Nordic Journal of Dance

– practice, education and research

Volume 4 (2), 2013

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Cover photo: Bengt Wanselius.
Original design: Bente Halvorsen.
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Publisher: Dans i Skolen on behalf of Dance Education Nordic Network (DENN),
www.dansiskolen.no, dis@dansiskolen.no
Printing: Oslo Fokustrykk AS
ISSN 1891-6708

Supported by:

Editorial

Dance is a diverse cultural phenomenon. Traditional forms continue their existence, migrate and merge with new forms. Some forms are widely known, recognized and practiced, some are familiar mostly to communities practicing or researching them. *Nordic Journal of Dance: Practice, Education and Research* acknowledges this diversity and welcomes contributions regarding any dance form. The editorial board aims at enhancing interest and awareness across dance forms, ways of practicing and studying them within the Nordic dance community.

The four articles presented in this issue focus on ballet, contemporary dance, modern dance, and social dance. The authors' approaches vary as well: some focus on practice and on embodied experiences, some draw mainly from historical archives and resources. The practical articles have a research orientation, and the research articles are rooted in practice. Practice and research are thus interconnected.

The first article by Joye Chua and Hannele Niiranen focuses on ballet pedagogy, and discusses the difficulty of attracting boys to ballet studies. It is a practical article, but includes a rich literature review and a theoretically framed pedagogical discussion. The line between practical and research contributions is sometimes very thin, delineated most often by the presentation of empirical data that are systematically collected and analysed, and the discussion of methodology that has guided the process. The second article by Cecilia Roos is also practical, despite that it is connected to ongoing research. Here, the focus is on embodied experience and the works by the Swedish choreographer Per Jonsson, and especially on how traditions are reenacted by dance revival and reconstruction.

The issue includes two peer-reviewed research articles. In her contribution, Johanna Laakkonen explores the interplay between early modern dance and theatre in Finland by focusing on Maggie Gripenberg's (1881–1976) work in Helsinki in the 1920s and 1930s. Laakkonen's article is a rare example of a cross-disciplinary analysis concerning theatre and dance. The second research article also comes from Finland. Here, Petri Hoppu investigates the possibilities of an embodied perspective in the research of couple and group dances. He is applying phenomenological research methodology, a more familiar approach in Nordic dance research context. A book review by Susanne Frederiksen concludes the issue.

As in the previous issue, all articles are written in English. The emphasis is on Finnish authors' work. As the editor, also based in Finland, I feel a little uneasy about this situation, but on the other hand, also a little bit proud. We are a small nation with a peculiar language – maybe this is why the need to reach out internationally is very strong. However, I hope that the next issues will be more diverse even in terms of nationalities of authors. I encourage all practitioners and researchers to contribute to the *Nordic Journal of Dance: Practice, Education and Research.*

Eeva Anttila
Editor

ABSTRACT

How can we improve Finnish boys' conceptions of ballet? How can we increase male involvement in ballet? We tried to answer these central questions by reflecting on and reviewing the goals, content and teaching methods utilized to teach methods of a tuition-free ballet workshop titled Ballet Energy for Boys. Produced by the Finnish National Opera, this workshop was introduced to about 2500 seven to eight year-old boys in elementary schools in the capital region in Finland. Written primarily for dance educators, this article aims to contribute to the literature about our recent efforts in inspiring boys to learn ballet and to learn how to appreciate ballet.

TIIVISTELMÄ

Kuinka voimme parantaa poikien käsityksiä baletista? Kuinka voimme lisätä miespuolisten baletin harrastajien määrää? Yritämme vastata näihin keskeisiin kysymyksiin pohtimalla ja tarkastelemalla tavoitteita, sisältöä ja opetusmenetelmiä, joita sovelletaan Kansallisoopperan tukemassa, ilmaiseksi tarjottavassa Balettienergiaa Pojille! -työpajassa, joka on vuosina 2011-2013 tavoittanut lähes 2500 7-8 -vuotiasta poikaa pääkaupunkiseudun peruskouluissa. Tanssikasvattajille suunnattu, poikien tanssiharrastusta edistävä artikkelimme nojaa aiheesta tehtyihin tutkimuksiin.

'Ballet Energy for Boys' in Finland: A Description of the Workshop Content

Joey Chua and Hannele Niiranen

Introduction

The lack of male dancers in ballet is hardly news. As Kenneth Greve, the artistic director of the Finnish National Ballet (FNB) has lamented:

> *I have to say that I am looking at tons and tons of lovely young ladies but I am missing boys and this is creating a void. And it's unfortunate and I believe that it's a question of culture. (Salmi 2010)*

Lehikoinen (2003, 28) echoed this by explaining that Finnish men, as early as during the 20th century, have been hesitant to take up dancing ballet due to social prejudices. Similarly, Viitala (1998) suggested that it could be due to unnecessary social pressures. Sarje (1997), in a quantitative study of students in four elementary schools in Central Finland, found out that boys had more negative conceptions about dancing than girls. Unfortunately, she did not provide any reason for the differences in their conceptions. Researchers in the US, the UK and Australia also suggested reasons that dissuade men from dancing. They investigated, using gendered lenses, the masculinity (e.g. Ashley 2009), sexuality (e.g. Burt 2007) and stereotyping of male dancers as virtuosic and likened to sportsmen (Gard 2001). In another study conducted in six all-boys' schools in Dublin, Ireland, Gray (2007) surveyed the students aged 7 to 8 and 11 regarding their attitudes towards dancing. From the negative responses — 43.2% of the boys strongly disagreed to the statement "We should have more time for dance" – Gray inferred that boys refrained from dancing probably due to gender regimes within the family and school (2007, 47).

Whilst we, in this present article, do not aim to provide reasons why boys distance themselves from dancing, we aim to describe how we can encourage them to dance. Hence, we follow Isto Turpeinen's assertion to focus on the possibilities and potential of dance (2012). Boys love dancing, as Isto Turpeinen suggested, because of peer influence and support, the innate pleasures derived from dancing and the physical action of dance.

This article consists of three parts. First, we provide the contexts for dance education for boys in Finland to situate our study. Second, we describe the workshop of *Ballet Energy for Boys* in terms of its goals, content and teaching methods. Finally in the conclusion, we provide the reflections of the workshop.

Dance Education for Boys in Finland

Prior to the 1980s, the Finnish National Opera Ballet School (FNOBS) was the only school in Finland that offered systematic training for [ballet] dancers (Nieminen 1999). Here, all-male ballet classes were offered since 1959 (Ahjolinna 1994). In the early 1980s, Ilkka Lampi, a highly-respected male teacher who was trained at the Vaganova Institute's teaching programme, assumed the role for teaching the male students

at the FNOBS; and henceforth, ballet education for boys "gained new impetus in Finland" (Lehikoinen 2003, 32).

Moreover, the 1980s were regarded as the golden age in the field of dance education because the Theatre Academy Helsinki, offering both BA and MA degrees in dance, was established in 1983, and vocational-level teacher training was offered in universities of applied sciences (Nieminen 1998, 1999). Nieminen (1999) writes that possibly due to the systematic dance teacher education, more teachers-as-researchers became interested in improving gendered dance education in Finland. For example, many teachers-as-researchers have written about how to teach dance to young boys and male adolescents in Finland (Anttila 1994; Lampi et al. 2002; Viitala 1998; Wiemers 2006). In 2002, a working group consisting of pedagogue Ilkka Lampi, FNOBS' principal Hannele Niiranen, FNOBS' vice-principal Aarne Mäntylä and Vantaa Dance Institute's principal Isto Turpeinen, wrote a dance education framework for boys titled *Popeda* (Lampi et al. 2002). The framework, intended for three age groups of boys – 5-8, 9-12, and 13 year-old and above – included goals, guidelines and practical teaching methods. *Popeda* has had far-reaching results: for example recently, relying on *Popeda*, the Kaleva Youth Association produced a booklet to aid dance teachers and school teachers in teaching boys dance activities, although in folk dance (Kokkonen 2012). *Ballet Energy for Boys* takes its model from that framework.

Besides FNOBS, the Vantaa Dance Institute is among the few schools in Finland that offer boys-only dance classes (Rauhamaa 2008). Led by Isto Turpeinen, the Vantaa Dance Institute has become increasingly important for boys and male adolescents in learning dance since the early 1990s (Lehikoinen 2003, 34). Indeed, Isto Turpeinen is a leading figure for boys' dance education in Finland: he has been steadfastly developing the so-called 'raw-board-method' that embodies his vision of art education and working style over the past two decades (Turpeinen 2012). Furthermore, the residential dance camp for boys at the Kuopio Dance and Music Festival established by Ilkka Lampi since 1987 is another place where boys can experience all-boys dance classes.

Ballet Energy for Boys

Background

Ballet Energy for Boys was a collaborative effort among the FNB, FNOBS, and the Department of Education at the Finnish National Opera (FNO) in 2011-2013. So far, the workshop team has visited 53 schools and conducted 96 workshops and about 2500 seven to eight year-old boys have participated in this tuition-free workshop that is subsidized mainly by the Finnish National Opera.

Goals

The workshop aims at inspiring the 7 to 8 year-old participants to enter the world of ballet and to have a positive and inquisitive attitude toward ballet. The workshop team also hopes that they will enjoy ballet as a versatile, enjoyable and exciting form of activity. More specific goals include:

- Understanding the value of feedback from peers and facilitators
- Igniting interest to watch and appreciate ballet performances
- Understanding that ballet is a dynamic skill that requires special expertise, something worth pursuing
- Understanding that ballet is a meaningful art form
- Demonstrating the basic skills essential in ballet for boys, e.g. strength and flexibility
- Becoming aware of how to use one's own body in versatile and rigorous ways while dancing ballet

The age group of 7 to 8 year-old boys was chosen because they may have fewer prejudices towards dance than male adolescents (Risner 2009; Williams 2003) and hence they may be enticed to learn more about dancing ballet if they become interested. Furthermore, it is beneficial for boys to start ballet training at this early age (Schmidt and Wrisberg 2008).

Content

The workshop facilitators were three professional dancers (two male and one female) from the FNB, one female teacher from the FNOBS and a narrator who is an audience education specialist from the FNO. Since research data showed that dance students have no preference for the gender of dance teachers (van Rossum 2004), we argue against the claim that boys must have male dance teachers (cf. Viitala 1998). Therefore, it may be more important for the boys to have professional dancers as teachers and role models.

During these three years, the response from the elementary schools for our workshops has been overwhelming. Unfortunately, we could choose only a limited number of schools (10) each year in the Greater Helsinki Area – Helsinki, Espoo and Vantaa – to participate in the workshop. Each workshop session lasted between sixty and ninety minutes, depending on each elementary school's schedules and the size of the group. At each school, one to three groups of about 20-50 boys at a time met the facilitators in the school gymnasium during their usual physical education class. Meanwhile, their female classmates led by the physical education teacher went, for example, to a swimming lesson.

The Ballet Energy for Boys workshop consisted of three segments. First, during the Appreciating segment, the boys watched a five-minutes' pas de deux-excerpt of *The Magic Lamp (Taikalamppu)* from *The Nutcracker* performed by the dancer-facilitators whom they would later work with. In addition to the pas de deux, the excerpt consisted of the battle between the Mouse King and the Nutcracker. Before the dance began, the narrator pointed out interesting movements for the boys to watch during the performance. For instance, she said, "See how strong or fast the dancers move" or "Pay attention to how they are able to turn and stay on balance". With such directions, it was hoped that the boys could learn to see ballet and appreciate it in the context of the learning goals of this workshop.

The scenery, dimmed lights at the gymnasium, and portable stage lighting and dance flooring helped to create a sense of reality for the boys, as if they were watching a performance in the theatre. A backstage crew from the FNO prepared the 'scenery' for the performance by placing a makeshift white backdrop. Specially designed for this workshop, the other side of the backdrop consisted of pictures from the salon scene of *The Nutcracker* with well-dressed people and children (from the FNOBS). The backdrop showing the salon scene was displayed throughout the 'stunt track' with video segments of the workshop, reminding the boys of the dancing children to whom they could relate.

Second, during the Performing segment of the workshop, the boys participated in the 'stunt track' consisting of four 'obstacle courses' or spots. At the spots, the boys attempted various skills essential in ballet and the skills they had just seen performed by the dancers. One facilitator was at

SPOTS AND TASKS	
Spots	**The boys learned to …**
Balancing	Balance on one leg
Turning	Balance and to turn on one foot with the help of a pirouette 'spoon'
Flexibility and strength	Do push-ups, front and back rolls, and stretches in second position
Lifting the ballerina	Lift a 'sack' (resembling a punching bag that boxers use) filled with water, weighing a maximum of 10 kg

Table 1

each spot assisting the boys. The four spots and tasks are illustrated in Table 1. If a big group of 50 boys participated in one workshop, they were divided into four groups, and each group spent at least ten minutes at each spot. The boys took a maximum of 40 minutes to complete this segment.

During the third segment of the workshop, the boys watched a video of *The Nutcracker* – an extended version of the same scene they first saw performed 'live'. Here, they also saw children performing in the video. The narrator highlighted that our students from the FNOBS performed as the little rats in the scene and that the boys could learn to dance like them and perform in a similar production if they like dancing and if they work hard. After watching the video, the boys discussed with the facilitators about what they did on the 'stunt track' and posed questions to the dancers. Dancers also shared perspectives with the boys about their work as professional dancers. The means of conducting this Appreciating segment is elaborated in the following section.

Teaching methods

The teaching methods used to promote the boys' learning experiences are related to the ideas underpinning Vygotsky's (1978) socio-cultural theory of development. The theory prescribes that all learning occurs in social interaction and thus "the role of others in learning cannot be ignored" (Smidt 2009, 139); the others may include teachers and more knowledgeable peers. Vygotsky (1978) coined a concept known as the zone of proximal development (ZPD), defined as "the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (Vygotsky 1978, 86). Put simply, it is the gap between what a student can do with help and cannot do independently yet. Hence, applying Vygotsky's approach in the workshop, a balance between the facilitators' assistance and the boys' abilities was looked after. Based on observations, the facilitators paced the tasks so that the boys worked beyond their current skills but with assistance (that is, locating the boys' ZPD). The facilitators taught a few boys at a time and thus, they could more easily monitor the boys' progress and noticed when more assistance or challenge was needed. The facilitators gave the boys the maximum amount of help at the beginning of the task, and then gradually withdrew the help (or scaffolding) as soon as the boys' mastery of the task developed. For boys who learned easily and efficiently, the facilitators gave them more challenging tasks, thereby helping them attain the top level within their ZPD.

Play and imagination are the other central tenets of Vygotsky's theory. Play is especially productive in developing students' abstract thoughts and imagination when specific characteristics such as imaginary situations, roles and rules are present (Bodrova and Leong 2007). Therefore during the Performing segment, the facilitators encouraged the boys to pretend that they were the Mouse King and jump as high as he did or to pretend that the soldiers were chasing them and they had to leap as far as they could so that they would not be caught. Another instance when we encouraged the boys to develop abstract thoughts and use imagination was during the Appreciating segment: The narrator requested the boys to suggest possible endings for *The Nutcracker*. Additionally, we wanted the boys to "think about, question, reflect and represent what they [saw] and [heard]" (Smidt 2009, 154) about the 'live' and video performances of *The Nutcracker*. Hence, the narrator posed open-ended questions, allowing the boys to contribute freely and extensively. Often, the narrator stepped back from the discussions.

Admittedly, didactic instructions that are primarily controlled by adults (Smidt 2009, 141) contradict the principles of this theory; unfortunately, dance lessons are traditionally taught this way. However, the 'copy me' style of teaching was minimized by focusing on the importance of "sharing of control between teacher and students [and] the development of mutual trust" (Forman, Minick, and Stone 1993, 24) and helping the boys reach their ZPD.

In terms of feedback, children up to around 8 years old are eager to please adults, so "the effects of praise on behaviour can be powerful" (Pintrich and Schunk 2002, 325). Therefore, firstly, all facilitators were mindful of giving positive feedback to children. The facilitators encouraged the boys by praising effort rather than for innate ability (Dweck 2008). For example, when a boy who, after repeated attempts, finally succeeded in doing a front roll, the facilitator would say, "That's good! You worked really hard at it!" For a boy who attempted the tasks easily, the facilitator would say, "You are doing well but let me give you a more challenging task". Secondly, the facilitators refrained from criticising the boys for their mistakes. Instead, they suggested another way of trying that task and reminded them "I can see that you're trying very hard but let's try to do it this way".

Observations

During the Performing segment, the boys were extremely keen to learn how to turn on the pirouette 'spoons'. They lacked inhibition and were not afraid to fall. When they fell, they quickly got up and tried again. During the Appreciating segment, most boys responded enthusiastically to the questions posed. The adults were sometimes astounded by the many imaginative guesses and lively discussions. Moreover, the 'live' sword-fighting scene especially seemed to entertain the boys.

The limitation of this workshop is that this is unlike an actual ballet class. Therefore, after the workshop, boys who showed interest in ballet were encouraged to register for three 60 minute tuition-free ballet classes at the FNOBS. So far, about forty boys from the workshops in 2011-2013 have attended these free activities at our school. Sadly, the schoolteachers reported that a few boys were keen to sign up for our course but their fathers did not allow them to. On a more positive note, most of the boys vividly expressed their enjoyment of the workshop.

Conclusion

Opportunities for Finnish boys to explore their skills in dance programs are scarce (Nieminen 2006; Sarje 2006). The 'Ballet Energy for Boys'

workshops brought ballet to the grassroots level, hoping to demystify the 'elitism' of ballet. The facilitators showed that ballet skills such as turning, lifting, balancing, jumping, rolling, bending, stopping and running resemble everyday skills but are executed in a particular way in ballet. Undoubtedly, with the aid of these different physical tasks related to ballet, the boys were motivated to learn more about it. While Lehikoinen likened gendered dance pedagogy to "the mysterious Holy Grail: a secret that [he] had no access to" (2003, 8), we, nonetheless hope that the present account of the workshop has 'demystified' the content of boys' ballet classes and offers appropriate teaching methods that can be used in order to entice more boys to appreciate ballet and to enjoy ballet.

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BIOGRAPHIES

Joey Chua is a doctoral researcher in the Department of Teacher Education at the University of Helsinki. Her academic interest is in dance talent development. She holds a B.A. (Dance) from the University of Adelaide, a Master of Arts (Research) degree from Queensland University of Technology, and a post-graduate degree majoring in gifted education from the University of Hong Kong.

Hannele Niiranen has been the principal of the Finnish National Opera Ballet School since 2003. She began her dancer's career at the Hurjaruuth Dance Theatre (1981-1994) where she was one of the founding members. After her dancing career, she studied drama facilitator studies at the Theatre Academy Helsinki and taught stage expression, contemporary dance and improvisation. She has a Master of Arts from the University of Helsinki. She holds event producer duties and several elected posts in the field of dance and writes articles for periodicals.

ABSTRACT

In this article[1] I am discussing how traditions are reenacted by dance revival and reconstruction. My starting point is the experience I have of restaging choreographic works by the Swedish choreographer Per Jonsson (1956-1998), of whose artistic production I am in charge. Through examples from working with repertoire, I will develop my thoughts around how new interpretations of a movement material reformulate the tradition and inform the present. I will also discuss how dancers of today are researching and developing new methods for processing a movement material. This in turn leads to new ways of dealing with quality, dynamics and timing in reconstruction of a written material.

SAMMANDRAG

I denna artikel[2] diskuterar jag hur och på vilka sätt traditionen kan återskapas när dansverk rekonstrueras och har nypremiär. Min utgångspunkt är de erfarenheter jag har vid rekonstruktioner av dansverk av den svenska koreografen Per Jonsson (1956 - 1998) vars konstnärliga produktion jag har ansvar för. Genom exempel från arbete med repertoar, kommer jag att utveckla mina tankar kring hur nya tolkningar av ett rörelsematerial omformulerar traditionen och informerar nuet. Jag kommer också att diskutera hur dansarna i dag forskar och utvecklar nya metoder i arbetsprocessen med ett rörelsematerial vilket leder till nya sätt att hantera kvalitet, dynamik och timing vid rekonstruktioner av dansverk.

1 The article is written in connection to an ongoing research project "Språkliggörande av dans" (Verbalizing Dance) that is supported by the Swedish Research Council. It aims at investigating how languages are used in the studio in classes aimed at dance training, as well as in rehearsal work among professional dancers. The research project is carried out by a group of four researchers under the leadership of Birgitta Sandström (DOCH and Stockholm University), and with Boel Engström (Stockholm University), Lena Hammergren (DOCH and Stockholm University) and Cecilia Roos (DOCH) as additional members. The article is based on a paper that the author presented at a NOFOD conference Dance ACTions –- Traditions and Transformation that took place at the Norwegian University of Science and Technology in Trondheim in June 2013.

2 Denna artikel är skriven i relation till det pågående forskningsprojektet "Språkliggörande av dans" som är finansierat av Vetenskapsrådet där syftet är att undersöka, kritiskt granska och jämföra hur språk används dels inom dansundervisning men också mellan professionella dansare i olika repetitionsarbeten. Ledare för projektet är Birgitta Sandström (DOCH och Stockholms Universitet). De övriga forskarna i projektet är Boel Engström (Stockholms Universitet), Lena Hammergren (DOCH och Stockholms Universitet) samt Cecilia Roos (DOCH). Artikeln är baserad på ett paper som författaren presenterade på den av NOFOD arrangerade konferensen Dance ACTions –- Traditions and Transformation som hölls vid Norges teknisk-naturvetenskapliga universitet i Trondheim juni 2013.

Embodied Timing – Passing Time

Cecilia Roos

The movement material of Per Jonsson is inscribed in my body; you could wake me up in the middle of the night and I would dance it for you. His movement landscape or movement vocabulary was the first I encountered in my professional life in the early 1980s and it has followed me, more or less intensely, as a dancer ever since. Together with the Swedish dancer Håkan Mayer, I am responsible for Jonsson's production, which includes about 50 works. Having this responsibility has brought me to work with a series of reconstructions of his pieces, although I would rather call it reformulations for reasons that I will try to outline here.

The piece *Gränsfall* ("Borderline Case") was created and performed by Per Jonsson together with the dancer and choreographer Iréne Hultman, and had its premiere at the theatre Fågel Blå ("Blue Bird") in Stockholm 1982. It started at a very slow pace, and during 20 minutes the tempo increased until it reached a climax where the dancers fell repeatedly to the floor. Gränsfall was made before the impact of Flying Low and Release techniques had reached Sweden: these techniques teach you how to transform falling to

Iréne Hultman in Gränsfall, Fågel Blå 1982. Photographer Olof Thiel. © Olof Thiel.

the floor into a virtuos act, and how your body, without a sound, can melt into the floor at the moment of confrontation. Towards the end of the piece the dancers, again in a very slow pace, did a kind of movement reverence or farewell. It was a fantastic, abstract, odd and humouros piece with stumbles and unexpected interactions between the dancers; physical slapstick and virtuosity were mixed with seriosity and humbleness in their ways of approaching one another.

In 2003, *Gränsfall* was included in a series of reconstructions of choreographic works, "Retro / Memo", at the venue Moderna Dansteatern (MDT) in Stockholm. I was asked to reset the piece and Iréne Hultman was partly with me as an expert adviser. The dancers we worked with belonged to the top tier in Sweden and they were schooled precisely in Flying Low and Release techniques. At that time the dance community generally looked upon them as the most neutral techniques creating a body open for any kind of style. But in fact, the dancers' skill in these techniques resulted in the piece losing its character. They looked too elegant when they fell and they bounced up again without effort. The stress, challenge and awkwardness that characterized Per's and Iréne's dance were completely gone and their skillful technique also made them dance faster than Per and Iréne had done, so they ended up too early in relation to the music. The virtuous but still odd movement quality could not be reenacted, the dancers could not be "deprogrammed" from the techniques they had acquired. In other words, the reading of the piece became different, more narrative, not only because the time when it was restaged was another, but also because the dancers' abilities were different. If you work with reconstructing ballet classics that are some hundred years old, it's not surprising that it can be hard to find the specific qualities that are requested. But it was entirely unexpected, both to me and the performers, that 20 years would have such significant consequences.

The reformulation of *Gränsfall* was a fact since the movement qualities and the content of the piece changed. It also became apparent that the techniques these dancers were trained in, and that we then experienced as "neutral", so clearly became a style in meeting with Jonsson's movement material. The idea that Flying Low and Release techniques create a neutral body has been questioned since then; all movements inscribe, mark and characterize the dancer's movements, and this became evident in the reconstruction of Gränsfall.

If a rough generalization is permitted, one might say that the education of contemporary dancers in Sweden between 1970 and 1980 aimed at constructing the dancers' bodies through specific dance techniques, and the standard was based on those of Graham and Limon. Together with ballet technique, they were seen as a necessary foundation for all kinds of dance. I was educated during this period and my dream was not to become a Graham or a Limon dancer, but I should still practice these techniques and adapt my body to them, they constituted a norm for how you should look and move in order to fit into a choreographic material that you would probably never work with. There was of course a certain amount of investigation left to do for a dancer, in relation to the style, but mostly it was all about reproduction of movement, customization and design. There was hardly ever a connection between the style or genre I took classes in and the kind of choreographic material I danced as a professional. Obviously, it is important to keep track of history and explore old dance techniques if we are to understand why we dance as we do today, but what I'm discussing here is the role of the training and its functionality in relation to a choreographic material.

The work by Per Jonsson that I have reconstructed most is *Rivers of Mercury*, which had its premiere in 1998 at Kulturhuset ("House of Culture") in Stockholm. It was the last piece Per Jonsson created, he died on the day of the premiere. The energy of the piece is exactly as it says, a flow of mercury. With an incredible speed and millions of details, it is the most challenging piece that I have danced. The movement quality, phrasing and dynamic are sharp and fast. The body moves in multiple directions simultaneously, having different charges and "temperatures" and several rhythms and dynamics at the same time. In 1998, we hadn't acquired the techniques to loosen up and open the joints which could have helped us to develop the dynamics and directions of the movements. We really struggled to articulate the details, and this struggle, or physical friction created between us dancers and the movements, became an important part of the piece. I'm not sure that Per Jonsson would have described the meeting between us dancers and his movement material like this, but it is a rewriting that is possible for me now, through my encounter with today's dancers and their way of performing *Rivers*. They slide and glide through the material in a completely different manner than we did, touching the details and deconstructing the movements rather than going in clinch with them in the way that I felt we needed to do. It looks unproblematic and without resistance, the relationship to the movements is less complex than it was for the original cast.

Per Sacklén och Cecilia Roos in Rivers of Mercury, Kulturhuset 1998. Photographer Bengt Wanselius. © Bengt Wanselius.

The working situation for contemporary dancers has really changed the last 20 years, and one can say that the professional dancer of today is in general working experimentally and transdisciplinary. Regardless of genre, dancers see the testing and the experimentation with ideas and movements as a natural part of their work. This is not just something that is expected of them, but it is above all what they expect and want from a work process. Already during their education, the dancers are trained to develop their own methods, take responsibility of their own process with the movement material and not just reproduce it. Later, when they become professional dancers, they take, for example, somatic classes, yoga, ballet, crossfit, bellydance and jitterbug lessons, they study philosophy and mix anything that serves their personal development as performers. They are able to analyze and deconstruct their bodies and their movements in a way that we were never taught, and the kind of style or genre they inscribe their bodies in is mostly very

personal. Rasmus Ölme, choregrapher and PhD student at the University of Dance and Circus in Stockholm (DOCH) is discussing this issue in his very interesting article "Functionality without function – Relating technique to choreography".

> *The 21st century body is developing a different understanding of itself. Through contemporary philosophy and neurobiological progress we are realizing yet another example of how a unit, the body as singularity, is split up into multiplicities and becoming a composite assemblage. (Ölme 2013, 74).*

Nowadays, the movement material in a dance piece is nearly always produced by the dancer in dialogue with the choreographer (if there is one), so the distance that was a part of my experience, between what a dancer does as her daily training and what kind of choreographic material she dances (unless it is a reconstruction) has disappeared. The movements that are produced have their base in the exploration that the dancer is doing in her daily practice. The dancer's role in the working process with a creation has therefore gone through big changes, both when it comes to the relation between the dancer and the choreographer and also to what kind of movement material is produced and performed, and how.

The number of dancers on the freelance market has increased over the past 20 years, contracts longer than four to a maximum of eight weeks barely exist and full-time contracts are the exception. Freelance choreographers are not in the financial position to provide longer contracts, and for this reason it is difficult for dancers and choreographers to work together continuously. Freelance dancers are jumping between commitments, so if a choreographer resets an old piece, it needs to be worked on with new dancers since the dancers who performed it originally have other commitments. This may be one of the reasons that there is hardly any repertoire in the traditional sense in the freelance world. Besides, freelance dancers that I speak with are generally quite uninterested in replacing someone in a dance piece, rather, the pursuit lies in the process. The choreography is therefore often reworked and adjusted to the dancer who is replacing, and this is for many dancers a prerequisite for even wanting to do that kind of job. For the dancer in the freelance context, the interest lies in the process, anything that arises with no existing original to relate to. The distinctive friction, resistance or conflict that I am discussing in my examples above, between dance techniques in original casts and a movement material, is no longer significant for choreographic pieces, since the movement material nearly always is produced by the dancers themselves. Maybe now, more than ever, we are dancing in our present time, here and now, and should be understood in this way.

Today when I am teaching choreography that I have danced myself to other dancers, it is obvious at a corporeal level how the qualities and dynamics of a movement material transform through time. When I see how the dancers I am rehearsing deal with the movement material that I am a carrier of, it becomes very obvious that my embodied timing belongs to the past. They work independently, and throughout the process they are developing new techniques and refining their own personal methods in relation to what is needed to individually work with the movement material at hand.

The multiplicity of methods developed by the dancers leads to new interesting ways of dealing with quality, dynamic and timing in a movement material. In conclusion, I would say that when a dance piece is reset, the dancers react upon and reformulate the movement material, and as a result of that interaction the content itself is questioned and transformed.

Reference

Ölme, Rasmus. 2013. "Functionality without function- relating technique to choreography". In *Close Encounters- Contemporary Didactics: Explorations in Theory and Practice*, edited by Anna-Karin Ståhle, 65-77. Stockholm: DOCH.

Acknowledgement

Nordic Journal of Dance: Practice, Education and Research thanks The Swedish Dance Museum for the right to use the photos without charge.

BIOGRAPHY

Cecilia Roos is a dancer, a Professor in Interpretation and Head of the Dance Department at the University of Dance and Circus (DOCH) in Stockholm. She also works as a rehearsal director in dance, circus and opera productions. Her research focuses on the dancer's practice and the role that plays in performative processes and she's engaged internationally in these areas as an expert adviser and lecturer. Her current research is a project where communication linked to learning in dance is explored.

ABSTRACT

Early modern dancers established a foothold in theatres and opera houses from the 1910s onwards when the focus of many avant-garde theatre directors shifted from literary text to the actor's body and its expressive potentialities. This article explores the interplay between early modern dance and theatre in Finland by focusing on three dance scenes that Maggie Gripenberg (1881–1976) composed for theatre and opera performances in Helsinki in the 1920s and 1930s. The developments in Finland will be connected with the international trends that Gripenberg and her Finnish collaborators absorbed from the West as well as from Russia. The article also suggests that by exploring early modern dance in the context of theatre and opera, it is possible to obtain a more balanced picture of the development of modern dance in Finland.

TIIVISTELMÄ

Varhainen moderni tanssi sai jalansijaa teattereissa ja oopperataloissa 1910-luvulta alkaen, kun monien avantgardea edustavien teatteriohjaajien kiinnostus siirtyi draamatekstistä näyttelijän kehoon ja sen ilmaisumahdollisuuksiin. Tarkastelen artikkelissani tanssin ja teatterin vuorovaikutusta Suomessa aineistonani Maggie Gripenbergin (1881–1976) kolme ooppera- ja teatterikoreografiaa, joita hän teki Helsingissä 1920- ja 30-luvulla. Kytken suomalaisen kehityksen moninaisiin kansainvälisiin vaikutteisiin, joita Gripenberg ja hänen yhteistyökumppaninsa saivat niin Venäjältä kuin lännestäkin. Artikkeli osoittaa, että kuva varhaisen modernin tanssin vaiheista monipuolistuu, kun sitä tutkitaan myös teatterin ja oopperan konteksteissa.

Early Modern Dance and Theatre in Finland

Johanna Laakkonen

In the early twentieth century the actor's body became the focus of theatrical expression, and the existing acting conventions and the generally considered worn-out gestural language of both opera and theatre performers were commonly criticized. At the same time, the pioneers of modern dance abandoned the old balletic conventions, and their foremost aim was to give an outer form to their inner feelings – to unite the mind and the body in a way differing from ballet which relied on a vocabulary of canonized movement and conventional mimic gestures. Avant-garde theatre artists and dance modernists shared this interest in the expressive potential of the human body, and early modern dance was incorporated into different kinds of theatre and opera performances. In this article I will look at the role of movement and dance in the Finnish theatre and opera in the 1920s and early 1930s by focusing on the work of Finnish dancer-choreographer Maggie Gripenberg (1881–1976) and her collaborations with theatre directors Eino Kalima and Jalmari Lahdensuo[1].

Following developments in Central Europe, early modern dance, or plastic dance[2], as the new genre was called in Finland, was introduced to the theatre in the 1910s. In the late 1910s and 1920s a few Finnish theatre directors, such as Lahdensuo and later Kalima, began to co-operate with dancer and choreographer Maggie Gripenberg, who is often considered the founding figure of modern dance in Finland[3]. This co-operation and the new trends remained marginal in repertoires, but they are of interest as they show how the two directors experimented with dance and movement and how their work was influenced by trends coming from Russia as well as from the West. Despite this co-operation, cross-disciplinary analyses of theatre and dance have not been common in Finnish theatre and dance research. My article is an attempt to break down existing, yet rarely discussed, borders.

Theatres provided opportunities for dancers and a handful of active choreographers to work, and thus contributed to the development of professional dance in Finland. In 1910–1911 Maggie Gripenberg studied with the Swiss music teacher and founder of eurhythmics Emile Jaques-Dalcroze in Hellerau near Dresden. Her first-hand knowledge of his method and her dance and compositions opened up new vistas for theatre directors interested in the expressive potentialities of human bodies. The Finnish National Theatre did not offer a year-round contract for a ballet master, but Gripenberg seemed to have been the most often used choreographer in the theatre from the late 1910s until the 1930s. For a short period in the early 1910s, she also taught a subject called plastic dance to the actors of the theatre. (Suhonen 2000)

I will focus on Gripenberg's compositions in drama and opera by looking at three works: a group scene for A Midsummer Night's Dream *(Kesäyön unelma*, 1930) and a 'Grotesque dance' for An-Ski's *Dybbuk (Dibbuk*, 1934).

In both works dance is limited to particular scenes, whereas the opera *Orfeo and Eurydice (Orfeus ja Eurydike*, 1926) relied extensively on movement and gesture[4]. Regarding Gripenberg's choreography, I am interested in how dance contributed to these performances and what issues were expressed through movement and dance. Before exploring the works more closely, I will discuss my sources and connect Finnish developments with the Eastern and Western influences that inspired Gripenberg and Kalima.

Tracing dance in theatre

Methodologically and in terms of sources, the study of dance in theatre performances poses many challenges. Regarding the works discussed here, their choreographies have been lost, and all that survives are a few photographs, reviews, a few articles and the reminiscences by Gripenberg and Kalima. My text is based on a close reading of several kinds of written and visual sources. When focusing on dance in the theatre and the opera, written texts, prompt books and librettos can provide valuable source materials. Both exist separately from the actual performance and thus pose certain limitations as they do not reveal what happened on stage during the performance. Nevertheless, prompt books, in particular, can be useful because they describe the plot and can provide information on the function and position of dance scenes in a particular play. They sometimes include handwritten notes with more detailed information about the place of a particular dance or its style. From the works in this article, however, only *Dybbuk's* prompt book has survived[5].

As often is the case, reviews are the most useful sources when one tries to reconstruct the performance text[6] of a particular play[7]. The works discussed below attracted wide publicity in the local press, and the dance scenes in them gained more attention than usually was the case. A few surviving photographs give an idea of the visual imagery of Gripenberg's choreographies. In her memoirs Gripenberg (1952) wrote about some of her theatre works but did not describe the movement language. In Kalima's reminiscences (1968) Gripenberg's name only comes up a handful of times, but his other writings (1915 and 1931) reveal his interest in the body and the expressive gesture. By moving between these various sources, I attempt to explore the interplay between theatre and dance and Gripenberg's contribution to it.

Dance and theatre scholars have discussed the connections between early twentieth century theatre and dance from various perspectives. Mary Fleischer (2007) explores the collaboration between dancers and symbolist playwrights. She observes that in theatre, dance was used for different purposes such as to foster the theatricality of the works, to express symbolic actions that challenged societal norms (Julie's dancing in *Miss Julie*) or to express the "sexual and destructive instincts of the play's femmes fatales" such as in Wilde's *Salomé* (ibid., 2–3). Fleischer limits her actual analysis to symbolist playwrights only, whereas I will look at the Finnish theatre from a broader perspective as the interplay between theatre and dance was not confined to one particular style[8]. Gabriele Brandstetter (1995, 90–92) draws a parallel between the development of acting theory and avant-garde dance in the early twentieth century, noting that both art forms moved away from naturalistic expression and mimetic imitation. She writes about the mutual influence of theatre and dance, remarking that dance had a particular influence on acting theory and an actor's training. The connection between

dance and theatre was also discussed by Swedish scholar Gösta Bergman in his *Den moderna teaterns genombrott 1890–1925* (1966). Further, Harold Segel points out the interest in the body in the performing arts and society in general in his *Body Ascendant* (1998). Both Gunhild Oberzaucher-Schüller (2000) and Arthur Maria Rabenalt (1992) have written about how early modern dance was introduced to German theatre. In Finland, Annikki Hyvönen (1986) has pointed out that director Eino Kalima was influenced by ideas such as those of Konstantin Stanislavsky on acting and actors' physical education (141) and of Jacques Copeau on acting (144–45), but she does not discuss dance. My aim is to contribute to this discussion and connect the situation in Finland with international trends as well as to show the interconnectedness of the two art forms in Finland.

Gripenberg – Duncan and Hellerau as models

Gripenberg's first contact with modern dance was seeing Isadora Duncan dance in Dresden, where Gripenberg studied painting in 1904–05 (Gripenberg 1952, 30–32). She also saw Duncan in Helsinki where she performed in 1908. In 1909 Gripenberg went to Stockholm to study with Anna Behle. Behle's lively descriptions of Jaques-Dalcroze's method encouraged Gripenberg to travel to Geneva, where the two participated in his course in the early summer of 1910. In the same year Jaques-Dalcroze started his school in Hellerau, and Gripenberg and Behle followed him there. (Ibid., 55–56, 59, 74; Suhonen 2000)

Jaques-Dalcroze was a Swiss music teacher who considered rhythm and musicality to be physical phenomena which could be trained through training the body. He developed a system in which rhythm was translated into bodily movements and where music and movement were tightly woven together. Gradually, the system developed in the direction of the more general physical training that attracted many performing artists of that time. His *Gymnastique rythmique* exercises provided tools for improvisation and encouraged students to abandon the conventional gestural language that had dominated both ballet and theatre. The method emphasized the need to re-establish the lost connection between the body, mind and soul, which resonated with many performing artists of the period.

When Gripenberg returned to Finland, she started to organize dance concerts which consisted of short dance numbers that introduced the Jaques-Dalcroze method to Finnish dance audiences. In the early 1920s she began to create longer works that she performed together with her students, some of whom gradually became professional dancers (Suhonen 2000). In addition to composing dances, she sometimes took charge of training and directing "the plastics" of the performers.

Gripenberg's work in a theatre context was by no means unique in Europe at that time. A similar development took place in Germany during the 1920s when opera houses and theatres started to employ modern dancers, often students of Jaques-Dalcroze, Rudolf Laban or Mary Wigman, both as dancers and as ballet masters or *Tanzmeister*, as they were sometimes called in order to separate them from the ballet masters (Oberzaucher-Schüller 2000, 20).

Traditionally, the dance numbers in the theatre and opera had consisted mainly of ballet, character dancing and social dancing. By incorporating plastic dance into drama and opera, directors broke with the old conventions. They aimed for dance scenes that were more expressive and fluid and that allowed a more

evocative and organic composition of group scenes corresponding to the modernist ideas prevalent in many European theatres. This trend took place roughly at the same time as the approach that emphasized the theatre director's role as a creative artist who brings together the various elements of the production according to his own artistic vision. Crowd scenes needed to be integrated into this overall vision, which brought new possibilities for dance modernists in the context of theatre and opera, among them Gripenberg.

Arthur Maria Rabenalt (1992, 432–36) writes that the modernists not only expressed the collective outcry of expressionism, but that the more lyrical forms of *Ausdruckstanz* (meaning various forms of early modern dance) also found their way into works in which a more abstract performing style was needed. Instead of being merely decorative or expressing certain national characteristics such as mazurka for Poland or tarantella for Italy, dance scenes became a legitimate element of the *Regie*, and dance and movement were able to express different atmospheres, moods and feelings. Contrary to ballet and social dancing, plastic dance allowed a more comprehensive use of the body because of its freer use of the arms and the upper torso and of movements that were directed to the ground rather than only striving upwards.

Jaques-Dalcroze himself believed that his system could, among other things, help the actor to become aware of and to come into harmony with the ensemble. He explained his system's usefulness for actors in a reply to French actor and theatre director Jacques Copeau, who had criticized his method in a letter to the former in 1921. Jaques-Dalcroze explained:

> *As concerns the solo actor, rhythmic training should not lead him to think out his own motricity [function of movement, J.L.], but simply allow him to attune it to that of the others. I consider the displacements, gestures, attitudes, groupings as a kind of orchestration, i.e. to the art of making use of each instrument's individual tonal quality with an eye to the ensemble effect, so I am sure that the knowledge of certain laws of muscular economy, sacrifice of personal effects, influence on space, elimination of useless effort, co-ordination of attitudes and immediate adaptation to various atmospheres, should allow the actor to blend his temperament with those of the ensemble and to regulate the relations between the soloist and the protagonists, as in a musical symphony. (Jaques-Dalcroze qtd. in Copeau 1990, 66).*

Besides knowing the Dalcrozian approach, Gripenberg's ideas on set design seemed to have corresponded to Kalima's ideas on simplicity on stage. While Gripenberg studied with Dalcroze in Dresden, he was already experimenting with Adolphe Appia's ideas of a three-dimensional stage. Gripenberg did not mention Appia in her memoirs, but it is likely that she had first-hand knowledge of his ideas on theatrical space and lighting through her studies[9]. She had, however, already returned home when the first Hellerau school festival with its performance of *Orfeo ed Eurydice* took place in the new architectural space designed by Adolphe Appia in 1912.

Kalima and the need for reform

At the beginning of Kalima's directorship at the Finnish National Theatre, realism and naturalism had a strong foothold in Finnish theatre. Kalima absorbed influences from both Russia and Central Europe, particularly France. During his studies in Russia he had familiarized himself with the work of Konstantin Stanislavsky. After the Russian revolution (1917) he oriented himself towards French theatre and was especially fascinated by the ideas of theatre director Jacques Copeau, whose work he had seen at the Théâtre du Vieux-Colombier in Paris. From early on Kalima thought that the acting style prevailing in the National Theatre did not meet the expectations set for realistic drama, which had to be "true" and show life as "it really was". Furthermore, the current style contradicted the new anti-realistic trends that came from Russia and Central Europe. It is worth noting that for Kalima, both realism and anti-realism required a more natural and expressive bodily expression and what he later called "a new gesture" (1931, 129). Both Stanislavsky and Copeau had included Jaques-Dalcroze's method into their training programmes, and Gripenberg's work at the National Theatre indicates that also Kalima was interested in the possibilities provided by eurhythmics.

As much as he admired Stanislavsky's ideas on acting, Kalima, like many of Stanislavsky's contemporaries as well as his students, wanted to break loose from the realistic stage picture typical of his theatre. According to Hyvönen (1986), Copeau's ideas on scenic simplicity inspired Kalima to experiment with a non-naturalistic stage untypical of early twentieth-century Finnish theatre. For example, he would use draperies instead of painted scenes, and set designers Eero Snellman and Matti Warén, with whom he worked often, followed the principles that Kalima had adopted from Copeau (144–45). The latter wanted to purify the stage from artificial acting and realistic stage design which, according to him, drew attention from the text. For Copeau, stage was "the place for the drama, not the décor or equipment. It belongs to the actors, not to the technicians or the scene-painters" (Copeau 1990, 87).

In his 1931 article "Näyttelijäntaiteen perus-kysymyksiä. Eleen psykologiaa" (Fundamentals of the art of the actor: On the psychology of gesture), which appeared in the theatre magazine *Naamio (Mask)*, Kalima expressed his ideas on the body and gestures that he had pondered during his directorship of the theatre, which by then had lasted almost fourteen years. He argued that while emphasizing the literal and realistic, theatre in Finland had undervalued the expressive potential of the human body. He stressed that the development of bodily expression was essential to modern theatre (129).

Many of Kalima's reflections centered around the idea of the psychological gesture that had to arise from inside the actor. He was well aware that this fundamental problem could not be solved by means of dance, and he stated that the growing interest in dance and body culture had not really benefited the education of actors in Finland. The reason for this, he believed, was that the training available could not provide solutions to those problems that an actor faced in his work (1931, 129). It is possible that Kalima also refers here to Jaques-Dalcroze's method, with which he was familiar through Gripenberg's work. Instead of developing actors' training, Gripenberg contributed to theatre and opera through her distinctively modern group compositions. Kalima could make good use of Gripenberg's eye for group scenes and her movement language, which helped to modernize the often stiff crowd scenes as well as the dance numbers within dramas that hitherto had mostly consisted of social dances and character dancing.

Dybbuk and A Midsummer Night's Dream

Both *Dybbuk* and *A Midsummer Night's Dream* are examples of plays in which dance and movement were used to create intense group scenes. Of the three works discussed here, the opera *Orfeo and Eurydice* is not connected to the Finnish National Theatre. *Orfeo* is included in my analysis because in it the role of dance and movement was more pivotal than perhaps in any other opera or drama performed in Helsinki in the 1920s and 1930s.

In *Dybbuk*, a play based on Jewish folklore, playwright An-Ski tells a story about a young bride Leah, whose soul is taken over by a Dybbuk, a restless soul that belongs to the late Hannan. Hannan was a poor young man who wanted to marry Leah but was rebuffed by Leah's father, who had promised his daughter to a wealthy young man. In the National Theatre's production Leah's role was performed by the actress Emmi Jurkka, but the dance scene was given to Gripenberg. The music for the piece was composed by Simon Parmet[10].

In the text the dancing takes place during the wedding feast in the second act of the play, shortly before the Dybbuk penetrates Leah's soul. Leah dances in the courtyard with beggars, the crippled and other underprivileged villagers before the marriage ceremony takes place. According to the prompt book, she dances with the old beggar women one after another, and those who have had their turn with her stay near her in loose groups. Leah, tired and confused, wants to get away from the crowd surrounding her, but the crowd resists, gathers around her and tries to keep her in its midst. She is finally freed by her sister, and the crowd rushes away to enjoy the free meal offered to them by Leah's father to celebrate the wedding. Leah is upset and in broken sentences she describes how the beggars forced her to dance among them, squeezed her and hung on to her with their bony fingers. (*Dibbuk*, 31–32)

Gripenberg's own description of the choreography (1952, 221) reveals that she emphasized the beggars' role as intruders, whereas in the prompt book the meal was served to the crowd as required by the old Jewish tradition. According to her, in the choreography a group of beggars came uninvited to the wedding feast, the atmosphere became tense, and the villagers were filled with loathing for the beggars' aggressive dance. She defines the dance as "grotesque", which gives an impression of a rather unrefined and earth-bound style. She neither gives any description of the movement language she was using nor does she mention anything about Leah's relationship to the group or Leah's dance with the beggars. Her description only acknowledges the divide between the daughter of the wealthy merchant and the beggars and the collision between the two different worlds that so clearly comes out in the text.

Instead of writing about the content of the dance or the movement material, Gripenberg mentions how greatly she was inspired by Simon Parmet's music and how easily the ideas and movements came to her. She felt, however, that she was unable to realize her original vision because of the "weak group" that she had to work with. In addition to two or three of her students, the other performers were extras and untrained people. (1952, 221–22) The fact that she had to work with non-professional dancers reveals the challenges that choreographers faced in the move from social dancing to modern dance. The latter required bodies that had special training, but skilled performers were rarely available in smaller theatres and in cities such as Helsinki.

Even though Gripenberg felt that there was a gap between her vision of the dance and its actual realization, the director Kalima was touched by her dance as Leah and her choreography for the group. In his memoirs Kalima considered the dance scene as one of Gripenberg's most important works (1968, 339). Gripenberg's choreography embodied the societal stance of its characters as well as their psychic and emotional states. The bodily grotesqueness of the beggars was able to be expressed by movement and dance in more effective ways than had been possible with spoken words only. The play's themes and its juxtaposition of the living and the spirits was a deviation from the Finnish realistic theatre tradition. What remained of realism was Kalima's aim of accurately portraying Jewish customs.

Photo 1. A Midsummer Night's Dream, chor. Maggie Gripenberg. The Finnish National Theatre (1930). Photo: Savia. Theatre Museum's Archive, Helsinki.

In *A Midsummer Night's Dream* Gripenberg choreographed dance scenes to Mendelssohn's music. The scant written sources only reveal that the dances in the play were performed by Gripenberg's students and that Gripenberg's choreography avoided balletic conventions and thus created an admirable effect, especially in the forest scene[11] (Hj.L.). The atmosphere created by the dancing fairies was completely different from that created by *Dybbuk's* dancing beggars. Kalima describes the agile and airy fairies that moved in the gloominess of a gentle summer night on the green grass among the trees (1968, 295–96). The dance echoed the dream-like quality that Kalima wanted to create in the scene.

The few pictures that remain of the 1930 production reveal Gripenberg's modernist movement imagery. Rather than revealing the movement on stage, the static photos show some poses or elements of the group's dance. In one of the photographs the dancers are posing for the camera, and they are placed around Titania, who stands in the centre (photo 1).

One of the two groups consists of six dancers, the other of four. Two more dancers stand close

to Titania, and one is kneeling on the floor with her eyes focused on Titania. Slightly behind her, two women, one on each side, are posing with slightly bent knees, their heads and upper bodies bending slightly downwards and turning to the side, one hand raised to the side with the lower half of the arm raised and the elbow bent. In the groups some of the dancers are leaning slightly towards each other, their hands at the sides of their bodies; one pair is standing hand in hand. The weight of their bodies is on one leg, and the other leg is slightly bent so that their bare toes are touching the ground. The direction and weight of their bodies is downwards. For this photograph the dancers are placed in symmetrical groupings, and the overall impression is that of harmony.

The bodies shown in the photographs do not aim for the virtuosity, lightness or verticality typical of ballet, but instead the poses give an impression of more natural movements and the use of the body's weight. Similar poses were typical of early modern dance, and their models can be found in the ancient statues that dancers and female gymnasts imitated[12]. The poses shown in this and many other photos of Gripenberg's dancers are but one example of that transnationally shared movement canon of early dance modernism that connected Gripenberg's work to her colleagues outside Finland.

Orfeo and Eurydice at the opera

Gripenberg first choreographed dances for *Orfeo and Eurydice (Orfeus and Eurydike)* for the Finnish Opera's 1914 production, directed by opera director Edvard Fazer. The existing source material does not reveal much about the dance scenes of this early production. They only reveal that Gripenberg composed the group dances for her students and performed two solos, one for the underworld scene and the other for the Elysium scene. The opera was performed from time to time until 1918, and a new version premiered in 1926[13]. The way the 1926 work combined dance and movement, music and lighting was considered to represent something new in the history of the Finnish opera. The mise-en-scène of the Helsinki production indicated that Gripenberg and Lahdensuo were influenced by Appia's ideas on staging as well as the *Orfeo* performances in Hellerau in 1912 and 1913, and perhaps also by other similar performances that they or the opera director Edvard Fazer had seen abroad[14]. It is this 1926 version that I shall discuss below.

Gripenberg composed the opera's dance scenes as well as co-directed the work with Jalmari Lahdensuo, with whom she had earlier worked at the Finnish National Theatre. She was in charge of directing the plastics and movements of the whole ensemble, including the three singers (Gripenberg 1952, 200). Concerning the dance and the plastics, the critics were much more generous when they wrote about the 1926 performance than about the premiere in 1914. They did not compare the two productions (1914 and 1926) with each other, but when reading reviews that were written in 1926, it is immediately apparent how much space the newspapers gave to the dance scenes and Gripenberg's role in the production.

Gripenberg discusses the opera's rehearsal process in her memoirs but does not refer to any outside influences. It is evident, however, that the use of a wide staircase in the Finnish production was suggestive of Appia's design for the 1912 and 1913 productions at Hellerau. A stage-wide staircase was placed at the back of the stage so that performers could also move in front of the construction. Matti Warén's draperies were designed so that they reflected the required atmospheres as the story moved from the funeral scene to the underworld and finally to the Elysium.

Photo 2. Orfeo and Eurydice, chor. Maggie Gripenberg. In the middle, the singer Elbe Nissinen. The Finnish Opera (1926). Photo: Atelier Ortho. Finnish National Opera Archive.

In the opera, the choir was meant to move around the stage, but as the singers could not cope with the movement, they were placed so that the audience could hear but not see them. Instead of the singers, the audience saw Gripenberg's students moving on the stage. (Gripenberg 1952, 201) This decision to hide the choir, an important element of the work, further affirmed the important role which dance and movement were given in the production. Throughout the work, dance and movement were used to advance the plot and to create the desired atmospheres.

Only a handful of photographs reveal information about the movement imagery of the dancers. Alongside this scant visual material, a few critics tried to capture a description of the movement and the atmosphere that Gripenberg's choreography created.

In the funeral scene of the first act, the audience saw the dancers placed in small groups bending towards each other or standing round-shouldered with faces turned downward. With small and simple movements and gestures, the dancers conveyed the sorrow of Orfeo mourning for Eurydice (T). In the photograph of the underworld scene of the second act, the dancers are dressed in short, dark costumes that reveal naked legs, and the group is positioned along the steps (photo 2).

The furies in the front started to move slowly, and the tempo gradually accelerated towards a fiery fight with evil. The use of arms, elbows, spread-out crooked fingers and slithering movements created an image that the dancers were "snakes and demons who wanted to choke everything" (L.R.).

In the Elysium scene in the third act, the dark shades of both the visuals and the dancing changed to lightness and harmony. A photograph shows the dancers dressed in light, long dresses spreading out on the stairs with their hands reaching towards Orfeo and Eurydice. In another photograph they are standing on the stairs in small groups, some leaning slightly backwards with slightly bent elbows and open palms, and their eyes and body postures are focusing on Orfeo and Eurydice. Nothing seems to remain of the intense atmosphere of the second act, and the movement and visuals avoid all angularity. Similarly to the music and singing, the bodies and lines aspire to harmony. The atmosphere is strengthened by light draperies with abstract round patterns.

Multiple functions

Throughout her career Gripenberg followed Jaques-Dalcroze's ideas on the liaison of movement and music, but obviously modified his method as she had learned it to suit her own work as a choreographer. The group scenes in theatre and opera gave her the opportunity to paint scenes and visualize atmospheres provided by the music by using movement and skillful groupings of dancers.

Dance modernism was shown in Finnish theatres irregularly, mostly in works by foreign dramatists. Dance was able to fulfill multiple functions in drama and opera, and both realistic elements and attempts to break loose from realism could exist within the same work, *Dybbuk* being a notable example. Dance, movement and gestures were used in the ensemble scenes to create a certain atmosphere (*A Midsummer Night's Dream, Orfeo and Eurydice, Dybbuk*), to express individual emotional states within a larger group *(Dybbuk)* or to depict otherworldly places and creatures such as the fairies in *A Midsummer Night's Dream* or the furies in *Orfeo and Eurydice*. The individualized movements of actors and dancers were used to make group scene more animated and truthful.

Modern dance was not accepted as a legitimate part in the field of performing arts in Finland for quite some time. In research, studies combining the perspectives of dance and theatre are not yet common, as the few existing studies have attempted to construct the history of the art form independently from theatre, and their focus has mostly been on individual artists and companies. Gripenberg's dancing and her group compositions were pivotal in modernizing Finnish dance and theatre. For dancers, theatre provided opportunities to work, and dramas attracted audiences that might not have visited dance performances. To obtain a more balanced picture of dance modernism in Finland, this interplay between theatre, opera and dance should be explored more closely.

Endnotes

1 Kalima directed the Finnish National Theatre in 1917–50. He was preceded by Lahdensuo (1914–17), who also worked in Tampere and directed works for the opera (1926–29).

2 In the Finnish discussion the term plastic dance may stem from Jaques-Dalcroze who used the term plastique animée to describe the expressive dance compositions that were based on his exercises (Jaques-Dalcroze 1987, 196–97). Plastic referred to the expression of feelings and thus differed from those gymnastique rythmique exercises that only interpreted the structure of the music. He wanted to create a difference between plastique animée and the dance of his era that he criticized strongly. For Jaques-Dalcroze's ideas on rhythmics, music drama and dance, see, for example, his writings "Rytmik och gestik inom musikdramatik och inför kritiken" (1910–1916), "Hur återuppliva dansen" (1912) and "Rytmik och levande plastik" (1919). These were published in his *Rytm, Musik och utbilding* (1987). Hammergren (2002, 34) remarks that in the early 20th century, the linking of dance and plastic became common, and the term plastic dance was used to describe the new expressive dance, i.e. early modern dance, in Sweden as well.

3 A useful source for Gripenberg's career in English is Ambegaokar (1985).

4 Her other theatre works include, for example, dance scenes for Arvid Järnefelt's play *Titus* (1908) and Ibsen's *Peer Gynt* (1916), *The Tempest* (1927) by Shakespeare and Molière's *L'amour médicin* (1922). She also directed the pantomime *Scaramouche* (1923) to Jean Sibelius' music. Over her career she created choreographies for more than 40 plays in various theatres (Suhonen 2000; Laakkonen 2010).

5 Dibbuk, Pääkirja, No 704, Suomen Kansallisteatterin arkisto. Hereafter cited in the text as *Dibbuk*. An undated prompt book of *A Midsummer Night's Dream* is in the Theatre Museum Helsinki, but it is not possible to judge whether that particular version was used in the 1930 production.

6 Thomas Postlewait (2009, 118–19) makes the distinction between a dramatic text and a performance text. The identity of the first mentioned "sustains itself over time" whereas "the identity of the performance text changes with each manifestation of the dramatic text".

7 On the role of reviews in a historiographic dance analysis, see Carter 2008.

8 For example, expressionism also emphasized actor's physicality. On acting in expressionistic plays, see Patterson 1981, 73–88.

9 On Appia's role during Jaques-Dalcroze's first year in Dresden, see Beacham 1989, 57.

10 *Dibbuk (Dybbuk)*, poster, 16 March 1934, Suomen Kansallisteatterin arkisto, Finnish National Theatre Archive.

11 *Kesäyön unelma (A Midsummer Night's Dream)*, poster, 2 October 1930, Suomen Kansallisteatterin arkisto, Finnish National Theatre Archive.

12 See, for example, the exercises and photos in Hade Kallmeyer's book *Künstlerische Gymnastik*, (1910, 61–98). Kallmeyer and her contemporary Bess Mensendieck were strongly influenced by François Delsarte, and the American Delsartism had an impact on female gymnastics and on dancers' training in Europe. On Delsartism, see Ruyter 1999. On ancient statues as models for actresses and dancers see also Brandstetter 1995, 91–92.

13 The work premiered on the 4th of December. Orfeus (Orfeo), poster, December 4, 1926, Kansallisoopperan arkisto, ohjelmistojulisteet 1925-26 ja 1926-27, Finnish National Opera Archive. Lampila (1997, 144–5; 212) describes both Orfeo productions in his Suomalainen ooppera. He mentions that Gripenberg's 1914 dances were based on the Jaques-Dalcroze method but does not analyse her compositions.

14 For a discussion of the two Hellerau productions in 1912 and 1913, see Beacham 1989, 62–79.

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BIOGRAPHY

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ABSTRACT

In my article, I investigate the possibilities of an embodied perspective in the research of couple and group dances. I intend to find ways to cross the boundaries between structural and cultural approaches, which have been in the main stream of the research of social dancing. In order to reach this purpose, I use the phenomenological concepts of flesh, reversibility and empathy to make a connection between the individual and community as well as form and experience. Importantly, I shall elucidate the idea of shared experience, which can be understood on the basis of these concepts. I wish to address how couple and group dances are fundamentally based on sharing certain horizons of experience, where bodies unfold themselves to other dancers through empathy in the context of shared dance forms and movement patterns. Consequently, the research of social dances should not concentrate merely on external or formal behaviour but on dancing as a part of embodied social reality.

TIIVISTELMÄ

Tutkin artikkelissani ruumiillisen näkökulman mahdollisuuksia pari- ja ryhmätanssien tutkimuksessa. Etsin tapoja ylittää perinteisen sosiaalisten tanssien tutkimuksen pääsuuntausten, rakenne- ja kulttuurianalyysin välisiä raja-aitoja. Tätä päämäärää silmällä pitäen käytän lihan, reversibiliteetin ja empatian käsitteitä fenomenologisesta perinteestä lähtien yhdistääkseni yksilön ja yhteisön sekä muodon ja kokemuksen ilmiöt toisiinsa. Tärkeänä osana artikkeliani avaan jaetun kokemuksen ilmiötä näistä käsitteistä lähtien. Haluan osoittaa kuinka sosiaalinen tanssiminen pohjimmiltaan perustuu tiettyjen kokemushorisonttien jakamiseen: näiden horisonttien sisällä ruumiit avautuvat itselleen ja muille tanssijoille ruumiillisuuden ja empatian kautta jaettujen tanssimuotojen ja liikerakenteiden kontekstissa. Tästä johtuen sosiaalisten tanssien tutkimuksen ei tulisi keskittyä pelkästään ulkoiseen tai muodolliseen käyttäytymiseen, vaan siinä tanssiminen tulisi nähdä osana ruumiillista sosiaalista todellisuutta.

Other flesh: Embodiment in Couple and Group Dances

Petri Hoppu

In my article, I investigate the possibilities of an embodied perspective in the research of couple and group dances. I intend to find ways to cross the boundaries between structural and cultural approaches, which have been in the mainstream of the research of social dancing. Social dancing is not a clear concept, but here it refers to activities like vernacular or ballroom dances, which can be seen as more participatory and less performing in their nature: the focus is on dancing *with* others and not so much on performing *to* someone. I want to emphasize that it is important to investigate both what and how people dance as well as why, when, where and with whom they dance, but this should take place simultaneously. I see the embodiment of dancing as something that unites these approaches, and an embodied perspective gives insight to the experience of dance as well as interpersonal relationships in dance. Embodiment does not mean concentrating on an individual, but especially having social dancing in focus, it can manifest the collectiveness of dance, where the dancing bodies extend themselves towards other bodies.

The article consists of three parts. First I shall investigate some basic concepts of the phenomenology of the body, which is the theoretical framework of my study. Body refers here to the material frame of man, viewed as an organic entity. Moreover, embodiment is defined as the physical form, its realization or expression, or the incarnation of an idea or principle attached to body. (Hansen 2003) Second, I shall examine the possibilities of applying a phenomenological approach to the research of couple and group dances through different examples of previous research. The last part is based on empirical findings and observations including an interview of two Finnish folk dancers on their experiences of a couple dance called hambo. The interview was made in August 2013, and I was also able to watch the dancers' hambo dancing before the interview. I have myself danced folk dances, including hambo, for more than thirty years, and I have followed the development around hambo dancing in Finland and to some extent also in Sweden. While first describing the structure of the dance, I shall analyze my own experience and knowledge of hambo and compare them to those of my interviewees using the phenomenological concepts introduced in the first part of the article.

The aim of my combined theoretical and empirical investigation is to elucidate the idea of shared experience, which can be understood on the basis of the phenomenology of the body. Dancing together means sharing certain horizons of experience, where bodies open themselves to other dancers in the context of shared dance forms and movement patterns.

Basic concepts

I intend to study social dancing through the concepts of *flesh, reversibility* and *empathy* from a phenomenological perspective, especially drawing on Maurice Merleau-Ponty's

and Edmund Husserl's thinking, although I will complete it with ideas from other dimensions as well. The reason for taking this kind of an approach is that I feel the ideas of many phenomenologists can help to build a link between the individual and community as well as form and experience. From the phenomenological viewpoint, "[s]ocial reality cannot be reduced to relations between individual subjects; yet without the latter – that is, without intersubjectivity – there is ultimately no social reality" (Overgaard and Zahavi 2009, 93).

According to Merleau-Ponty, flesh is a basic term describing the relation between perceiving and the object of perception. The perceiving body consists of the same stuff as what it perceives, and belonging to the world, it can also reveal other beings in that world (Merleau-Ponty 1964a, 163). Flesh is something that is more fundamental than a subject's conceptualization of the world. Subject and world are actualisations of flesh, and it is through flesh that the relation between them comes into being. The first-person subject, the individual, is not at the bottom of experience, and according to Merleau-Ponty, a description of pre-reflective experience should avoid any reference to an independent Self (Merleau-Ponty1968, 142). It is as if experience exists in a perceptual continuum, and what makes this continuum possible is the body. Since the flesh of the body is of the flesh of the world, we can know and understand the world: it is through the body that experience finds its way to the world and Others, and becomes a part of the shared reality. (Ibid.,138–39.)

There is a profound connection between the perceiver and what is perceived. This connection is something that Merleau-Ponty calls reversibility. Perception of the lived body in relation to the world can be described as a body that reverses the world on itself and a world that reverses the body on it. The reversal of flesh means that perceiver and the perceived do not stand in a static and oppositional mode of existence, but continuously intertwine. (Merleau-Ponty 1968, 168) One experiences the world as an entity, and one does not have to reflectively construct it into an integrated totality on the basis of the different senses: perception is an intertwining of various phases of one and the same world. Chiasm is the concept with which Merleau-Ponty describes the intertwining, the reversible exchange between my flesh and other flesh, the flesh of the world that occurs in the play of perception. (Ibid.,134) This mutual blending is found at every level of experience, from everyday activities like driving a car to highly skilled performances like ballet's *pas de deux*, although the chiasm stays below the level of conscious experience.

Reversibility offers the possibility for understanding an ontological unity between Self and Other which, however, does not mean identity between them. It opens up the field of meaning related to one's relation with others on a level of shared experience, challenging the traditional view of subjectivity. Merleau-Ponty regards neither subjectivity and first-person perspective nor objectivity and objects as fundamental. (Merleau-Ponty 1968, 131) Sharing experience is something that questions the ideal of an undivided first-person subject: the in-dividual. The body-subject, whether speaking, singing or gesturing, for example, is open to other subjects, and while retaining its separateness, this subjectivity also intertwines with other subjectivities.

Husserl pointed out that the Other is inseparable from the Self. According to Husserl, the world is constituted intersubjectively, and the experience of objects, actions and places belongs to the domain of the public, not the private: to experience always belongs the background of transcendental intersubjectivity (Husserl 1973, 110). For Husserl this transcendence is the necessary condition of the experience of an objective world. One's relationship to the objects changes, if they are also perceived by others: the intersubjective experienceability of objects lays the foundation of their transcendence and objectivity. (Husserl 1959, 495; Zahavi 2001, 159–60) This means to say that the fact that we as different individuals can experience the same object is the basis for us having a shared world.

Merleau-Ponty developed Husserl's ideas further while he philosophized on the body. Following Husserl, he stated that in experiencing the Other one does not have to conceptualize the existence of the Other. One pre-reflectively takes others to be like oneself. This means that the juxtaposition of Self and Other disappears: they are open to each other, and thus the position of the human being as a separate in-dividual is questionable[1]. This, however, does not imply that Self and Other would merge to the extent that they would not exist separately at all. Instead, Merleau-Ponty proposes a dialectical relationship that underlies and intertwines the subject and object. While the subject and the intentional objects of experience are not ontologically distinct from one another, they are not identical nor reducible to one another either. For Husserl the intersubjective experienceability of the objects is the basis for objectivity, and likewise, Merleau-Ponty suggests that in the shared world all private worlds are intertwined as constituting the world, experienced as objective. (Merleau-Ponty 1968, 11)

How one meets the Other at the level of action, is a matter of empathy. In *Phénoménologie de la perception* (1945, in English *Phenomenology of Perception* 1962), Merleau-Ponty saw the Other's body as an extension of one's own body, they belong together as two sides of the same phenomenon. He gave an example concerning human language, showing how there is a common ground and mutual collaboration in dialogue, in a way that merges their perspectives. Similarly, two persons dancing as a couple could be seen as an example of intertwining perspectives as well. Merleau-Ponty called this kind of reciprocity 'dual-being', by which he meant co-existence in a common world. Writing later about Husserl he referred to empathy, Einfühlung, by noting that it belongs to the body that is capable of reaching the other person's body (Merleau-Ponty 1964b, 175).

The notion of empathy has been important in discussions between phenomenology and cognitive sciences. According to Evan Thompson (2001, 2), empathy is something that belongs to the capacity of the humans and even of other mammalians, especially the primates. Thompson criticizes the sharp distinction made between external behaviour and internal experiences. He finds that there is a strong interconnectedness between the two, which Merleau-Ponty (1962, 356) stressed as well. Experience is manifested in behaviour, in gestures and actions, and the behaviour is intentionally related to the world.

When discussing empathy, Merleau-Ponty was strongly influenced by Husserl and his assistant Edith Stein. Edith Stein examined empathy in her dissertation *Zum Problem der Einfühlung* (1917, in English: *On the Problem of Empathy* 1989), and according to her, "[e]mpathy (…) is the experience of foreign consciousness in general, irrespective of the kind of experiencing subject or of the subject whose consciousness is experienced" (Stein 1989, 11). For Stein (1989, 10), empathy was a multiphased process through which humans experienced

others gradually in a deeper and fuller way. Similarly, the American psychologist Carl Rogers (1975, 4–5) has emphasized the processual and reflexive character of empathy by noting that empathy means entering the world of the Other, laying aside one's own views and values and being guided by the responses from the Other.

Flesh, reversibility and empathy are crucial elements when Self is connected to Other. The openness of the body is seen in the ways the bodies of others as well as one's own provide pleasure, which takes place for example in sexual union or a group dance. The Other belongs to the domain of the shared experience, which is achieved through a strong embodied connection, touch, movement but also through other modes of sensuality. According to the French philosopher Jan-Luc Nancy (1996, 108–09), the body wants to touch and be touched: it longs for comfort and care. Bodies desire other bodies, and they are desired by them. This fundamental embodied unity between Self and Other implies much more than occasional encounters: it is the basis for social activities and even community itself (see Rouhiainen 2003, 131). In my study it provides a starting point for dancing people's activities.

Dancing Together

Dance scholars have eagerly developed phenomenologists' ideas about embodiment, Self and Other for several decades (Franko 2011). Also in the Nordic countries, several dance scholars have used phenomenology as a theoretical framework in their studies during the last few years (e.g. Rouhiainen 2003; Engel 2008; Legrand and Ravn 2012; Rustad 2012). Starting from Stein's philosophy, the Finnish philosopher Jaana Parviainen (2006) refers to kinaesthetic empathy as a key feature in experiencing Other's movement. For example, while one sees someone dancing, one does not only have the visual image, but one may also experience the movements in one's body. Parviainen (2006, 109–13) draws on examples from modern and contemporary dance, where the relation between teacher and student has been developed from simple imitation of the teacher's movements to the knowledge of the topography of the body, as well as perceiving one's kinaesthetic map[2].

Following Parviainen as well as dance scholars Deidre Sklar and Dee Reynolds, Shantel Ehrenberg uses the concept of kinaesthetic empathy in order to study professional dancers' internalization of other dancers' projected movements, one's own reflected movements on video as well as the external eyes of the choreographer and audience (2012, 201–03). According to Ehrenberg watching other dancers, the choreographer and videos of one's own movements, intertwines a dancer's external space and the people connected to it with an internalized kinaesthetic and imaginative space (ibid., 199)[3].

Social, non-presentational dancing creates, however, somewhat different relations between people involved in a dance situation, compared to stage dance. When there are no dance teachers or choreographers, learning to dance seldom takes place in any regular or planned form, but it is characterized by randomness and irregularity. Of course, there is no way to define a simple model for learning in social dancing, when one talks about learning at a dance event, but anyhow, it is not often that one can find specialized teachers showing the beginners how to dance. 'Teaching' is more like giving overall instructions and showing details, whereas the actual learning takes place in the middle of dancing together: it is a matter of merging one's body with the group of other moving bodies. The kinaesthetic empathy can be seen as an essential feature in this kind of learning, which always takes place at a multi-sensory level: in a crowd of dancers, one is moving and being moved, touching and being touched, seeing and being seen, and there is often the auditive element, dance-music or at least rhythm, that unites the sensing bodies.

When thinking of social dancing and many other forms of close connections between two or more people, empathy in the sense of 'Ein-fühlung' – together-feeling, also strongly occurs in embodied activities. In order to expand my perspective, I shall make a short 'detour' through non-phenomenological studies of the interrelations between people.

The Finnish psychoanalyst Heikki Majava (2000) has presented three levels of embodied interaction between human beings. On each level of these vital connections, as he calls them, there is also an aspect of body functions that is intertwined with other aspects. At the first level, the level of common experience, the humans are combined spiritually and they sense the embodiment of each other. At the level of mutuality, the sense of each other's embodiment evolves towards shared embodiment: two or more people's vegetative activities, i.e. activities like heart beats, breath and other involuntary activities, interfere with each other to some extent. At the third level, the level of fusion, there is a strong interference of the participating human's vegetative activities. At this level, people feel strong reliance and dependence on each other, and their activities are strongly connected. (Ibid., 13) As a typical example of a fusion between two people, Majava mentions sexual intercourse, but I insist social dancing and especially intensive couple dancing belong to this category. Having danced a long time together, two people can experience a fusion with each other during couple dances where their bodies are tightly bound together and their movements are strongly interdependent.

Moreover, also dance scholars have approached the embodied relation between Self and Other from other perspectives than phenomenology. For example Rosalyn Diprose, following Judith Butler's performative theory, states that "it is the other who causes the dance" (1994, 13). Diprose reworks Butler's theory by bringing into it the notion of the Other as constituting the Self. She emphasises that the lived body, which she regards as the Self, is always socially constituted by the gestures of the others, other social beings (ibid., 14). Jonathan Bollen quotes Diprose's ideas in his research on the gay discotheque dance in Australia. Bollen stresses that the presence of others as well as creating relations through negotiations with them are crucial elements of a dance-floor. Dancers are exposed to a constantly unfolding and always involving profusion of social relations, and attending to these relations is one of the pleasures on the dance floor. (2001, 292–94)

Despite their different approaches, both Majava's, Diprose's and Bollen's views can contribute to a better understanding of social dancing, complementing phenomenological ideas of embodiment and empathy. Couple and group dances imply a strong interconnectedness between the dancers, and the activities that take place can reach a highly advanced level. Once again, one comes back to dancers' close contacts like touching, feeling of each other's bodies as well as a common rhythm, which can lead participants to a mutual understanding and shared experiences, enabling them to perform complicated movement patterns and dance figures.

As an example of group dances I shall take Balkan chain or circle dances, horas or kolos, with

their complex rhythms like 7/8 or 11/8 and quick movement patterns. These dances demand a strong sharing of embodiment. In the same area, there also is a special kind of a circle dance that creates a strong bond between the dancers: kolo na kolu, 'round upon round'. These dances are known in many of the countries of former Yugoslavia. They are danced by a group of men in a circle carrying an equal number (or less) of men on their shoulders, who, in some cases, have a third store on their shoulders. This formation moves slowly following the singing of the dancers. (Mladenovic 1979, 73) Constructing two- or three-storied circles, demands both strength and seamless cooperation between the dancers, and the co-occurrence of the movements becomes extremely crucial: erroneous steps may lead to a collapse of the formation in a drastic way. Although there may be leaders in these dances, the leaders have little or no possibilities to control individual dancers' movements, and the formation persists through dancers' emphatic acts. Neither does this connecting of movement happen on a conscious or conceptual level, but it reflects the fundamental relation of the dancers' bodies: flesh of dancing. Bodies move and are moved, touch and are touched: they are integrated together, and in dance, the experience is shared through the reversibility of senses from seeing, touching to kinaesthesia.

Compared to group dances, couple dances imply a somewhat different relation between the dancers. A Lithuanian dance scholar, professor Gediminas Karoblis, has made an excellent analysis of an embodied interaction in couple dances using the word 'seduce' to describe how the partners take over each other while dancing. Karoblis also emphasizes the sharing of one's own embodiment and disintegration of the habitual unity of the body. Dancing with a partner destroys the synthesis of one's own movements, as the other body 'seduces' him or her. Karoblis says that in couple dances the dance is created through a 'play' of two bodies. Referring to Husserl, he notes that none of the bodies is the addition to the other, but each movement has a sense only in *Paarung*, i.e. as a couple. (Karoblis 2007, 338–40) Moreover, Danish dance scholar Susanne Ravn analyzes the interaction in the tango, emphasizing multiplicity and complexity over idealizations in creating space in dance. Ravn presents the movement and space in the tango as shared in a similar manner to Karoblis: Ravn describes that during the dance she reaches moments when she cannot know where her body ends and her partner's begins. (Ravn 2012, 99–107)

The 'seduction' in couple dancing is beautifully elucidated by Beatriz Dujovne in her book *In Strangers' Arms* (2011), where she describes her experiences of dancing the tango with a complete stranger in Buenos Aires:

> *His chest offers a cosy nest to mine. We are literally heart to heart.*
>
> *I lean more on him than he does on me; and with this slight pressure between our upper torsos, my body and legs become lighter. Letting my ego dissolve, I take a deep breath knowing he will wait for me to completely exhale, no matter how long it takes. (...)*
>
> *I can sense that he reads me, and I get ready to dance with all that I am, with all that is pure primitive emotion in me. In these few seconds we have sown the seeds of our dance, a dance that is ours alone, with its own energy and quality. (Dujovne 2011, 80.)*

It should be stated that seduction is not a matter of male-female couple dances only, but a Finnish dance scholar Maarit Ylönen gives evidence of similar same-sex experiences. When she was doing her research on May Pole dance in Nicaragua, she participated in the dance with local women, reaching a level of shared embodiment as well. Ylönen describes that during their common dances her body started to respond to her partners' movements, and kinaesthetically listen to but also challenge the partners' embodied actions. Ylönen emphasizes differences between her dance at the beginning of the process, when she was more learning what to do, and later on, when she could be more active in the interaction. (Ylönen 2003, 561–65) Still, a close embodied unity was achieved through dancing in both cases, and following Merleau-Ponty, one can see in Ylönen's description the idea of dancing and being danced as a chiasm, intertwining together.

Couple and group dances provide excellent examples of social embodiment in which Self extends its bodily existence and shares its experiences with Other(s). The core of social dancing can be found in the pleasure of sharing: not only by moving together but also through touching, smelling, listening and feeling the Other(s). Dancing is being-in-the-world, but it is essentially also being in the Other's world, as well.

The Hambo Case

Finally, as an example of a couple dance with an intensive relationship between the dancers, I present the hambo, originally a Swedish old-time couple dance (*gammaldans*), but today also a popular couple dance among the Finnish folk dancers. The hambo has its origin in the Swedish nineteenth-century ballrooms as well as in the old Swedish hamburskas, hambopolskas and the 19th century couple dances: the polka, waltz and the (polka)mazurka. The name hambo without any appendixes emerges for the first time in 1884. It became rapidly a very popular dance form in middle class ballrooms probably due to its 'national' character. In the twentieth century it found its way into folk dance books and the repertoire of old-time couple dancers. (Sjöberg 1988, 61–65)

The material I am going to analyze here consists for one part of my own experience and knowledge of hambo dancing for more than thirty years. During these years I have learnt historical narratives of the hambo, followed the discussion of competence and aesthetics related to it, but most importantly I have achieved embodied knowledge through dancing it with dozens of partners. Moreover in August 2013, I interviewed two Finnish folk dance teachers, Asta Siljoranta and Jussi Kaijankangas, whose dance I was able to observe on the same occasion. This was not the first time I saw them dancing, but this time I could focus my observation merely on their movements and presence. We were only three of us in a lecture room at the Multifunctional Centre 13 of the city of Tampere, and this enabled us to create an intensive atmosphere and deep concentration on action and discussion. In my analysis I place my observations and the contents of the interview into dialogue with my own experiences and knowledge. I shall begin the analysis with a general description of the dance, and then move to the analysis of the hambo through reading and writing about the experiences the dancers described in order to unveil and discover their meanings. (see van Manen 2007, 12)

The hambo usually has an eight-bar pattern of steps, and the dance consists normally of two parts: fore-dance (*fördans*) and the rotation, of which the rotation is the most important. The first two 3/4 measures are the fore-dance. In Figure 1, Asta and Jussi are dancing this part of the dance. On measure one, the couple holds inside hands (man's right, woman's left), step forward on their outer foot (man's left, woman's right), swing

their inside foot slightly forward and out. The second measure is a repeat but with opposite foot and the diagonal swing forward and inward. The third is a transition with both taking three steps forward. The next four measures are the rotation, and the last measure has three steps forward.

The rotation is different for the male and the female dancers:

Male

1: A dancer takes a right foot step forward and begins to turn clockwise, pivoting on the ball of the right foot. The body rotates with constant speed, most of the rotation is absorbed in the hip, knee and instep.
2: He sets down the left foot and continues to pivot, continuing turning on the ball of the left foot.
3: He brings the ball of the right foot even with the heel of the left foot and continues turning.

Figure 1. Fore-dance in the hambo. Photo: Petri Hoppu.

Female

1: A dancer steps on the left foot around the advancing lead, placing the ball of the foot down on the outside of the dance circle with back in the line of dance, continuing pivoting on the ball of the left foot. The body rotates with constant speed.
2: She sets the ball of the right foot next to the instep of the left foot, continuing turning.
3: She steps forward on the right foot and begins pivoting on the ball of the right foot.

Figure 2 shows the different phases of the hambo turning starting and ending with the first beat.

The hambo rotation resembles certain forms of hamburska and hambopolska rotations: the essential feature is that the couple turns 360° clockwise during one ¾ bar, whereas in the waltz, for example, they do this during two bars. Furthermore, the rotation in the hambo is asymmetrical, which means that there are remarkable differences between the structure of male and female steps, while in the waltz and most other nineteenth-century couple dances the steps can be seen as symmetrical. These two features, one-bar turn and asymmetry, give the hambo its special character and contribute to the strong sense of shared embodiment that is present in the dance, but they are also elements that are not easy to adopt: both Asta and Jussi said it was exactly the asymmetry of the rotation and one-bar turn that made learning of the hambo difficult.

Figure 2. Hambo rotation. Photo: Petri Hoppu.

The rotation is reinforced by deep bounces, the vertical movement of the body, and the combination of these features is experienced as an intimate fusion or mutual mingling of the dancers. Jussi and Asta analyzed the bounce in more detail like this: the bounce at the beginning of the bar creates tension, which is kept during the middle part of the bar and then released at the end of the bar, when the knees are straightened. According to Jussi, the constant crossing between tension and release constitutes a fundamental element in the experience of hambo rotation. The vertical movements of the dancers have to interfere with each other so that the dancers can achieve a smooth, continuous rotation, which, in its turn, strengthens the horizontal movement. According to Asta, it is important that the asymmetrical movement has a clear and regular pulse both horizontally and vertically, and she stated that this is achieved only when the upper torso is actively taken into the dance from the first step. Jussi also emphasized the relevance of upper torso in making the rotation smooth and floating: the torso as well as the hold between the partners

should be firm but simultaneously flexible.

Since the rotation is more intensive than in most other couple dances, the dancers have to be very close to each other in order to be able to preserve their balance. The effect of asymmetry is the delicate and reversible shifting of the centre of gravity between the dancers, which creates the feeling of dancing as one entity, a couple or chiasm, and not as two separate individuals. Although the male dancer is more dominating to some extent, a steady support is needed from both. Jussi and Asta both stated that for this reason in the hambo rotation, the 'leading' role of the male dancer is not as undisputable as in other couple dances. However, during the fore-dance, couples may improvise more than during the rotation, and normally improvisation is led by the man. Jussi and Asta improvised a lot in their dance and almost always during the fore-dance, whereas the rotation was similar every time. Asta described the rotation as a 'sanctuary', because at that point one could just concentrate on the flow of the rotating movement.

In Sweden the tempo of the hambo music is usually rather quick, but during the last few decades I have seen how it has become slower and slower in Finland. Although the hambo is strongly connected to the Swedish old-time couple dance culture, it has eagerly been adopted by Finnish folk dancers. Furthermore, new hambo music has been composed by Finnish (folk) musicians, and both the dance and music differ from their Swedish counterparts today: the most striking difference is the tempo, which is often extremely slow in Finland, whereas in Sweden the hambo has remarkably quicker tempo, close to the Mazurka.

I can say from my experience both as a dancer and a spectator that the slow tempo means also a different style in dance, because the movements have to be made very carefully, relying all the time strongly on the partner. Jussi noted that the balance is lost easily in the slow hambo if the partners do not keep their bodies tightly together and shift the body weight delicately from one part of their joint bodies to another. Due to the intensity of rotation, couples are tightly close to each other, pursuing a strong, common experience and reliance. If, however, they do not achieve this kind of mutual trust in their dancing, as it often happens, the result is a feeling of failure: the dancers do not reach a level of flow in their movements, since they probably concentrate merely on keeping rhythm, one way or another.

What is apparent in the hambo case is the reversible character of couple dancing: partners dancing tightly together intertwine with each other so that their movements create an organic whole, a chiasm. Learning the hambo rotation is a lot more than learning steps or movements: it is a process of kinaesthetic empathy, during which dancers first and foremost find their path to shared experience and flow of dancing. Dancers dancing the hambo do not only perform the movements, but they live them, constituting a couple as a dancing subject. The hambo appears as a dance with a strong interaction, emphatic actions. The couples move together in a way where they can be seen as one dancing body. Dancers touch each other and are touched, move together and are moved by one another, and this reversibility creates the profound connection that turns two individuals into a couple. The delicate interaction between the partners as well as the tight and intimate hold with each other enable intensive and flowing rotation, which cannot be reached dancing alone: it is definitely a matter of Paarung.

Conclusions

It has been my purpose to examine how the experience of dance could be investigated in social dancing. I have intended to show that experience is to a great extent intersubjective and not only something that can be studied from a first-person perspective. Of course, there are differences between the intensity of the experience: the deeper the dancers are 'fused', the stronger is their common experience. It usually takes time to grow together as a dancing couple or as a group, and this is a process of interaction and mutual mingling.

A phenomenological strategy articulates certain fundamental but non-conceptual features of the world that can explain this kind of process. One's relationship to the world is to a great extent non-conceptual, something that cannot be articulated with propositions, and there are features like flesh, reversibility and empathy that are present and that describe dimensions that enable our experiences, despite any particular contextual framework through which one might reflect on the world. Furthermore, these features are also the grounds for the possibility of any context about the world, culture, society or oneself. This, however, does not imply that body would precede society and culture. For example referring to Merleau-Ponty, Leena Rouhiainen (2003, 130–131) states that although the body is the basic organizing principle of society, social and cultural life transcends the immediacy of the body.

In couple and group dances dancers extend their bodies towards other people with whom they share strong common experiences in shared spaces. These spaces create the contexts of dancing, which implies that one does not have to make a distinction between a movement and its context: a shared movement is experienced in a shared context. It must be noted that the context, whether one means history, culture, society or geographical place, does not determine the movement, but these are intertwined. The movement is a meaningful and constructive part of its context, and the experience of the movement can be investigated both by the means of structural and contextual analysis: however, not merely as external and formal behaviour, but primarily as embodied social reality.

Endnotes

1 However, it should be noted that phenomenologists have taken different attitudes towards the Other. Jean-Paul Sartre and Emmanuel Levinas stressed the distinction between Self and Other and the idea of radical otherness, which, for example in Sartre's case, led to a new kind of dualistic thinking. According to Sartre, consciousness is always subjective, individual consciousness, and there is a fundamental, philosophical gap between Self and Other: there is no way I can know the Other as I know myself. (Sartre 1969, 239–42; Zahavi 2001, 156–59.) Likewise, Levinas thought that one can never reach Otherness intellectually (Parviainen 2006, 181).

2 Topography of the body refers to body as a terrain, which is molded by skills, techniques, moral codes, customs and habits, and from which different sensations emerge. Kinaesthetic map refers to embodied knowledge that helps people to understand the origin, meaning and quality of movement as well as the ways in which movement proceeds in the body. (Parviainen 2006, 87–91.)

3 About the relations between the choreography, its kinaesthetic sensations and its empathetic connections to spectators see Foster 2011.

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BIOGRAPHY

Petri Hoppu is Adjunct Professor in dance studies and University Lecturer of music studies at the University of Tampere. His areas of expertise include theory and methodology in dance anthropology as well as research of Finnish-Karelian vernacular dances and Nordic folk dance revitalization. He has co-edited the book Nordic Dance Spaces: Practicing and Imagining a Region (forthcoming 2014) with Karen Vedel. He is a member of the Board of Directors of the Congress on Research in Dance (CORD) and the board of Nordisk förening för folkdansforskning (Nordic Associaton for Folk Dance Research, Nff).

Book: *Dancing for Young Audiences: A Practical Guide to Creating, Managing and Marketing a Performance Company. McFarland, 2013.*

Author: *Ella H. Magruder*

Reviewed by: *Susanne Frederiksen*

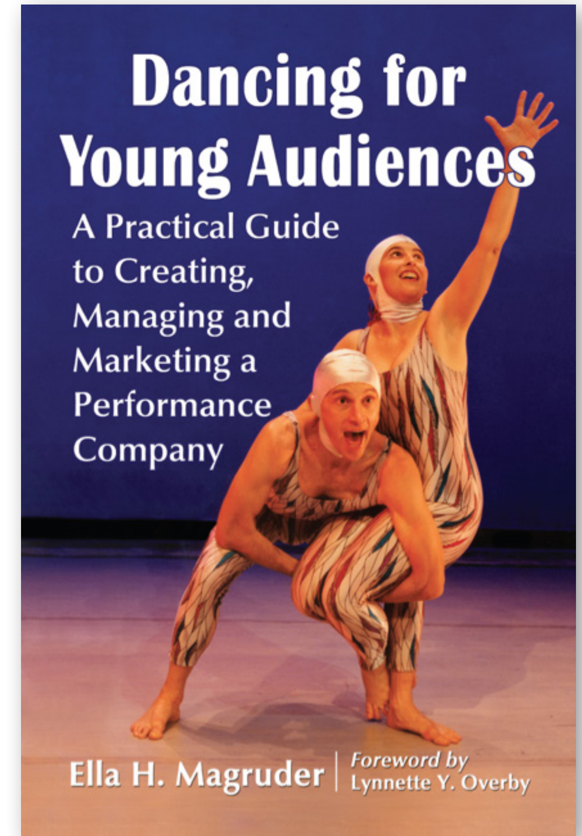
Author Ella Magruder and her husband Mark Magruder have, with their company "Menagerie Dance Company," for many years created dance performances for young audiences in school settings in America. With great enthusiasm, professionalism and practical insight, dancer and choreographer Ella Magruder shares her experiences in her book *Dancing for Young Audiences*. After nearly twenty year of being on the road with dance performances in schools, Ella Magruder writes:

> *…we're as optimistic and enthusiastic about performing dance for children as when we began. From our "up-front and personal" experience touring dance in schools and community centers we having seen firsthand the profoundly positive effects that dance has on young audiences and students who participate in dance experiences. Our schools and community centers need more dance! (2013, 3–4)*

This is her credo and this book addresses the need for more dance for children and young people particularly in an educational perspective. The book appears as an easily accessible handbook and has systematic directions on how to handle bookings and applications for grants, how to approach the young audiences in the theatre, and how to make it worthwhile for teachers and principals to keep giving the students opportunities to be part of a theatre experience in a high strung school curriculum.

Dancing for Young Audiences is divided into five manageable sections. It does not have to be read from cover to cover, but the reader and potential company director can delve and dig into different sections to find new knowledge, ideas and inspiration to one's own entrepreneurial ideas and ambitions. The profiles of ten successful dance companies from all over the world in the end of the book give a good perspective on the variations for performance approaches for children's work, and the touring and production information (chapter III), which gives valuable insight into some pedagogical considerations on presenting performances in school settings, can be applied to almost any performing group from professional dance companies and organizations to high schools and studio dance performers.

Dancing for Young Audiences is written primarily for an American audience, but can be read and used by non-Americans too, for the many concrete experiences on creating performances, performing for children. Tips on publicity and marketing can easily be transferred to other countries with very few adjustments.



The author reflects on creating performances for children and young people and stresses a format that does not 'talk' down to the young audience, but involves and creates space for the young audience's own reflections and participation. Here I find the difference between American and European audiences a bit stronger than in the rest of the book. In the Nordic countries we have a very strong theatre tradition for young audiences, meeting them with respect and acknowledging them as individuals in their own right, and not belittling them on stage.

The discourse in performance art is changing. The attention to audience involvement is coming forward at many levels, also in children's performances, where the young ones often are invited to engage more actively also on stage. As a person who has not seen Ella and Mark Magruder live on stage firsthand, I can sense and acknowledge the drive and passion the author and her fellow performer must have had for the young audiences, and this must shine through in the live performances too.

BIOGRAPHY

Susanne Frederiksen established Ung Dansescene (1997- 2012), a platform and professional theatre of dance with and for children and young people in public schools. She is teaching and organising dance activities in Denmark and abroad. At present coordinator at Dansehallerne and project manager for the daCi 2015 conference to be held in Copenhagen. Author of the book "Dans Dur" (Dance works) (2004).

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Call for contributions – Nordic Journal of Dance, vol. 5 (1) and 5(2), 2014

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Volume 5 (1) will be published in April 2014, and volume 5(2) in November 2014.

Nordic Journal of Dance invites practitioners and researchers to submit a variety of texts in two categories:

Research articles:
NJD expects these articles to present methodology, findings and theoretical argumentation related to diverse dance practices and artistic processes as well as learning and teaching dance/movement in the Nordic context. The maximum length of the submitted article is 5 000 words including possible endnotes and references. Please include two abstracts of a maximum length of 200 words: one written in the language used for the article and the other in a Nordic language (for articles in English) or in English (for articles written in native language), and a 100 word biography.

Practical articles:
NJD expects these articles to document and reflect upon practical work being done within dance and education in the Nordic countries in different artistic and educational settings as well as with different age groups. The purpose is to introduce the experiences and conceptions of dance practitioners and educators. The maximum length of a submitted article is 3 000 words or less including footnotes and references. Please include two abstracts of a maximum length of 200 words: one written in the language used in the article and the other in a Nordic language (for articles in English) or in English (for articles written in native language), and a 100 word biography.

General guidelines:
Articles can be written in English or one of the Nordic languages. In creating the document, type text and headings use 12 point font size and line-spacing 1,5. Mark references using Chigaco Manual of Style (author-date system, see: *http://www.chicagomanualofstyle.org/tools_citationguide.html*). For specific details on formatting and other guidelines please contact Dans i Skolen (DIS) at *dis@dansiskolen.no*.

Deadline for submitting full papers and pictures
for issue 5 (1) is February 1st, 2014, and for issue 5 (2), August 1st, 2014.

Send submission to *dis@dansiskolen.no*
with subject heading "Contribution to Nordic Journal of Dance Vol. 5(1)/5(2)"

Volume 4 (2), 2013

Practical Papers:

'Ballet Energy for Boys' in Finland: A Description of the Workshop Content *Joey Chua and Hannele Niiranen*

Embodied Timing – Passing Time *Cecilia Roos*

Research Papers:

Early Modern Dance and Theatre in Finland *Johanna Laakkonen*

Other Flesh: Embodiment in Couple and Group Dances *Petri Hoppu*

Review:

Dancing for young audiences: A practical guide to creating, managing and marketing a performance company, 2013. *Susanne Frederiksen*

Nordic Journal of Dance: Practice Education and Research

ISSN 1891-6708

Supported by: Dans i Skolen (DIS) Norway, Nordic Forum for Dance Research (NOFOD) and Norges forskningsråd.