

**CREATING FLUIDITY BETWEEN THE SCHOLARLY AND THE STUDIO:
USING SCORE MATERIALS WITHIN A CURRICULUM
(ABSTRACT)**

by

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I would like to present and lead a group through some of the score uses, and the movement and training materials developed from them, that I have been using through the curriculum here at FSU. These courses are Introduction to Dance Appreciation (non-major); Repertory & Labanotation (major).

I would like to show:

- 1) How the inter-relationship of score materials deepens the appreciation of (historic) dance works.
- 2) My scores tailoring the use of Motif Writing to serve a holistic perspective in Labanotation training.
- 3) My Workbook assignments used in training students to use LabanWriter 3.4.1
- 4) Assisting Labanotation theory through humor- notation jokes.

The notation examples are from: Ann Hutchinson Guest, *Shawn's Fundamentals of Dance*, Mary-Jane Evens, *Sarabande pour Femme*, Mireille Backer, Dances from *Orchesography*, Odette Blum, *Scottish Highland Dances*. The addition of the flourish to the Baroque dance and the Notation Jokes are my own.

Brief overview-

The Renaissance dance is quick and fun. A bow is added for the men and women (will provide notation of), proving the co-ordination skill necessary in the performing these dances. The dance also provides the background on how dances of this period provided adult entertainment through pantomime. I would briefly teach this dance to who is willing.

The Baroque flourish in footwork is inserted by the performer into the basic dance form as a technical embellishment. Its form can also be found in Highland dance and in 20th century ballet "beats". Supplying a notation class with these reading examples, the visual throwback through the centuries becomes obvious.

In the 80'- 90's I trained with Barton Mumaw, former Denishawn dancers and director of Jacob,s Pillow, on Ted Shawn,s dance training exercises, and have co-taught workshop on them with Barton. I have restaged many Shawn and St. Denis works, co-director of the Denishawn Heritage project at FSU, and guest performer with The Denishawn Repertory Dancers of New Jersey. I use these exercises as a training source these works and pull from them the Delsarte principles developed in both the exercises and repertory. The notation explores the physical idea of successional movement present in the Denishawn and later developed in both the Graham and Humphrey repertory. I would teach these to who is willing and then go to a moment of repertory that explores its use.