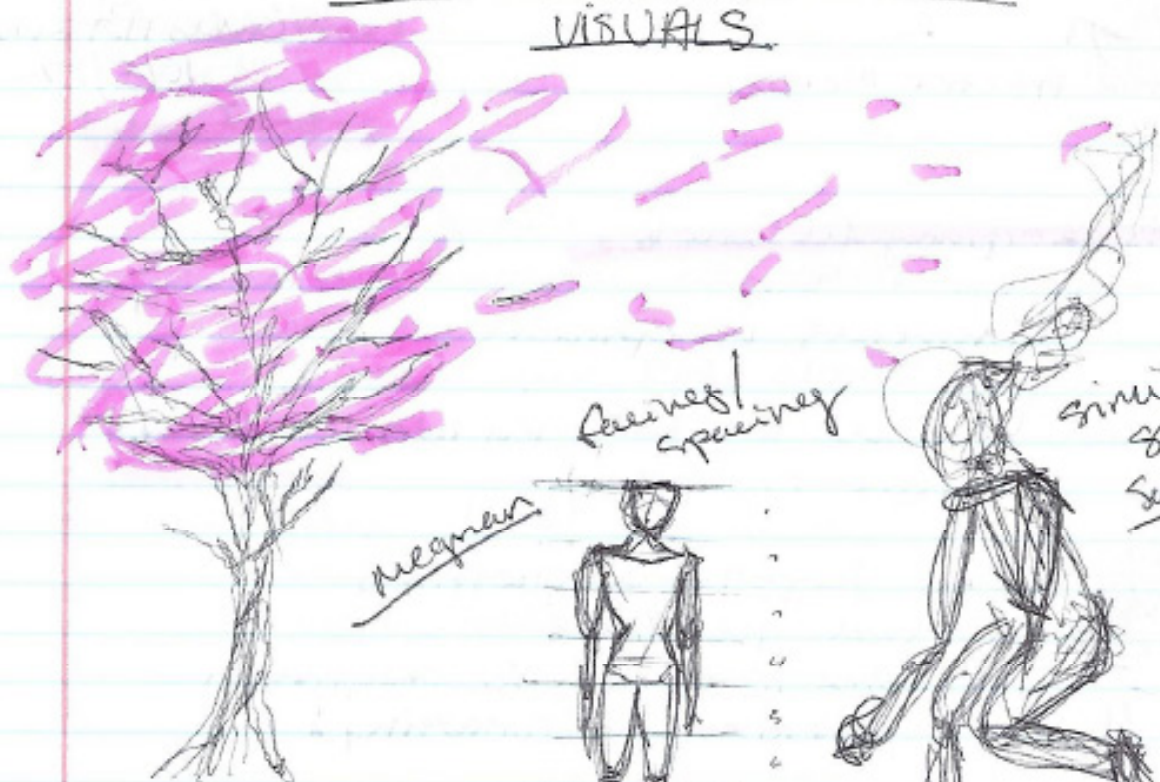




FALL 2017 COLLECTION

# MOVEMENT NOTES

## VISUALS



flexible /  
springy

similar  
shapes  
Samara

measures



Danielle

where  
is the  
gaze?  
the attention  
intention

directi  
onality

what can the hands do?

some thing  
similar

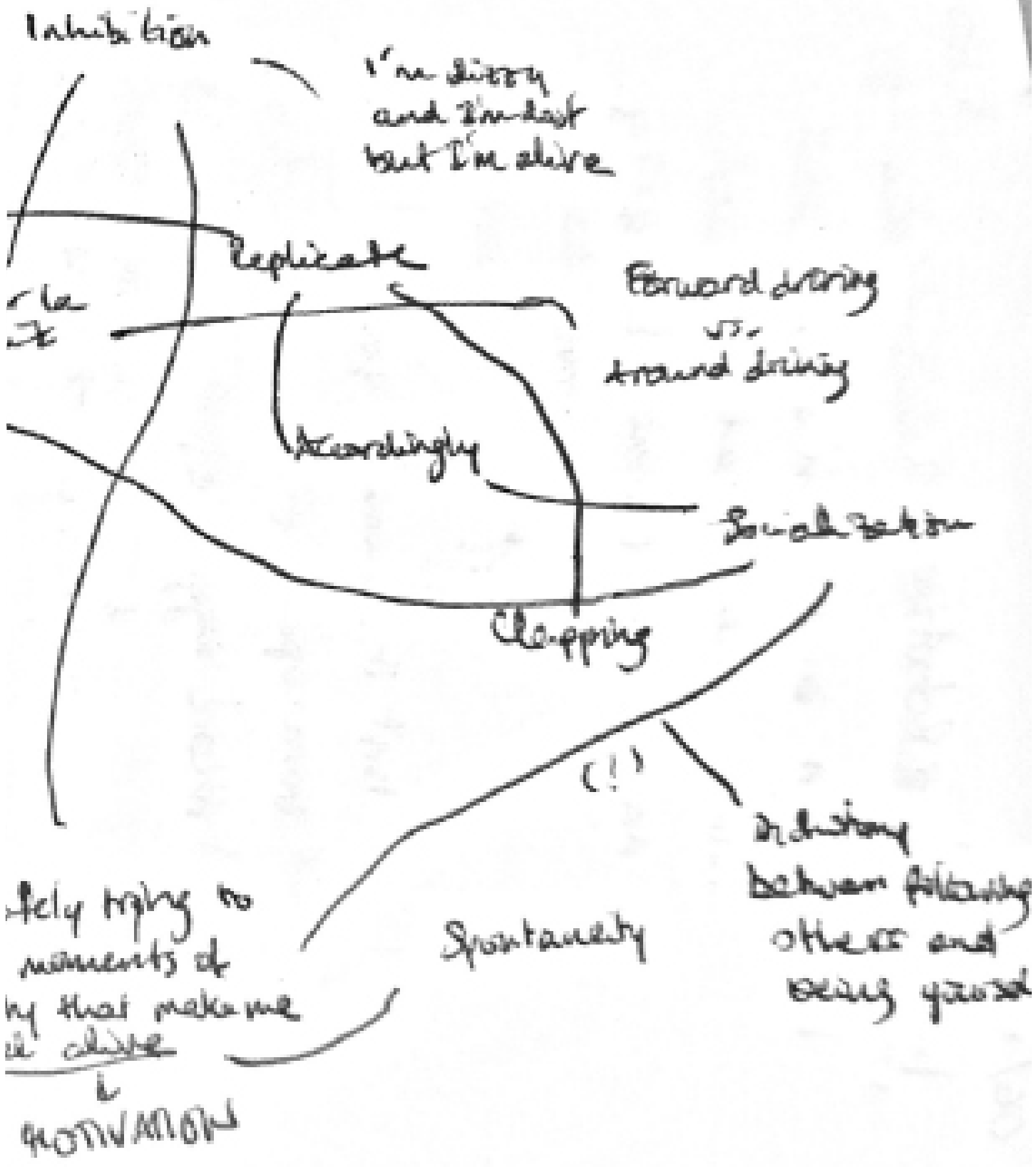


# PROCESS

06/08/12

2CPB20  
Two brains





# Nothing

- absence of something
- minimal? Uninteresting?
- nothing is everyday things & ←
- means nothing to me?
- no significance
- everyday movement
  - walking
  - sitting
  - moving normal
  - talking
  - waiting
  - normal? - nonchalant



- Tap heel 8 times
- Tap fingers w/ heel
- Alternate hands



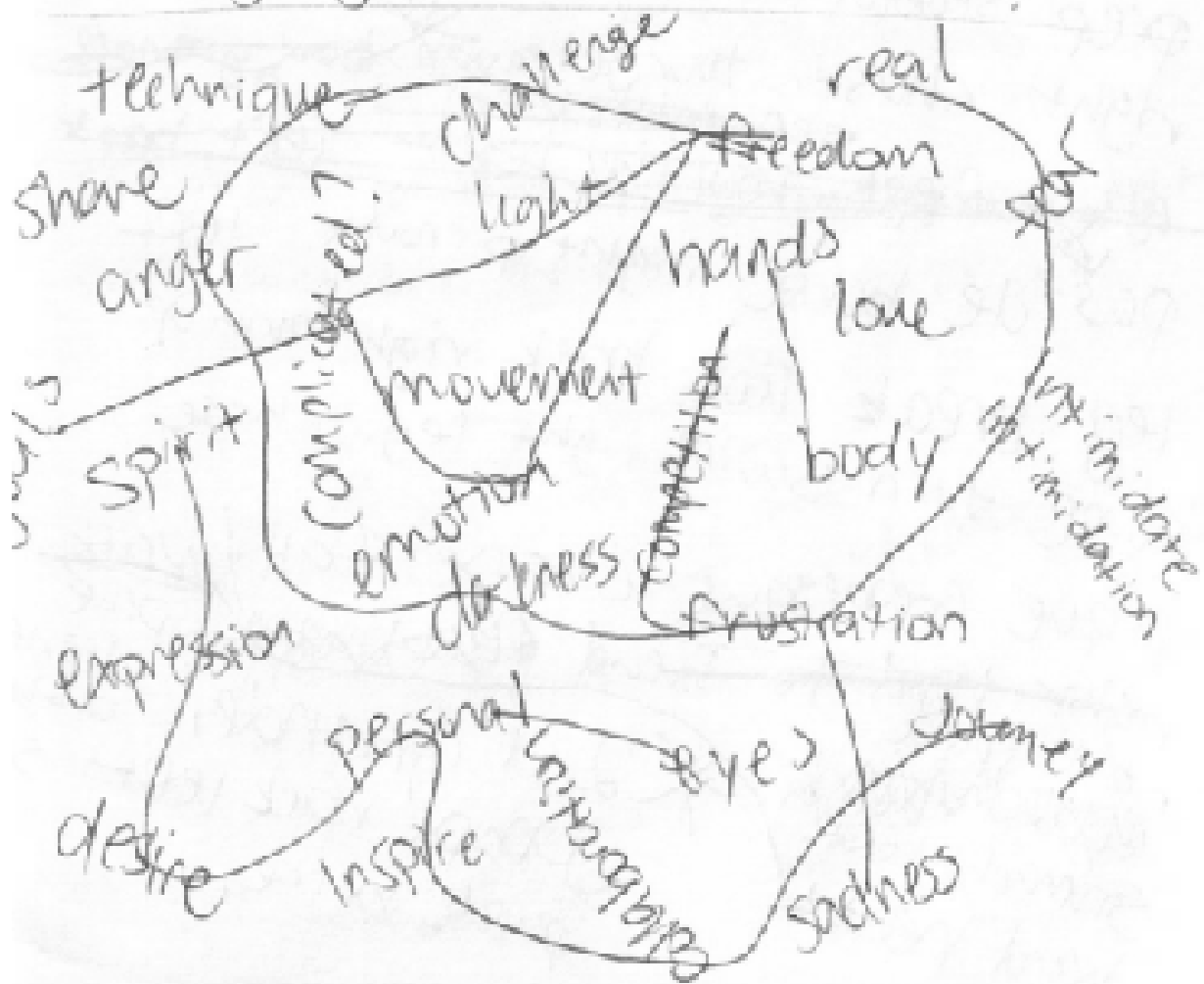
- curl into ball
- minimal, everyday
- scratch leg



- go back on heels
- sway ← nothing
- nonchalant

\* nothing achieved during transitions

Everything I know about dance? 1:00



# Movement Research

## TAKE-AWAYS

- Taking on too much may be unsuccessful

- Noticing difference between improv and MR

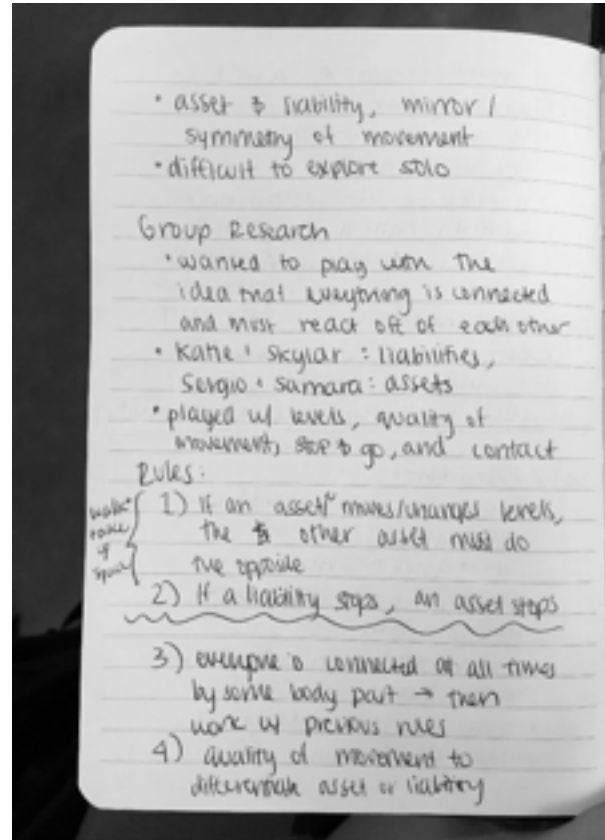
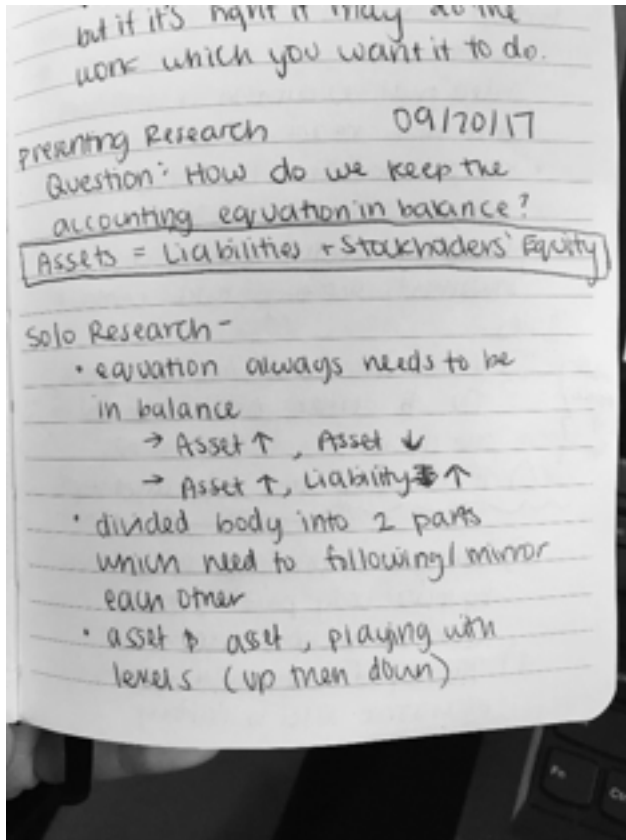
Being aware of how each movement contributes to the research

Allowing the research to take you to unexplored methods, movements, thoughts, etc.

The physical change in how the researched movements feel on different parts of the body



# Researching the Accounting Equation through Movement Researching anything else in the world through dance.



## The Purpose of Movement Research

- Discovering things in the body that your mind did not know in advance
- Learning more about how you move
- Gaining awareness of the details of your body
- A method of training
- A method of expanding your own toolkit as a dancer

# Richard "Nothing"

Nothing - nothing, not anything, naught

↳ No part, trace, or trace

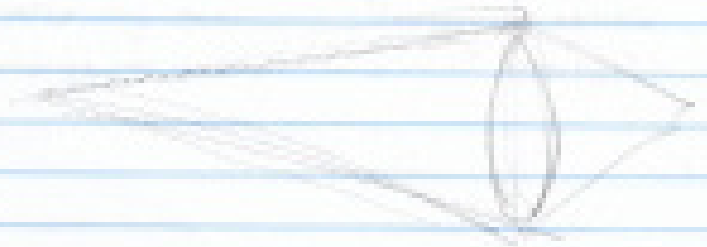
↳ Necessitate, nothingness

↳ No importance, of significance

↳ Ideal, actual, matter, substance, thing, or state

Don't Overthink

Don't Do



## To Perform "Nothing"

To perform nothing

why is nothing slow

why is nothing still

can nothing be fast

is nothing isolated

or boring

can it grow

does it have a pattern

is it silent or does it scream

can I prepare it

is it empty and peaceful

does it sink or float

is nothing original

does it move on its own

is it empty space

or an idea

what comes before it

and what cleans up after it's gone

how far away is it

can I get there

## What I Know about Dance

### • Many forms

- Ballet & Opera, African
- Jazz, Classical, Modern, Hip, Ballroom
- Modern Classical, Contemporary
- Hip Hop, Breakdancing
- African
- Lyrical
- Contemporary

Technique, Performance  
Form, Rhythm, Rhythmic  
Narrative, Weight  
Character, Strong  
Community, Strong  
Story  
Music, Music

### • Technique

- not always important

• Memorization, rhythmic, feeling, muscle memory

### • IMPROV

↳ helps to learn ourselves as dancers, create new work, remember old work

- Storylines to dance for dance
- Spine, shaping, details
- Fitness & motion

Feel, quick things  
body-mind

### • Energy and physical presence

- Gravity, tone, loops, punctuation, plus
- Transitions, isolation, posture & balance
- Expressions?

• Paul Taylor, Pina Bausch, Alvin Ailey, Graham, Horton, Martha Graham etc

Methods Shadowing Project  
Creative Statement due Saturday

White Whales Like Black Plagues  
LTP  $\Rightarrow$  tragedy

Father of girl  $\Rightarrow$  indifferent,  
apathetic, facing consequence of indifference  
to everything but one thing (in this  
case, the white whale)

Indifference compounded upon  
itself like every little decision  
you make. One small thing  
can compound over time into  
a large thing

Exploration of passivity (not movement)  
and the consequences of that

Lei himself asks questions to counter  
his own passivity  $\rightarrow$  however Girl's  
Father does not and sit in it



subversive, Nautical

Idle hands build nothing  
you can call your own

"I have condemned an entire crew..."

"If you have even a hint of sobriety in-between gulps from the last brewy I'll use to say goodbye, you'll turn this ship around." It's too late, we're drowning

I do not know whether I can, or if I could not possibly can less"

"drifting is a deeper threat than betrayal"

"apathy is not the same as escape, and I was never running. It's just that I was never fighting. Indifference sneaks in subtly, and subtleties can kill a man"

passive dragging discussion in by (maintained <sup>three</sup> whole song)

long, dragging strings/synth sounds

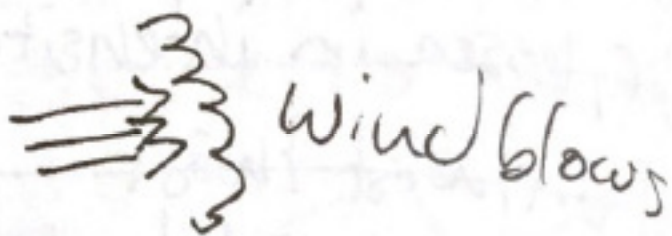
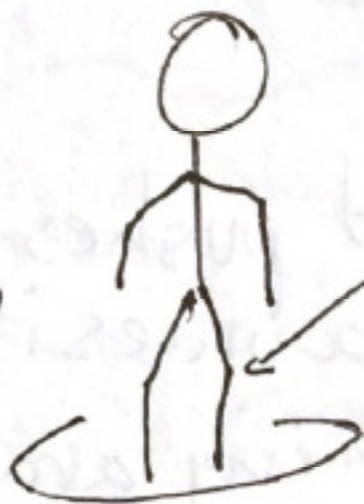
choral ahs

gulsahny

highly intersection → faster synth appreciated

high chimes at beginning/end

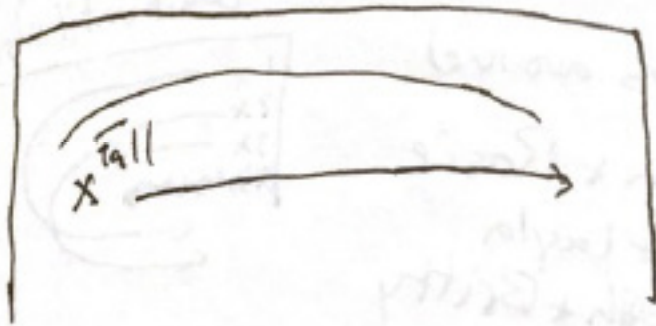
Low effort



- Crumple down then out
- fall to ground
- crawl across floor

Low - effort - small, short, fast, lighter,  
quick, meaningless, sloppy, but sharp,  
no energy to perform it, means  
nothing, throw away moves?





## Crawls

Side (back to audience) - feet & hand pull,  
little, little, little  
crumpled, fetal position

Push to Back - shoulders & hands do  
work

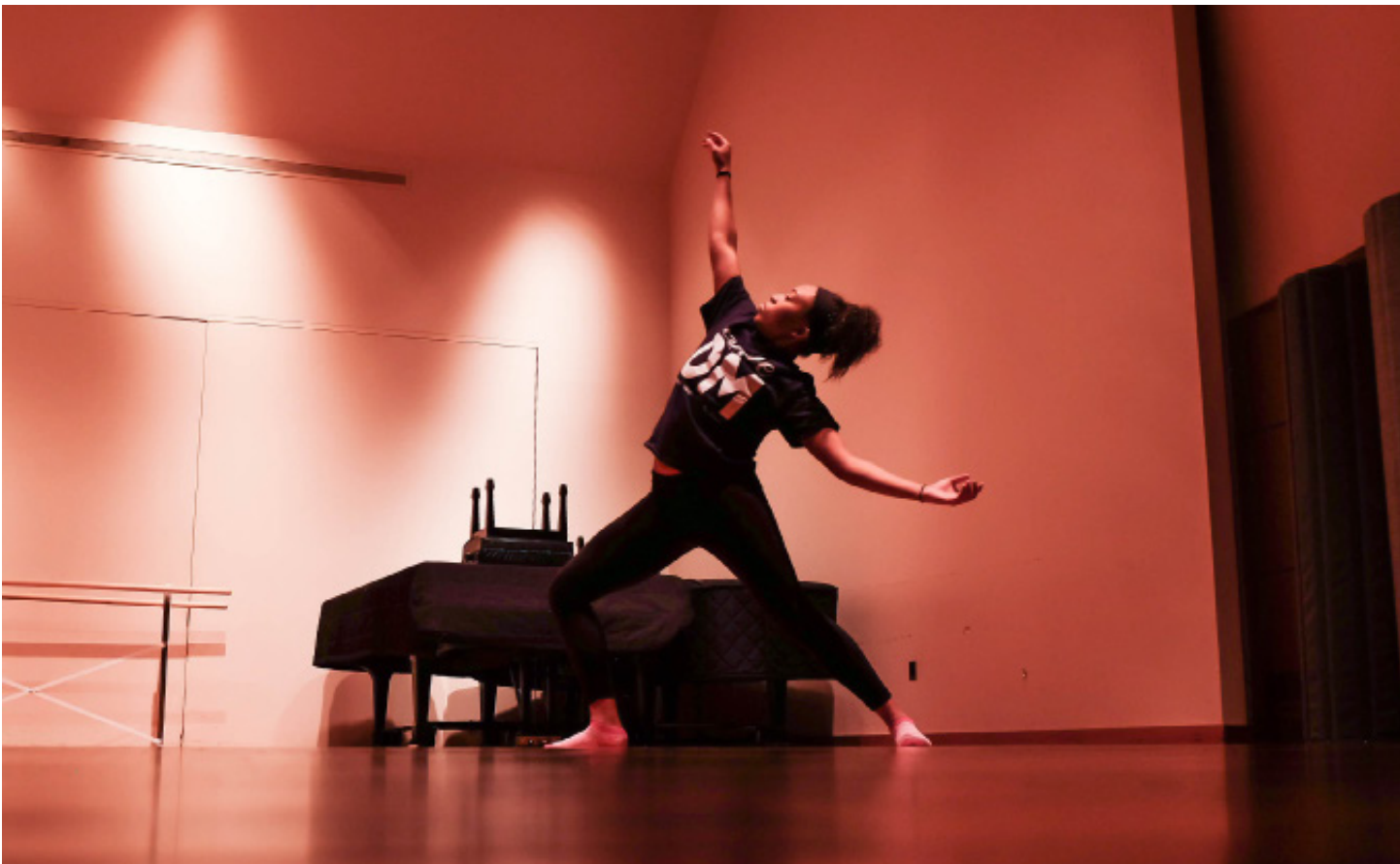
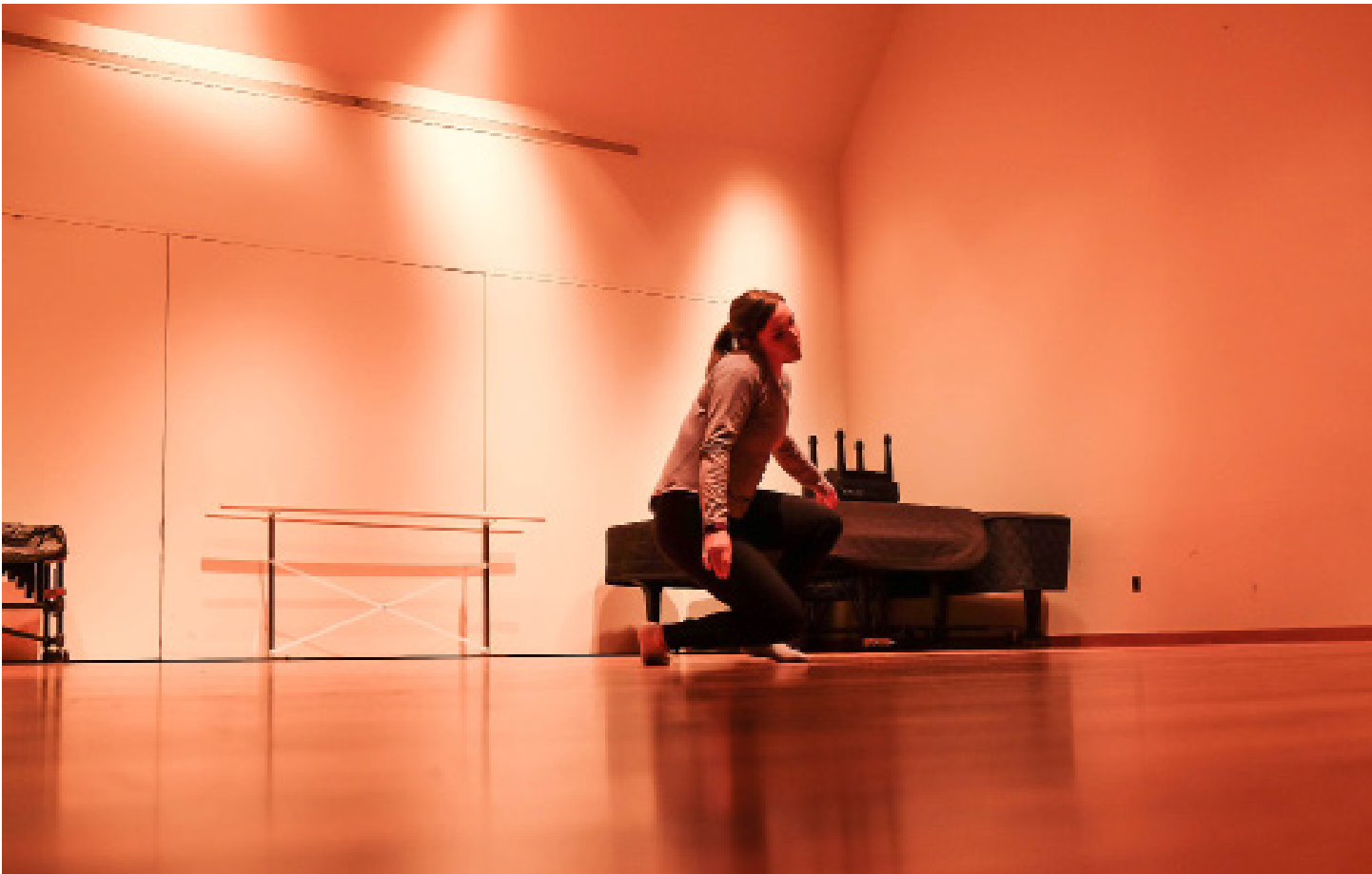
Side towards audience - same as back  
emphasize smallness

On stomach - back hand pulls,  
sliding across floor

Switch all the way across the  
floor

Music - disjointed, chaos,  
upsetting

Take your sweet + ass time







My piece is about / My research is about

next next page

How I can show togetherness/commitment/trust while doing contemp dance incorporating flexed feet + showing togetherness through that diff dance techniques  
arched feet + toes 5s

in corner swaying clump upper blade left corner (I lost that so)  
sways get bigger, more chaotic over time

give them a new prompt: embody what you feel your relationship w/ your mother to be.

- maybe the hard parts if it's all good

then

- relationship w/ someone very close to you + that you love w/ all your heart.

Focus is big connect w/ one another, after they find the improv for themselves

"what are the physical sensations in my body that I feel towards my mom"

or "towards my love"

In life, there are differences, in ppl, places, anything  
every thing

There are similar things in the world.

Nothing's exactly the same

Cultures collide, some support the other + pick up

① what the other is lacking,  
or have what the other's lacking,

② OR they stay distant coz differences  
aren't liked + can't find  
common ground, get nowhere

③ OR they fight, crash, get nowhere

But I'd say cultures is much too broad + that it's  
on the individual person. Same still goes?

All ppl are diff, yes we have diff cultures  
that influence us, diff backgrounds, but  
we are all human. That's our common ground.

We choose to make it work or not.

But also any race can have similar, same personalities.  
It's really on the personalities!!

Really based on personalities (traits)

Because e. some ppl are ferret, others upright, some  
open minded, closed minded, accepting, stubborn, kind, altruistic  
genuine, rude, ignorant, needy, clay, organized, messy  
sensitive, thick skinned, bubbly, reserved, agreeableness,  
openness, ...

+ this is just life. Influenced growing up but when born,  
already pretty much have a personality. I made, natural.

- Can change ideals + ways as grow.

★ P-individual differences in the way ppl tend to think, feel + behave

## Personality trait:

### Conscientiousness

- ~~people~~ <sup>are</sup> organized & have a strong sense of duty
  - dependable, disciplined & achievement-focused.
- ### low conscientiousness
- are more spontaneous & free-wheeling
  - tend toward carelessness

★ still about togetherness, w/ individual differences w/ <sup>feet & arched wrists</sup> flexed  
people can have personalities

~~people are sensitive~~  
~~like glue & exploding~~

people pick their personality. 6 ppl, 3 traits, <sup>1 each</sup> ~~4 each~~ <sup>repeated</sup>  
starting w/ clingy, sensitive, closed minded

then evolves to <sup>confident</sup> free, <sup>thick skinned</sup> & openness  
all the mean while <sup>more togetherness</sup> ~~gradual~~ → gradually through piece  
- exploring togetherness cuz of love

how do clingy interact w/ sensitive?

closed minded interact w/ clingy?

sensitive interact w/ closed minded?

how can the other change the other w/ love + cut & float

what ~~happens~~ does love do?

ppl start evolving... dancers free, <sup>strong</sup> ~~thick skinned~~, open

how do they interact w/ each other now?

togetherness, ensemble at end

My piece is about / My research is about:

how diff personality traits interact w/ the other, & how they can affect the other by giving

trust  
of commitment  
togetherness  
but end  
more

Love . Movement incorporates flexed feet & arched waists & flexed hands, plus

guideline for clingy: (D+J)

- always attached
- touching at all times
- fully on them in any position

body somewhat  
close & for  
all

guideline for sensitive:

- constant touching by pedestrian base
- respond super quick to <sup>only</sup> touch
- doesn't necessarily mean they don't want it
- gets knocked down easily
- somewhat over active, hyper (mind overthinks)

guideline for closed mindedness:

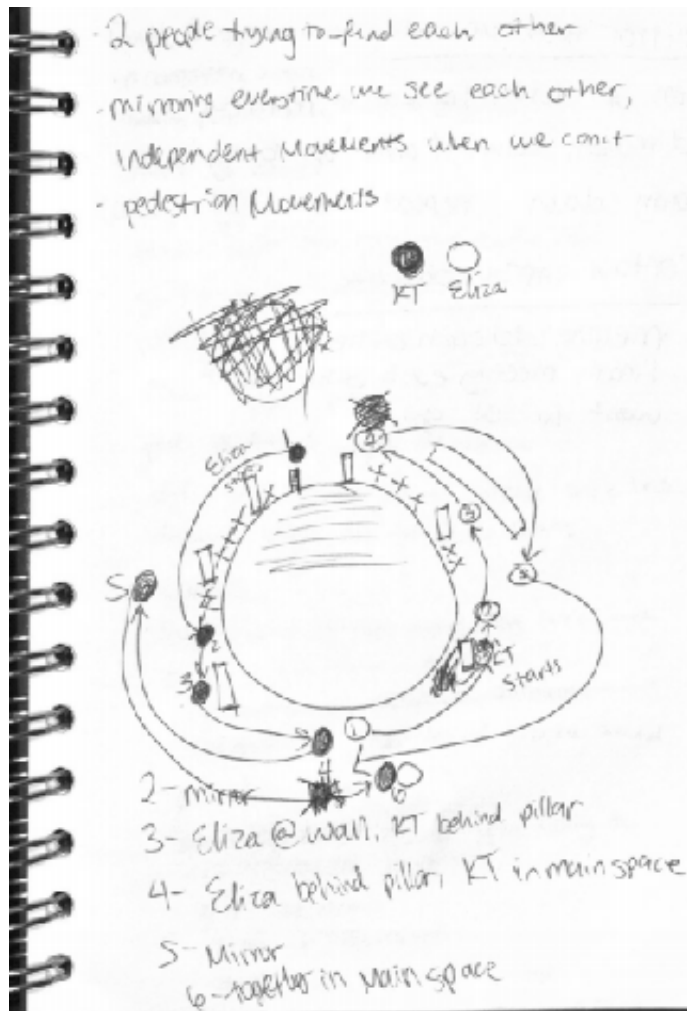
- body closed, stiff
- pushing ppl away
- grumpy personality

3 ppl w/ these traits.

other 3 are the ppl who give love.

We see the effects of Love.

Partners can switch - see how that is ends w/ freeness, commitment, openness,





## Robinda Balcony (audience on stairs)

- distance  $\rightarrow$  back by couches, still visible but obstructed
- each goal serves as wing
- proximity  $\rightarrow$  balcony loops round to where they will be seated
- wall  $\rightarrow$  wing but also less noticeable from vantage point of the audience
- small gate on audience's R
- getting closer to aud R  $\rightarrow$  less visibility  $\rightarrow$  play w/ this?
- chairs  $\rightarrow$  an ephemeral factor, can we use them?

2 people trying to find each other  
Mirroring when you can see each other  
Pedestrian

## Road Map



# Final Creative Investigation

No Habits Dance? - Isolations

- Hand?
  - Head?
  - Shoulder?
- } Bored

All Habits - but specific

↳ Circular Motion

(All the things I can do with circles)

- Big vs little

- Body parts

- shoulder
  - whole body
  - elbows
  - head
  - arms
  - hands
- } Combinations

- Types of turns

- soutenu (reg, fast w/ head) → Isolation = Slow
- spin, foot out, ext.





## Habits

- Circular energy patterns
- Airy, flowy
- Traveling
- Repetition
- Sometimes internal

## Try

- Use of space
- Use of levels
- Positioning of arms

## Conversation Notes

- different types of music + improvisation to see where the habits arise
- what qualities of movement come easily

- how can we use our history + what we know to inform our movement? thinking internally + how those externally see your movement

- do you like to dance what you like to see?
  - is your habit formed by internal or external forces, how do you identify these differences

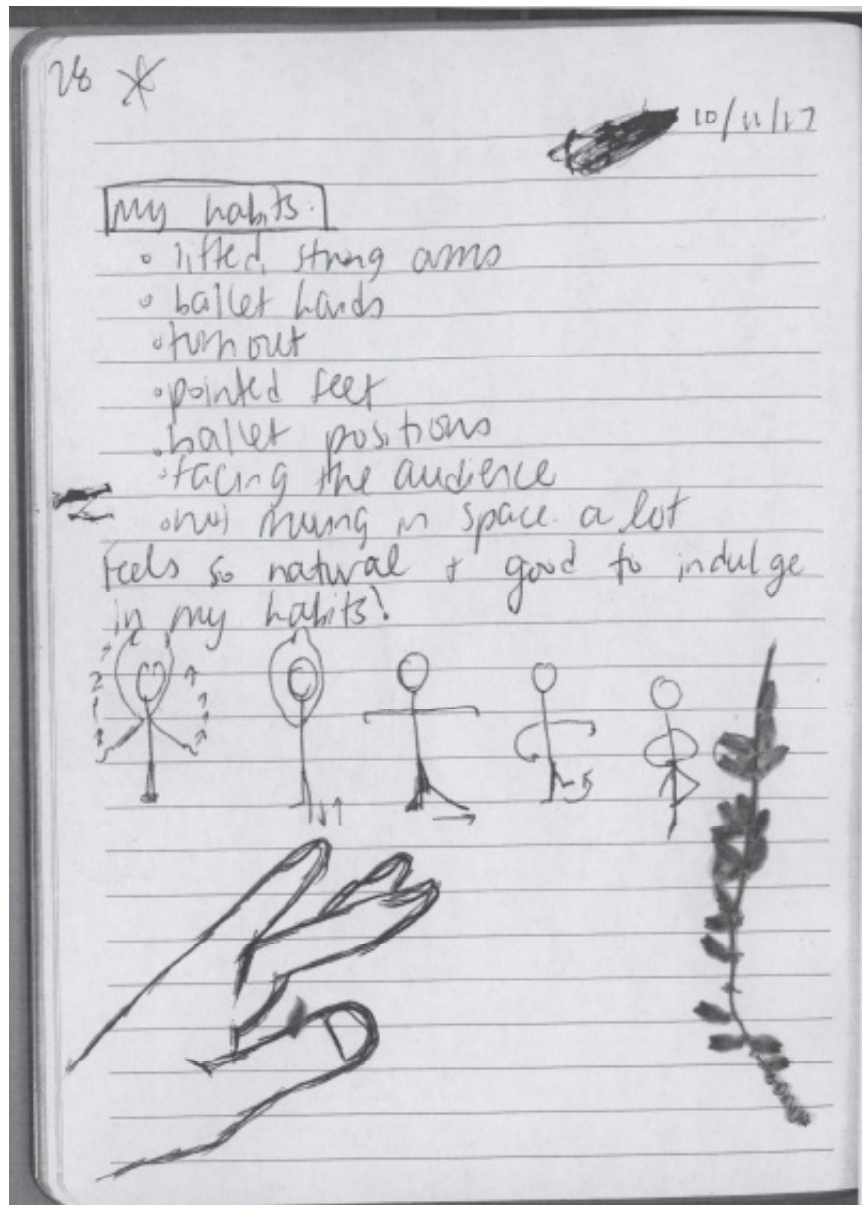
- take notes often about your experiences + feedback in class, reflect on your piece + studio time

- how/what is your level of presence while dancing? Dancing habits not only in movement but in your mind...

- Give yourself time + space for free writing + brainstorming

- a conversation w/ the self. Identify + ask questions

- detailed cataloging of the time you spend in studio, log you work to create a reference in the future, collecting data



### Insight:

Page 34-36 Choreographers Handbook: it is about what the audience sees, not what you feel (but that doesn't mean that you don't feel and that it doesn't show through your choreography). You are already expressing yourself simply in how you choreograph for your audience to see. So the "you-ness" being shown should not be a focus.

**My amazing friends/peers say that they see clear habits in my dancing which is very interesting to me. Here are some of them!**

Tempo - playing with slow to fast to slow  
Turn with flexed feet

The shapes I use (contorted leg behind and torso twisted)

Fluidity

Balance

Slow movement

Shoulder collapsing

Intentional

**Things that seemed new in my dancing to my peers when I tried to do a piece that did not involve my habits:**

Pedestrian type, Choppiness, Verbalizing

# Doing Research through Dance --

September 19, 2017 : class Reflection

my research:

What explains different levels of awareness regarding mental health across countries?

↓ Change → How do mental illnesses present themselves differently in different people

Observations --

- When told to move w/ at arms / legs, everyone interpreted & moved differently
- When back to back, more support was needed
- Support was needed for almost all movement to be possible

Q: How do you get from point A to point B using only "X/G/Z"?

- ↳ What does it look like for 2 persons?
- ↳ Or 2 people together?

U

What is a CHANGE?

N

P

R

E

D

I

C

T

A

B

L

E

How is the change perceived by the audience?

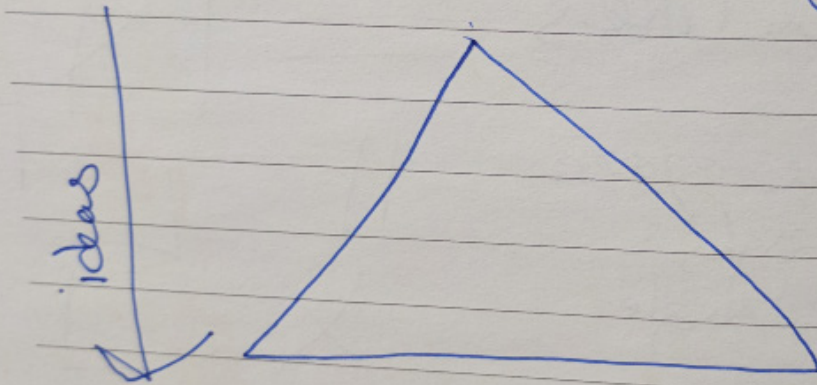
When is there a change in FOCUS?

How does the change FEEL as a performer?

# SCORES

# SCORE

1. explore, curiosity, what audience can see head on
2. explore inside, what I can see
3. explore all around, learning how to tie together mimicking movement
4. dance freely, informed by research





Moving Next Door → <sup>negative</sup> <sub>no</sub> space ~~space~~

trumpet, bass, piano, percussion  
 w/ tempo  
 balls (triangles)  
 let her go  
 w/ee

slides  
 swoops  
 repetition  
 syncopation

hard set  
 beats

fun, funky, jazzy  
 layers

up and downs → trumpet almost  
 always @ fore front, bass goes from  
 prominent to less prominent  
 piano on w/ beats  
 quiter?

different solos → jazz structure

Solo 1 → trumpet  
 Solo 2 → trumpet again, different melody  
 Solo 3 → quiter off other stringed  
 instrument, only solo that doesn't  
 feature horn

Play ground → fun songs, playing  
 on board  
 song gets continually more playful  
 Curiosity

Intersecting Lines <sup>diagonally +</sup>  
 @ right angles

Parallel Lines =

negative space  
 triangles  
 rectangles

you learn by playing  
 Research in the form of playing  
 Research informs movement  
 In curiosity learning new  
 shapes, new kinds of movement,  
 the progression from research  
 to the final product

## Various Scores

My favorite scores are scores that are so outlandish and wild that they force you to be creative and imaginative in how you complete them. Here are some examples:

- “You are a **tiny blueberry** that has just been dropped from a great height. How do you splatter?”
- “There is a **large hawk** looming over you. Move across every inch of the floor without getting caught and **eaten for lunch.**”
- “The floor has just turned to **quicksand**. The only way you won’t be sucked in is if you turn. Switch between **turning and not turning.**”
- “You are **orange paint** being applied everywhere. The floor is your canvas. Paint a picture titled ‘**Someone Get Me Out of Here**’. Create the next masterpiece.”
- “Just don’t. Just don’t at all. Not even a little bit.”
- “**OH SHIT**. It started raining and you don’t have an umbrella or jacket. Avoid every single raindrop.”



Unpredictable rate of change duet with one action

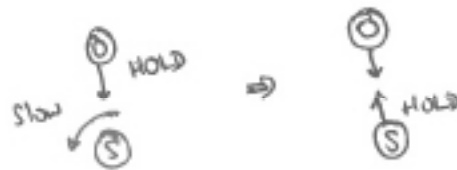
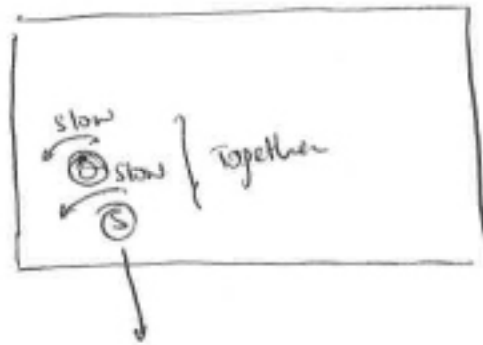
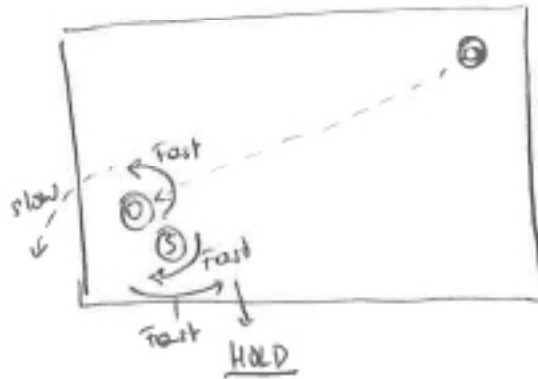
Action: right-left wave with shoulders

Partner: Olivia.

⊙: 1 2 3 4 5 6 7 HOLD \_\_\_\_\_

⊙: 1 2 3 4 5 6 7 8 9 10 TURN HOLD \_\_\_\_\_

Olivia moves towards me unpredictably



HOLD

Olivia action slow ⇒ the action very fast - - - - -

END

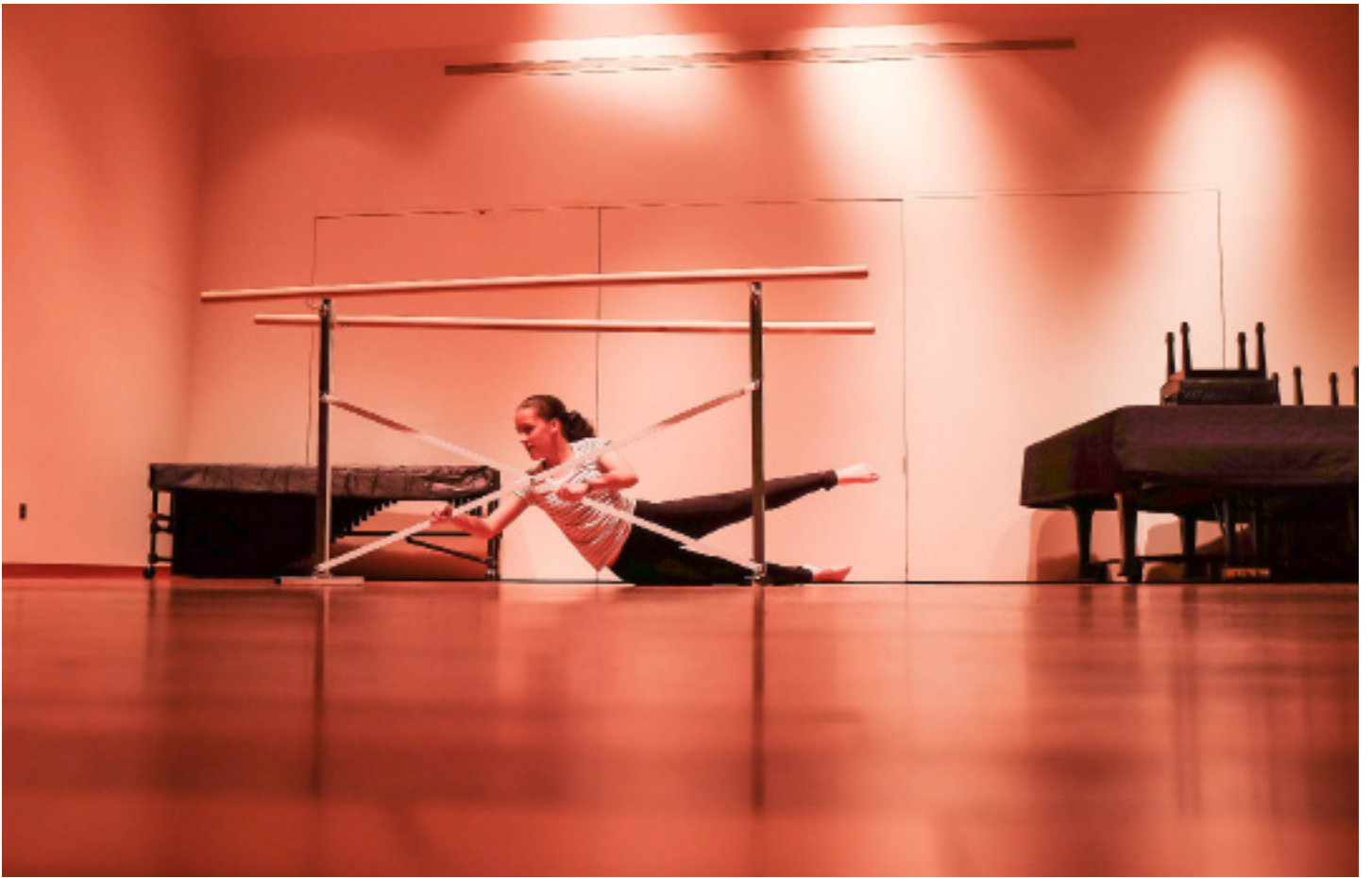
## Duet Score

- ① 4 circles clockwise (normal pace)
- ② 2 circles clockwise (slow pace)
- ③ 4 circles counterclockwise (fast pace)
- ④ 1 circle (normal pace) - front
- ⑤ 1 circle (normal pace) - side
- ⑥ 1 circle (normal pace) - back
- ⑦ 1 circle (slow pace) - side
- ⑧ Bent left leg - normal pace circle on right
- ⑨ " (keep left leg bent the whole time)
- ⑩ turn w/ right circle and come up when leg is back (3x) - normal pace
- ⑪ turn front w/ bent leg - slow pace

★ same tempo throughout ★







## Score 1 for the dancers

### Starting @ opposite ends

#### Dancer 1:

Action 1: walk across the space in close proximity to your partner

Action 2: stop @ the edge of the space + turn around to face the center of room

Action 3: walk across the space in close proximity to your partner

Action 4: when you both reach the center, just before passing one another, reach out for their shoulder

Action 5: repeat action 2

Action 6: repeat action 3

Action 7: w/o stopping, clap hands twice, connect, and swing around so you continue walking in the opposite direction

#### Dancer 2:

Action 1: walk across the space in close proximity to your partner

Action 2: stop @ the edge of the space + turn around to face the center of the room

Action 3: walk across the space in close proximity to your partner

Action 4: when you are both reaching the center, just before passing, let them grab your shoulder, look @ them, roll it off and continue walking

Action 5: repeat action 2


Action 6: repeat action 3

Action 7: w/o stopping, clap hands twice, connect, and swing around so you continue walking in the opposite direction



# 1 min dance: what I know about dance

1 min  $\approx$  12 8 counts

- 8 | Floor, crossed legs, head left  
— | Sweep left right  
— | right sweeps you back, around to front
- 8 | lean on left leg push right into handstand  $\frac{1}{2}$  FEET  
— | Face back  $\rightarrow$  arms, toe forced arch
- 8 | Follow arm and fall left (4 ish steps)  
— | Jump backwards  
— | right leg  $\uparrow$  R arm  $\leftarrow$  hit hit
- 8 | cross leg  $\rightarrow$  barrel turn  
— | L leg extension
- 8 | R leg touch arms behind back  
— | contract contract
- 
- 8 | Roll up  
— | Sadabos sadabos
- 8 | Step ball change (up on left) - curved arms  
— | Turn right with curved arm  
— | Step Step curve L arm
- 2 | Hold
- 14 | Improv
- 8 | Stop Drop Roll  
— | leg around to standing
- 8 | Walk in circle  
— | Run in circle
- | Taylor Jump

## Scores

11/6/17

### Dance Score

#### Person A:

- Keep eye contact w/ person B while doing fire dance
- Move toward person B, initiating movement w/ right pinky toe
- Start waterfall dance
- Continue waterfall dance in low level only
- Start miming person B
- Find pose with person B

#### Person B:

- Avoid eye contact w/ person A while doing ice dance
- Freeze. When person A gets to you, swiftly move away
- Start waterfall dance
- Continue waterfall dance in high level only
- Start river dance
- Find pose with person A

• Scores help us get out of habits

• Try having dancers choose

↳ Scores can be very interesting & give good information

• Once score is set, it's interesting to see how to play within the score & find new things

• Short score = long Detailed Score = Short

• How much do you want dancers to interperate VS

use score as a memory tool for something specific

• created more connection / interaction btw dancers



12/2/17

# Score

- 2 dancers moving slowly on diagonal
- # improv: body flow, suspensions
- dancers cross each other
- Dancers interact for 2 counts of 8

xxx

\*Task: Layering, filling space holes

- dancers break apart

- \*set choreography\*

- Chasse turn

- Step step

- Upwards switch

- Step on right leg, bring left to pass, lean away from it

- Step (?)

- Prod. turn

- Release upper body

- \*Repeat set choreography\* → Change direction

- opposing directionality

- circular directionality





plan user+agency  
entirely, quickly  
became improv.

# REFLECTIONS

What is your relationship to the idea of dance?

The first questions can have many interpretations. I'm having a hard time simply answering because it's difficult to say exactly what I'm being asked. Am I thinking about what I believe to be dance? Am I remembering my first experiences and describing that relationship? Should I write about my ideas of dancing, the movement as a profession or art form? Much of my time spent thinking about the world around me is through questioning. My relationship with the idea of dancing is no different. The idea of dancing and I have a strong and complex relationship. Maybe somewhat short in the realm of seeing this as a profession as a maker, creative, and artistic person; dance has always been in my body and mind. The idea of dancing gives me space to be hopeful. It makes me feel bold and brave. I feel my relationship with the idea of dancing growing and flourishing every day. I'm trying to explore and become my authentic self with helping others who need support.

What are the qualities that drew you towards dance?

As a movement based activity, dance embodies a lot of positive qualities for my mind, body, and spirit relationship. It helps me to feel grounded and to connect with my body in a positive way. When I dance, I'm challenging myself to do better while also appreciating what current capabilities. As a field in which I will study and hopefully work in in the near future, dance is about creativity, innovation, worship, community, expression, and so much more than I can mention. Dance, like music, can transcend language, culture, race, age and other boundaries.

What qualities of dancing are still useful to you now?

Now, I still find dancing to be a source of inspiration. I think about it as one of the many things I want to do in life. This course I'm taking while in university is preparing me to do what I've known I wanted to do for some time now, interdisciplinary work. Dance is a part of a massive machine that is constantly reorganizing and reinventing itself. I use dance as a mental and physical inspiration. It is currently useful because it allows me to express myself through my body, the only vessel I will every experience this world through.

In what ways might choreography be separate from the act of dancing?

The clearest distinction I can find is if one is creating but not taking part in the dancing or performance. It's difficult to create choreography without moving, how does one show others what to do? This question makes me very curious about the ways in which one could create movement without moving. A composer doesn't have to play the piece before it is written. With enough skill and knowledge of composition, scale, and musicality, a composer could create a piece of music without picking up an instrument. I wonder what would have to be true for a dancer or choreographer to do the same thing today. I know that there have been many notation methods constructed in the past and used through history, but generally most dancers aren't formally trained to "read dance" the way musicians are trained to read music. Seeing as dance is a visual art form, we could think about ways of choreographing and composing without movement. In these simple versions, the dancers are left with lots of independence as they interpret what they hear and navigate choreography with audible guidance.

What is your relationship to the idea of dancing?  
What are the qualities that drew you towards  
dancing in the 1<sup>st</sup> place?  
What qualities of dancing are still useful to  
you now?

I'm confused about it. I'm not sure what dance  
is but I'm confident in what dance does for me.  
Dance helps me to breathe. Dance makes me feel  
good. Dance keeps me in shape. Dance makes me  
feel more open + expressive even after the  
fact. When I'm dancing is the only time  
I don't think + my mind isn't racing besides  
when I'm w/ Tamarick. Dance is the ultimate  
stress reliever. Will always be there. I know  
I feel the same when I'm 70. If I feel  
I can move, I'll feel good. In the senses  
+ what I feel. Qualities that drew me  
towards <sup>1<sup>st</sup> place</sup> are that it looks really cool. Didn't  
know much else. Didn't even like it at  
first. Qualities of dancing in general tho that  
are still useful is everything above. Qualities  
of Dance: Fun, Relaxing, lovely, beautiful,  
Soulful, Good, Hard, Puzzling, Complex,  
Exerting,



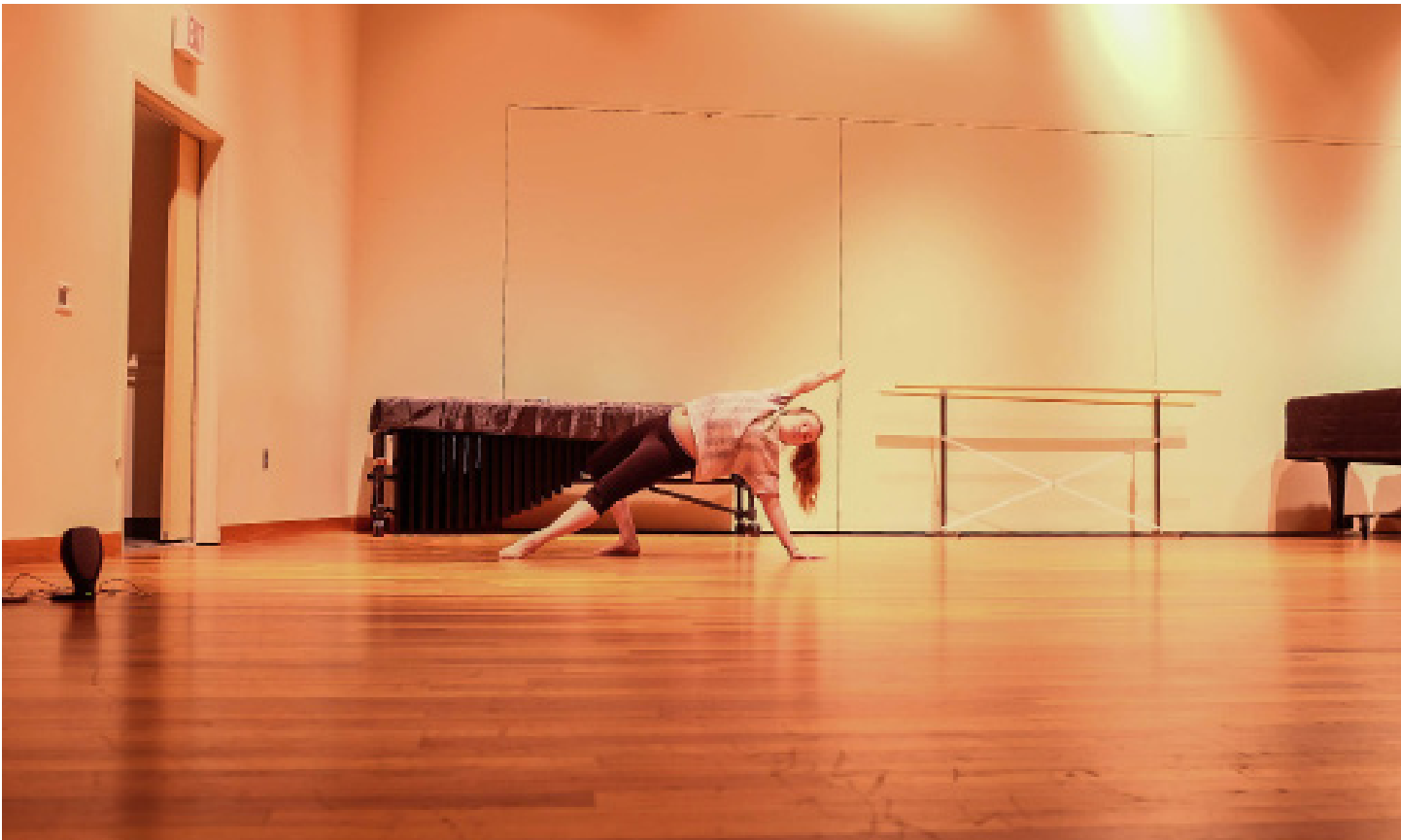
## Becoming A Dancer...

Before the semester started I wouldn't have considered myself a dancer, I would just refer to myself as a person who can dance. I felt like being called a dancer was such a big title that I didn't deserve. Being a part of something that was designed to improve my skills has helped cultivate my talent and increasing my confidence. The one method that really helped me grow as a dancer were the creative investigations during studio time. The most important takeaways that I would like to emphasize is the slow walk for fifteen minutes across the dance floor. This task was very tedious for me the whole way but I never realized how helpful it was until later on in the semester. That exercise helped me gain patience. I learned that patience was key not only when creating a piece but also when performing it. Putting one hundred percent effort, energy, passion into every single movement made by the body. There are movement that dancers consider basic and the the ones we consider the WOW movement and factor. We usually don't put as much effort into the moves we consider basic rushing through them in order to get to the "WOW" movement. I was able to learn to be patient enough to follow through with the moves that way the whole performance is the WOW factor. Another method that I'm taking away from my experience is writing scores for a piece, this method helped me a lot in remembering the movements in my pieces. Not only does it help remembrance it also makes it easy to work with other dancers and when there isn't much time to teach a piece.

### *My Creative Practice : Performance Prep*

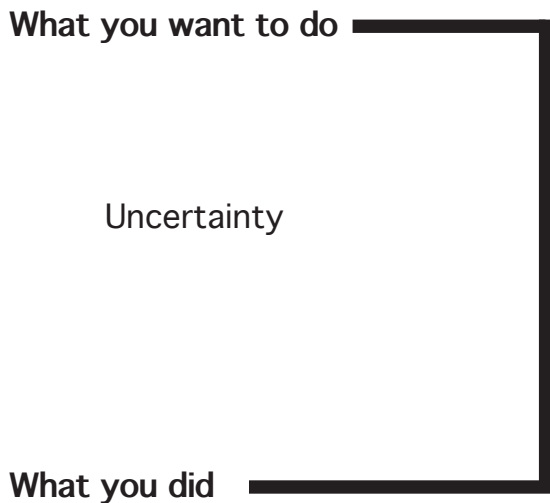
*In my past performances I always thought about what I wanted to say or how I felt first, and then I looked at how I could make how I felt entertaining for others to watch. If it's entertaining to me then it's more than likely entertaining to the audience i'm preparing it for. I think of all the things you possibly could when it comes to a performance, Hair and makeup, set and lights, What dancers will I have-will I have dancers or not, is this a big production like performance or something unplugged and intimate? Because with all of these different climates they can't tell a different story and capture your audience in multiple different ways. I can tell that I've engaged with my audience successfully when they're also enjoying themselves and feeling the love and energy that I have on the stage. If I can look into the crowd and feel comfortable enough to talk to the audience and dance with them and they interact with me then I've done my job. I perform because of my unconditional love for it and if someone watching me can see and feel that love then i've done my job successfully without a doubt. Also, another way that I've found that helps me to know that i'm doing my job correctly Is if, when i'm dancing or singing the audience can feel the emotions and can read the story i'm telling without me saying a word. I find what works best for me is to let myself get lost within the words, the music and even my emotions . If I concentrate to hard on sounding pretty and having everything perfect nothing comes out the way I want it to. My voice sounds like i'm trying and my dance moves don't look as fluent as they should because at that point i'm trying to impress people instead of just using my gift. I'd love to reveal more of myself to my audience. I'd like to share my story through movement and song because those things mean the most to me. Giving myself unapologetically to my audience means the absolute most to me because it's my gift that i'm sharing and it wouldn't be me if I kept myself out of it. Me putting my own real emotions into my work is my gift to the people I love and the world around me. I'll employ the shadowing methods I learned from my project to come up with my pieces because I found my voice while working on that project. My shadow project taught me to never be afraid of what others may think of my art because it's mine to begin with.*





That's the thing that is  
so endearing about dance:  
that we will never be  
satisfied,  
it will never be  
perfect.  
The inevitable  
disappointment  
is ultimately outweighed by  
the perpetual desire  
to keep searching.

“As for everything else- well, conditions are never perfect, sufficient knowledge rarely at hand, key evidence always missing and support notoriously fickle. All that you do will inevitably be flavored with uncertainty...” (Bayles and Orland 19).



The giant leap from what you want, to what you did is a giant leap of faith. As an artist, it has become a priority to learn how to navigate that grey area.

“Art is like beginning a sentence before you know it its ending. The risks are obvious: you may never get to the end of the sentence at all...” (Bayles and Orland 20).

Bayles, David, and Ted Orland. Art & Fear. Image Continuum Press, 2001.



23/17

mini-reflection

DOES MY ART (DANCE) HAVE TO MEAN SOMETHING?

I resist this idea so much but am I really an artist if my art doesn't have meaning? Am I not more of a "crafts person" then? What is the point of spending undergrad studying what dance means in context if I'm not going to put it to use? Why am I majoring in it if I am just going to use it as a hobby?

I still believe art doesn't need meaning to be valuable. Dance for the sake of dance is totally valid. But why NOT use it to enhance other aspects of my life + my passions, to explain, explore, & better understand? I must stop resisting

## CREATIVE PRACTICE STATEMENTS

Quantity rather than quality.

How can I access the sensation of finding movement from my feelings faster?

Crafting a performance has to do with sharing with others.

What bridges between ideas and movement is metaphor.

We find new perspectives through movement research because it rearranges the ideas through the body and we understand ourselves better as movers.

Looking up (or in another direction) is deliberate, while looking front is sometimes disengaged.

It is hard to break the impulses from your own body.

Clarity is what makes a dance engaging.

We can dance without choreography but choreography is intrinsically related to dance.

A lot of my habits come from what I like to see in a dance.

Scores can be a shortcut of what you want to see.

Scores can be a way of getting out of your habits.

If we establish something simple, any change seems huge.

If we establish some complex, a change to something simple seems huge.

## Top 10 Takeaways

1. Music is often a barrier between the dance and the audience.
2. In creating a performance, we must make a choice if we will fulfill or disrupt the audience's expectations.
3. Dance research is an incredibly useful tool.
4. Types of dance research:
  - a. Research anything else in the world through dance.
  - b. Research something else in the world and let it inform your dance.
  - c. Research dance through the body; movement research.
  - d. Research dance through a means other than the body.
5. Each dancer has their own habits, which is important to recognize. By identifying habits, we can either use them or discard them in any given piece.
6. Not having expectations can be very beneficial and lead to many great things.
7. Ways to approach a score:
  - a. Make it a representation or template of the piece itself
  - b. Use it as a tool for inspiration (ex. Image, text, video)

A Choreographer's Handbook
8. Change and rate of change must vary. Pay attention to these ideas.
9. We must find a balance between predictability and unpredictability.
10. Site-specific work responds to place (architecture, texture, material, people, etc.)

## Researching the Accounting Equation through Movement

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Meaghan Sweeney:48

## **Thank You!**

Erin Foreman-Murray for being a wonderful teacher and helping us all put this together!

## **Wise Words:**

“Be your unapologetic self fiercely and fearlessly. Someone close to you might not like it , but a stranger will admire you for it.”

“Art is personal and art is love , there’s no need to try to make it any less personal or passionate”



1 Process

Process

Color

Color photo

2 photos  
Color  
2 photos

Color photo

SCORES

Color  
2 pages  
3 photos

Reflections

Color  
2 pages  
4 photos