

Paper & Performance Proposal

Fragmented Scribbles – Moving towards movement, dance and choreography grounded in the embodied Ecosomatic Paradigm

Screendance: <https://youtu.be/6Bdg047plm8>

There is an embodied language that cannot be articulated in words nor whispered in the deepest, wildest thoughts. These are brief scribbles... Fragmented Scribbles captures moments of endless embodied conversations that occur in one's body, mind and spirit.



As a dance/ movement facilitator, performer, choreographer and screendance creator I am looking into locating and documenting more authentic, embodied approaches to the discovery, facilitation, and creation of movement/dance especially within the black body. Thus, this “Fragmented Scribbles” workshop-oriented rehearsal process and artistic output is geared towards excavating and bringing to the fore embodied scribbles of knowledge that exist in the endless conversations between intellectual, emotional, physical, social, aesthetic, creative and spiritual realms that culminate in the body of the mover/dancer/choreographer/creative (Soot & Viskus, 2014, p. 291). It prioritises the body and its constituents as site of artistic research through using movement as a pedagogical method that “allows students to focus on their bodies not as objects to be trained, but rather as subjects of their world” (Shapiro, 2002, p. 349). It is also prioritising the dissemination and archiving of artistic research through the creation of a group work titled “Fragmented Scribbles”.

This rehearsal process and the paper generated thereof will be based on practice-led research of applying and investigating Ecosomatic Paradigm (Enghauser, 2007) and holistic/ whole teaching/facilitating (Andrzejewski, 2009). The foundation of this practice-led research is initiated through my journey as a creative especially in the creation of “Fragmented Scribbles” which aims to investigate, embody and excavate scribbles of knowledge that articulates themselves through the knowing, embodied and whole body.

The criterion of the rehearsal and the work produced is to practice the principles of the Ecosomatic paradigm (Enghauser, 2007, cited in Soot & Viskus, 2014, p. 294) unpacked below:

- Sensing, from inside out, rather than relying on imitational practices.
- Experiential modes of learning – authentic movement discovered through structured and guided improvisation.
- Establishing a non-authoritarian environment that infuses cultural democracy (Culturaldemocracy.uk, 2019) and co-authorship (Kelly, 1984, p. 166).
- Fostering the development of each student's creative and artistic voice in dance
- Bringing embodied knowledge to the fore.

The rehearsal and performance will be accomplished in collaboration with third year physical theatre students as a step towards them coming to know their bodies as active agents and vessels of and in history “as well as repositories of history” (Shapiro, 1998, p. 358). This process is not confined to the third-year physical theatre students but is open to other theatre and performance students as well as music students (fourth years, masters and PhD) who would be interested in taking part. The paper generated will also constitute an interpretive inquiry into the process to “illuminate a slice of the proverbial pie previously unseen and unexpected” (Risner, 2000, p. 158)

(474 Words)

For more information on my work and journey on the creative and cultural industries please kindly visit my [website](#).

Reference List:

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Biography of Smangaliso Ngwenya



Smangaliso Siphesihle Ngwenya is a dancer, performer, writer, director, choreographer, videographer and founder of Isifiso SakaGogo Performance Theatre. The essence of all his craft is rooted in dance and movement. He acquired his first traces of dance and movement training from First Physical Theatre Dance Company while completing his Bachelor of Journalism at Rhodes University (2013-2016). While at Rhodes University he performed at the National Arts Festival (2015 and 2016) as well as being a cameraman for Mark Freeman's "[dancedance/Revolution](#)". After completing his studies in 2016, he began his journey with Vuyani Dance Theatre in 2017 where he started as an aspirant and later progressed, trained and choreographed his path to being a senior dancer in 2019. During his time at Vuyani Dance Theatre (VDT) he has performed alongside Gregory Vuyani Maqoma, Simphiwe Dana, Wouter Kellerman and Soweto Gospel Choir amidst travelling nationally and internationally with acclaimed "*Cion: Requiem of Ravel's Bolero*". He has performed and dance his way to Russia, Romania, Amsterdam and New York amidst others. Thus far he has choreographed six works: "[Mask-your-linearity](#)" (2017), "[Dictated Democracy](#)" (2018), Standard Bank Ovation award winning screendance "[Fragmented Scribbles](#)" (2020), "[Glare](#)" (2020), "[Home?](#)" (2020) and Descent (2021) by Jake Natane. In 2020 he also completed his Masters of Arts in Cultural Policy and Management at the University of Witwatersrand. He has directed the award-winning "[lthemba](#)" by Thulisile Binda, "[Mtwan'Omntu](#)" by Thulisile Binda and Xolisile Bongwana as well as "Inkosazana" by Lungile Mahlangu and Thulisile Binda.