Can a practice be created without predictability?
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a case for a slippery pedagogy for the Cunningham technique

bring their full human selves to the work, and help them shift their mindset from external validations to inner sensing.

What's the point? (Merce might say FREEDOM)

*classroom discipline to be moments of dancing too. And not in any sense the feeling that each class gives an eager*

Where's the rigor? Did we lose it? Is it lose-able? Where else could we find it?
What are the implications of shifting the methods by which we teach the Cunningham Technique?

structure: There is still space available for me to decide on pacing inside the counts, if I want to play with

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is connective tissue, it exists as both ideas and execution. Applying a somatic approach to a technical practice.

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of a beginner. To quote Shunyru Suzuki,
“in the beginner’s mind there are many possibilities, but in the

What conventions do we avoid by teaching in alternate ways? Is this okay? Are conventions okay?

Experimentation

What’s left behind, potentially? Will we still miss it next summer?
Can we find the legacy here? Where is Merce? Can we lose him again and again and again?

Justin Tornow
October 2019

Explanation for the work:
This piece was created using simple chance procedures on two documents from a recent research process on the pedagogy of the Cunningham Technique entitled Cunningham Technique as a Practice of Freedom in which I examined connections between the technique, somatic practices, and Zen thinking. Using the final written presentation and a collection of research questions, I used chance operations to select lines of text or questions, total number of lines, sequence and repetition of questions, and number of words on a line. Note that the italicized portion is a partial quote from Cunningham’s 1951 essay “The Function of a Technique for Dance.”