

# Fall-Recovery Technique as Technology in Dancer's Body

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## ABSTRACT

The human body is a tool that capable of understanding and then reveal various problems that exist in the social life. Body as tool means a body that has a technique or as technology that is able to express the problem. If the body has been positioned as a tool, of course the tool must have a technique that has been honed its ability. For example fall-recovery's technique which is discovered by Dorris Humphrey. Then to get to the technique, the body must get treatment, conditioning and emphasis through strict discipline. Ultimately the techniques that make the body into technology will be constructed through body behavior which is doing by long exercises and method from the right technique.

**Keywords:** *fall-recovery, technique, discipline, behavior, technology*

## INTRODUCTION

In the past people thought technology was always connected to a machine or a device that could facilitate human work. But when we viewed from the word technology's word, technology is one branch of science that investigates the ways of work or technique. The technique is not only related to machines. In the works of art also found many things related to techniques such as painting techniques, vocal techniques, dance techniques that tool itself is a brush, voice and body.

Tool is not always related to the machine, body also can be said as a tool when the body has a technique or way of working to facilitate a job or achieve goals. Along with the changement of the times, the view that the tool is a machine began to be abandoned because of the development of science. Included in the world of performing arts has realized that the performer's body is a tool of expression that can produce certain techniques.

In the world of performing arts, especially dance, using the body as a tool of expression that will produce to certain techniques. In order to get the technique, the body must get training with a high level of discipline. For example, in the world of dance, of course, recognize the fall-recovery technique popularized by Doris Humphrey. To perform the fall-recovery technique very accurately, dancers must be train their body with a certain method and strict body discipline. So the body can become a technology and produce new knowledge products.

## METHOD

This study is the result of a fall-recovery technique trial of four dancers body that trained for a full month with rules that have been considered in accordance with the criteria of the selected dancers. The rule is use 1x8 tempo in the first week, use 1x4 for meetings in second week, 1x2 for the third week and the trial of the technique in the fourth week of meetings. The application of this rule itself uses 'Discipline and Punish', Michel Foucault (1977) to see how strongly the discipline influences body techniques. After the accuracy of the technique is obtained, the body can be used as a technology in expressing expression.

In this case there are 4 dance bodies that have received forged for a full month with the rules and disciplines that have been established.

- **The first week of body discipline with a tempo of 1x8 seconds**

This experiment is done with a simple motion that falls with the correct technique. This fall motion is done in a standing position. In this experiment did disciplining the body, start from standing, how wide of the foot should be opened as a repulsion when it wants to fall, the body position when the it want to dropped and position when the body had in fall condition.

Relation between the body and the various tools that used is also determined by the discipline relations. A soldier who wants to shoot requires a proper set of motion between several elements of the body with the weapons he uses. How the foot stands on the ground, the hand raises a weapon as high as a certain size, puts the eye close to take the direction of the shot, holds the right position with the position of the particular hand, and finally the finger pulls the trigger (Foucault, 1977).

- **The second week of body discipline with a tempo of 1x4 seconds**

The second week trial was an experiment that repeated the material in the first week's experiment, but this experience was increase in tempo and discipline. Beside the tempo of each movement becomes faster, there is the addition of behavior or movement that is wake up from a fall position. The discipline of the body in this experiment also increased, both from the tempo and the precision of motion and body position. The tempo of motion falls on the experiment in the second week of falling and waking technique is moved at a tempo twice as fast.

- **The third week of body discipline with a tempo of 1x2 seconds**

In the third week experiment only doing repetition of motion, discipline increases with the acceleration of tempo into two sec per one technique. Of course, in an increasingly fast body is no longer thinking about the correctness of position, but in this condition the role of discipline is needed. Discipline gives punishment to bodies that not obedient to the role, so that the bodies perform the techniques according to the original rules.

- **Fourth week of trial**

Trial done in the fourth week. It is done without count and stimulation. In this trial, it is expected to produce a very precise and accurate form. In this trial there is no a coach who gives a punishment, because through this trial will see how much influence the discipline in producing of the accurate techniques

## **ANALYSE**

Like Isadora Duncan and Martha Graham, Doris Humphrey was interested in the fundamental importance of tension and relaxation in the body, and used it as the foundation of her own system of movement principles. She called her version of the contraction and release of muscles and of the breath cycle “fall and recovery.” Fall-recovery is a body technique that is done by falling and then waking up. This technique was invented by Doris Humphrey in 1927. Doris’s theory was that of the ‘fall and recovery’. She explored the idea of relating to the bodies of resistance to gravity and the potential of the body; Both unbalanced and balanced. She also used the motionless movement of the body as the base of her movements and discoveries, and her movements often fell between the complete motionless of the body to a complete surrender to gravity.

In the world of dance today, the technique is often used to express a message. The body is used as a means to achieve certain goals, for example expressing a form. In this case the meaning of body as a tool is not a body that is seen conventionally like the human body is a body consisting of organs that function to see, walk, and so forth. The body referred to in this discussion is a body that is trained in order to find the right technique to achieve the goal, which is expressing a form.

The body is a tool used by a choreographer to make meaning in a work of dance. Through the medium of motion the work of dance is able to give meaning that will be captured by the eyes of the audience. Because the body is placed as a tool, so the tool must be honed the ability continuously, and in fact, the body is a tool that is not easy to tamed. Because the body within the creator or the dancer needs more effort to try to make any model, and it uses elements that are still strange and unknown or uncontrolled.

Control of the body requires a very long process. Dancers should always have mind awareness and form awareness in performing every motion that has been instructed. This controll just can be done with concentration and self-awareness. Foucault (1977) pointed out that body mastery technique is not on the mastery of the body in the form of ‘mass’ but on the overall power of the individual as precision. A power which by itself produces a mechanism of motion, behavior, physical form and velocity, produces a gentle, infinitesimal force over an the active body.

Dance techniques are presented as a way to condition the body to achieve a certain level of training desired by the idea or by the demands of a particular dance style. A choreography that is being prepared has the technical consequence to direct the dancer to a condition, that is the conditions for achieving various

illusions becomes a reality. The reality of ideas is not enough to be phrased, but demanding the technical consequences of “practice”. Exercise is an irresistible keyword. Success in realizing an idea into choreography is a culmination of the effort to conquer the body of untrained dancers.

The dance body that is said to be a tool is a body that always receives forging. The forging like an exercises with very strong body discipline. First of all the discipline of using counting techniques that in the calculation technique is made a rule. The rules of the count can be made according to their own needs for a technique. For example the dancer’s body must fall in the fourth count and should re-wake in the eighth count. With a strong discipline the body will emerge a habit that has proven its precision. The precision is tested when the application of discipline is done when the body is given training with several stages. The results of the stages are as follows.

- **The first week of body discipline with a tempo of 1x8 seconds**

In the first stage of the body usually begin to recognize the ways of moving his limbs. In this case when the falling technique is given to the body, the technique is only recognized by the body in ways that must be done from standing to fall. A very slow tempo helps the body to perform every technique in great detail. So the body’s memory works spontaneously when there is a command to drop the body.



Picture 1. Body discipline with a tempo 1x8 seconds. Photo: Oddzhaheho creative

Affirmed by Joan Russell (1969: 33) body as a means of expression, meaning the dancer’s body is the only tool used to express a number of ideas into a form of choreography. Direction leading to the condition, the body should be treated, conditioning and strict emphasis and discipline. The purpose of all that is to conquer the body with the condition of untrain, far from the range of presentation motion (untrained) and natural structural conditions. Because the body in untrained conditions in general only serve the daily routine habits, so it was far out of the reach of role awareness.

- **The second week of body discipline with a tempo of 1x4 seconds**

Because there is an increase in motion and the tempo was increases, so automatically there is increased energy and expression. In this experiment there are imperfect dancers performing techniques that have been established rules. So in this experiment discipline is further improved to obtain the accurate techniques.



Picture 2. Body discipline with a tempo 1x4 seconds. Photo: Oddzhaheho creative

After the body of dance succeeds in getting the accuracy of the body, then the target control is not a meaningful element of behavior and body language (expression contained in the concept), but the nature of the economy and the efficiency of motion and internal regular of the body. In this case the dancer must have a loyalty schedule in sharpening his body, more carefully doing every movement and do checks on the accurate gestures. Exercise becomes the only important ceremony. Finally the preferred way of achieving control is a constant conquering mechanism that produces useful obedient relationships, and mechanism of conquest like this is called 'discipline' (Foucault 1977).

- **The third week of body discipline with a tempo of 1x2 sec**

In the third week of trials, the dancers' bodies seem difficult to accept motion with a faster tempo and should be able to do with the correct technique in order to get an accurate movement. But along with the continuous training of body, the bodies are successfully controlled and produce motion with an accurate technique.



Picture 3. Body discipline with a tempo 1x2 seconds. Photo: Oddzhaheho creative

In the world of dance, the body is manipulated, trained, corrected into obedience, becomes responsible, becomes skilled and increases in strength. The body is always subjected to 'power'. The target of power in this case is that a good body discipline of a dancer is capable of transmitting the body's discipline of the other dancers. Power from one another to another always touches the body, only the way, the size and control target was changing (Foucault, 1977).

Furthermore the body of dance is trained to form the precision between time and action. As a concrete example we can see in the army's marching activities. The whole motion is arranged in a regular time. There is a time to move slowly, and there is also time to move faster on a regular basis. The whole motion is done by keeping the exact time (Foucault, 1977). Through it, time is no longer a thing to be thought, but time has become a power to control body activity thoroughly.

- **Fourth week of trial**

In the trial, finally the body can perform motion with an accurate technique without giving a command. The bodies move were very organic without had to given a stimulus.



Picture 4. Body discipline trial. Photo: Oddzhaheho creative

Discipline is a careful control mechanism over the body. Through discipline the body is trained to become a skilled body. But also constantly tested and corrected so that these skills, dexterity and readiness eventually become the mechanism that just works in the body itself. Discipline simultaneously improves the skills, strength and usefulness of the body, but also controls and places the body into subservient and useful relationships. Discipline is intended to develop individual control of the body. Then from there it can be seen how the discipline gave birth to the technique of the dance body (Foucault, 1977).

From the results of the above experiments can be seen that the discipline gives a significant impact to obtain accurate techniques of the body. Discipline also touches the body through the control of activities achieved by timing, the formation of timeliness with action, the creation of an efficient posture, the creation of an efficient relation between the body and the tools, and the continuous improvement of time. Timeliness to a very small matter, the use of time effectively and thoroughly, and the avoidance of all kinds of deviations are of paramount importance. Foucault argues that through this all the body is brought into a model of fixed activity.

## CONCLUSION

Discipline in the end is also imposed on the effort to produce accuracy of posture in doing certain actions. The body is trained to find the right attitude for a particular action or action. The body is trained to find the right attitude for something action or action, so the use of time can be made more effective and efficient. People need to be trained to take a sitting posture and position the right hand in writing in order to have the right posture. Foucault says that a disciplined body is a requirement of an efficient body (1977).

Order is instilled by power, from the same time it is the law of activity formation. Through the penetration of the power of time against the body, there is a conquest of the body. The body is conquered in order and timeliness. In this way a new object of power, which is a trained body, becomes useful. The trained and useful body is destined for a new form of knowledge. The body is a trained body, a body manipulated by command and rule, a body that is trained and becomes useful.

Thus the work of a trained body, the body can be similar to a machine or a tool in order to achieve a certain goal through the power of the body. Nevertheless, the power of discipline applied to the human body also provides another advantage, not only of creating an analytical and cellular individuality, but also of natural and organic individuality.

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