

22.6 Paper Presentation II – Creativity Abstract

Like Dance but Not Dance—Situating Taiji within the Discourse of Dance Studies in the case of Sanxing Taiji

By Shanny Rann

In 2020, Taijiquan was inscribed as UNESCO intangible cultural heritage under the domain of knowledge and practices concerning nature and the universe. While Taiji has been described as 似舞非舞—like dance, but not dance, and criticized as being 太舞蹈化—too dancey, can Taiji be a performing arts? This paper investigates the resistance of Taiji against dance by knowledge holders while highlighting the usage of Taiji in dance training and performances. Delving into the definitions of Taijiquan and dance within the UNESCO Convention, both terms are embraced in the case study of Sanxing Taiji, founded in Canada by a female grandmaster. When innovation calls for a break with tradition, the concept of heritage is stretched at the intersection of Taiji and dance in the diasporic context. Using auto-ethnographical methods and movement analysis, the author draws parallels between both disciplines and explores the possibility of looking at Taiji from a dance perspective.

Dance exploration and self-exploration — Analysis the dance, "Vast Desert, Solitary Smoke Rises Straight " through the eyes of LMA"

By I-MIN CHEN

The Dance, "Vast Desert, Solitary Smoke Rises Straight ", a solo created by Feng-Shueh Liu, is a Labanotation recorded dance. The idea of my research comes from Ms. Liu's concept, a Text Dance that is like a file folder that gathers the wisdom of such dance making. It integrates the literature derived from Labanotation, related literature, stage, costume, lighting designs, as well as the video to make dance writeable and readable. In this paper, I will utilize the LMA to examine the dance and its relationship with the Laban main theory, combined with the autoethnography survey of myself as the premiere dancer. I am interested to see how the LMA perspective, in return, can enrich myself and the dancers in next generation.

Lessons from Covid: Nurturing autonomy and creativity in dance training"

By Heidi Yu

With the social distancing restrictions of Covid-19, traditional dance teaching, studio-based with a constant presence of the instructor, became unavailable. To avoid

complete interruption, thorough adaptations were necessary, substituting hitherto non-negotiable practices with distance learning alternatives. While general consensus assumed these practices would last exclusively while necessary, I claim that rethinking dance training was long overdue, and we should not simply return to the previous ways after the pandemic. Taking the technique class as a case study, I propose a new model challenging traditional assumptions. Building upon research on autonomous learning and creativity, I contend that the teacher/students dynamic needs transformation. Allowing the students an active role in planning and during these sessions will favour a holistic growth of the students as dancers, nurturing creativity while improving technique. This will also reduce injury risk, as physical self-assessment and body awareness, inaccessible to the instructor, become important factors in the class.