

ST 04 13  
 following the option of **MEDITATION** OK  
 following momentum, falling  
 (HABIT/CAOS)  
 following the logic of the dance, the logic of  
 adapting to the situations the  
 released means relaxed awake  
 ↳ HABIT. RETURN TO CENTER

- flexibility of body tones
- Efficiency, least energy necessary;
- \* - listening
- \* - Balance of reaction and action, Autonomy
- **NOT KNOWING** → **DOING**
- open mind, ready to drop decisions,
- self responsible and responsible for others (not to injure, ...)
- is directing the partner included in contact
- free to continue:  
 YOURSELF

ranges - rolling

# LAB NOTES

from the teacher meetings  
 of the contactfestival freiburg

EDITION 2012  
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Freiburg im Breisgau/Germany

# LAB NOTES

from teacher meetings  
of the contactfestival freiburg

summary of verious discussions, labs and research of past teacher meetings  
teacher meeting for the contactfestival freiburg 2005 – 2011

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## PREFACE

The contactfestival freiburg is an international Festival for the dance form Contact Improvisation. The Festival was founded 2000 by Benno Enderlein, Eckhard Müller and Barbara Stahlberger and is still organized by them. The Festival runs Intensives, Classes, Labs, Performances and Jams and is an annual weeklong event.

The teachers meeting happens just before the Festival for current and former teachers of the Festival to get details for teaching, facilitating and exchanging during the event. Some topics are about the contactfestival freiburg, but a big part is to share and exchange about Contact Improvisation itself. The themes and topics, brought up from the teachers, were discussed, tried, taught and researched by bigger and smaller groups of teachers during the meetings through the years.

The notes can be a source of inspiration for organizing, teaching and dancing. They may show solutions for some topics, but are meant only as informative material to build up the process of knowledge. The following notes are written from various teachers who were taking part in the teachers meetings of the contactfestival freiburg.

Please remark that the most of the notes are not written in perfect English or edited correctly. They are still raw. Some more, some less.

Barbara Stahlberger brought this notes together in this collection.

The photos are taken by Patrick Beelaert, Lars Ebert and Peter Kozma.





**FESTIVAL RELATED**

## Study Labs

### What is a study lab?

A study lab is a gathering of people who wish to investigate a question or theme related to the dance. The lab group will have a facilitator, but the facilitator's role is not to teach. A study lab is NOT a class. The participants will all bring forth ideas and engage in a process of exploration and discovery.

This year we recommend limiting the size of the study lab group to around 8 people. If more people are interested in a topic, the lab can be split into several groups with a separate facilitator for each group.

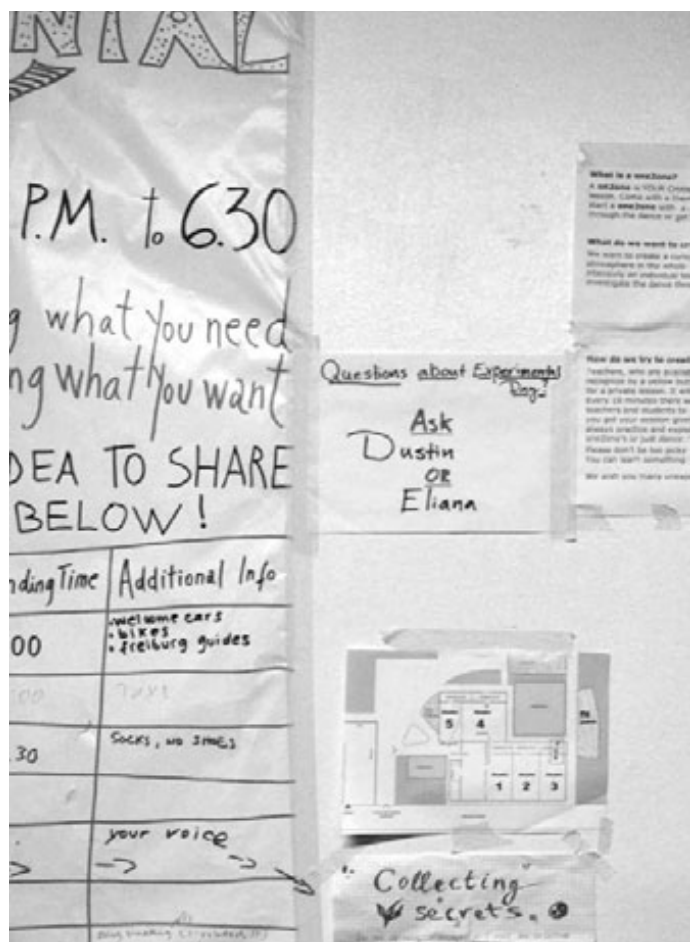
### How do I propose a study lab?

- Clarify the idea, question, or theme that you want to investigate
- Put your name and your idea on the study lab list
- Think about how to facilitate the lab and then go get feedback on your ideas from one of the teachers supporting the study labs: Andreas, Jörg, Kristin, Sebastian, Gesine and Robert
- Talk to Ulla or Gaby about the scheduling a time and a space for your study lab
- Find friends who are willing to step in as facilitators if many people are interested in your topic and the group needs to be split up. Share your facilitation ideas with them.

### How do I facilitate a study lab?

- Provide a clear beginning and get people started moving and thinking
- Help people to focus and gather their energy and ideas around the topic
- Ask questions that encourage people to contribute their own ideas and find their own answers
- Keep time, or ask someone to be a time keeper
- Break large groups into smaller groups (duets, trios, etc.) for investigation
- Allow time for people to share their discoveries
- Provide a clear ending
- Make a short time at the end to receive feedback about the structure you provided for the lab

(2007)



## One2one – session

### What is a one2one session?

A one2one is YOUR CHANCE to get a 20 min. private lesson. Come with a theme or a question. You can also start a one2one with a dance and discover a theme through the dance or get feedback.

### What do we want to create in these 2 hours?

We want to create a curious and explorative learning atmosphere in the whole big gym, where people work intensely on individual topics, witness others or investigate the dance through dancing.

### How do we try to create this?

Teachers, who are available for one2ones you will recognize by a yellow button on their T-shirt. Ask one for a private lesson. It will last approximately 20 minutes. Every 10 minutes there will be a bell. That might help teachers and students to stay aware of the time. After you got your session give space for others. You can always practice and explore with others, witness other one2one's or just dance. Studio 3 is just for dancing! Please don't be too picky with your choice of a teacher. You can learn something with everyone! We wish you many unexpected discoveries!

### Notes for teachers:

Write your name and the languages you speak on the yellow tape and stick it on your T-shirt. When you put it on it means you are available. If you need a rest take it off. Use studio 1 and 2 for the session. Studio 3 is for dancing.

(2008)



## Integration

Issue: separation (perceived or real) –  
between teachers + participants  
Possible areas: classes, jams, social/meal

### Things to consider:

- what is your „ideal“ in this situation?
- What balance do you need between „teacher“ time and „personal“ time?
- How can we as an „authority“ group be more accessible?
- Do we need to communicate this issue to the big group or not?
- What are you prepared to do? (realistically?)
- Possible structures/solutions/intentions:
  - Groups structures/decisions
  - Personal commitments
  - Decision time
  - Enacting ideas
  - Consensus/not
  - More teacher go to beginner classes
  - The ability to choose (in jams)
  - How to help others to make choices for themselves? (part of the teaching)
  - Being grounded, curiosity, part of the teaching
  - 1st half hour to teachers show up at the jam
  - responsible for saying yes or no
- big circle: announce teachers, helpers, former teacher – not present the former teachers?
- Jam: responsibility of 1 group of teachers
- Opening awareness
- Grazing to get participants
- 1st jam is important to mix
- it could be – 3min dances for 1/2 hour
- how do I behave during the jam
- enjoying or teaching?
- Personal decisions:
  - Opening the duet in jam
  - Opening dance in class
  - Warm up facilitators: - how to integrate
  - Performance by random

Personal decision to be generous/make choices

Naming what the teachers meeting are about (announcing)

Be transparent, ask for dances with beginners – let beginners know they can ask teachers

Small group (ten) encourage people to take personal Steps to outreach

Performance lottery

Attitude – individual way of being generous

Social time – teacher meetings – separate space (invisible)

Teachers could rely on other teachers in their classes to help

Beginning cycle – welcome everyone

We are working on multiple levels –  
egalitarian and choice

**Things we can do:**

- Go to beginners classes
- In the peer/language groups: learn names, state the issue without making a problem, possibility of continuing as a group
- Be aware of our own attitude/energy
- Generosity, curiosity, openness taking care
- Introduce old friends to new ones – social times
- Exercise your choice – personal retreat, social openness
- Be yourself

Add more if you want....

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(2008)







**TEACHING RELATED**

## Teaching a large group in a big hall!

- Beginning in a circle is a good option (brings the focus/concentration together)
- Slow speaking
- Clear and Loud speaking
- Feeling yourself, stay calm, take a breath
- Space – where in the space (clear places), from where are you speaking
- Repeat the same sentences several times with exactly the same words
- Less is more
- Assistant keeps up, what has been said
- Check in with a Assistant in the class, speaking through the class before and check with the Assistant during class
- Announce clearly before class starts if advanced, intermediate
- Afternoon class hopping: be clear before of how long to keep the class open for new people coming in (watching or participating?)
- No Latecomers?
- Outline the class (announce, what you are going to do in the next 2h), as reference to the people
- First show and explain the exercise, than let the people try it

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2007

## The role of assistant teaching:

### Possibilities to assist:

- help the teacher so see more (buddies/eyes)
- Door person to stop people if class are to full
- in general as teacher support other classes specially beginner classes
- Individually working with participants to get the info through the body with an assistant
- Outtside/inside feedback for participants (with lots of people)
- Checkin in with participants which sit out
- Taking care of the group
- Feedback in the class – small hints, additional information, simple also like „speak louder“
- Get an assistant for your own teaching – clear what you would like to have feedback on
- Assistant can bring more information
- get feedback for the assistance
- Mentoring option – work with different teachers – more points of view

### Important for the teacher before class:

- Clear with the assistant what you want from him/her
- Try activities before class/try out specific skills before demonstrating
- check groups & information before and with the assistant
- Clear how many assistant you need

### In class:

- Announce Assistant in class
- Clear co-teaching, assistant & supporter for people to know
- demonstrate (with assistant or participants – be aware of the hierarchy)
- as assistant really support the participants who need help (don't show off!)

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2008

## Teaching CI

### Your role as teacher

- Learning process, always learning as a teacher
- When meeting expectations, be honest, trust your process
- Try to clarify the importance of each ones responsibility for themselves
- Establish a safe space (health, safety, comfort, learning process)
- Listening to the group (where are they, who are they, what is needed/ expected)
- If needed for your teaching, give them some words about contact
- Developing your way of presenting and practicing the work instead of just passing on excercises you have learned somewhere
- This means digesting, practicing – experiencing and transforming to your thing
- Teaching by touching
- Developing structures of teaching to share concepts in a clear way; whats your principles for dancing CI?
- Important too sensations and learning situations

*„You cannot teach improvisation, but you can learn how to improvise!“*

*Steve Paxton*

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2008



## How do I teach my own style of dancing?

Facilitator: Sabine Parzer

Participants: Dustin, Riccardo, Johan, Markus, Sabine

After brainstorm we picked one idea

8 minutes CI duet, while dancing, each dancer is talking about the movement patterns they are noticing, (you can use your own language)

other dancers are witnessing

Johan and Markus go first, some of the things they mention and we as witnesses take notes:

Escaping, initiation, waiting, lonely, opposits, game, hands, legs as hands, to get a reaction, follow physics, manipulating

Witnesses give feedback on dancing, that dancers did not mention themselves; such as time inbetween movement, using head in connection to hands

Dustin and Sabine:

Notes from the witnesses:

Center to center, handstand, eleavtor up, trust, full weight, shoulder push, rest on top, moving in space, solo escaping, going up on right shoulder, same speed

Witnesses give feedback on dancing, that dancers did not mention themselves: hands-head –feet connection, spirals into standing, sliding feet, supporting mood, asking for support, spirals, turning, being on top, run and throw, then get stuck

Dustin and Riccardo:

Notes from the witnesses:

Offerings to role up, satisfying that somebody goes up, love, cradle, offering platforms

Witnesses give feedback on dancing, that dancers did not mention themselves: extended arms, strong center, smiling, clown/ acrobat, role of supporter, squareness, male dance, open space

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Sabine Parzer, August 2011





**JAM RELATED**

## Jam discussion

### Music:

Notice the geography of sound – distance between musicians etc. Localised sounds in space.

Sounds of the dancers – encourage more mindfulness that everything they do is part of the soundscape Music provides emotional content – if the music is disjointed then the dancers often feel disjointed

Beginning the jam with just listening

Dancers have choice as to how they react to the music

Possibility of the space for musos to play without the dancers

Space for chatting in one jam, no chatting in the other (divided space, every night)

- How to communicate to the participants about what is OK and what is not
- How to give feedback to the musicians – too much, different mood etc. Only one person, a facilitator/liason
- How much is really improvised in a jam, and how much do we need to control or modify?
- Questions of musicians interacting spacially with the dancers or not. Instruments?
- Do less experienced dancers need more musical input for a good jam (or less)

- Opinions on this subject are all very subjective!
- Feedback group each day to discuss the night before and make suggestions for the following day
- How do musicians relate to a big group?
- They have 200 partners in the space – very difficult

Music based on the principles of CI is a good thing (listening, negotiation, momentum etc)

Participants trying to join in and play with the musos is generally not good. If they are musicians also, they need to check in first, and know they may be asked to stop.

Musicians this year (08) have also experience with movement and CI.

Also having open spaces without music is good.

Multidimensional music with many shades mean the dancers can relate to it on different levels.

### Non-music jams/general jams:

- Provide guidelines/rules for the participants
- Reminders before the jam, papers in the jam spaces
- How to support freedom and self-responsibility?
- A ritual to enter and exit



- Secret score (eg. Teachers dancing with five people you don't know)
- A non-secret score that everyone knows – eg. Invite three people a jam to dance with you that you don't know
- Once you enter the space, you are ,in' whether you are dancing or not.
- Witnessing scores?
- Difficult jams states include hysteria/ lack of focus, socialising, parking, only duets
- Tools to change difficult states include: a bunch of people entering in a certain state (ie small dance, slow walk to calm down, grazing to break up duets etc, and ,lacing' – soloing between duets to build a connection.
- ,hinting', not demanding
- Facilitator group is secret? Only between 8-12pm
- 2 different spaces – focus and non-focus every night
- reminders of mindfulness – a bell, authentic sign of raising arms
- trusting facilitators to remind people of guidelines – direct and respectful
- Need for a balance between tools and accepting what is there.

These are mostly my notes as many groups didn't give me papers.

There is more on music jams, and less on regular jams as we had more time to discuss the music jams

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Pen (2008)

## The Realities of a Jam & How to Survive

*by Daniel Lepkoff*

The organizers of the Freiburg festival asked me to lead a warm up for the opening Jam (2010) This writing came out of thinking about how to approach that task.

I was trying to decide an appropriate way to oversee such a huge event and be responsible to a degree that is realistic; given that this festival is a gather of independent adults who already do Contact Improvisation knowing that in reality there may be reasons to doubt how mature, physically skilled, or aware of “what is real” any one person may be.

A Contact Jam is nothing more than a time and place to practice. The most important thing is to be safe. The situation is potentially dangerous. So is crossing a street. No one here at the festival is in a position to control what happens. Each person needs to take care of themselves. The best way I can think of to help the participants to be safe is to offer a picture of the realities of the situation and the strategies I myself use to navigate this landscape and survive.

I feel a 30 minute warm-up would not be enough time to educate. Valuable structures, such as “The Stand” cannot be taught in 30 minutes to people who do not already know that practice. No real valuable profound exercise can. I don’t want to trivialize deep techniques by referring to them in an inappropriate context.

By telling people what to do I will likely only remove people from their own desires and survival strategies. The nature of a jam situation is that each person needs to decide

what to do, when to do it, and how. My idea is to offer the following point of view and simply open the space, and find out what the 300 people gathered here bring. I think if they’ve come this far, 99% of the people already know how they handle a Jam.

Personally when I have to participate is some guided structure designed to make me comfortable, I usually check-out mentally and/or physically. At best I tolerate politely until I have a chance to do what I want. I felt this way even as a child, so it is not about being experienced.

I decided not to lead any “exercises”, and not to lead any group activities. I simply asked people to be quiet and to shift out of social behavior and attend to their physical sensations. I told them that if they noticed that they were not able to let go of “being social”, if they were engaging people socially with their eyes, smiling, or talking that they were not ready to dance.

I told them that this moment may not be the right time for them to dance. They may be hungry, tired, not know where they are staying yet, etc. I told people to remember that there would be many many hours and days of dance time ahead. There is a tremendous social force when 300 people meet for the first time and so I thought, as much as possible, to release everybody from any imagined obligations or feelings that they need to “be a part of something” would be very helpful.

Ten or twenty minutes before I began to speak to the group, I myself dropped out of the massive social energy, inhibited engaging in any invitation to interact socially, brought my sense of my own center to the foreground. Basically became a solo animal in a massively intense social cacophony.

This writing was offered at the teachers meeting 2010, addressing the topic of Jams.

### **Points of reference:**

1. Contact Improvisation is an open form. Anyone can define it however they want. There is no one here in the Freiburg festival or in the CI community at large that can take a role of overall leadership – no one person here is defining this form for everybody. There are different approaches, different kinds of practice, and different interests or motivations behind various peoples approach. At a jam you need to decide for yourself what you want to do and what you do not want to do. When you begin to interact with another person it is best to assume there is zero common understanding.

2. The most basic fact I can think of is that CI is a form for playing with, looking at, and studying how you organize your body to move with gravity and touch. The important words are “how you organize your body” not how other people organize theirs. If you can see a glass of water, reach for it and bring it to your lips to drink you are already a master. Relax into your own knowledge, your reflexes work when you are not pretending to be who you are not. No one “knows” how to do Contact Improvisation.

3. If you are total beginner you have the advantage of having nothing between you and your life time of experience. A life time of spontaneous interaction with the physical world. Someone has learned Contact Improvisation from another person probably has a stylize and more or less irrelevant and limited skill set in comparison to their own, perhaps hidden/latent physical knowledge. The only way to learn this form is through self study.

4. If you don't know what to do, observe – be still and observe. Observation and the movement of your attention are your only tools. There is no need for something to happen. A stillness can last a second, 10 seconds, 30 seconds, 1 minute, or 5 minutes. Watching is one of the best ways

to study. On the surface, people may look like they are having a good time – it is never that simple – watch carefully.

5. The dancing is not suppose to feel good – it is suppose to feel exactly like it feels at any moment.

6. Observe the touch of your partner but listen with suspicion. Suspicion is another way to say “question what your sensations are telling you “– don't be seduced by what you think the social situation wants you to do. Being polite is irrelevant. We are not one big happy family. We are strangers. Never do anything that you don't choose to do. If your partner wants to do something, that is their business – never act to satisfy anothers desires - only satisfy yourself.

7. If you mind is not moving faster than your partner, or faster than what is happening around you, you are not safe. If you are too tired to be alert you are at risk of injury.

8. Listen to what a teacher or other people tell you, but don't believe them. In this work words can very easily be the enemy.

9. Never trust your partner – you can only trust yourself, no one else knows your experience, the details of your circumstance, and what you need to do.

10. Never allow yourself to loss contact with your center. Don't get pulled out of your center because you think the rule is to “stay in contact” That is not a rule.

11. Do not attach to simple ideas such as: The rolling point of contact, sharing weight, disorientation. They are only inaccurate and incomplete verbal descriptions of something much more complex. It is safer to be confused by the the real complexity of the situation than to be soothed by a false fairytale.

---

Offered by: Daniel Lepkoff (August 2010)

## Jam discussion 2011

These are gathered notes from various little groups of the discussion about the big evening jams at the teacher meeting before the Festival 2011.

- 2nd day – info groups is a way of communicate about the jams
- Restrictions serving role, restriction to participants
- Restriction is opening the awareness – not to bad?
- Rules - not police – suggesting (Netiquette)
- If facilitation – not mandatory

### When do we need to make a setting, to support focus... - what do we need to consider?

- Need of clear communication?
- How much information do we really need? It is good organized and don't need more information?
- There is already a big amount of knowledge (more and more people know)
- How important is it maybe asking: does it come out of the practice?
- Needs of dancers – resonance, collaborative

### How to communicate?

- When there are strong desires to give a message to the whole group: Signs instead of calling into the space (walk around with it – reaction to Ecki yesterday)
- Safety guide lines – papers
- Signs on the wall

### General in Jams:

- Curtain half down and 2 lighting zones - half lighting situation bring more awareness coming into dark...
- Disco ball
- Finding different spaces – listening, music, quiet
- Changing Jam possibilities
- Invitation to get started through light, music
- Reducing? - Density of space
- Low lighting focussed Jam?
- How I support the space? – Tuesday info groups discussion?
- Guidelines  
How I can support and contain the jam space? and  
How the space can support me?
- Addressing issue of getting stuck
- Incorporate “points of reference” by D. Lepkoff in the evening warm up and/or in the info groups
- Some days – no facilitation – deal with the unknown (CI is a improvising practice)

- Social gallery
- Talking Jam only
- Start with 1 min silence
- When does the Jam start for you?  
What is your timing? What is your rhythm? – Putting the emphasis on the self-responsibility
- All focus on one thing creates a warm up an intention doesn't force them into dance

### **Open jam (means jam with no restriction?)**

- Open jam – no warm up – no fixed structure
- Waiting to see how this group manifests into doing
- How they manifest into jam?

### **Focused jam**

- Clear specific focus (a content) like: - music – inviting to be seen
- Make once a frame of starting and ending together (maybe 2h- like C. Mauch does in Berlin)
- No police or strict rules for focussed jam
- At least one focussed jam should be about music

### **Music and jamming**

- Rhythm and contact less safe?
- Start Jam with music
- Participants play music
- Subtle - silence – still – huge space  
- experience the silence when it appears
- Music appears in the whole spaces
- Music provokes and changes the mind of the room
- Using speaking and sound
- Or pedestrian conversation
- How much music and which space
- 80% silence 20% music

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Collated and scripted by B. Stahlberger,  
teacher meeting, August 2011



# General Jam info for teachers

These information sheet has been produced from the jam facilitation group 2011 and handed out to the former and current teachers of that year.

## Jam hosts

Each night there will be two jam hosts who help to watch and hold each space. These jam hosts will be posted each evening. Jam hosts will decide on how to work with musicians and also how to help create the best possible jam environment for everyone. If they leave the space they ask another teacher to fill in for them.

## Music

Each evening there will be 2 musicians who are responsible for the sound in the space. These musician will meet with the Jam hosts to meet and discuss how to best support the jam that evening. The musicians may also invite one or two musicians to support him/her for the evening.

Tuesday 09.08.2011		Wednesday 10.08.2011	
		8:30 -	
① Aren Nelson - Touch and Release		②	
② Bjrg Hassmann - The Fullness & Lightness of		③	
③ ay Chung - Riding The Curves of Spacetime:		④	
⑤ anit Tadmor - Center Calling Earth		⑤	
-13:45 Uhr lunch			
abine Parzer		JAM	
BRANDO			
aniela Marini			
30 Uhr break			
③ icole Bindler		③ Curt Haworth	
② icardo Neves		② Ria Probst	
① (CLOSEST TO KITCHEN) atri Luukkonen		① Markus Hoft	
- 19:30 Uhr dinner			
big circle		BRANDO JAM with live music	
Introduction into JAM EDWARD FLORIAN			
Focused JAM FLORIAN		ANDREAS IRENE Focused JAM IRENE	
in silence, starting 1pm GENDER JAM! *			



**Interference - strategies to help create the best possible environment:**

All teachers are invited to help watch and hold the jam space. Teachers are asked to help and model how to support the jam. Any teacher may suggest and help with interference. If teachers have an impulse to do something to help focus the jam, please contact jam hosts first.

Some strategies have been suggested to help focus the energy if needed:

- ringing a bell or moving through the space with some gentle sound (musician)
- inviting a group walking, standing, witnessing
- inviting a group stillness
- inviting a space clearing
- asking people who are talking privately too intrusive to lower the voice (open jam)
- reminding talkers of no talking in the focused jam
- asking people who are parked to move
- moving into the space and/or possibly opening up duets to shake up stagnant energy
- Jam hosts can make decisions about lifting or lowering curtains and shifting lighting

**Focused jam:**

Here are a few suggestions to help holding the focused jam space. These will also be written in the space somewhere.

- no talking please
- no bodywork please
- clear start  
(i.e. a short circle acknowledging who is in the space in that moment at 8:30 pm or at the time that the jam host sees as the best moment)
- Also: Each jam host can add an extra spice (i.e. moment of stillness, blindfold, clearing, etc.)

**Beginner's score/secret score**

MONDAY: for all teachers

For one hour at the beginning of the Monday Jam, after Rays warm up (Tuesday or other evening jams optional).

All teachers are asked to dance with participants of the festival in order to help open the space to all.

There will be a transition score from the TUESDAY info groups – silence – small group jam – transition in bigger group – more info on Tuesday

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Material collated from Eckhard Müller  
at the teacher meeting, August 2011







**WORKS AND STUDIES**

## Ingredients of CI / Core proposition

- Have fun
- Necessary or deepening the practice
- Improvised, not choreographed
- Play
- Physical sensation and bodysensory communication
- Extended awareness to the partner's body
- Be stupid – seriously stupid!
- Having the option of weight exchange available
- Meditation on gravity
- Following momentum, falling
- + opposit! – working with law of physics (gravity, momentum)
- following the logic of the dance, the logic of the bodymovement ( + opposit)
- madness chaos
- flexibility of bodytonus, adapting to the situations that arise – modulation of tone
- efficiency, least energy necessary, released (means return to center) means relaxed & awake
- listening
- balance of reaction and action, autonomy
- not knowing – doing
- open mind, ready to drop decisions
- selfresponsible and responsible for others (not to injure,...)
- is directing the partner included in contact?
- Feel free to continue:
- surprise yourself
- dance
- point of contact + changes, rolling/sliding
- love – really?
- Patience, time, waiting
- Being lost/Gap/Doubt

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2008

## Ageing bodies in CI

Members: Sonja, Bernd, Soraya, Guto, Suzanne, Pen

We startet with a sharing circle about the interest on that theme.

### Upcoming topics:

- he aging body as a roadmap , perseving limts / limitations as an option of making choises.
- creating space for ex.greeve, letting go of options witch are no options any more, etc. instead of denying....
- adresssing the topic pre – Age 50 – is it a Tabu? How do you experience it?
- Dealing with these differences in Jams / teaching / performing,/ etc.
- Whats your curiosity about the given and still multiple ( new and familiar options in dancing).

### Following structure:

- Go together with one partner and share brief ( about 5 Min. each) on a personal, indepth
- level about your on process.
- Take about 20 – 30 min. dancing with your partner ( creating inner space for the curiosity - that brougth you to this lab ).
- Take about 30 – 40 min. to bring your experience and curiosity into the Round Robin Structure within the whole group.
- Sharing circle ( about 10 – 20 min )

### Experiences / Insights / New + Recycled topics:

In an ongoing lab situation the them of the lab would change from ageing bodies to transforming bodies in CI.

Interest about the person / personal process in dancing CI appears in new dimensions

interest about the “ dancer “ in dancing CI appears in new dimensions.

Experiencing the level of imagination adding to the majorly physical form

Returning again and again to the basic principles of the form with young and fresh curiosity. New

values, pleasures, technics, etc. take place.

CI as a tranformative life / art experience – stay true to the process.

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(Teachersmeeting : 3 Aug. 2008)

## Improvising Contact Improvisation

Although contact improvisation is improvisational in nature, when one acquires more skills and experience than what I have experienced myself, and think I have seen in others, is that it is easy to slip into a dance of exercising codified skills (like the rolling point of contact or alternating weight exchange) rather than truly improvising. It is paradoxical that the beginner figuring the form out for the first time is possibly more likely to be actually improvising than the more experienced dancer.

My proposal is to explore what I call “restricted choice scores”. The idea is to interrupt habitual patterns and pathways by restricting the choices available to the dancers. By doing so, the intention is to awaken in the seasoned CI dancer a truly improvisational moment-by-moment problem solving mode of dancing, and hence a state of mind, more akin to that of the beginner. My intention in the lab is to show a few things that we do already as teachers that fit into this category, to show one simple score that I work with as a further example, and then to work in small groups to research and create more.

Everyone knows the first two exercises that I propose as a way of warming up into dancing together – they are classic contact exercises:

**12. Small dance** - this simple practice of standing that has been a core preparatory exercise in CI - since the very beginning of the form – the practise is simply to stand in as relaxed a way as possible without falling over and observe what the body does in

standing – to consciously observe all the small reflex actions that normally occur unconsciously – we can also observe the effects of various images on the body – for example, imagining walking (about 5 mins)

**13. Head to head** - two people stand opposite each other tracking their own small dances – they then lean their heads together so they are sharing a little weight, their centres falling towards each other, reaching a little into the point of contact and playing with the possibility of extending between where they touch the floor and the point of contact – at first they listen to the new small dance that is created by joining together while maintaining the position – next they begin to move to seek easier alignment, as they each correct their alignment the point of contact rolls and the whole system begins to move, paradoxically, as a result of each partners search for a still place to rest – now the partners can also ask questions and make suggestions of each other through the touch and their movement (about 10 mins)

I point out that head-to-head is itself a “restricted choice score”. And one which I like to return to to explore and through doing that realise that there is an enormous range of possibilities that it offers. In returning to it, I often sense the possibility that something new might reveal itself, and sometimes it does. In discussing this, many in the group have similar experiences.

I propose a very simple score which is an extension of head-to-head – horizontal weight sharing – it’s an exercise that we all know in offering it to beginners but most hadn’t considered as a score for a dance for experienced dancers. I offer this an example of a restricted choice score and also as a way to continue coming into dancing with each other.

**14. Horizontal weight sharing score** - beginning with head to head, the point of contact is free to travel to any surface of the body so long as the weight sharing remains horizontal – point of contact can roll or slide or jump (20 mins)

By taking away the possibility to give weight onto a partner (from above) or to offer support (from below), but instead to rely only on giving weight into a partner (from the side), many pathways and qualities can be explored that might otherwise be missed in our habitual readiness to employ more “advanced” skills.

The kinds of things that came to the foreground of our attention in this dance included:

- the possibilities to play with varying the amount of weight in the touch
- taking the head down and the tail up leads to the possibility of pivoting around the point of contact
- the possibilities to play with proximal and distal points of contact
- the possibilities of falling and rising together
- many moments of feeling the potency of our habitual pathways to bring weight over/support under our partner
- some moments of noticing possible new pathways to bring weight over/support under our partner fuller use and exploration of sliding and jumping points of contact

One further point that I notice and others concur with is that in exploring this score one drops into a certain state of mind which could be described as being “improvisational” in the sense of

being ready and open to deal with the unexpected.

**15.** We split into groups of three to work for 45 minutes on exploring and devising more **restricted choice scores** – the working was extended by agreement to 60 minutes

We met back in a group to share what we had found. We didn’t have enough time to show the scores since while working the groups wanted more time to explore. Instead, we just went around and described what we had been working on. What follows is are the noted that I made gathered from the research of all of the groups:

- horizontal weight sharing but only looking at the floor or only looking into space
- no use of arms – only horizontal weight sharing – alternating one on top and one below
- both not extending the hip joint – looking for the tail
- both only taking the weight through one leg/foot – also one foot NOT touching the floor
- “one out breath one intention”
- head to head into horizontal weight sharing with one hand always attached
- trio – one down close to the floor and the other two standing up
- hands and arms connecting to the centre
- light touch only – rolling and sliding – no jumping

People were happy with what they had found and nearly everyone had their notebooks out at the end. There was a

feeling that we had between us generated a lot of material that we could take away and investigate further. We also discussed a little the wider concept of “restricted choice scores” and their use in teaching – that they can be used in a very directed way by carefully setting the parameters and yet are open for the dancers to have an experience of genuine exploration.

I finally was asked to very briefly show my favourite restricted choice score of all the ones that I have figured out. I had mentioned at the beginning that there was a very simple score that I had discovered that I found very interesting to work with.

It is **to dance with neither horizontal nor vertical weight sharing** – sometimes we might pass momentarily through horizontal weight sharing but we never rest there – vertical weight sharing can be avoided altogether.

I like this score very much since the weight moves back and forth but again the familiar pathways up into lifts are avoided and new possibilities reveal themselves. It’s also quite dynamic and for myself a lot more reflex movement is stimulated.

Further stages that would have been nice to explore would have been to have time to work in this group with some of the restricted choice scores that others had investigated. A further stage that I am particularly interested in would be to return to open dancing after exploring some of these restricted scores to see what effect it has – to test whether in fact our dancing becomes more improvisational as a result – to see if it’s not just new patterns that are revealed but also an exploitative state of mind

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Study Lab Report – 1.-4.8.08 (M. Manning)



# Scores

Pipaluk, Peter, Isabelle, Ilka, Eszter, Gabi,  
Walter, Elske

## 1. What is a score?

- Can be interpreted individually
- Offers space for creativity
- Space for choices
- Not improvisation, not choreographie
- Frame of rules
- Guidelines
- Could create agreement, common ground
- Restriction and opening possibilities
- Openess
- Reference points for play (consciousness for playing)
- Clarity – I can go back to it to orientate myself
- What is not a score? Choreography
- A score draws out your ability to respond to a certain idea
- Naming
- Pipaluk: Is 'blus' a score?
- restricting scores
- opening scores
- Scores vs. telling you what to do

## 2. Categories of scores

- teaching
- performance
- jamming
- large groups, duets
- warming up
- Scores -spacial – time – physical  
– emotional – sensing – sound –  
perceptual – rhythm – musicality

## 3. Scores in performance

best is when it does not reveal itself  
score to facilitate mystery  
What happens with that?  
What does it do?

Intention:

I like to see what it could be vs.

I like to see what happens

Do you already know where you will be arriving?

Engaging without knowing where to go

If the audience is not interested, the score is not interesting either  
interpretation

- Lisa Nelson's 'tuning score'
- Martin Keogh's 'river and bank'  
= imagework, adds the whole dimension of imagination/ inner world/
- Chris Aiken's 'zooming in and out of focus' score
- Scott Wells' number score 2-2-1
- 2 duets (1 in contact, 1 in a dynamic duet not touching), 1 solo, if one shifts, all have to shift



- Contact opera - singing and moving in contact
- Inspirational map - drawing a map on paper, using that spatially
- Grid - standing, lying, sitting
- Corridors
- Empty – fill
- to enter you have to know where to go can only dance your own kinesphere if you want to change you have to exit
- Ruth Zaporah - like flocking score
- One gives simple patterns, others have to improvise with that pattern, spontaneous patterns
- Joanna Mendl Shaw:
- If-score (phrase making score)
- make up your own task
- "if I see this I am going to do that"
- "if sb touches me I will go to the ground"

Naming a score

How to find the right words?

'mind map system'

"I want to go to the house" = "house"

What is crucial? What is the essence?

Is there a difference between a score and a task?

Can every score be a performance score?

#### **4. Scores for teaching**

- Martin Koegh?
- Occupy the same space at the same time, duet

- One high, one low
- One fixed movement you have to come back again and again
- When you feel there is sb who wants to lift you, reverse the intention, other has to accept
- Always head on the floor - teaches leading with your tail
- Saying YES or NO to what you are doing
- 'come with me' – 'I go with you' leader – follower
- both follow, nobody leads
- density of touch, intensity of touch
- Scott Wells - leaning – rolling – pushing
- Signal: go to maximum
- sign for silence (large groups), (possibility to switch on the sign yourself)
- Move slowly
- Time score 3-3-3  
1/3 (of your time) engage in a ci duet  
1/3 solo  
1/3 stillness
- Rhythm score
- play with weight, allowing your weight to fall
- Nancy Stark Smith
- 1 person has a verbal conversation with somebody inside a duet
- Nita Little
- endurance score/ habit breaking



- 4 people at the periphery of a dancer who dances the whole time, getting fresh partners for 1.5 h
- Entering- exiting  
-entering only when you really want to  
-Reverse: entering only when you really don't want to
- Faking it, pretending you are doing it, you know how to do it  
As soon as you recognize what you are doing – change it!  
As soon as you know that you are going to do it – don't do it!  
As soon as you know what you are doing – indulge it! Exhaust it!  
stay with what you are doing!

## **5. Beginner's scores**

- Scott Wells - push your partner across the room
- Getting underneath, getting on top
- Eye contact & hand shake
- Shadowing
- Going back and forth in weight shifting, but when you come back give weight to somebody else
- Peter Bingham - cuddle score  
start with sb in your lab, person in charge is indicating the movement, using center to move the other person  
person lying can only move when when getting help  
following learning to be partly in the past, leaving something behind, waiting for your partner

## Theory and Practice

After a short group discussion, we decided to break into diads for 5 minute conversations. We had two 5 minute diads, and then we combined into groups of 4 for another 10 minutes of conversation.

The group then reassembled to seek a next step. As a process, we wrote some of our observations/discoveries on a large paper on the floor. This act of documentation became a conversation – both on paper and out loud.

We spent the remained of the time adding to the paper and discussing.

We concluded by sharing some books and articles.

### **Notes from my discussion groups:**

CI is a practice of social theory – as a practice it is not perfect

Theory is useful to create space for art in the world.

CI came out of individual artistic expression and has come to be a community dance. One of the only Western art dances that has become a folk dance.

CI is a folkdance that creates community that is adapted to post-modern individualism

We who have exploded out of our families/villages/etc. can create new community

Why do we look backward to Steve (Paxton)?

Are we rebelling against the inherent anarchy of the form?

We have inherited a crystallized form of ideology from America in the 1960s

### **Notes from the big group:**

How to turn theoretical questions into practice rather than writing?

The social construction of identities is visible in the body moving

Dance with a book

Moving Dialogs

Dance---watch---write---read

Dance –listen ---debate

Reading Jam – read 20 minutes then continue to read but share sections out loud

Let's have a library in the lounge

What are people questioning these days?

Where do these questions touch us personally?

Documentation as creative process

Tell stories of how theory changed our lives

The body as document

Practice as Research vs. Research of Practice

Rigor = Death, Why be rigorous? Why not?

Who is improvisation for? The improviser or someone else? ( audience, partner, public, society)

Which came first the theory or the practice

Make a web of what research has been done about CI

Dieter and Norbert's site: a CI wiki to catalog writings/research about CI

How to bridge the gap between artistic language and academic discourse?

How could we incorporate more debate in the CI community?

Empirical methods of valuing are not always fitting with CI/artistic growth

How to legitimize non-verbal research and knowledge within the academic environment

Theory (describe); Critique (change)

Malcolm wrote a paper on evaluation – we evaluate moment by moment in practice; in academia you evaluate at the end Using “Research” as a term for only some questions is snobby

Specificity of language is very useful

Values are associated with words – to level value by broadening definitions of words is not good

In science, most of the work is defining the process.

Is documentation just written? New technology, performance – body as document

### **Books and Articles:**

- The Open Work by Umberto Eco
- It Takes Place When it Doesn't -- Martin? A book with an article about denaturing the word “research” in the field of dance.
- 39 Microlectures in Proximity of Performance
- Certain Fragments
- An unpublished article by Hilary Bryant about phenomenology and CI (from Jess Curtis)
- An unpublished article by Jess Curtis on CI as a tool for Social change (in relation to the mens' movement)
- Closer by Suzanne Kozel (on dance and new technologies)
- Performance: A Critical Introduction by Marvin Carlson
- The Practice of Everyday Living (quoted in much performance theory)

Notes from some of the conversations -  
August 9, 2009 (Kristin Horrigan)

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## Continuous falling and flying

facilitator Ricardo (Brazil) (Saturday morning)  
Ricardo, Georg, Katy and Karen.

Rolling aikido style, the lower back is like a compass. The Head and sacrum don't touch the floor.

Roll back onto one shoulder and back down to the hip (not sacrum) the leg on the hip externally rotates extending out to the side brushes down along the floor and gathers in under the centre, the other extends up vertically and extends on the roll back then flexes in at the knee, foot planted on the floor under the centre to come up to stand on, so there is no sitting on the tail bone.

We practised this roll.

Forward roll, the head passes under the flexed supporting arm, the weight goes through the body as the centre travels over supported by the extended other arm /shoulder blade). The arms don't take weight, it is possible to roll without the arm touching the floor. The shoulder "kisses" the floor, the muscles cushion the impact. The body rolls across the spine from shoulder to hip.

We did variations of breaking the fall from standing going backwards, (Georg) Jujitsu break falls (Katy) and questioning the form from other experiences (Karen).

We then went into lifts and flying. The principle of keep the head and sacrum on the horizontal and the arms free/open. The

spine remains in a curve and at times of flying around the neck the body rolls around its axis and spirals centre to head. The arms and legs extend from there.

The principle of running like a horse not jumping into the floor rather away from the floor.

The principle of the centres moving under and over each other and the time to transition around each other at the same level; the downward path as the other starts to move upward, the attention of tracking each other in that process.

The principle of centripetal force.

The opening of the front of the body around the upper chest and throat for the supporter, as the body swings around the neck, the continuation of the centre around the body.

Some aikido/ujitsu principles shared between Katy and Ricardo (line of force from self through partner's centre into the floor. The flight through each other's centre, taking the whole body into/across the floor. The relationship of this work to martial arts is clear; for those practicing both there is ease, synchronicity and complicity, in the shared language as the centres speak/listen and track each other.

Discussion about style and interest, what is gained from working with forms underlying the dance, does it create a vocabulary we then depend on, or does it support body knowing? Both apply for people on an individual basis.

The clarity of the whole body image, how the mental image works with the body image in the moment of making a movement/moving, to create a sense of integral movement and substitutes fear/withholding states.

Issue of size, the intuitive response to protect oneself when a large body comes flying at you, the idea of the support being a surface for the other to move around continuously, minimising the muscular effort by catching the body in flight and directing that around the support.

Teach this from the floor upwards.

Teach this with safe parameters.

Teach this allowing for variation and interpretation.

(Notes scribed by Katy Dymoke, Aug. 2011)



## Breath & Inner and Outer - What about the body?

“Breath” Lab (Benno) with “Inner and Outer” Lab (Katy D) as part of the her question “what about body?”

Members: Karen, Benno, Jovair, Günther, Sabine, Kathy, Juri, Barbara P, Katy, Irene, Susanne, Andrea

Circle for facilitators to present the perspective they are coming from. Katy spoke of the inner spaces, sensitising them to then move out into wider space. Talked about the diaphragms (pelvic\_ thoracic, etc, supporting/dividing the spaces between the cavities also of the skull.

Do you have a question? (Sabine)

“Yes, where is the boundary between, is there one?” (Katy)

Benno presented his idea of how the breath informs the dance, how dance and breath go together in the moment of moving as he moves. Curiosity and desire to explore this experientially.

The discussion that followed was a sharing of individual experiences that related to these ideas or were new or illustrative.

- How the breath is vital for nurturance, for connecting the outside world into the inner (in halation, intake),
- how working with breath supports the fullness of the body expansive in supporting/lifting, what is going

on physically with the muscular mechanism of breathing,

- how it quietens the nerves, releases heat, the suspension in the pause between the in and out, is about space and time, and so on.

As well as the personal reflective responses, we also spoke of breath as a tool in teaching, particularly in mixed groups, as a base to work from, we all breathe.

There was then a request to experience; we set a time frame of 10 minutes alone with breath, then fifteen with a partner, then feedback with the partner, then feedback to the group. The general state of mind in the room during the first experience was very quiet, the breath being the activity rather than movement with breath. Sounding also occurred. Some moved from the breath or to experience how the breath works automatically and continues in its own time relative to the effort being made.

In the second partnering section there was more movement and relational aspects arose. The simplicity of breathing with another. The physical response of the breath to weight bearing on the torso. The alternating waves or synchrony of the breath, the attunement of my breath with yours, or not.

Katy requested that each person wrote down a key aspect from the experience, some did;

- Taking time to breathe and feel the ripples of the breath into and through the soft tissues of the body. (Jovair)

Interesting to feel that the arms and hands are connected to the breath, how they move with the breathing

Image of a moveable breathing tree

What do I want to breathe in /out?

What do I want to take from the outside?

- What do I want to share? And how is it with a partner together, if we're very close together we breath in the same air, what do I breath in then, to toxins of my partner?(!)
- To be connected with someone, a group, the world, through the breath, I share the same breath/air like you? (Barbara Pfundt)
- Anatomic observation; movement diaphragm –activity/relaxation – connection to muscular movement while lifting arms... protection with holding breath under big pressure/ weight. (Gunther)
- Breathing –sounding – kept the focus on breathing. What changes inside; with or without weight (of a partner) effortless letting me breath, getting aware when something or situation is stopping the natural flow. (Benno)

What breath supports what kind of movement and the other way around?

Exploring non habitual breaths

In-out-pause, consciously (a lotus in yoga)

- Feeling breath of partner without synchronising. (Susanne)

Is it possible to watch the breath without changing?

Breath is irregular

- The undercurrent beneath everything (Andrea)

Exploring walking, running stopping, how the breath works automatically to support the need for energy. Image of one big lung inside, one lung breath. While I moved from the ribs with the breath into the arms I felt one side expands more to support the arm,

then both together ribs and shoulders riding on the lungs, then the head and neck.

Deep into the back and expanding into the space behind a 3 dimensional movement.

- Arms like wings, the dissipation of tension in the shoulder, lightness and strength. (Katy D)

Touching feet to feet breathing through the pelvis into legs through feet into/with/from partner –

-continuing to engage movement of legs free and supporting like an infant breath awareness all the time.

Soft skin

- Healing all illness (Karen )

Concentrate on the breathing action, bring my awareness to silence and presence.

Offering attention to it allow me to sink deeper in the present. (Without having any need to change the rhythm or depth of the breath..)

- The breath allows all the layers of my body to connect and communicate. (Irene).

Enjoyed so much the unfolding process/ structure in the lab – from speaking about BREATH and our similar /different sense of how breath might sensitise the inner space and then what is released (technically say CO2 but also releasing something of ourselves to the outside).

Being solo with the breath and then meeting someone else

Reflecting our experience back to the group, speaking about the embodied experience.

Back into dancing and sounding the breath, a delicious playful sure, thank you. (Kathy C).



## Touch

Facilitated by Katy Dymoke  
Benno, Camillo, Daniela, Jovair, Kathy C,  
Barbara, Ilanit, Irene, Katy

Initial discussions raised themes personal to individual perceptions of touch.

A relational language.

Listening and being listened to.

Words are not enough that's why we dance.

First variation. Touch and receive, neutral touch (!) can it be neutral?

The one touching has no intention of doing anything or changing anything,

As the act of touching changes something in both people.

One sits/lies. When ready nods. Other puts hand on somewhere. For 15-20 secs till they feel the imprint is clear. Both notice what they notice, any shifts, images, responses. This affect can be minimal or may also be startling and unexpected. The mind witnesses.

The receiver waits till the imprint dissipates, nods to receive again.

This goes on a few times. No talking till completed and then the receiver speaks first and dialogues with other, both sharing their insights, aspects noticed in self.

Interesting to note that the toucher notices things in the manner of touching, in the nature of the response, (doing and receiving info about the person touched and less about their own sensory response. The receiver notes more about their response, so there is a role of touch-er and touched, the act of touching is different to being touched. The action is a motor event away from self, with flow and attention to other whilst attending to self in the task. The act of receiving is sensory with inward flow towards self whilst attending to the presence of the touch-er.

Safe touch... benign intent, counters the cultural definition of touch as unsafe, invasive, and this is what many in the touch-er role experience, their pre-motor focus.

The response here depends on touch sensitivity, of the whole person to being touched or more locally the sensitivity at the place of contact.





Round two the touched person touches back at the point of contact, i.e. they receive and respond by choosing to touch the person back. Here we feel the movement of cells and the restoration of the membrane/ boundary where the active reciprocal meeting occurs.

Previously the touching hand feels the skin and tone, texture, heat, pulse, vibration etc, the touched person receives the information from the point of contact that touch is occurring and the response of the cells in the body at that point is to signal at first an alert and the awareness rushes to that place to ensure it's safe. The affect of the weight and heat/presence/movement of the touching hand is to move the cells that are being touched in the fluid around them. Sponging affect of the cells being moved in the fluid by the forces however subtle coming from the hand. This sensitising of the touched place can be enlivening and then restful and the whole body responds, either in the sense of safety and holding, back into self, or into moving away back to self.

Touch is movement. The cells are moved and move in response to touch and the whole body is affected.

The third variation is that the touched person can respond in movement, so the impulse to respond can resolve into movement, through movement.

Relational aspects. One touched touches back, reciprocates. The person touched can touch the touch-er at a different place, creating a "circle". The flow away from self is balanced by the flow towards... a stabilising affect?

Often in the dance we hold on in a lift to find such stability and to communicate the need for stability.

Moving towards and away. After a while we feel we have received enough and can move away whilst knowing we also have that place to return to safety.

Touch as a sign of reciprocity, healthy balanced relationship, compatibility etc.

What surfaces? Childlike responses, release of holding, support, joy, deep restoration. Organisation of the body and so mind. Allowing the body to be heard. Allowing new patterns to surface from the old by taking the response into movement. The primal /preverbal place of touch/kinaesthetic experience is the place for re-patterning as we return to a place we can start from and learn afresh having got what we need.

A place for returning to self with self/other without the control/influence of the ego, enables openness and generosity to self and other.

Other aspects to explore are the relational aspects and touch qualities.

How we move towards the contact, or away or because of the contact, and how we find support to do more because of the contact relationship.

How we attune to the contact of the other, the time it takes, it isn't a decision thing, it takes effort and softening into receptivity to find it... especially after a long dance with another quite different in nature.

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Katy Dymoke, August 5th 2011

## Strange exercises

Markus proposal

Participants: Dustin, Riccardo, Johan,  
Markus, Sabine

Discussion about how to incorporate new things into the tried and true of a class, when is the right time, how to try them out first, idea to start with something familiar and then informing students that it will be something new/unusual/ strange  
Also the discussion came up „what is strange“, meaning different things to different teachers, things that we are not familiar with, non-dance exercises etc.

We tried different exercises:

### Dancing and singing (i.e. opera)

Markus

Observations: changes speed of dancing, song guiding the dance?, idea to continue the dance after the song, humming

### Opposites:

Riccardo

leaning in/ hugging and saying „I hate you, I don't like you, you smell etc.“ – pushing away and saying „I love you, I like your smell etc.

Interchanging both

### Systemical Groups:

Sabine

Letting students find themselves in groups of first profession, gender, age, amount of children they have, anything personal

### More/less:

Dustin

Two people standing across from each other, one is asking for more/less push

For Johan, this was about the asking, consciously choosing how much or little

Markus adding the energy line of pushing center to center

### Partners body is landscape:

Johan

I go for a walk on somebody else's body, through the forest, the jungle, the water etc., imagining that your partner uses a new language, imagining that my partner dances differently from the inside

Markus: imagining little puppets talking on the skin

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Sabine Parzer, Aug. 2011

## CI in Performance – RESET

Günter, Eliana, Nicole, Barbara

Question: As CI-Dancers we are so used to touch that we don't get effected or we don't listen closely anymore to the different qualities of touch...

How can we reset in this sense?

- How are the different bodyzones changing the image if you applying there some touch?
- How can you avoid clichés by applying contact skills?  
Hint: Take the exercises physically and follow your idea without getting theatrical... we interpret from outside as a public

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script from the teacher meeting 2011

1. 2 people approaching and pedestrian touch  
What means pedestrian touch on stage? Danger of overacting..
2. 1 person sitting – 2nd person approaching  
different results when one person is passive
3. Emotional touch – 1 person standing with eyes closed, 2nd person approaching and giving a precise touch into the body
  - a. Person one – let the touch enter the body without reacting
  - b. Person one – let the touch enter – spontaneous reaction with closed eyes (possible solo)
  - c. a.+b. leading into a duet with precise focus. Stick to reaction and your touch
  - d. Applying contact skills in the duet

### **Appearing questions:**

- Where is the border of the intimate space of the other person?
- What's happening when you enter (interesting zone)?



WILLIAM Ingrid Ali	<p>USING VOICE/SOUND/SONG AS PART OF DANCE</p> <p>"WU WEI" - THE ART OF NON-DOING LISTENING - LETTING THE DANCE UNFOLD Trios (Enter and exit?)</p>
STUDIO 5	TANGO (IRENE & gabriel)
STUDIO 1	Falling (Jun) / using voice (william)
STUDIO 2	<del>WU WEI</del> MATTRESS JAM (Joshua) / dancing the Hen pagama + teddy bear (Manu)
STUDIO 3	WU WEI (Ingrid) / TRIO (Ali)
<p>- PLEASE SIGN IN &amp; WRITE YOUR TOPIC BEFORE <u>16.30</u> FRIDAY</p> <p>- WE WILL MEET YOU (THE FACILITATOR) ON FRIDAY 11.30</p>	

## LISTS OF THEMES AND TOPICS

## Tried'n True

### **Disorientation**

**Gionathan:** how to teach to be safe while disoriented....physical disorientation.

- have people working for about 20 minutes, start sitting down, close eyes, little meditation, breathing, calming down, visualizing spine, let spine move. Not suing limbs for support, into spherical space, really upside down....like a baby, fall down and come back up, let spine move you. Let spine produce energy and movement, on your own.
- then add the arms to rolling.
- Then very fast series of rolling, start over shoulder, feel support of arms, shoulder, good stretch of
- neck, spread wide over shoulders. Then you're pushing with legs but spine is central, support etc.
- this adds to support in moving into backspace.
- Daniel—start with someone on their back relaxed, other holds head and gives neck massage, takes
- head for a ride. As a second step, the one lying down moves while keep head and neck relaxed, but move the rest of the body.....then the dance develops and person 2 is still taking care of head and neck. Then the mover is in downward dog and they must keep their head hanging down.

...**Q:** is it important to keep eyes closed?

**Daniel:** (D) try with eyes closed,, eyes open, and see what the habit is and trying the other.

**Sonia:** i have variation on this. Person 1 lying down relaxed, person 2 holding head, but person 1 is just moving the head and neck and nothing else. THEN the body follows what the head is doing, but still person 2 is supporting the head. The mover decides when they want to hold their own head. I call it Head in the Nest, and i'm just holding the head but not manipulating it. Later it can become Body in the Nest. When the nest isn't there, the mover has to support themselves. So it's something about control and letting go, taking responsibility for yourself, disorientation, I'm in control of my not being in control.

**Daniel:** it's a misnomer cause it's not disorientaiton but Reorientation.

**Rick:** can also add more resistance from the head, the head pressing into the hand and bringing support into the body, arching the spine, etc.

**Leilani:** the head connected to the ball of the earth. Naming: back of the ears, nose, like weird parts of the head that usually don't touch the floor., staying in touch with the floor as the body moves. Then the head comes up with the wave of the movement but comes back down, and ultimately up to the feet.

**Steve:** or just move quite a lot in any way, and then just stop somewhere. Cause the reference to the permanent attachment to the center of the earth becomes clearer. Then move again and then stop, and then move again and then stop.

**Adalisa:** person does a phrase and blind partner tries to learn the phrase....partner with eyes open leads blind partner in spiral pathways up and down, first initiating the spiral thru arms into the back and you can do with the legs too.

### **Short phrases that define principles:**

**Rick:** phrase=remembered sequence of movement. So for duet a phrase of movement that can be repeated. And that the phrase explains a principle.

Like how centers can fall together and keep moving. Or if i see that they fall together but don't continue, so i make a phrase that does that. Like simple falling backwards together to the floor, and the legs go up. Both fall and roll up the back with legs up and one stays down and other up and helps up. Or both down and one puts legs over other for surfing. And can think about placement. Of center or feet, depending on the size of the people.

Other stuff like that?

**Simonetta:** simple. Like back to back sitting on floor with legs in front. First, Alone to slide down arm to roll to floor and come back up to sit, or to crawl. Or crawl to roll and back up. Good for sense of where pelvis is and how to transition it to the floor.. all phrases alone. Solo and then with partner. Like slide roll with partner so surf over body. Following skin and press against and up to table.

**Rick:** can it spiral up to the feet level too? (some attempts with simonetta and gesine to find the spiral all the way up and down.)

**Nien:** Something i found helpful in teaching carrying from the pelvis. I like to really release into the hip joints. Like to find the depth of that joint, like skiing exercise. .walking first, side to side. Taking body forward over your back, and then they slide over the head to pour weight into hands and rolling and helping them up to their feet.

**Adalisa:** Walking back to front, the first person gets lower, down to hands and feet and other follows and then with pressure together they come up.

**Wiebke:** Each person sitting, on the center of a cross and they can turn to any direction. Left or right and can swivel your facing. Can go to crawl or continue turn to feet. Working with the 4 directions of the room. And can work with partner and they follow you.

### **Blind exercises**

**Ester:** in couples. Standing, one in front and one in back. Start walking. Person in front can close eyes,. Person in back can change speed or go backwards, make subtle shifts. Different speeds and directions. And then person in front opens eyes and feels difference. Then person in back close eyes, and person in front is in charge.

**Rick:** Lisa Nelson is full of this stuff. One of my favorites. In contact, not much weight (skin contact), listening for stillness and movement. I remember her encouraging precision, how quickly you can recognize stillness. With all sorts of variation. If one is moving, the other is still, switching who's eyes are open or closed. And can switch.

**Pen:** one that encourages people to take responsibility for self with eyes closed. One is with partner where protector is keeping space safe for eyes-closed person, and then later the protector puts themselves as an obstacle in their way so they get used to encountering things and being responsible and responsive for things that come into their way.

**Nien:** this is a Julyen Hamilton one. 2 people. Follower is blind, with hand on pelvis and translate what is happening in their pelvis to your own. Can do pelvis to pelvis too. Getting more precise re timing.

**Benno:** one is blind. The other partner is in some low position. Blind person tries to find the second one. They get one touch and read the posture thru the one touch and try to read the full position and do it. Then mover moves again and stops. Blind person finds first touch, reads position with single touch and tries to do that shape.

**Simonetta:** one person still shape. Blind person feels the whole shape with hands and takes that shape. It's a fast reading along the surface. Can be in duets too.

**Daniel:** 2 people who can lift me. I've got Blindfold and earplugs. They can lift me and spin me around for 5 minutes. That's all.

### **Transitions between exercises** (how to end one thing and begin next)

**Maxine:** what words to you use? Find an end in the next few minutes?

**Loretta:** i've been frustrated with this, cause they just stop what they're doing. So we introduced a sound cue, no words, so they

find a more organic end. This sound means you have another minute to find end.

**Peter:** or say continue what you're doing for another minute and then find an end.

**Sonia:**..... (sorry didn't get this)

**Nien:** or say, imagine that in the next few minutes you'll find an ending.

**Steve:** or let people know you'll be introducing new info so they prepare for it ... important to give the right amount of information at the right time and watching the response.

**Andrea Keiz:** this idea of finding an end is driving me a little crazy. Almost like another exercise. Or just end and do something new. What does it mean to finish things. I use this rarely, finding an end. Or just call end and people find their end, they just do it but don't think about it.

**David L:** give them a halfstep before.

**Dieter:** or Find your pathway over to the next place, so they're already there. Or: surprise yourself with an end.

**Mike:** you can encourage people to get used to sudden ends and beginnings. It's misleading to assume and train in that ever transition or end is gradual. So they're never prepared for anything sudden. Continuity and discontinuity. They both exist. Seems good to be ready.

**Olive:** I like to use words like dissolve or deconstruct. Letting the material dissolve. Etc.

**( ):** or focus on breath as transition.



**Rick:** sometimes when people are dancing at the end of class, i try to sneak out at the end of class before they notice.

--five minute break and then let's prioritize topics (before, olive was walking along the paper randomly touching topics and stopping somewhere).

### **Opening the Jam (for individuals coming in to duets and other dances)**

**Asaf:** how to make the space open and help people feel that the space is open for going in or out. I wonder if there are ways to facilitate

**Adrian:** idea to enter comfortably in solo space so don't always need a partner. This encourages people to enter.

**Ester:** Also this helps you to find a partner.

**Adrian:** And I don't always need a partner.

**Pen:** Martin Keogh does: imagine you're at a jam and you don't want to dance with anyone yet—what dance do you do then. And now imagine you're at a jam and you are ready for a dance. What does your dancing look like now? Maybe this could be done with duets too.

**Ulrike:** the issue of politeness. Not wanting to interrupt. Has to do with your social life.

**Christine:** it helps if you suggest that people not talk in the space

**Rick:** someone once did a studylab about getting what you want. It was fun. Focused

on the positive not the negative. You were focused on what you were going towards. Maybe it was peter pleyer who did it.

**David:** Keith Hennessy's workshop recently. Someone had the role of being a "fluffer"—in porno movies you keep people ready and aroused and ready for action. Maybe there can be fluffers in the

**Gesine:** also a question of how the jam is—if duets are glued together, or if it's open. If the space is smaller, I find that everyone is dancing with each other. But if it's bigger then there's more space to cross between. Maybe start with a smaller space and then open it up.

**Walter:** I think it can be helpful if not just this audience circle and dancers inside. But maybe there's a cooking section—people warming up area. Transition space.

**Adrian:** also, how bright the lights are. It's a personal thing. I like a bright space and I can work more with vision. So I can see people.

**Robert:** but i also find too bright a space very stark and difficult.

### **Highlighting the difference between pushing and giving weight**

**Loretta:** two people sitting side to side. Asking them to push hard against each other. And then to lean. And then to push again. And then lean.

**Georg:** with Hillel. One behind the other standing and behind person has to push the other one across the room while the front

person is giving just enough resistance but not too much. How you organize yourself. Then just lying on each other.

**Andrea K:** like in a sitting back to back and surfing, you feel the weight coming and can pass it along and not just take it.

**Gaby:** standing front to back, back person is resisting a little, and front person is falling back.

**Rick:** diff between pushing and leaning in space. Standing. Connecting thru the feet to the ground.

And connecting between ground and touch—bridging. Opening space between your feet and your touch. Approaching this in terms of space.... (sorry it was going fast thru different options and i'm not clear enough with it to transcribe)

**Asaf:** difference between pushing and giving weight is that with pushing, i want to move something thru the space, but giving weight, i'm just putting my weight into it.

**Adrian:** one partner standing, other one puts a hand on their body. Stander puts weight into my hand. Then push into my hand from the area of contact. And going from just leaning to pushing. Then you let my hand into your body.

**Dieter:** it's about pushing into center. Finding stability thru the touch. Side to side, you're pushing into your leg and center of earth and then into the touch. ....other one about lightness: about falling up. I take partner's weight in and then reach up. And do this all the way around the body. The weight comes into the supporting touch but also lengthening up. In the duet, feeling the continuity of the transition of weight so

they're no place where you don't have a very stable, individual, part in between.

Very nice to do subtly.

**Walter:** invite to soften the feet. About breathing and relaxing the feet. And the other thing: finding the lines. Extending.

**Kurt:** if i have a larger more muscular man and petite woman, image that' worked, is the idea of holding space. Holding space around the body which creates more surface area. Also: nondependent counterbalance. Stand away from wall and let sacrum reach against wall and arms out into the space. Reaching away with head and arms, as center-sacrum-pelvis goes back. Skier, monkey position,. „nondependent leaning“ when both are reaching back to a common point of balance.

### Falling into the space behind your head

**Gesine:** connection between head and center in forward-rounded position. And rotating it more and more to the side and finally the back and all around. So the center is connected to the head even when it's stretching backward and not collapsing the arch,.

**Andrea K:** in all of those, i would always emphasize the use of the eyes. I talk about the idea of using the eyes to hook into the space, which frees also the neck.

**Rick:** for me it's about a process that leads into that falling backward that creates confidence and safety. What are the steps? Create steps to a process that creates that.

**Gionatan:** group take a walk, then stop, then leaning forward and backward very smoothly, thru center, without moving feet.

Nancy: steve paxton's Serpentine exercise.

**Nien:** starting with someone sliding down backwards up against the front of someone's body. So they feel the support as they go down. Then just sliding the hand down. And giving less support but people carrying the sensation of more support as they go down on their own.

**Rick:** progression with partners, side to side standing, and both go down to hands and feet and back up together. Then one goes into table position and other sits pelvis on it and then reverse again. Then, go one step further and slide center down and open back/chest against table. It's active, but also supported.

**Loretta:** again the question of how to use the eyes. To overcome fear. So you can see where you are.

**Simonetta:** a log/side roll with eyes looking to hand.

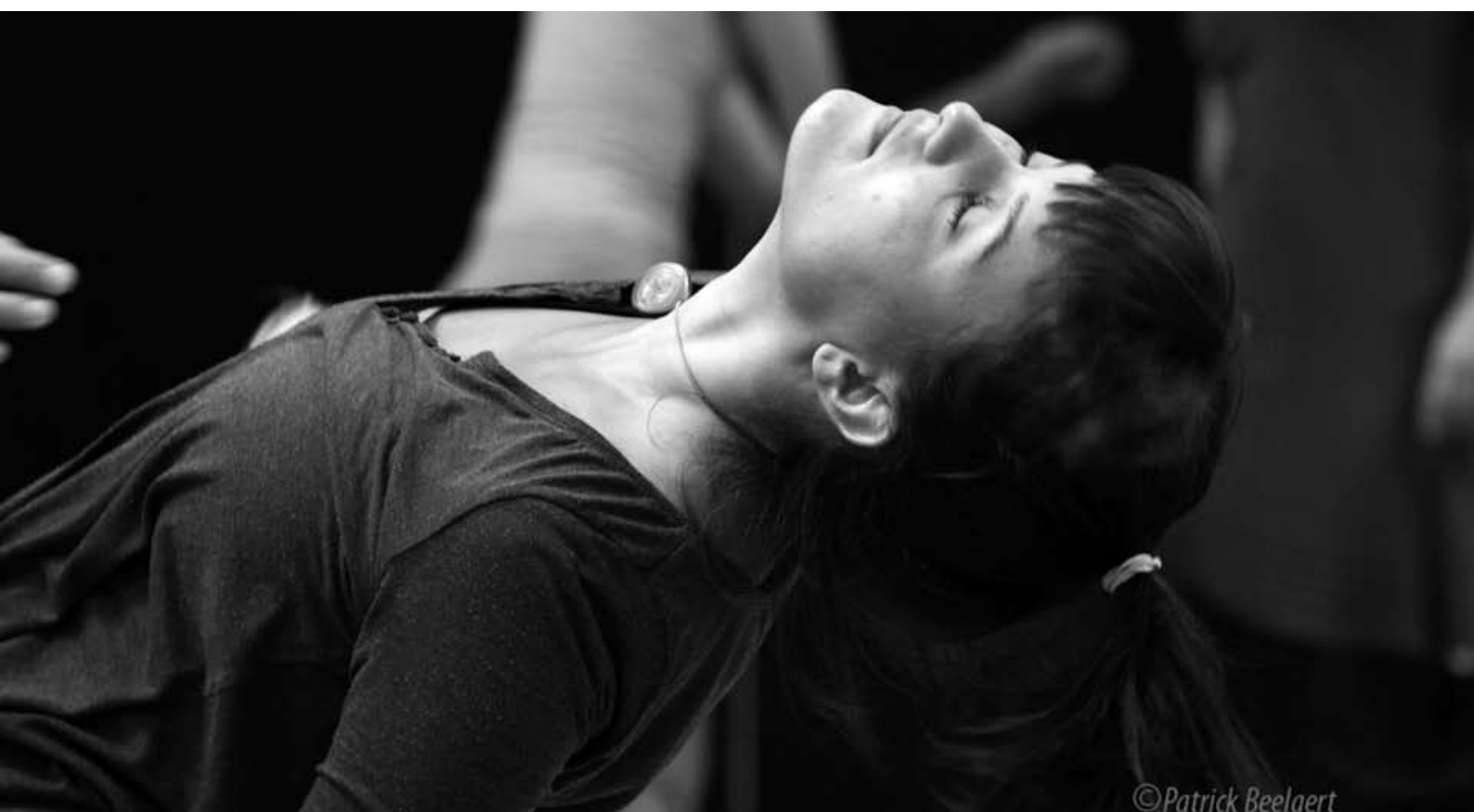
**Olive:** five minutes for doing the closing of the teacher's meeting.

CLOSING:

**Reflection form of drawing your hand, with a note for each finger:**

- thumb=this was great for me
- index finger= what was important for you to not forget
- middle finger=what you really didn't like
- ring finger= what was emotionally meaningful for you
- pinky finger=idea that's coming from this mtg into the future (from Wiebke)

Then we stand in a circle, holding hands, looking around the circle, some eyes closed, silent, amused by the floor squeaking as individuals come back from toilet, and finally, all in circle, the quiet comes, the church bell rings and we're done.



**The full list of Tried'n True topics**

- How to highlight the difference between pushing and giving weight
- Space
- Counterbalance
- Teaching Core Idea of CI
- Relation of head and tail
- Being happy with what you have
- How to inform watching
- Short phrases that define principles
- Visual focus
- Transition between supports
- Sliding
- Opening the jam—to easier entrances and change of partners
- Ending duets
- Leverage
- Group connectedness
- Pathways to the center thru the legs
- Guiding through manipulation
- Avoiding manipulation
- Stillness
- Trios and Quartets
- What to wear
- Facilitation
- Changing levels
- Momentum
- Inertia
- Blind exercises
- Jumps & catches
- Shoulder lifts
- Different ways to teach the rolling point of contact
- Changing speeds
- Social dancing/CI
- Opening the back
- Keep dancing during high flying
- Falling into space behind your head
- Avoiding habits
- Enjoying habits
- Spine moving as one piece or differentiated beast
- Working with resistance
- Personal development
- Feedback
- Breath
- Flying low
- Integrating CI into group improvisational dancing
- Top-loaded weight
- Improvisation with contact
- Disorientation
- Leading and following
- Different forms/scores/structures for practicing Contact (e.g., Round Robin)
- Improvising while teaching
- Solo trajectory within group dancing
- Presence
- Transitions between exercises

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freiburg 05, 02.08.05 (Nancy S. Smith)

## Themes of interest in the TM

- Authenticity
- If I don't ask the question will I get the answer in the dance, do the answers lie in the body experience?
- Fun in dance
- Listening to each other and „be me“
- Respect physical vulnerabilities + have satisfying dances
- Too many questions – please leave it more open!
- Lets explore the details
- Stay with myself in the dance and the „chaos“
- Enjoy moving and meeting the different qualities
- Creating space for the festival to be welcoming for all people to share, learn & explore
- Training the mind, teaching the mind (the mind moves the body)
- Staying present
- Out of confusion
- How to translate experience into movement?
- I wish for being me and respecting and contributing to what is going on in the space, in the group.. with being me
- Break rules with a smiling heart
- Get in – enjoy precision
- Let yourself be surprised

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2007

## Teacher meeting themes

- How to do it right to satisfy the teachers or the contact gods
- Following the rules, breaking the rules – what are the rules
- How to dance with beginners and have fun
- Contact with children groups
- Structures/concepts and rules of our contactfestival open for discussing
- Limits lines – in and out of space
- How to find paradise dance with advanced dancers
- Strategies of warm down
- I would like to exchange our actual favorite teaching themes & talk about why and how  
It could be a mixture of our personal ci history, development and sharing exercises like in tried and true
- The delight of solo dancing
- Eyes in contact Dancing, changing focus of your eyes while dancing
- Awareness of gender + size dynamics
- What to do when you don't know what to do
- Tuning
- Differentiating senses, smell, movement touch, eyes, voice and this related to change in dynamics
- Issues around intimacy
- The sense of humor
- Staying with or changing energetic states
- Joy of sensitivity
- Integrating contact + non-contact improvisation
- Trio dynamics
- Following the flow versus manipulating
- Saying no impulses
- The use of hands in contact
- What creates joy?
- Making new rules
- My responsibility if I see dangerous dances and how to relate to as audience, teachers, Jam member
- What is dangerous
- What + why do we teach when we say we teach ci
- What's the focus of a trio, a four same? – should there be a focus?
- Doing/showing
- When people are watching
- Dancing with hidden disabilities/limitations/injuries
- Musicality into dancing
- Music with the dancing
- Amplifying the subtle without making it bigger
- How to give feedback
- Being specialized in either supporter or flyer why is that – how to change that?

## Full list of lab ideas at the TM 2011

- Why we teach CI?  
Levels, What is the job of the teacher to different levels?  
Participants money  
Non hierarchy parallels
- CI and emotions
- CI and Performance  
Feels like a gab when being observed  
Do I add to be something?  
Being natural?  
Improvising flow and being observed
- Meeting myself in CI
- How to take care of myself – body injuries
- CI is Art – it is enough just to dance?
- Trio – reading bodies, space passing centre, visual, physical force, breathing logic
- Legs active – support and relax
- Finding own borders – exploring them in CI – what are the ways
- Group contact dance in jam. How we keep connected with the group while I stay in contact with my duo partner?
- How to find a starting from where we are? – first structure than content? Or the other way around?
- Performing CI as skill  
Quality to develop  
Reset  
Meaning  
Forget about what we know  
Roots
- Bigger/smaller – effecting dance
- How to live – life inner down while dancing CI?
- Performance – inviting to the scene
- Low brain, being, breath, sensing body, support inner + outer, we move, who I'm inside
- Way into body not our own – resource for teaching
- Questions – internals Festivals
- How to arrive into a CI dance
- Opposite things hold some time, touch reach hold back what does it do?
- Continuity of flying and falling – what do you want? But you are proposing the opposite – contradiction

Collated and scripted by B. Stahlberger,  
teacher meeting, August 2011

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TO CONTINUE...