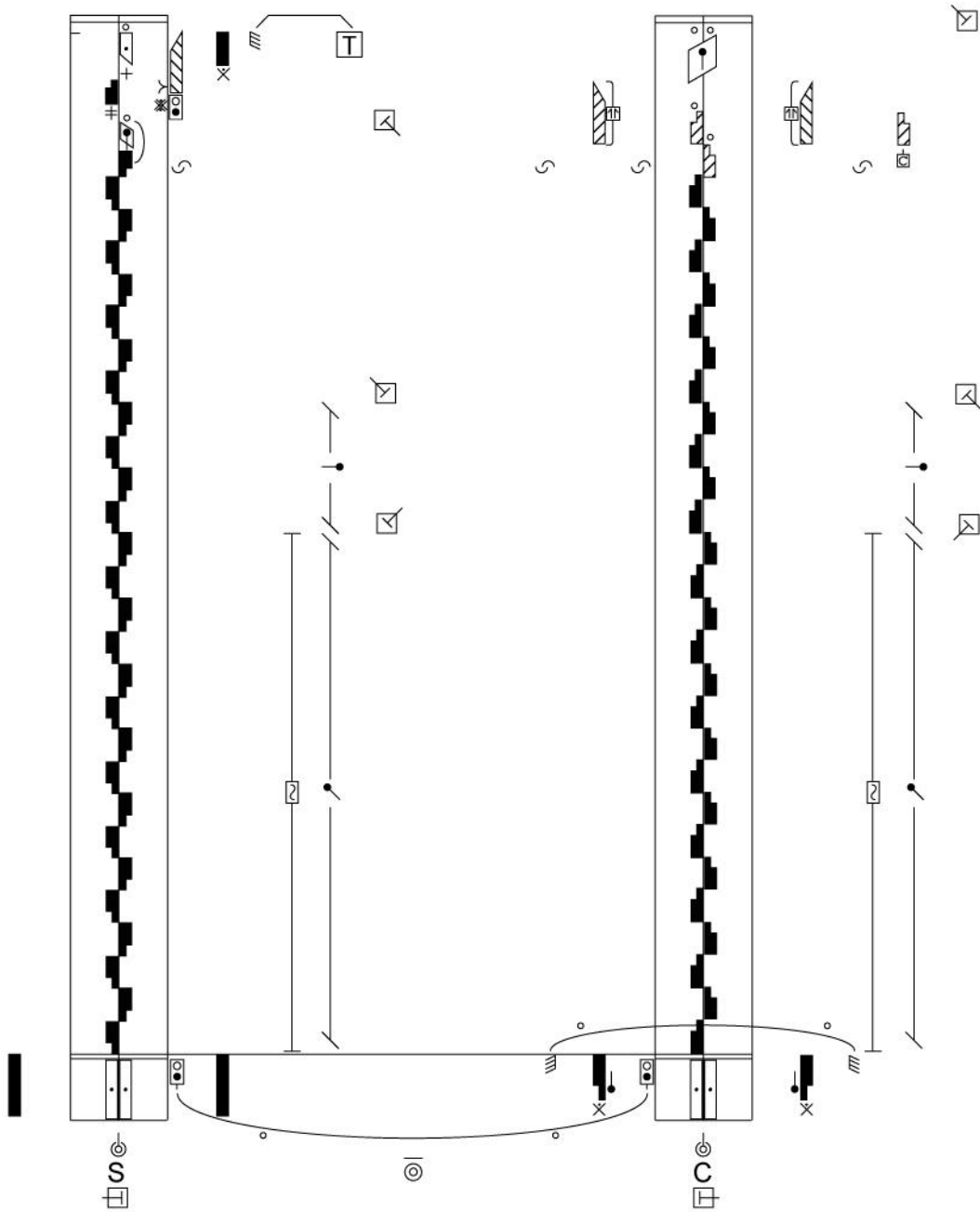
Stefania:

<https://drive.google.com/file/d/1iIsoBISPz9rBBFkIRK8EB9rajMl46iuV/view?usp=sharing>

Floor plan



Kinetography



A posteriori

In this fourth and final paragraph, we present a selection of 7 photographs taken as part of different stages of the project.

From each image, a score in Kinetography Laban is developed where the main choreographic characteristics are highlighted.

This last notation method is different again. Kinetography is a writing of movement; by applying it to still images, we pay attention to form rather than movement. We then seek to abstract from the movement (within the meaning of a footage with a movement before and a movement after), in order to note the present moment.

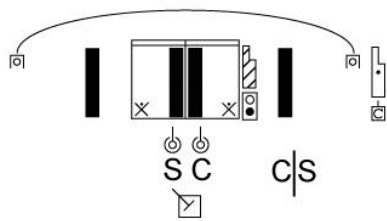
The processed images were chosen to represent and communicate about the project. This analysis feeds *a posteriori* intuitive choices.

All photos by Sébastien Hildebrand, excepted the first one by Emma Fanget.

PHOTO 1



GENERIC



DIFFERENCES

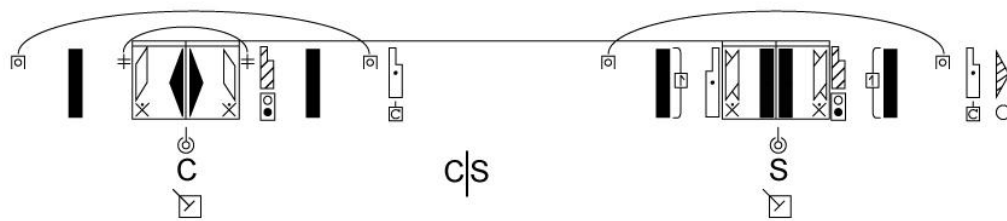


PHOTO 2

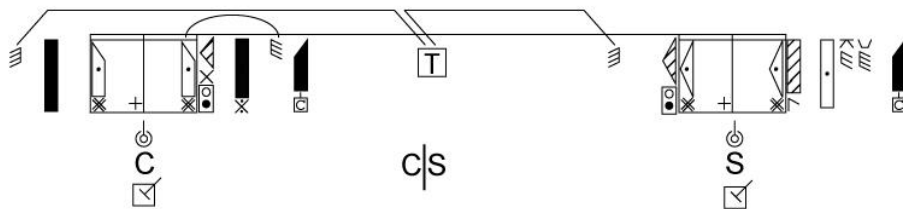


PHOTO 3

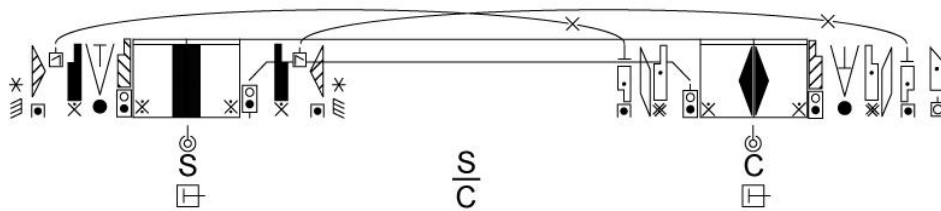


PHOTO 4



We have chosen here to use the symbolisation of movement from Kinetography Laban to define the rule that has been proposed: each person is in contact with the palms of the hands *via* a stick with two other people.

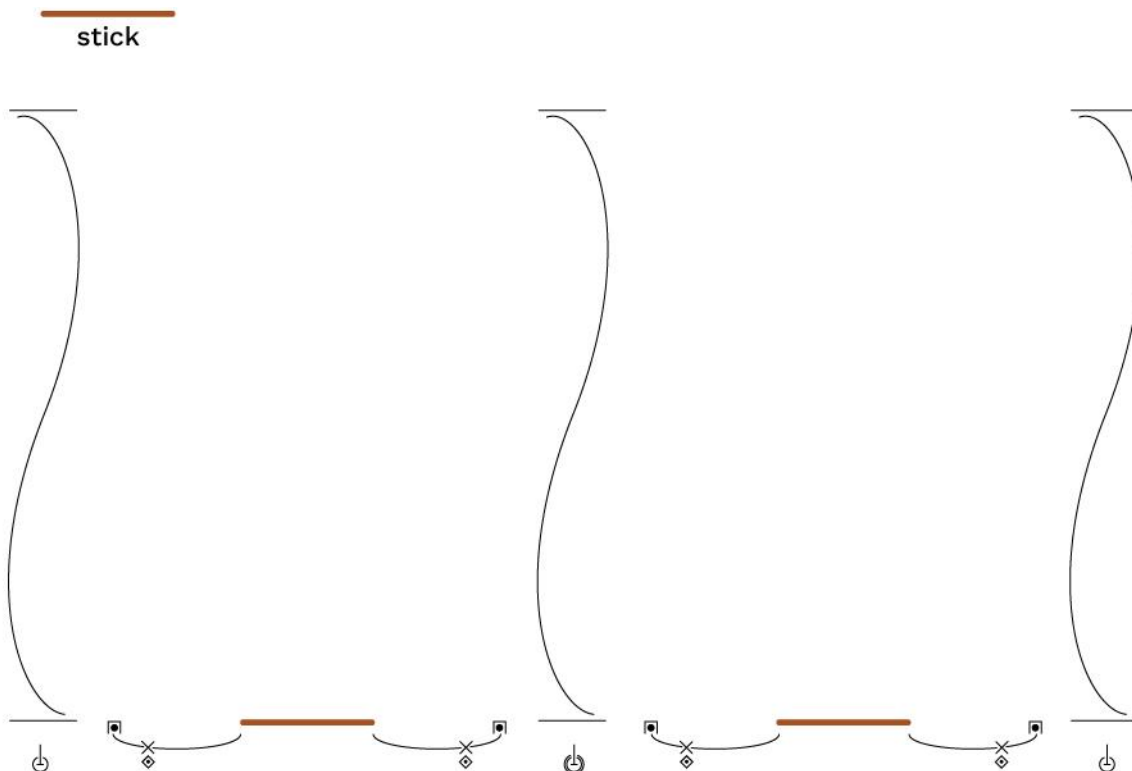


PHOTO 5

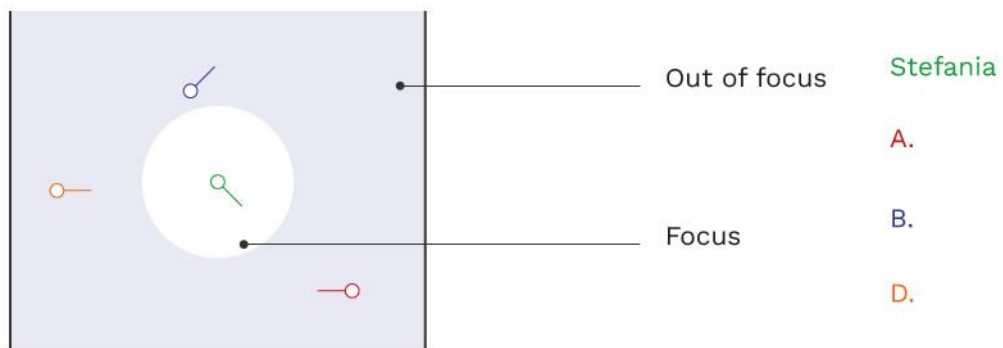
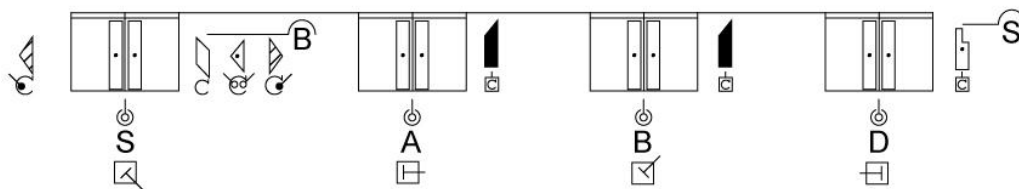


PHOTO 6

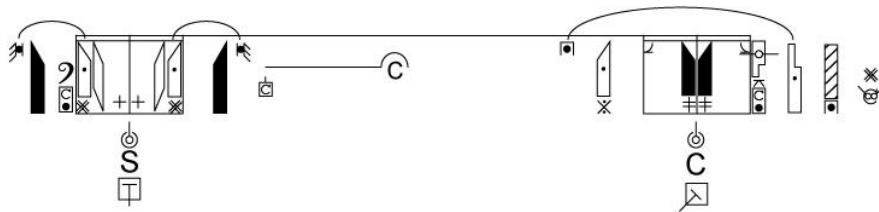
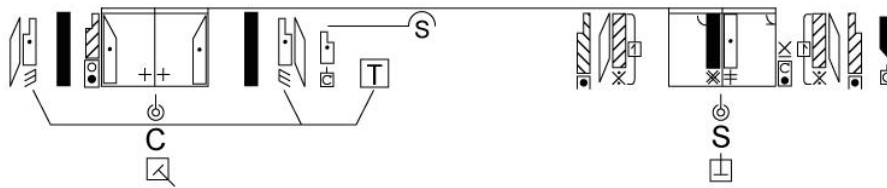


PHOTO 7



The combination of the photographic image and kinetography has an intrinsic aesthetic value.

To offer the public-reader a more in-depth look at the photographs and a choreographic analysis supported by a written text, we have carried out the following course:

Deepening 1

<https://forms.gle/FDYfkAyxFqjoasC19>

Final considerations

For the production of this document, we sought a lively and readable way to illustrate this collaborative study path.

The axes of reflection and the enrichments were multiple for all of us, each according to their interests, their skills and their sensitivity.

Our choreographic score, made up of an interaction between writings, languages and various supports, invites the public-reader to a dynamic journey in which the direct knowledge of Kinetography Laban is not an obstacle to curiosity, but rather a benchmark around which the dynamics of the score were created.

To conclude this course - the narration of a travel rich in bodily, spatial, relational and image experiences, we find ourselves again sitting on the same chair.

Here ends an office choreographic score.