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Dichotomy: A Creative Exercise in Theming Artistic and Emotional Dance Around Scientific Fitness Principles

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The University of Southern Mississippi

Dichotomy:
A Creative Exercise in Theming Artistic and Emotional Dance
Around Scientific Fitness Principles

by

John Davenport

A Thesis
Submitted to the Honors College of
The University of Southern Mississippi
in Partial Fulfillment
of the Requirements for the Degree of
Bachelor of Science
in the Department of Kinesiology
with a minor
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Abstract

The creative dance work entitled *Dichotomy* investigated the following research question: is it possible to choreograph an artistic dance work that is firmly related to exercise science principles yet can still evoke an emotional response from the audience? This concert dance was performed in the Fall 2016 Studio 115 Dance Concert in Hattiesburg, MS by three Repertory Dance Company members. This paper seeks to explore the relationship between modern dance and exercise programming, to describe the methodology implemented to generate movement from exercise programming and testing, and to investigate the emotional response that the audience had to the work based on a post-performance survey that was distributed following the showing.

Key Words: Honors College, undergraduate research, dance, choreography, exercise science, fitness, Marcia Almeida, Molly Shanahan, dichotomy

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Creative Process

The Birth of a Passion

Our house was on fire. Or, at least, that's what we thought at the time. It was a blustery autumn day, and I had spent most of it in my bed, which was usual for me. Being a sheltered, homeschooler in a town with a population that I could probably count on my fingers and toes, I gained most of my enjoyment from lackadaisical hobbies such as reading or watching movies. The fire was honestly the most dramatic event I experienced in the past few months. I grew up on a twenty-seven-acre pecan orchard, and our main house was situated on top of a hill, overlooking a guest house, which was parallel to an idle country road. My mother had screamed for my father and me to come, as she had, by chance, looked out the kitchen window to see flames seemingly devouring the outer walls of our guest house.

My heart started beating faster than normal. Panicked thoughts raced through my head of what was going to happen and how fast the fire was going to spread. As we were on the brink of dialing 911, I noticed something. The fire did not seem to be emitting from within the house as it should have been if it were actually burning the house; instead it almost seemed to surround the house as if the house was simply a foreground structure of a more disastrous background. Looking at the fire from a different angle showed what previously the house had been blocking: across the idle road was a massive bonfire, apparently created by our neighbors in an effort to clear their plot of land of bothersome brush and trees. Although it was probably a highly illegal act that went against all fire code regulations, my family and I could not help but be relieved as we came to the realization that we could breathe a collective sigh of relief. Our lives went back to

normal that night except for one aspect of mine: my racing heart rate had not slowed down from the initial scare of the night.

I waited all night, for my heart to return to a slower, more orderly pace, but it took an unrestful night's sleep to bring my pulse back to a healthy rhythm. It was that day that a seed was planted in my head to tell me that I needed to get in better shape and leave my lethargic lifestyle behind. I did the thing that I knew how to do best: I turned on the TV. Instead of browsing Disney channel or ABC, as I would normally do, I turned to FitTV, a channel that no longer exists yet still holds a special place in my heart, because it is the place that I associate with the birth of my passion. "All Star Workouts" blared its theme song into my living room as MaDonna Grimes's welcoming voice introduced me to the Afro-Latino dance workout that I was about to commence. The feelings of joy and energy that I pulled from that hour of programming changed my life forever. It was that day and that dance that birthed a passion for exercise and fitness that would lead me down the path to creating my own major dance work, grounded in exercise principles that I first started learning with MaDonna Grimes through dance.

From Passion to Academia

As you can see, dance and exercise have forever been intertwined in my mind and in my life. It never occurred to me that one could possibly occur without the other until I began my academic career at a university. Taking classes as a dance minor taught me how I could appreciate dance as an art, instead of solely as a physical activity. Nonetheless, as I simultaneously studied Exercise Science, I still enjoyed investigating how exactly exercise and the principles of fitness meshed with the various styles of dance that I was rehearsing such as ballet and modern.

Much of my undergraduate experience was spent being a student of the Honors College. One requirement of being part of this particular grouping of students was that I needed to identify and complete a research project. The conventional and most sensible avenue of research would have involved working with my major department of Exercise Science; however, I knew that I wanted to include dance within my research, since it had played such a significant role in my journey to loving exercise. My initial thought was to measure the energy expenditure of dance and compare that to energy expenditure of more traditional, athletic exercise. Researching efficient ways to carry out this study demonstrated how expensive and difficult it would be, especially considering the limited resources and enthusiasm within my major department.

As I contemplated how else I could complete such a large research project, I realized that I could primarily inspect the artistic realm of dance with exercise playing the minor role in the project. By flipping my mindset, I came up with the research question of whether or not I could successfully create a large creative dance work that was grounded in and inspired by principles of exercise testing and training. One major factor in my decision to make a creative thesis was the academic curriculum of the Department of Dance at my university. By being able to take a dance composition course as a minor, I was given the inspiration and confidence to dive into such a large creative project. *Elements of Dance Composition*, as the course was called, taught me how to be inventive with movement generation while having rules imposed on me. Studies in the course such as “Resiliency,” “Strength,” and “Lightness” taught me different movement generation styles that I ended up using in my major work, while other studies such as “Devices” and “Painting” taught me how to build upon simple movement phrases to create full artistic

works.

As I began to prepare for the beginning of the creation process for my major work, my thesis advisor and I brainstormed ways to build choreography from fitness principles. While in actuality my methodology ended up being quite different, I initially planned to keep movements intentionally symmetrical, repetitive, and resistant. As I immersed myself in more of the artistry of dance, my decisions for movement changed, while still staying focused on exercise, as I will explain later. I knew I wanted to work with a trio, as it seemed like the perfect number of people for me: more than just two but not as overwhelming as four or more. On top of basing the work on exercise, I also planned to explore the emotions of fear and joy within the movement. By giving the piece a dual purpose of exercise and emotion, my goal was to elicit a response from the audience in which they fully recognized that the piece is an artistic work as opposed to purely an exercise training.

Auditions and Casting

Going into auditions, I felt unprepared and unsure of what to look for with the auditioning dancers. Fortunately, I got to sit back and simply watch as other choreographers taught their choreography to the dancers. While I wasn't teaching any of my movement, I was still looking for specific aspects of dance performance. I was looking for strong dancers that had the ability to maintain extremely aerobic choreography for a elongated time. I did not have priority in choosing my dancers, but I still was very selective in who I cast (See Appendix A, p. 51).

I filled the first of the three spots with Katie Pinkard, because she handled all choreography with the ease of someone who was athletic enough to handle strong

movement. Having worked with her in previous courses, including *Elements of Dance Composition*, I knew that she would always be willing to take on any challenges that I threw at her. Her personality is very positive, and I knew that adding her to a team of dancers would automatically provide a morale boost. Additionally, she added great value to the cast due to her innovative ideas and willingness to contribute greatly to my choreographic process.

The next dancer that I selected was Kate Mackey, as I was also impressed with her ability to move during the audition. I later found out that she was recovering from a shoulder injury, which was often not ideal for her as a dancer, yet as a choreographer, it forced me to put athletic upper body choreography on her body, utilizing just one arm, which turned out to have a positive effect on the end product. Kate's personality is very realistic, and it was good to have her rationally check some of my more whimsical choreographic ideas. Her work ethic was also a morale booster, which was important to me. I wanted a cast that was as emotionally positive as they were physically capable.

My last selection was a little bit of a wild card. As long as I have known Trista Barry, she has been a ray of sunshine, but her particular audition did not particularly stand out to me. Knowing that she was a disciplined track athlete, however, reassured me that she would be able to carry out difficult movements. Trista ended up providing perhaps some of the most positive mood-builders while also being very willing to try new choreography that I threw at her.

I already had an outline in my head of how I wanted the dance to play out. My desire was for the piece to begin with elements of eeriness and fear to set the mood for the piece. As the suspense and horror built, I wanted there to be a definite climax in the

middle of the piece that resembled a death. However, I wanted an immediate redemption to follow as the mood then changed to one of joy and happiness. I knew that to match each of the individual emotions, I wanted the fear section to be slower and more strength-based, whereas I wanted the joy section to be more upbeat and aerobic-based. As I finalized the organization of the thoughts in my head, I prepared to begin the structured rehearsal process (See Appendix A, p. 51).

First Third of the Rehearsals

I had never led or been a part of such a structured rehearsal process as this would turn out to be. I conducted weekly two 90-minute rehearsals in which I was expected to come in with a game plan of some sort. My dancers were relying on me for guidance as much as I was relying on them for their skill and experience. I knew that while I wanted my rehearsals to be organized and productive, I also wanted to ensure that I was providing both a fun and safe space for my dancers. My hope was also that my primary background in fitness would offer me the ability to create unique movement that was novel for the Department of Dance.

Prior to beginning my rehearsal, I revisited my plan of action for the semester and what qualities I was hoping to capture through my choreography (Appendix A, p. 52). At this point in the process, my focus was on anaerobic exercise (strength movement, that did not require high levels of breath or oxygen to complete), which involved including the following in my work: repetition of movement, strength-based orientation, speed of movement, endurance aspects, push-ups (I was particularly inspired by the twenty-two push-up challenge), squats, and crunches. I reiterated with myself that I wanted half of the dance to focus on the emotion of fear, while I wanted the other half to focus on joy; to

make my exercise-based floor patterns creative, I was relying on this emotional quality of movement. While I was not making any major musical decisions at this point, I was already thinking of the potential that came with pairing unnatural movement to unsettling music. An additional thought that I was also working with was related to my practicing of yoga for approximately four years; I wanted to play with beginning some movement generation from a holistic yoga foundation, meaning I wanted to pull from not only the serenity found in yoga but also the strength and determination.

The first thing that I did in my first rehearsal with my dancers was sit down with them and fully explain my thought process to them. I wanted to be as transparent as possible with them, as I knew that from their strong dance experience, they could potentially help me through my creative process by sharing ideas. Collaboration was a quality that I was hoping to encapsulate within my rehearsals.

To fully understand what this movement phrase meant to me, I first have to explain where it came from. Throughout my life, even before I found my love for exercise, I have always been fascinated with the mystery associated with the genre of horror. Whether it be present in literature, film, or an entirely different modality, I have always found it intriguing that there is a genre of entertainment focused within the macabre. The stories of horror are often based in sad and unpleasant scenarios and stem from the question of “what if something bad happened?” On a smaller scale, I even see horror present in the fitness world. “What if I can’t succeed at losing weight?” “What if someone sees me unable to correctly do an exercise?” Therefore, I felt that horror played enough of a role in my life and in my research theme to be included in this piece.

One world created in the horror genre of video game entertainment is that of

Silent Hill, a town that creates the most unsettling psychological experience for each person that has the misfortune of entering its borders. The town generates physical monsters based within the psychological fears, and though everyone is faced with a different monster, they all usually have one thing in common: their movement is jerky and very arachnid. I wanted to reproduce this movement style within sections of my fear-based dance, and I saw this opening phrase as my chance to do so.

After informing the three women of my expectations and dreams for the piece, we began moving. I taught them a yoga-based movement combination and asked that they device it (See Appendix A, p. 50-51). (The verb “device” involves dancers taking a phrase of dancing and changing it in some way based on their own interpretation.) I asked that they transform the smooth flow that I taught them into staccato movement that remained at a low level. The sequential patterns that they came up with led me into what I considered one of the most important phrases in my final work.

I asked my dancers to physically lie on top of each other. My vision was to create a spider-like movement combination with which to begin my piece. I asked that my dancers move in unnatural and uncomfortable ways to produce the jerky movement quality that I was looking for (See Appendix A, p. 52-53). The motions that the dancers created with their bodies were evolutions of the yoga combination I had asked them to device earlier. While I chose to not return to this yoga foundation ever again in the dance, common yoga poses such as downward facing dog, side plank, and cobra proved to be inspirational in generating this introductory movement.

My second rehearsal allowed us to finalize this first section that I entitled “The Spider,” and we could move on. I had a vision for the climax of my dance to come in the

transition of fear-based movement to joy-based movement. Trista has extremely long legs, and I had the idea of her stabbing one of the other dancers with her legs to allow the culmination of the fear section to end with death, so that the joy section could allow a resurrection to take place. This was a simplistic pattern to finalize, so we then turned our attention to moving forward from *The Spider*.

I established Katie as my “push-up dancer,” meaning that many of her dance phrases evolved from the simple exercise of a push-up. I had my trio of dancers continue to overlap each other in the same space, with Katie varying push-up techniques and with Trista and Kate moving over and under her to continue with the claustrophobic conglomeration spacing that *The Spider* had introduced. One push-up variation that I later would find struck a chord with viewers involved Kate and Trista physically picking up a prone Katie as she did the motions of a push-up in the air. Devices such as this allowed the choreography, which was undoubtedly rooted in exercise, to take on an artistic quality.

I asked my dancers to next separate, and I gave Trista and Kate the responsibility of creating jerkier, unnatural choreography in which Trista lay backwards on a bent over Kate and allowed the shuffling movement of Kate to drag her ultimately off-stage, in my first stage exit inclusion of the work. Meanwhile, I gave Katie a solo involving a backwards crawl leading into side lunge repetitions. I felt that the back crawl was a satisfactorily creepy movement pattern across stage and allowed Katie to get directly in front of the audience for the side lunges. I wanted to evoke that feeling of infringed space with the audience by allowing Katie to move inches from them. Her side lunges were dual-purposed: the movement was pulled from the exercise of lunging, while also

allowing a performance moment for Katie to be void of emotion. My goal was for her emotionless focus to continue to allow the audience to be pulled into the aura of fear for the piece (See Appendix A, p. 54).

In the background, I had Trista re-enter the stage, by propelling herself forward with one foot stomping, dragging the opposite foot behind her. I asked her to stop in middle of her movement and slowly turn to face Katie before turning away (See Appendix A, p. 54). My purpose for this small movement was to allow a moment to creep in of a personified fear always watching and seeing what's happening. I ended the rehearsal by playing with some movement combos that were meant for the joy section, but in later attempts to make the full piece more wholly "modern," they ended up being cut. This concluded my rehearsal, but I was excited that I was building the dance creation in apparent leaps and bounds. I felt encouraged and excited to continue the process.

Feedback and Continuation

After this rehearsal, I had the ability to check with other choreographers, to give feedback to them on their pieces, and to receive feedback on mine. It was helpful to see methodologies they were implementing in their dance composition and to hear what they thought of what I had created so far. They were interested by *The Spider* and challenged me to play with it even more, allowing it to move across the stage and perhaps return later in my piece. They also questioned the relationships of my performers, which caused me to consider how each dancer related to the other in the piece, something I had not truly considered until then.

Determining the relationships among all three cast members was something that I

did not focus too emphatically on, although I did attempt to give each of them equal solo time as well as partnering opportunities with each other. As the piece evolved, it seemed that Katie took on more of a protagonistic role, whilst Kate and Trista were more adversarial forces. I intended for Trista to carry out more of the ambitious physical choreography since she was arguably the strongest dancer physically; however, due to a conflict she had with one of the rehearsals, Katie was instead tasked with doing much of the more physically demanding movement.

Going into my next rehearsal, I was invigorated and ready to continue building on what I already had created. I tweaked The Spider and Katie's push-up sections slightly but was also eager to move onto new progress. I gave Katie a jazz-based combination and asked her to device it into a modern phrase (See Appendix A, p. 57). What she came up with ended up being the beginning to the joy section, because her movement marked the end of movement that was jerky and frantic and instead allowed for the transition to smoother and calmer motions. I wanted to continue to explore the joy-based section, and one way that I wanted it to be more uplifting than the fear-based movement was that I wanted the choreography to be quicker and bouncier in this section as opposed to the controlled, intentional movement we had already been working with in the previous section.

I turned to my exercise science experiences for inspiration on how to create joyful movement. In the world of fitness, exercise testing and drilling is an important component in understanding how a specific person responds to exercise so that a fitness program can be created for them. Two such movements are bounds and the T-Test. Bounds, much like they sound, require that the participants bound forward on one leg per

bound in order to see how far the participant can ultimately move across the space. The T-Test asks that the participant runs a T-shaped course to understand the person's agility and speed levels (See Appendix A, p. 58).

These tests inspired me to create a phrase that I asked all my dancers to complete, in which they bounded forwards and backwards in the shape of a T. Each dancer's orientation was different so that they were not all running in the same space. This choreography would evolve later in my rehearsal process, but this rehearsal marked a time in which I had a meaty chunk of what would be my end product.

My next rehearsal continued to build upon what I had already accomplished. My dancers and I refined previous choreography before moving on. Every time we refined something, we took what we had already done and deviced it so that it looked different in some way, shape, or form. This was mostly due to the fact that during the days in between rehearsals, I would have mental images of how specific phrases could better match the emotion tied to them. By asking my dancers to transform small movements or transpose longer phrases into a different body part, I was able to evolve what often began as a bland motion into a complex one. Changes were both large and minute, and they played a significant role in my creative process.

After evolving previous movement, I asked Katie to play around with making a new, innovative phrase branching from push-ups, and I worked with Kate and Trista to develop an antagonistic duet. Intending to put it in the fear section, my idea was that fear often includes conflict. Whether it be with oneself or against the fear itself, I wanted the applicable fight seen in the emotion of fear to be personified with Kate and Trista. At this point, I was unsure how to direct them into this movement, but I prompted them with

words and ideas and asked them to improvise (See Appendix A, p. 59). I gave Trista prompts in the form of exercise such as ‘abdominal crunch’ and ‘tricep dip’; then, I would give her words such as ‘angry’ and ‘strong’. Finally, I would ask her to device her creation with ideas such as ‘accumulation’ and ‘repetition.’ For Kate, I primarily threw words at her such as ‘sharp,’ ‘fierce,’ ‘hard.’ Nothing really came from rehearsal other than the decision that it would be a section of the overall piece, and it was the first time that I spent most the rehearsal on movement that we would end up scrapping.

As I prepped for the next rehearsal I questioned how I could give Kate and Trista the freedom to develop individualistic movement that still was grounded in both exercise and conflict. I also noticed that my dancers were getting injured at this point in the semester. Kate’s shoulder injury persisted, Trista injured her ankle, and Katie started to develop back pain. The injuries forced me to work around using those specific body parts of those specific dancers, which challenged me to rethink some choreographic ideas I had previously had.

I came into the next rehearsal with a phrase from the dance style of jive, an upbeat and very uplifting genre of dance, and asked all three dancers to device it with different emphases. I told Katie to make it extremely slow on the floor and to include push-ups. Trista was to use extremes of dynamics, while staying at a high level. I asked Kate to make it fast at a mid-range and to only use her upper body. They quickly created movement phrases that I never touched or edited further. The movement felt happy to me; therefore, it fit perfectly in the joy section. It did not hold many elements of anaerobic exercise, but because it fell under the umbrella of aerobic exercise (cardiovascular-based exercise, that heavily relies on oxygen and breath for completion),

I felt it fit into my research question.

It was at this point in my creative process that I questioned how much I needed to marry exercise principles to every movement phrase and how much I should vary from exercise to focus on purely artistic movement. I wanted both to complement each other, but I also allowed myself to feel comfortable including choreography that I felt embellished the piece, even if it did not have strong ties to exercise. I began to ask myself how to make the choreography more modern-based and how I could play with dynamics yet still include exercise in the thought process (See Appendix A, p. 58, 61).

Second Third of Rehearsals to My Only Adjudication

The first adjudication was coming up, which I did not show in, yet watching it completely overwhelmed me. I was proud of how far my fellow choreographers had come, yet felt like I had not made the choreographic advances that they had. I felt underprepared, inferior, and discouraged. Because dance was my minor, my life included other academic and work stressors that were not based in dance, and I had very little time to rest among all my responsibilities. When I missed a scheduled meeting with my choreography instructor, I felt like I had hit a wall. It was the one time during the whole process that I sat in my bedroom and just cried. I cried about how little I felt I had done; I cried about how disorganized I felt; I cried about how much of a failure I felt I was. I was ready to quit and felt like I was letting down the department, my fellow choreographers, and my instructor.

Looking back, I am thankful for this part of my process. I am not a quitter, and this breakdown ultimately gave me a sense of determination that I used to think of ways I could move forward in rehearsals. In the next rehearsal, I turned out the lights, and I had

each dancer go through all movement we had set so far. The catch was each performer danced it as a solo in a nearly pitch black room. They had breakthroughs in the movement stylizations, and they nailed the movement technique perfectly. I had five minutes of content, which was more than I expected to find I had, which was encouraging. My dancers and I were all encouraged that this path we were going down was the right path to be on (See Appendix A, p. 61).

The next few rehearsals were not particularly eventful. We worked primarily on transitions and fleshing out sections, such as the fight movement that Kate and Trista had been working on. I had another showing with my fellow choreographers and was able to receive more feedback from them on my work. This was the time in my process that I mostly chose to ignore the feedback I received and not apply it. Comments indicating that I had included too many push-up type movements or used too much stillness were not productive to me, because those were very intentional decisions that I made. I wanted push-ups to play a heavy role in the piece, and I also wanted moments of stillness to be able to contrast faster movement later in the work. Despite not receiving much feedback that I considered applicable, it was re-invigorating to be around creative minds that encouraged me to continue to push the boundaries of my piece.

The following rehearsal allowed me to accomplish much. I gave my dancers a Bollywood-themed phrase and asked them to device it. Bollywood was another dance genre I felt was very positive and happy, thus I thought adding a flavor of it into my piece would aid the joy section. Following that section, I assigned each dancer an exercise: Katie - push-up; Kate - bicep curl; Trista - tricep kickback. These were all very common strength-building exercises that I then asked them to use as a foundation for improvised

movement to the music I had selected for this section. I felt that this was the purest form of dance created from exercise that I could ask for. To finish this rehearsal I gave each dancer final walking patterns, including various entrances and exits from the stage in which they revisited movement that was important to their journey throughout the piece.

It was in preparation for the next rehearsal that I realized something: we had officially finished the dance. There was a definite beginning, middle, and end in my head; thus, there was no need for more movement creation. There were many places I could ask my dancers to refine and edit, but I was happy with the content we had created. I had come so far from the beginning of the piece and even from my mini-breakdown that I had recently had. I felt as though my work was grounded in exercise principles yet still had artistic freedom (See Appendix A, p. 66).

It was a good place for me to be in, because the next adjudication that was coming up was the only one that I was participating in. It was a bit intimidating to note that the entire dance department would be seeing and judging my piece, but I was excited to hear what an audience would think. The comments I received from adjudication challenged me to do the following: take more risks, incorporate more lifts into the piece, ask more from my dancers in terms of performance intensity, add more group synchronization, investigate weight and touch, and question the relationships among my dancers in the joy section. Since I felt as though I did not want to generate new movement, it was interesting for me to hear these comments and think about how I could incorporate them into what I already had.

Final Third of Rehearsals to Production Week

Many of my final rehearsals were canceled for various reasons such as the

Thanksgiving holiday break and a mysterious fire that broke out near my rehearsal space. Because of this, my last few rehearsals had to be very intentional. I started to solidify music and costuming. In finalizing music selection, I could add last tweaks to movement phrases that were either too repetitive or boring. As the process was coming to an end, I felt as though I had adequately investigated the relationships among my dancers and the relationships among the generated movement, exercise, and emotion. Reflecting on my semester showed me that my aesthetic and appreciation for dance had grown so much and that I was stronger as an artist than I had ever given myself credit for.

Tech week was an experience that I will never forget. I felt confident in my dancers and in my creation that I was not stressed at all this week. Working with the lighting director and photographer to prep for opening night was fun as opposed to overwhelming. I took the tech week performances as a chance to free-draw the spatial patterns that my dancers moved throughout the entire piece. The only notes I took came from the dancers and their relationship to the actual performing space, light cues, and music cues. For example, I directed Katie on where exactly to end up when dancing up close to the audience. I also told the dancers how to enter/exit without blocking the lights that were being used to accentuate their fellow dancers. Additionally, I had notes for the tech crew in regard to lighting cues that were off during the run-throughs (See Appendix A, p. 74).

The tech crew was extremely professional and is the only reason that my artistic concept could be showcased so fully. Working with the lighting director was a fantastic experience as she was knowledgeable enough to understand when either an ominous red or a relaxing blue was needed to set the emotional tone for each section of the piece. She

could seemingly work magic with the lights to help create an ambience that complemented my piece so efficiently. The costumes my dancers and I had selected looked stunning with the lights, and the finalized music was the perfect cherry on top of the choreographic sundae.

When performance week hit, I was so excited to see the final compilation of a semester filled with blood (from my dancers), sweat (from both my dancers and me), and tears (from me). I attended every performance and tried to sit in a different spot in the audience so that I could experience the final product from all possible angles. My dancers never missed a beat. It was surreal to see my own creation produced in such a professional manner. The nine-minute performance would always seem like mere seconds after it finished.

Production Elements

Costumes

When it came time near the end of the semester to decide on costumes, I was faced with uncertainty. Should I follow my underlying theme of exercise and have my dancers wear athletic clothing? Should I instead try to match the moods and emotions from the piece and artistically clothe the women? I decided against both options. I was not trying to blatantly broadcast the theme of exercise to the audience, so that ruled out athletic attire, yet I did not want the costuming to be completely abstract with no link to the fitness side of my project. I played around with the idea of taking more abstract costumes and embellishing them with fitness accessories such as leg warmers and headbands, but I quickly abandoned this notion for fear (accurately so, I still believe) of being too campy.

Bright neon colors have a strong relationship with the exercise community. Scanning an aisle of sportswear at most shopping centers will dazzle the eyes with the wide array of luminous hues. I decided that I wanted the costumes to be colorful and vibrant, yet I also wanted the coloring to be warm and on the brink of dark, so that they would still fit into the fear spectrum. I asked my dancers to bring in tops and bottoms that were in shades of dark yet colorful reds, purples, blues, and greens. My new thought was to intermingle some black clothing options with splashes of more vivid colors (See Appendix A, p. 67).

Trista had a pair of purple leggings that were perfect for the piece, so I asked that she wear a black top with the leggings. Kate had a lovely deep red top that paired easily with black leggings. Katie was a bit trickier to costume. I did not want her in the same

colors as her fellow dancers, but she did not have much in her closet that fit the coloring I was looking for. I perused the wardrobe offered by the dance department, but there was still nothing that felt good to me. Everything I saw was either too drab and not vibrant enough or too bright and not dark enough. It got down to the last few days before tech week, and I still did not have anything for Katie! Luckily, Katie had two roommates that were her size, and on my request, she raided their closets to come up with a pumpkin orange top that was the perfect fit with the other two costumes already chosen. I had Katie wear black leggings with the top, and just like that: costumes were set!

Being of the male persuasion, hair and makeup are not areas I have great experience in or knowledge of; thus, for the most part, I left it very much up to my dancers to pick hairstyles and makeup choices that would complement the choreography we had worked on all semester. My only request was that hair remain out of their faces. All three of the dancers performed in other performances of the concert that I was showing in; yet Kate is the only one that elected to keep the same hair and makeup from her other performance. This consisted of one solid braid for her hair and very basic makeup. Katie wore her hair half up for her other performance but found that it would often get in her face if she wore it similarly for my piece. She instead wore her hair in a top bun, while also sticking with basic makeup. Trista was the only artist I gave instruction to. While she kept only basic makeup on from her other dance, I asked that she wear her hair in braided pigtails. I liked the way they fell and bounced in many of her phrases within the fear section of the piece. They almost seemingly came alive as additional short appendages, and I enjoyed this aesthetic.

Lighting Design

Lighting was something I thought of in spurts throughout my process. I knew that I wanted red lighting to play a large role in the fear half of my dance, and I also knew that I wanted a happier, lighter color for the second joy half. There were also areas that I desired flashing strobe lights. I honestly went into my lighting meeting expecting that all of my ideas would be too complicated to carry out, but things worked out perfectly! By complete coincidence, there was a red spotlight centered on the exact area I wanted to open up the fear section in red lighting. For the next bit of fear, I wanted dim lights only near the dancers, which was easy enough to request. The dim lights eventually led to a blood-red backdrop in which Katie and Trista completed some of their slower movement phrases before flashing lights pulsed sporadically as Trista and Kate marched across the stage robotically. The flashing lights were off-stage and timed randomly as to prove a strobe-like effect. In terms of lighting, this was one of the most exciting things for me to witness. The fear section ended with all three dancers finishing in dim lighting.

The joy section began with a spotlight on Kate (who was lying on the floor) and Katie who was lunging above her. As time went by, the spotlight gave way to a peaceful blue backdrop and a well-lit stage. The lighting director worked with me to decide upon a blue theme for the joy section as it gave a very safe, chill, and cool vibe to the movement. This lighting remained until the end of the piece when the dancers were revisiting movement from earlier in the fear section. Whilst their movement quality was different and less jagged than previously done, I chose a return to dim, dark lighting. I felt that dim lighting following the blue atmosphere (as opposed to following the red atmosphere from earlier), gave a sense of completeness and brought the piece full circle (See Appendix A, p. 67).

Music

As I mentioned earlier, music was not primarily on my mind throughout my process, but the movement that I was able to elicit from my dancers matched perfectly with a song I had run across in my past. “Damned” by Treyarch Sound had been used to set the scene of a zombie apocalypse within a video game series entitled “Call of Duty.” It tied in well with this section of dance and helped me set a scene of hopelessness in the beginning of work (See Appendix A, p. 52). It felt good to work with a song of which I was already familiar, and it felt very right to use a track from a video game, since some of the movement it complemented had also been inspired by video gaming, as noted earlier.

While I had easily located my first song, I still had approximately eight more minutes of content that I needed to match to music, and I did not know how to begin to pair sound to the movement phrasing. All I knew was that I wanted to finish my fear section with a heavy drum background that I wanted the joy section to be upbeat and peppy. One day, in my choreography class, the other senior choreographers, my thesis advisor, and I threw around ideas for music themes and artists, but despite spending hours searching for music based on these suggestions, I came up empty handed.

Every few days, I would randomly search the internet with specific keywords such as ‘drums’ or ‘upbeat,’ and I would find tracks that were almost what I was looking for but not quite. Then, I would search for tracks that were similar to what I had already found. It was a long and tedious process, but it is eventually how I found my second song “Shadows on Mars Look Different” by Dopey Cap. What drew me to this second track was the transition that it offered. The track begins with no beat, only mysterious

sounds floating in the background. Approximately one minute into track, a beat is introduced: a beat that was conducive to the marching I was having Kate and Trista do at that same time in the dance. The timing of the song matched up perfectly with the movement and after much effort, I had found two-thirds of my music.

The joy section was harder to find music for, because initially, I was searching the incorrect way. I had first thought I would match the movement of the section to the structured beat offered from a fast-moving song. After all, many exercise classes are choreographed on the beat; why could I not play with that in my piece? As I delved deeper into my process of modern dance, I realized it was much more natural to simply have my dancers move as fast as they needed. If they needed to go slower or faster than the beat in a particular phrase, then my asking them to match the beat would only make the movement abnormal. After I came to this realization, it was simple to select an electronic track called “Indian Summer” by Jai Wolf. This track, which I had become introduced to in a fitness class a few months before, was not incredibly fast, yet offered such a positive feel to the movement my dancers were completing. They worked hard to find how they best moved to the rhythm of this track, and I found the result to be not only pleasant but very joyous indeed.

Post-Performance Evaluation

This creative work evolved much from when it was simply an idea in my head as a sophomore. Whereas I thought that I would be carrying out scientific exercise research with a touch of dance sprinkled in for fun, I ended up investigating a research question via primarily artistic methodologies. As I developed my work and became more committed to this project, I made discoveries about my creative process as well as the subject I was investigating which led me to organizing things differently than I had first anticipated. With that being said, my goal (from the point I determined I was doing artistic research) was to create a work with three dancers that was 7-10 minutes long and incorporated principles of exercise while also investigating the emotions of fear and joy. Looking back, I think I completed that goal in a satisfactory fashion.

I came into the studio with the mindset that things were going to be very exact and concrete. Movement had to be derived from exercise and could not deviate from the intention of the exercise from which it came. As I discovered my artistic voice during the semester, I realized that in order for the work to be truly artistic, it needed to have moments that were simply abstract. Movement could still be inspired from exercise principles, without having to be specifically married perfectly to exact scientific research. Coming from a science background, it took time for me to see this, but once I did, my creative process became significantly clearer.

My cast and I began creating and solidifying movement far before we ever decided upon music, and I am glad this is the path we took. It allowed me later to easily match songs to what we had already created, and had I begun my process with music

already in mind, it would have been more difficult for me to allow movement generation to just happen naturally. Though movement was set before music was matched, I still allowed my dancers to find parts in the music with which they could identify specific phrases. This allowed for their movement to be much more natural.

One of my biggest doubts throughout my process was that my end product would look amateur compared to my peers. In fact, it was not decided until a month out that my piece would even be shown in a major concert setting. I put a lot of unnecessary pressure on myself to ensure that movement was perfectly balanced between art and science, and when I let that pressure melt away about halfway through the semester, I was able to find the balance better than ever. My dancers were a fantastic support group and continually inspired me to work hard to ensure that they had a professional piece to dance in and challenged me to find unique and innovative forms of movement.

It was interesting to lead a structured rehearsal process, as I had never been a part of one before. I was unsure how to find the right way to push my dancers to fully utilize the time we had together while still allowing them to have fun through the process. My dancers often had complaints about their other rehearsals whether it the lack of usefulness they felt in the process or the way that the choreographer treated them. I tried to listen to what they did not like about other rehearsals and create an environment that was opposite of what they did not like.

If I were able to go back in time and re-do this process, I would go into it with much more confidence. I would take time to conduct more rehearsals that may or may not have anything to do with my piece but were fun and improvisational. I would not feel as rushed, and I would rest knowing that it would all come together in the end. With that

being said, there is not much else that I would change. I think that I had an excellent relationship with all of my dancers, and I think that the end product was fully investigated. It is my firm believe that I answered my research question strongly.

Many of my production elements were not solidified until very close to the performance dates. While at the time, I was a touch frantic about how everything would come together, it was good for me to see how well it ended. If I had decided upon music, costumes, and lighting within the first weeks of rehearsals, I wonder how much fun the creative process would have truly been?

I hope to have the chance to be involved with another creative dance work of this magnitude. I would very much like to investigate more movement similar to that of “The Spider.” The weird and the whimsical are things that I enjoy exploring, and modern dance gives me the ability to do so unlike anything other medium. I feel honored that I was ever able to experience such an amazing creative process, and I will never let go of the memories, skills, and freedom I have gained from this adventure.

Contextual Research

Dance has always been one of the most important aspects of my fitness journey. In my life, I am always looking for ways to incorporate elements of dance in my personal workouts at the gym, and I am always excited to explore the kinesiology of dance within technique classes. I find that by investigating the biomechanical qualities of dance, I gain a deeper appreciation for the human body overall. It is exciting to recognize that there is a possibility for dance and exercise to become even more intertwined than they already are.

As I began to think about completing a senior research project, I was initially drawn to social dance. Holding a frame for your partnership as well as mastering often-complex footwork provided several elements that I was prepared to study as they related to fitness principles. It was during my time in academic classes such as *Dance Improvisation* and *Elements of Dance Composition*, however, that I fell in love with the physicality of modern dance and really craved to investigate how much exercise could truly play a role in the theme, inspiration, and execution of a modern dance choreographic work.

My goal for my choreographic work was to create an emotionally-based work that stayed true to many principles of exercise testing and programming. While my creative process evolved throughout my experience, my intention did not. I drew upon core exercise science principles for much of the infrastructure of my movement (See Creative Process, p. 11-12, 15-16), and I thrived on the creative testimonies of other choreographers – both peer and professional. It was extremely important that my final

product be a physically demanding work that demonstrated the exercise principles investigated within, yet it was also crucial that I grow as a choreographer and allow my ideas and processes to unfold and develop exponentially.

In the following pages, I will prove that an artistic product can be derived from scientific exercise principles. I will begin by demonstrating the strong relationship that exercise and dance maintain in physiological, psychoemotional, and social settings. As part of this, I will investigate injuries sustained and rehabilitation as they related to modern dance. After discussing this relationship, I will then review various dance composition techniques by professional dancers and compare these techniques to those which I used throughout my creative process. It is in this section that I will delve into developing movement phrases based on exercise testing and programming. Finally, I will examine the general perceptions and emotional responses from audiences regarding modern dance before inspecting the results of an audience-completed survey that was partnered with my performance showings, to show that an exercise-science based dance can evoke these perceptions and emotions as much as a dance without this same basis.

My review of literature analyzed a wide array of sources. I inspected scientific research articles and studies to scrutinize the link between exercise and dance. Additionally, I researched professional choreographers and their inspirations and methods for movement creation to better understand if my exercise-grounded process was either unique or like the processes of more seasoned artists. I found many sources to aid my attempt to prove that an artistic work could still be firmly grounded in scientific exercise science principles.

To first prove the relationship between dance and exercise, I turned to sources

from both Patricia Alpert and Sonia Rafferty. Alpert's article "Alternative Exercise May Be Attractive To More Individuals" discussed that since dance fulfills the requirements of being considered physical activity, it could potentially be an "alternative" form of exercise that the general population could enjoy. Meanwhile, Rafferty's article "Considerations for Integrating Fitness into Dance Training" shared that while dance is indeed physical activity, dancers should include outside physical training in their rehearsal process to improve their performances.

Yiannis Koutedakis was a huge source in the continuation of my research into the relationship between dance and exercise. In "Dance Biomechanics. A Tool for Controlling Health, Fitness, and Training," Koutedakis et al. used the study of forces on the body to determine several physical strengths that dancers maintain, due to their training. "The Significance of Muscular Strength in Dance" by Koutedakis et al. shared how important strength training is for dancers, whether they do it in rehearsal or outside. This same article shared that injury prevention is a huge reason that strength training should be part of a dancer's lifestyle, and "Upper-body Muscular Endurance in Female University-Level Modern Dancers: A Pilot Study." supported this injury-prevention mentality. Koutedakis and Athanasios Jamurtas also penned an article "The Dancer as a Performing Athlete: Physiological Considerations," which discussed how burnout during rehearsals can also lead to injuries. This article, as well as an article "Injuries in a Modern Dance Company: Effect of Comprehensive Management on Injury Incidence and Time Loss." by Shaw Bronner et al., shared that when dancers have the knowledge of fitness that allows them to rehearse safely, they are less likely to injure themselves.

A further source I used was "Dance-making for Adults with Parkinson Disease:

One Teacher’s Process of Constructing a Modern Dance Class” by Christina Soriano and Glenna Batson. This article discussed that since conventional exercise has been shown to aid in coping with Parkinson disease, using dance as a more fun and engaging form of therapy is an equally helpful alternative. By researching these various sources that relate exercise and dance, I could prove that it is legitimate to assume that an artistic dance work can naturally evolve from exercise principles, since dance and exercise are both intimately intertwined.

I looked at two specific choreographers with which to compare my creative process: Marcia Almeida and Molly Shanahan. I chose to examine the processes of these choreographers, because they both investigated exercise principles somehow in their process. Almeida used a technique that she termed “body acuity” to help her dancers both physically and sensually move through her choreography while Shanahan was specifically focused on accessing abdominal movement. By analyzing these choreographic techniques, I was able to view how others had used exercise principles in previous works without perhaps terming them “exercise” or being as intentional as I was with the exercise basis.

My specific methodology of utilizing exercise testing and endurance training methods (such as push-ups) in my process was supported by Baumgartner et al. in the article “Objectivity, Reliability, and Validity for a Revised Push-Up Test Protocol.” “Additional Revised Push-Up Test Norms for College Students” by Mozumdar et al. was another source I used to indicate that my specific dancers ranked high in muscular endurance. National Strength and Conditioning Association’s *Essentials of Strength Training and Conditioning* also provided a reference for many of the exercise tests and

drills that served as inspiration to my creative process. This exercise science research supported my decision to create a dance based on these principles.

Final sources used were Andrew Lane's research "Mood Changes Following Modern-Dance Classes," which helped to confirm that dance could be linked to emotions, and "Kinesthesia, Empathy, and Related Pleasures: An Inquiry into Audience Experiences of Watching Dance" by Matthew Reason and Dee Reynolds that shared how audiences emotionally related to modern dance. These sources helped me confirm that dance could be linked to emotions, which was a support of my survey that asked my audience, following the performance, to share the emotional impact my dance had on them, in addition to their perception of whether or not the dance was a work of art. Since proof already existed from my earlier sources that my dance was exercise-based, this finalized the idea that my fitness-inspired dance was truly an emotional and artistic endeavor.

To show that scientific exercise principles can be the basis for dance artistry, I will begin by looking at how modern dance is thoroughly related to the idea of physical activity. Patricia Alpert states, "The physical demand placed on dancers is validated by studies on aerobic dance that showed it improves physical fitness and cardiovascular health" (Alpert 301). Alpert further goes on to note that modern dance can, in fact, be considered a form of "alternative exercise," a form of physical activity that, due to its enjoyable nature, may be a more adherent form of exercise for the general population whilst still providing health benefits (Alpert 301). If participants find modern dance to be a positive psychoemotional and social experience, Alpert believes that they are more likely to utilize it as a form of physical activity. I agree with everything that Alpert

indicates in her study; in fact, the pleasurable experience of dancing is what first drew me to dance as a form of exercise and influenced me to create a dance that was even more significantly intertwined with the idea of physical activity than a dance piece might normally be.

The conversation of tangling fitness and modern dance into a more complete partnership is something that has started with projects before my own. Sonia Rafferty writes about how the ever-changing world of dance pushes artists to keep their body at a physical level that can maintain the precise strength needed to adapt to dynamic modern dance techniques (Rafferty 45). In probing how to keep dancers at a physical level that allows for this, Rafferty questions whether or not fitness should play a larger role in the dance technique class structure. Rafferty argues that by incorporating somatics and conditioning into technique classes, a dancer's performance may improve due to the betterment of five components of personal fitness: cardio endurance, muscular power, flexibility, body composition, and neuromuscular coordination (Rafferty 45-46). I incorporated several of these components into my personal rehearsal process (See Appendix A, p. 66). First, I included muscular power movement generation in the form of plyometric (explosive jump training) activities such as bounds. Also, in terms of muscular power, I specified that one of my dancers should include the movement of the vertical jump drill in her interpretation of a movement phrase I taught her. Neuromuscular coordination (the control of human muscle via neural pathways from the brain and spinal cord) was briefly investigated in some single-leg and weight-sharing phrases that my dancers completed. Finally, by generating movement from yoga flows, I could ensure that flexibility was helping to inspire my choreography in some way. Body

composition was not something that I explored in my choreography, though it is an important component of fitness that I undoubtedly could have benefited from incorporating in my work.

In addition to her proposal of the technique class including more fitness elements, Rafferty also discussed how best to train outside of structured technique classes. Additional strength training outside of a technique class is shown to improve the skills of dancers. The example that Rafferty gives is that of plyometrics (Rafferty 47), which I included in my choreographic process in the form of the aforementioned bounds and vertical jump drills. Plyometrics have been shown to improve the powerful explosive movements that are often included in modern dance performance choreography such as jumping movements; so hopefully, including them in rehearsals would therefore improve the performance aspect of modern dance.

Another applicable topic in Rafferty's discussion is that of the transfer of learning. Rafferty notes that if one is to strengthen the earlier-considered components of fitness (cardio endurance, power, flexibility, body composition, and neuromuscular coordination), you can transfer those assets into the form of performing art abilities (Rafferty 48). A method in which Rafferty suggests doing this is melding fitness components with artistic ideas to create imaginative dance combinations that still offer that transfer of learning (Rafferty 48). Because my entire work was based off of the idea of creative movement grounded in exercise or fitness components, I feel as though my study supported this very theory. To get my dancers to perform optimally, I asked them to train in ways that they could easily transfer what they learned to the performance. My attempt to create a rehearsal that (with the exception of body composition)

comprehensively included fitness components within it would undoubtedly agree with Rafferty's concept of a sports-paralleling rehearsal formula that physically trained the dancer for their ultimate performance.

Despite this idea that dance can be further supplemented with outside fitness training, various studies still indicate that dancers are indubitably athletes. According to Koutedakis et al., dancers actually possess stronger postural control and eccentric knee extensor endurance than average athletes (Koutedakis et al. 84-85). Also, Ambegaonkar et al. shows that modern dancers are generally more active each day than other active non-dancer individuals and have a similar upper body endurance ability to those other athletic non-dancers (Ambegaonkar et al. 3). This indication that a dancer's fitness is, in several ways, comparable to any other athlete's justifies my belief even further that dance and exercise hold a strong rapport.

Koutedakis et al. takes the idea of supplemental fitness training in dance training one step further to explain another reason why it is so important for fitness to hold such a heavy marriage with dance. By incorporating additional fitness training, especially strength training, into a dancer's lifestyle, Koutedakis et al. offers that it may, in fact, reduce the chance for dance-related injuries. Injuries are incredibly common in dancers, as with any other sport, and by strengthening muscles and other body tissues around injury-prone body areas, dancers can lower their chance of devastating their career with an injury. Arguments often include the fear of losing the body aesthetic and flexibility when strength training programs are begun by dancers, but Koutedakis et al. shares, "Despite popular thought, there is no scientific evidence to support the view that strength and strength training would negatively affect muscle flexibility." (32)

Koutedakis and Jamurtas write about how burnout and overtraining are two parts of the dance rehearsal process that lead to significant dance injuries (Koutedakis and Jamurtas 657). When teachers are aware of this happening and allow recovery time following performances, fitness research would indicate that injury rates should steadily decline. Bronner et al. look at these overuse injuries and present a study that indicates how managing burnout and overtraining injuries instead of ignoring them may lead to a lesser occurrence of such injuries, by showing how implementing an injury management protocol dropped workers' compensations 54% in one dance company and 58% in another company (Bronner et al 369). Part of my rehearsal process was listening to my dancers, and when their bodies were hurting and injured, I structured rehearsals to allow them to rest those injuries. Because of this, my dancers could make it through the entire semester without major injury occurrence. I believe that rest can be a strong part of holistic fitness, and I tried to incorporate that into my process (See Appendix A, p. 59, 61), which I believe is supported by the study done by Koutedakis and Jamurtas.

Much like exercise training and conditioning incorporates time for rehabilitation ("rehab") in its programming, dance can also have a relationship with rehab. Soriano and Batson share an experience in which modern dance was used as a rehab method for individuals with Parkinson's disease. Exercise (and even dance specifically) has been shown to have a positive effect on the health of those with Parkinson's disease in areas such as walking and coordination. By teaching these individuals how to move artistically, the dance teacher found that they gained movement confidence and improved neuromuscular function, as well (Soriano and Batson 334). This study shows an example of how modern dance, similarly to more traditional exercise, can serve as a form of rehab

or therapy to the general population. My desire for my rehearsal process to be fun and not overwhelming was my attempt at allowing the rehearsal space to be something of a relaxed, therapeutic environment (See Appendix A, p. 61).

I have discussed thoroughly how I believe fitness components and dance are intertwined. The overlap of fitness with artistic dance logically allows for there to be evidence that a modern dance creation can come from exercise principles. I will now spend time looking at the creative processes of other choreographers to compare my own in order to show that mine was an artistic process, not just a process of exercise. As a dance minor, with a lesser dance background than other peer choreographers, I think it will prove interesting to note how much I either overlap or deviate from other creative processes. By going in deep detail of how exactly I derived movement from exercise conditioning and testing, I hope to shed light on how future choreographic works can also be rooted in fitness. As stated above in the Review of Literature, I chose to compare my process with those of two choreographers who used exercise principles in their work, even if they did not term them as such.

Marcia Almeida offers her experience as a choreographer to which I can compare my own experiences. Almeida's prime research question revolved around the idea of what she terms "sensitive knowledge," a sensitivity that both the audience and the dancers use to interpret or understand the performance (Almeida 46). This research was very much based in physical feelings and awareness, without drawing heavily on emotion. A technique that Almeida began her process with is described as "body acuity." (Almeida 47) Initially a process that Almeida implemented to teach blind students, she used it within this study to attempt to achieve truly sensitive movement. She very

specifically articulated each individual joint throughout all its anatomical movements. Functional ability was how Almeida began her investigation of each joint, but she would continue to explore how she could take said movement and make it more expressive (Almeida 47-48). She isolated each individual joint as she worked with it so that other body parts were not compensating for the focused joint. Almeida used this “body acuity” technique to become proficient in feeling the specifics of her body’s movements – both expressive and functional – so that dancing could be less of a task and more of a sensory experience. Additionally, Almeida employed other sensory exercises such as putting her body through natural contact such with elements such as grass, sand, and trees (Almeida 49). She utilized differences in temperatures and qualities (wet vs. dry) to make the experiences fully sensory (Almeida 49). Furthermore, she pulled in a variety of tastes and scents to immerse her body into a wide array of sensory experiences in her quest to investigate sensitivity as a whole.

Sensitivity was not a primary topic that was prevalent within my creative process. The only time I came close to broaching sensory research was when I conducted my rehearsal in pitch black (See Creative Project, p. 15), yet this was more of an experience in asking my dancers to tap into the emotion of fear rather than explore the sense of dancing with infringed sight. It is interesting to note how pivotal sensitivity was to this choreographer’s process, whilst it was mostly ignored in my process. My process also contrasted with Almeida’s in that it was attempting to evoke emotion from the audience without being particularly concerned about the specific sensitivity behind that emotion. In other words, I did not investigate nor worry about *how* the audience sensed an emotional response to my piece; I just wanted to know if they did have that response at

all. A similarity that Almeida and I shared with our processes was our investigations of how the body moves anatomically; Almeida's focus was mostly on joint articulation whereas my focus was on strength.

Another project, that I researched to find another comparison to my work, was entitled *My Name is a Blackbird* and was choreographed by Molly Shanahan. Shanahan's writing automatically notes a difference from mine in that she was interested in developing a "spontaneously-composed performance," whereas I was investigating a deliberate, pre-choreographed trio. However, her foundation for movement was grounded in exploring the release of her abdominal muscle girdle, which shows that both of our research was derived from very anatomically-based questions (Shanahan 81). Shanahan's goal was to unlock more core movement ability by releasing the corset-like tension that she felt was very expected of feminine dancers. One of her major processes for ensuring that she would achieve this was to pull in an outside perspective, who served as a support system for her to watch and remind her of the goal at hand while also encouraging her "to be vulnerable (unguarded, unarmored by muscular patterning of force, segmentation, and an overemphasis on strength) to the range of emotions and chemical shifts that occur in my body while being witnessed." (Shanahan 82)

Another method that Shanahan used in her investigation was considering movement outside of the spectrum that would be considered "human." As the title of her project was *Blackbird*, she wondered what would happen if she were to attempt to emulate movements that were creature-inspired as opposed to traditional human movement (Shanahan 83). In addition to spending time physically exploring movement, Shanahan spent much time thoroughly reading metaphorical literature that paralleled her

thematic goal. She allowed both the literature and her imagination to inspire and seep into her process as she said that the literature “resonates with my intention in *Blackbird* to delve into the unseen spaces of my body using my imagination as a guide.” (Shanahan 84-85).

Examining the building blocks of Shanahan’s creative process, it is interesting to note similarities and dissimilarities that I had in my process. The outside perspective critique was a procedure that I feel was definitely a part of my process. By allowing my adviser, peer choreographers, and the dance department to offer feedback and suggestions (my adviser and peer choreographers also additionally knowing my research question), I was held accountable to always ensuring that my movement generation was staying true to my research goals (See Appendix A, P. 56, 64, 69-70). Also, Shanahan and I both looked for movement generation that was intentionally not human. My focus for this topic was primarily located in my fear exploration with my spider section (See Creative Project, p. 9), whereas hers was throughout the piece as she studied the movement of a blackbird. Imagination was another commonality between Shanahan’s and my processes; though, I would argue that it would be quite difficult to create any artistic work without there being a strong dose of imagination within it. Reading literature was not a heavy part of my creative process, however, and this is one area that Shanahan and I differ in our processes. While I occasionally read a dance article and implemented the content from within it, this was not a regular occurrence that strongly inspired my process.

By reviewing both sources and contrasting my personal choreographic experience with them, I am confident that it is apparent how unique each creative process can be and how there will always be something to separate them as individual entities. The

choreographers mentioned were pursuing predominantly artistic works, and by showing the similarities I shared with them, it supports the idea that my work was truly artistic in nature, even though it stemmed from exercise science. One thing that I believe caused my project to stand out was its strong relationship to exercise testing and programming, and I will now expound upon how I used these topics to drive my creative research. The methodology that I implemented in my attempt to base an artistic dance work on exercise principles involved my exploration of using choreographic devices (or “devicing”) traditional strength, plyometric, power, and agility exercises.

Push-ups have been widely accepted as a muscular strength test, and research shows how valid they truly are (Baumgartner et al. 226). Therefore, as discussed earlier, I utilized push-up movement thoroughly throughout my process. Additionally, I conducted a push-up test with my dancers mid-semester. I followed the procedure as indicated by Baumgartner et al. in which my dancers completed as many push-ups as possible on their hands and knees (knees because they were female). According to the norms indicated by Mozumdar et al., all the dancers were considered above average in at least the 70th percentile (See Appendix A, p. 57). Conducting this test was part of my creative process in that the scoring of the dancers evidenced that their lifestyles, including heavy dance experience, afforded them muscular strength capabilities. Additionally, it supports that my methodology was founded in scientific research.

To ensure that my work of art was not recognizable as a string of push-ups, I deviced push-ups in various ways throughout my choreography so that they would appear as artistic phrases rather than exercise techniques. I did this by manipulating factors such as the quality of movement and body orientation. One direct is example is a movement

phrase that included Katie going through the physical motions of doing a traditional push-up while being held and suspended in the air by Kate and Trista (See Creative Process, p 9). By creating moments like this where I investigated body movements rather than just doing them mindlessly, I attempted to add an imaginative and creative element to separate my push-up movements as art forms rather than thoughtless repetitions.

I deiced plyometric, power, and agility training into my dance by simply combining these three movement modalities into one key phrase within my joy section. As mentioned earlier, I used the spatial pattern and shape of a respected agility test called the T-Test (National Strength and Conditioning Association 264) to provide the pathway along which my dancers moved (See Creative Process, p. 12). The style with which I asked my dancers to move was inspired by the plyometric movement of bounds (National Strength and Conditioning Association 437). I incorporated maximum muscular power testing into Trista's devising of this phrase by asking her to complete the bounds with as high of a vertical jump as possible as inspired by the vertical jump test (National Strength and Conditioning Association 256). While the foundation of the movement phrase was derived from these exercise tests and drills, the movement was still manipulated in a way that allowed to be projected as artistic choreography rather than science-based exercising.

Both Almeida and Shanahan, the choreographers mentioned above, created art via investigating anatomical movements and imagining unique and creative ways to approach the motions. By devising the exercise-based movements outlined above, I have done the same thing and explored the motions much more thoroughly than just completing them for the sake of testing, drilling, or exercising. This is one reason that I firmly believe my dance is a work of art: it takes conventional exercise science principles and morphs them

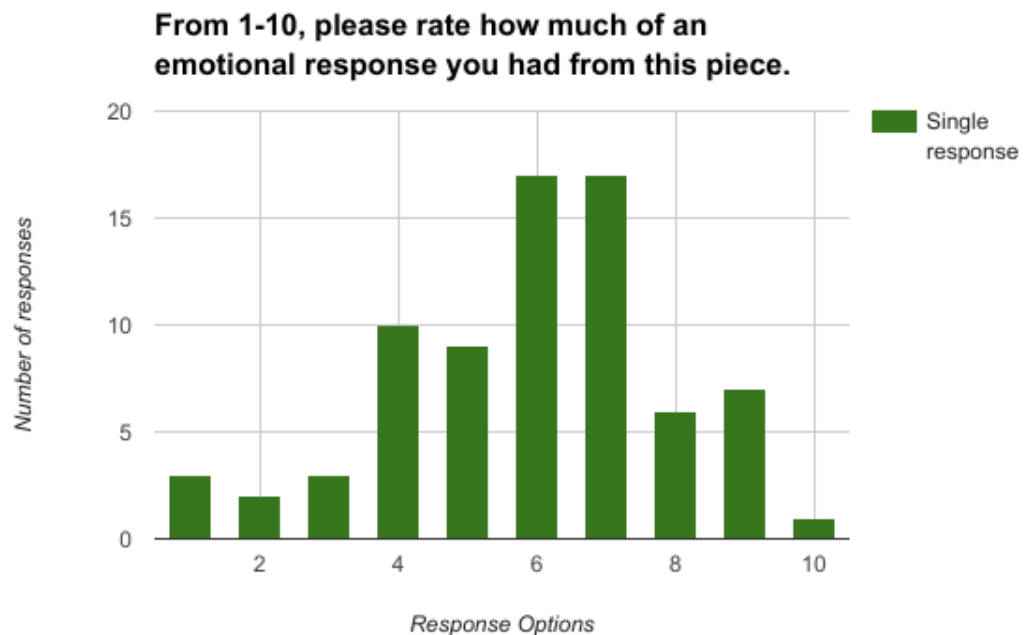
in a creative and imaginative way to create a dance instead of a straightforward drill or test.

The final topic that I would like to discuss to prove that an artistic work can come from scientific exercise principles is the emotional response to modern dance. I will ultimately show that my exercise science foundation for movement evolved into a true artistic work as measured by the audience's emotional response via a survey distributed post-performance, but first let me discuss the emotional response that modern dance can have on dancers. Lane et al. shared that research indicates there is an inverse relationship between negative mood and physical activity (Lane 454). More specifically, dancers expressed a more positive emotional state after engaging in certain dance classes and rehearsals (Lane 453). This source is a strong indication that, at least from the perspective of a dancer, there can be an emotional aspect within the realm of modern dance, even if that dance is based on exercise science.

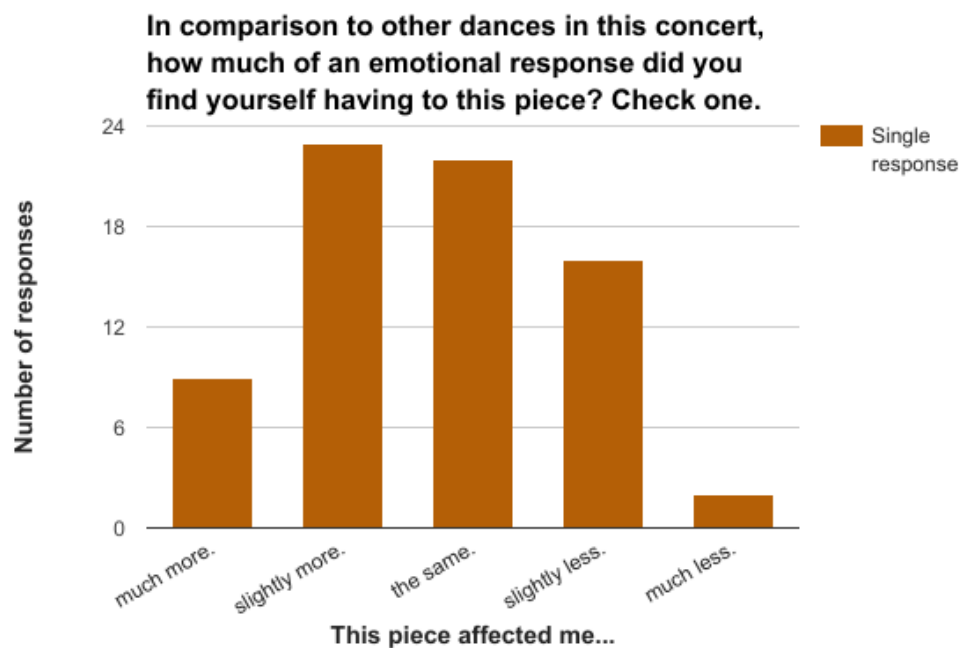
On the topic of emotionally impacting the audience, Matthew Reason and Dee Reynolds shared a quote from dance critic John Martin that argues that the major purpose of modern dance is to produce an emotional encounter through movement, because "the sense organs which report movement and postural change are closely connected with that part of the nervous system which belongs primarily to the inner man where emotions are generated." (Reason and Reynolds 53). Therefore, as an audience member uses the sense of sight to note occurring movement phrases, that audience member should theoretically be having an emotional connection of some sort to that movement; however, the emotional response of each audience member is often intimate and inspired by many unique qualities such as past experiences or preference (Reason and Reynolds 55). An

audience's emotional response to modern dance may also be negatively impacted by their inexperience with its specific artistic implications and movements, yet the emotional response may be positive if the audience either can find amazement of choreographic complexity or can envision themselves as the dancers (Reason and Reynolds 57-60). While responses can vastly vary, I believe it is strongly supported that having an emotional reaction is a natural action for the audience when watching modern dance, particularly when watching modern dance created on artistic principles.

To quantitatively investigate if my particular exercise-based choreography could have an emotional impact on the audience, I implemented a post-performance survey (See Appendix B, p. 76) in which I questioned emotional and artistic perceptions. The following graph indicates the overall emotional response audience members shared having, with a response of "1" indicating there was no emotional response and "10" showing that there was an extreme emotional response:



Seventy-five audience members recorded survey responses, and only 1 of those individuals did not answer the above question. By examining the results, it appears that the majority of audience members had an above average emotional response, while a solid amount of people also claimed a below average emotional response. This supports the idea that a dance, grounded in exercise principles, can still elicit an emotional response. Further, audience members were asked to compare the emotional response they recorded with my showing to that of other performances within the same concert. The following graph indicates their responses:



Of the 75 survey respondents, 72 chose to respond to this question, and the majority of the responses are noted as indicating that they had either the same or a greater emotional response to my piece than to other performances in the same concert. This strongly supports that my dance, though based on scientific exercise principles, was able to mostly garner an emotional response at least equal to that of other, perhaps more

artistically conceived, dances.

Additionally, the surveys asked for short answer responses as to whether my dance could be considered a work of art. Every individual that chose to provide a short answer (71 of the 75 survey respondents) claimed that the dance was indeed an artistic creation, though there were various different reasonings behind the responses. One audience member wrote: “I felt like it was a reflection of how parts of people change while other parts try to stay the same or hold you back.” Another viewer took the following stance instead: “It was an impression of an everyday activity.” Many other audience members simply made the argument that any intentional movement was art. From the perspective of the audience (who did not know that my process had been based in exercise science) my work was successfully viewed as an artistic work that had an emotional impact. I consider the results of the survey to be the most solid piece of evidence proving my thesis that exercise-grounded dance can be both artistic and emotional.

Based upon the personal experiences and detailed research presented in this paper, I am confident that I have found an answer to the research question I posed in my abstract of whether or not it is possible to create an artistic dance work from scientific principles of exercise. I wholeheartedly believe that a creative dance project can be developed with full emotional scope while remaining true to principles of exercise science. The relationship of exercise and dance, the unique creative process that I narrated, and the results of the survey I implemented into my performance all seem to support the success of my project. My hope for the results of this creative research project are twofold: I hope that exercise professionals recognize that there is vast potential to make movement

an artistic experience as well as a healthy one, and I hope that dancers recognize the importance of safe fitness principles being utilized throughout their rehearsals and productions.

As I complete this multi-disciplinary thesis, I leave with the assurance that life does not have to be about mastering one singular discipline. Instead, by interweaving artistry with science and vice versa, we as humans, creators, and individuals can purposefully construct an experience in life that is completely unique to us and has not yet been traversed. We can find the simplest reasons to dance. We can find the most interesting ways to exercise. We can find that we have emotions we never knew we had. All it takes is the willingness ask the questions nobody has asked before, dance the dances that everyone else does not have time for, and to put in the work that intimidates other people. And do not forget to always feed that fire of passion. It always starts with a fire.

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Appendix A:
Choreographic Journal

- ① Chmax
- ② R free
- ③ R+A L.H. Shoe
- ④ A beam

It has been a cluster working with everyone's schedule,

but I have avoided stress b/c this should be fun & not a negative experience. I control that. Just a reminder that ppl have lives they are living & dance is just an experience they have to squeeze into their planner. Make it fun & collaborative so that they will want to do it. As a choreographer, it's helping dancers continue to find joy & passion in movement.

- Very presentational
 Facing front
 Moves front

- always think who is on stage & why "entrances/exits"

- SUN Sat Jan edition
- ① inhale up
 - ② cobra/up dog
 - ③ swan dive
 - ④ down/down dog
 - ⑤ jackknife

- ⑥ fold
- ⑦ walk/jump Pad
- ⑧ plank
- ⑨ roll up
- ⑩ challenge

Fri/Sat 9 AM
 (workouts)
 due } Mon 7 PM Project proposal / 1hr Draft showing
 Mon 10 AM Narrative

18-31-16

Officially started the thesis process! Went to casting auditions last week + got my cast: Katie P, Kate M, + Trista. Love all 3 of them, so stoked to work w/ them. Elizabeth was questioning me on things related to my chore, so I shall list them here:

Anaerobic Exercise Qualities

- repetition
- strength-based as opposed to cardio-based
- short bursts of movement
- endurance
- speed
- 22 pushups (pushing in challenge pop culture)
- squats
- crunches

Creative Thoughts

- ~ emotion-based, specifically FEAR + JOY... so two halves of a dance combined into 1 full dance
- ~ begin movement from a yoga foundation

Rehearsals are set on Wed + Sun @ 5 + 4 respectively. My goal for them is mostly based on having fun, exploring movement, + incorporating anaerobic exercise. I have been listening to music from Saw, Silent Hill, + Call of Duty, since they all have creepy undertones to them.

(A) Spider 1M45 (FEAR)

(B) 22 pushup phrase with duet intertwined w/m it (FEAR)

(C) Squat side leads into explosive combo (song)

MUSIC thoughts F D S

LOVING "damned" by Tregovich sound... it is related to "And then there were none" in my mind & goes well w/ the FEAR theme... Also listening to "The Final Zep" by Charles Chouler it's more gitty & desperate & the FEAR element & I love it. Also an ATTWJ workout. Finally for song I currently have "Sax-original mix" on my mind by Teknova, I like more of a club feel for song. My only concern is how to nest all of these different emotions together w/ the music w/out it being too shocking

Creepy

Scarlett crawl Fwd

Step Kick pivot pivot
Squats w/ pulse 3

First Rehearsal

- Discussing Research Question + Emotional Theme w/ CAST
- Played w/ devising YOGA Sun salutation movement (may come back to this)
- Played around creating an archid piece of choreo

Song Order

- DAMNED
- The Final Zepp
- Sax - Original Mix

ending climax
Trista stabs Kate?

TO DO For Rehearsal ?

- ① Finalize the spider ✓
- ② push up combo (Katie) 4/22 ✓
- ③ the kill (Katie + r) ✓
- ④ begin joy phrase (+) ✓

Kate - split shoulder pop x2 + swoop

Second rehearsal

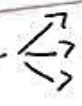
order for dance thus far:

- spider opening
- push up combo
- kill
- joy

Trist r
Kate run +
back right; Kate
over, Trist backbeat
on Kate; Dirk Fed.
Poking at stage

Kate side
large umbrella
no music?

Trist back on
stage dancing
back legs w/
puff shoulder



- 1) push up Trist
spl - splat +
Kate balance
- 2) push up Trist
spl + splat
Kate split push
- 3) Kate under
Trist over
push up +
side plane
- 4) pull up into
push up 4
- 5) sacrifice?
- 6) push up into crotch
crawl
- 7) push up triplet pulse
into invasion over

Meaningful Moments

Dexter

Had over fruit

Glasses

Jeremy

Pointy entrance

Foot Kros Jer + Della

Always - Blue shoes also

Music

Karin

Exit/entrance

Plan had all songs

Reem

Wet's jump

Lexus + Jackie's feet

Guess / Questions

Surprise me?

Why are you

What if I have forgot the
music?

What if the parent
leave in song

Can you explain more
about the last

Terron

Terrence's knee pain

Are the joints completely
each other or not

Dejanele

Brooklyn

212 + 9

Anastasia vs. home

(Me)

↑ "mother"
Katie
None
Machine ✓

• More spider ✓✓✓ interesting
• Pickup section + direct around it ✓

is 2 ✓

Spider travel
flair; Alvin; Start/stop

body parts that you don't think
about wing; shark, skew

As a result of reflecting my annotated list for class, I ^{re-}started with an article that measure musician education in modern dancers, which has inspired me to test the endurance of my dancers @ the beginning of this studio & at the end. I plan to use the push up test to do so.

Kette 13
Hate 20
Trash 25

Why on knees?
Nutritive data

{ Triste look
ball/hand arm to hold
push up out of post-up position

Jazz Flick resuscitate ✓
Single leg leans ✓
low jumps

Tilt ✓
20 yr shuttle *next Sunday*

- Want to make more modern
- edit resuscitate
- think about a third/bridge song from Fear → 304
- theories?
- can I put cones & edges in the piece?

FROM T-Test T+Kali go into shuttle then
 Katie goes into devil pushups down out/push up in
 down down out out up up into breakdance

Add breakdance into spider

Triplet pushup into being carried out

Battle

- [1]
- 1) Spider
 - 2) push up combo
 - 3) 2 vs. 1
 - 4) Break dance
 - 5) carried away
 - 6) battle

- [2]
- 1) jazz funk
 - 2) T test
 - 3) devil/shuttle
 - 4) hold into jive?

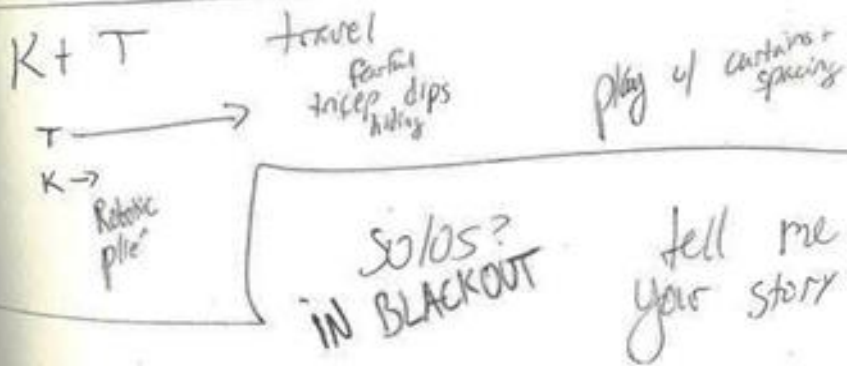
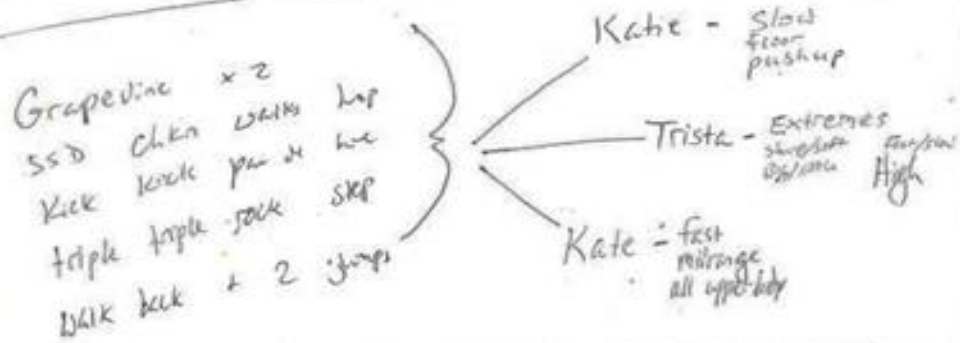
- A) is it modern
- B) Can I add curves/edges
- C) Can I play w/ dynamics

E
 Draft 1 feedback
 correction

Give Kate/Trista Freedom to Develop
movement/story across the floor...

Ask Questions of them... make this their
Story

HOW DO MY DANCERS' INJURIES
relate to the research question? }



9-21-16
Wed. Workshop : Rehearsal

- Loba Nato
 - Mikael Karisson
 - Olafur Arnolds
 - emptyset
- MUSIC
ARTISTS
SITE
NOTE

o play w/ stillness in
backward phrases

o pedestrian rest things
stretches / rock roll / etc.

o natural movement

o VIDEO !!!

Workshop
Thoughts

Post Rehearsal

- We turned out the lights, + I had each dancer do the dance Solo. They broke thru!
They nailed the creepy factor + every move. I'm going to give this section a break right now... will clean later. I want to move on + add content.

9-25-16

Pre-Workshop

My dancers were tired from the week so we reviewed our original phrase + used it - for the get go. We then planned to devise a fast phrase I thought then

POST

Happy 4 how much we've completed.
5 mins! So exciting!
Elizabeth brought up a point that I should raise some of amount that doesn't come from an ex. perspective

9-28-16	Meaningful Moments	Questions
Pre-rehearsal in Chorus class	"Of the Us" Kathryn - how ppl leave 1 at a time - everyone jazz hows in - in some shots - Fight + roll - anything Reanna did	- Why is Decker always by herself - What are everyone's relations or are there any
	Dejenelle "Mystify" - boys just w/ coming - 24 four store	- is there meaning w/ the numbers or are they just there - have you thought about other shapes than □ squares
	Reanna "A Place Between" - better beddle - Noether jumps/accuse stamps lol	- Have you thought about some crazy first moments in the piece?

What if music "cut off" during the Kill

10-2-16

Pre-rehearsal

- prepping for show... ensure music/transitions are good
- focus on Fear vs. Joy
- music
- crunches

Rehearsal

- 1) Spider
 - 2) push ups
 - 3) KT skip
 - 4) Fight/Kill
- youa
- Fear
recovery
- tricep dips
crunches
kickboxing

Resuscitate
Bounds
Trio
?

off stage
testing

JOY

Post-rehearsal

It is coming together really well I like the music choices + the movement is really good. Could be better. Would like to work on creepy appeal for "Fight" + the Joy overall.

10-5-16

Pre-hearsal + showing

Katie is out b/c her mum's cat passed away... she will be showing but not rehearsing. To work on: refining fear, perhaps inserting more of a few elements into Trista + Kate's duet.

- Is the movement unique enough? Dichotomy Agreement
- What still looks awkward? *music override perform.*
- Where do you see the piece going/finishing?

Memorable

- trouble @ beginning + messy + moves ✓
- progressed so much with + smart
- exercise world
- 3 sections @ a time but good

Music while just starting waiting on downtown

perform 100%

Give purpose to moves so it can be kept interest throughout

more machine movement

Down!

pushing device + pull back

Difficulties looked awkward

Use more spine

growth

What is cohesive? How can I make sure I'm on track

Spider - ✓
pushup - sync it
2 vs. 1 - ✓
Breakdance - ✓
Carried away - ✓
battle - creeping it

Jazz Funk - ✓
T-test - perform more
devil/shuttle - device it
jive - ✓

1 arm pushup }
+ squat change }

THOUGHTS 10-8-10

Katie's Jazz Funk Accums.
Katie's Diet w/ trisite from upper body ext.
Trisite up w/ T test
All end w/ rep. or 1 shot then 2 then 3

10-23-16

- Pre-rehearsal
- finish routine
- change steps
- performance ✓

- Post rehearsal
- in sync ✗
- set to music

Discussion:

We have officially finished the dance. I may ask my dancers to edit bits here and there, but I'm really happy with what we've come up with so far. It's very grounded in strength

training principles yet still has enough artistic freedom that it can be considered a work of art as opposed to simply "a workout." I think those are two

Separate things as a work of art has an audience appeal; whereas, a workout does not. So far, this semester has been overwhelming, but I have grown a lot as a person + learned how to be a fun yet effective leader with a cast. I think links between working out + dancing:

Spider - yoga
 Katie's movement - push ups
 Trista/Kate - squats
 Katie - bridges

Fight - boxing/kickboxing
 Reshelle - lunges
 Run - T-test / single leg bounds
 Trista - jive

Bollypath - tango leg work
 Triplets - all repetitive similar exercise
 Ending - review

10-26-16

- o performance
- o Katie's slow too
- o pinnette
- o review
- o sketch



Lights thoughts

- ▲ red to begin
- ▲ spotlights focus down clumps
- ▲ outer lights for K/T fight
- ▲ spotlights on main stage
- ▲ all lights up for run
- ▲ outer for slow too
- ▲ all for triplets
- ▲ outer for end

Costume thoughts

- Red
- Purple
- Green
- legwarmers
- tights
- long floppy (stretch?) skirts over tights

~9-9:30 mins.

"Dichotomy in Oxygen"

rule kate triplets

Chop time in pickup

MM

relationship? Contract

Spatial pulses especially in 3rd section

Bits of emotion in transition
do up more

Begin to 2nd but transition triplets gestures
trist - trip does Kate - put up

See can't over be precise

What takes place? How do it get there?
What builds to breakdown?

back crawl → front crawl

With clarity in 3rd

Split yes with more sure yes with or Madras
↓
simple movement

Kate & Trist relationship

Deja

Meaningful Moments

- Brian peels off face
- claps + stretch
- = human knot

Terrion

- Jereny circle neck

Dexter

"Ranking response #6"

- "the the veil"
dy low + open
- all talking
- = drawing w/ books

Jereny

"Things we don't speak about"

Questions / Cravings /

- scratching or moving?
long intro?

- do they have a strong relationship

- how you considered having this behind Cass's ready brown + forward

- who shows?

Kate looks @ Kate in certain points

Trista in dip side
1 leg brace side 2
round cranes side

-
- What do you feel does not fit w/ the whole of the piece?
 - What are you left craving at the end of the piece?
 - emotions / themes perceived from piece?

-
- Trista more floppy
 - Fight scene more aggressive
 - play w/ Kate's impaired sets
 - music cut ... fade -
or cut w/ Kate's touch; maybe time the cut
 - new world

Really edit
3rd section

Dichotomy in 3

Stay between curtains!!!

Perfor
mance
intensity

TAD

Group sync

Transitions

Touch weight

Relationships in 3rd

- Fight - option to bring back things from beginning (Kate crawl in to Mike?)

- transition into bounds; (reach for each other at firm relationships)

Risk

- music for kill

Beginning into 3rd

- instead of triplets, initiate a foot pattern?

Lifts

- ending pick Kate up when she is on back

- reach not fake ending

- jump into arms

- Katie look around during stillness

11/16/16
pre-rehearsal

Costume thoughts
reds, purples, maroon
either over black boots or white black tops

Rehearsal

- use SH music
- Katie in audience (looking confused)
- leather

- Flight music
- pink spike
- triplets drop + spin
drop + plank
- Katie back then I pick
up + swing
trick walk when
Katie no
taste fall
end my creep

Rehearsal
11/30/16

Pre-rehearsal

- ▲ mark w/ new music edit
- ▲ last rehearsal before tech
- ▲ finalize costumes
- ▲ run through successfully 3x
- ▲ key performance points

Choreo Q's

- What was a moment of inspiration: after adjudication, it was so tough to hear agreement + feedback b/c it re-inspired for the concepts I loved about my piece + helped my view of concepts as new ideas
- moment of complete "oh no": mine was early on in September when I missed a meeting with E + I just got very overwhelmed with life... E helped me push through + it did not turn out to be a major "oops" at all

- What have I learned about my aesthetic in dance : I have learned that my aesthetic + appreciation grows so much from enveloping myself in the process of modern dance creation... it takes time to 100% appreciate it + grow into

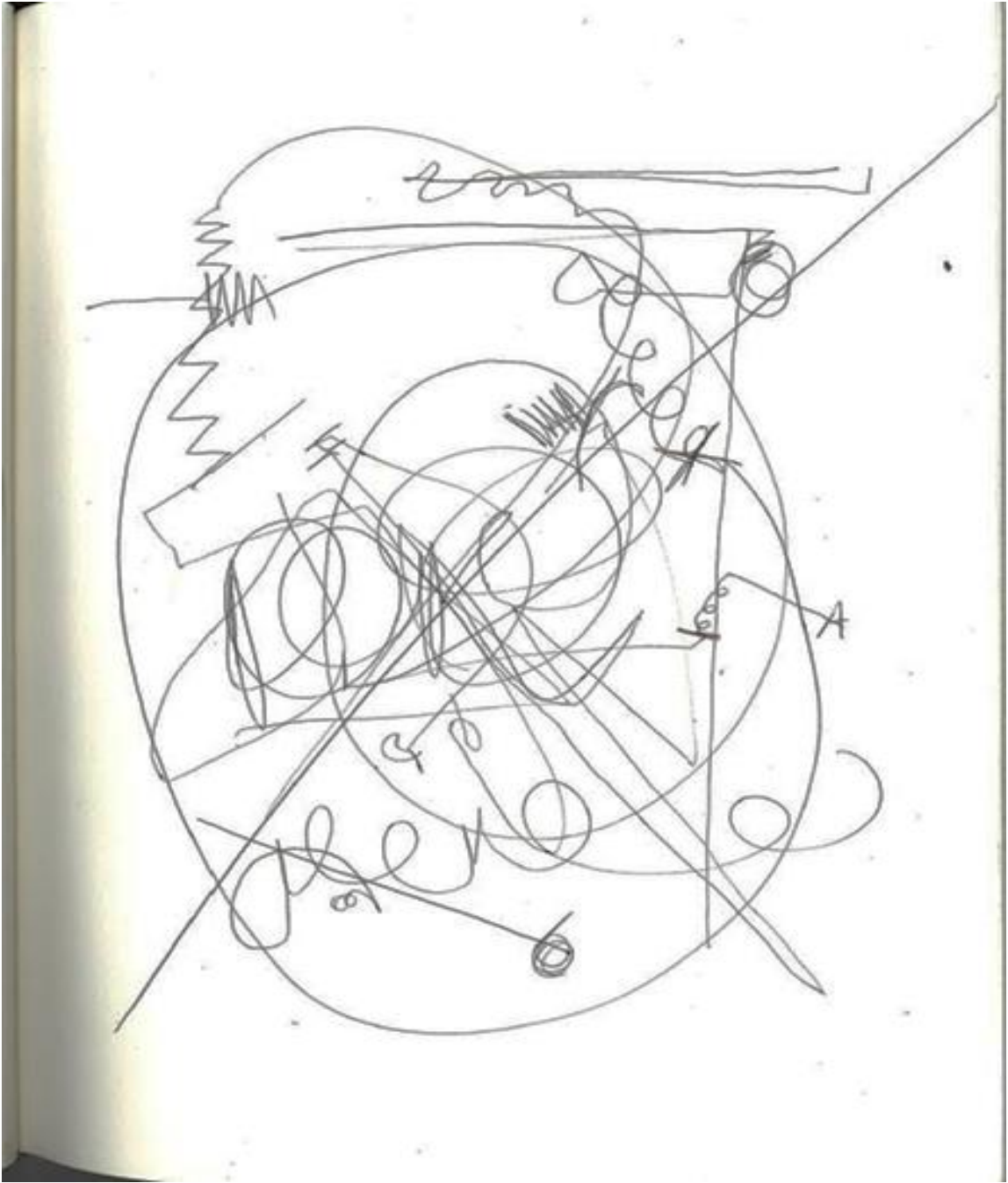
- What have I learned about myself as an artist: I have learned to never doubt my ability to incorporate art into every aspect of life.

Love spider section... entire deal about it

- spider (Red) 1 Pic 1
- trio
- 2 v 1
- Kate solo, taste back } DARK 1 Pic 1
- machine carry off } FLARE
- fight
- kill } SPOTLIGHT
- reverse }
- bounds - } well it
- sync - }
- final duct - } SPOTLIGHT
- individual - } individual are lights
- end - narrow

Outline of final piece

Kate + Katie
w/ taste pre machine behind 1 Pic 1



Katie transition between 1st + 2nd song

↓
don't step away from audience
back to audience

Kate + Krista entrance light cue

Katie last entrance don't block light

talk to tech about
8 count
+
Shelton

happy happy happy

- convos during tech
why lights work, don't work
light adjust parts
light cues + reasons

- transition
exercise → dice

Any teching
Choreo
looking @ it
w/ my eyes

talking w/
people after
responses

Appendix B:

Survey

John Davenport
The University of Southern Mississippi Department of Dance
john.p.davenport@usm.edu

**"Dichotomy"
Information Letter**

You are invited to take part in a research survey about the perception of dance choreography. Your participation will require approximately five minutes. There are no known risks or discomforts associated with this survey. Taking part in this study is completely voluntary. If you choose to be in the study you can withdraw at any time without adversely affecting your relationship with anyone at The University of Southern Mississippi. Your responses will be kept strictly confidential, and physical data will be stored securely. Any report of this research that is made available to the public will not include your name or any other individual information by which you could be identified. If you have questions, you can contact the researcher at the email address above. Completing this survey indicates that you are 18 years of age or older and indicates your consent to participate in the research. In the case of multiple performance viewings, please do not take this survey twice.

- From 1-10, please rate how much of an emotional response you had from this piece.

No response at all 1 2 3 4 5 6 7 8 9 10 Had a strong response

- In comparison to other dances in this concert, how much of an emotional response did you find yourself having to this piece? Check one.

- This piece affected me much more.
- This piece affected me slightly more.
- This piece affected me the same.
- This piece affected me slightly less.
- This piece affected me much less.

- List three words that you best associate with this piece:

- What did you perceive as the theme of this dance work?

- Did you view this piece as an artistic work? Explain your response:

Appendix C:
Concert Program

THE DANCE DEPARTMENT AND THE
REPERTORY DANCE COMPANY PRESENT

STUDIO 115
DANCE
CONCERT



THE UNIVERSITY OF
SOUTHERN
MISSISSIPPI

COLLEGE OF
ARTS AND LETTERS

DEC. 8-9, 7:30 P.M.
DEC. 10, 2 P.M. AND 7:30 P.M.
STUDIO 115,
THEATRE AND DANCE BUILDING

STUDIO 115 CONCERT PROGRAM

TIME

CHOREOGRAPHER..... De'Ja Evans
 MUSIC..... "Pleiades" by Julia Kent
 COSTUME DESIGNER..... De'Ja Evans
 DANCERS..... Madi Daigle, Brian Martinez, Katie Pinkard
 APPRENTICE..... Maria Kapustina

THINGS WE DON'T SPEAK ABOUT

CHOREOGRAPHER..... Jeremy Rooks
 MUSIC..... "The Slave Auction" by Maya Angelou,
 "23 Ways You Could Be Killed if You Are Black in America"
 produced by Mic, "I Am the Road" (Bugz in the Attic Remix)
 by Markus Enochson and E-Man
 COSTUME DESIGNER..... Jeremy Rooks and Dancers
 DANCERS..... Jennifer Alafat, Gerald Archard, Trista Barry,
 Madi Daigle, Debrodrick Fulton, Trevon Robinson,
 Terrian Seiber, Derreck Williams
 APPRENTICE..... Nijalan Jackson

The third song in this dance is also used in the Ailey II dance, "I Am the Road." It was used here after meeting the composer and in consideration of its relationship to the content of this dance.

CONCENTRIC CALEIDOSCOPE

CHOREOGRAPHER..... Kelly Ferris Lester
 MUSIC..... "Allegro", "Adagio" and "Le tunnel" by Rene Aubry
 SOUND ENGINEER..... Kelly Ferris Lester
 COSTUME DESIGNER..... Kelly Ferris Lester with J. Theresa Bush
 DANCERS..... Sarah "Dexter" Givens, Brian Martinez,
 Destiny Porville, Cass Simmons

INTERMISSION

DICHOTOMY

CHOREOGRAPHER.....John Davenport
MUSIC....."Damned" by Treyarch Sound; "Shadows on Mars
Look Different" by Dopey Cop, "Indian Summer" by Jay Wolf
COSTUME DESIGNER.....John Davenport and Doncers
DANCERS.....Trista Barry, Kate Mackey, Katie Pinkard

*There will be a post-show survey about the work of the choreographer
can gather information for his Honors College thesis. If appropriate, you, particularly,*

THE TRIO

CHOREOGRAPHER.....Terrian Seiber
MUSIC....."Water From the Same Source" by Rachel's and
"Speaking in Tongues 2" by Sheila Chandra
COSTUME DESIGNER.....Terrian Seiber
DANCERS.....Jennifer Alafot, Jeremy Rooks
APPRENTICE.....Debrodrick Fulton

READING RESPONSE #6

CHOREOGRAPHER.....Sarah Dexter Givens with Cost
TEXT....."Beauty—be not caused—it is—" by Emily Dickinson,
"What Is Art?" by Leo Tolstoy, "Museum Piece" by Richard Wilbur,
"Marginalia XV" by Edgar Allan Poe, *The Picture of Dorian Gray* by Oscar
Wilde, "Song of Myself 21" and "Song of Myself 17" by Walt Whitman,
and "Questions" by Sarah Dexter Givens and Cost
COSTUME DESIGNER.....Sarah Dexter Givens with Cost
DANCERS.....Gabby Salazar, Lexis Nicoll, Kate Mackey,
Korley Wasoff, Cass Simmons
APPRENTICE.....Nijolan Jackson

TECHNICAL DIRECTION AND LIGHTING DESIGN FOR ALL DANCES BY WHITNEY NABORS

*Please turn off any electronic devices that light up and/or
make noise during the performance. Thank you.*

UPCOMING EVENTS

STUDENT DANCE SHOWCASE

Dec 11, at 2 p.m.

Studio 115 Theatre and Dance Building, \$1 General Admission

PRODUCTION

REPERTORY DANCE COMPANY DIRECTOR.....	Lauren Soutullo Smith
STUDENT CHOREOGRAPHIC ADVISOR.....	Elizabeth Lentz-Hill
PRODUCTION DIRECTOR.....	Kellis McSparrin Oldenburg
TECHNICAL DIRECTOR/LIGHTING DESIGNER.....	Whitney Nabors
STAGE MANAGER.....	Torrah Mills
ASSISTANT STAGE MANAGER.....	Christiana Kargbo
LIGHT BOARD OPERATOR.....	Brooke McDonald
SOUND BOARD OPERATOR.....	Chazmyn Riley
BACKSTAGE RUNNERS.....	Gabrielle House and Regi Mose
BOX OFFICE/HOUSE MANAGER.....	Jay Marian
USHERS/LOBBY DISPLAY.....	Jessica Mattes and Marian Cotwell
VIDEOGRAPHER.....	Darian Hill

DEPARTMENT OF DANCE FACULTY AND STAFF

Stacy Reichman Fletcher
Professor, Chair

Brianna Jahn
Visiting Instructor

Elizabeth Lentz-Hill
Associate Professor

Kelly Ferris Lester
Associate Professor, RSMT

Rebecca McArthur
Assistant Professor

Kellis McSparrin Oldenburg
Adjunct Instructor

Erin Sessions
Administrative Assistant

Lauren Soutullo Smith
Visiting Instructor

Julie White
Associate Professor

Sandra Whittington
Administrative Assistant

*The University of Southern Mississippi is an accredited institutional member
of the National Association of Schools of Dance.*

For more information about The University of Southern Mississippi
Department of Dance, visit www.usm.edu/dance or call 601.266.4161.

AMERICAN UNIVERSITY

Appendix D:

Resumé

John Davenport

1108 S. Bartow Road, G75, Lakeland, FL 33801 • (601) 329-4981 • john.p.davenport@usm.edu

EDUCATION

The University of Southern Mississippi • Hattiesburg, MS

Bachelor of Science in Kinesiology

Emphasis in Exercise Science, Minor in Dance

Anticipated Graduation: MAY 2017

GPA: 4.00

RELEVANT EXPERIENCE

Florida Southern College • Lakeland, FL

Nina B. Hollis Wellness Center

Fitness Intern

January 2017 – Present

- Support the Fitness Coordinator with the administration and management of the group exercise and personal training programs
- Supervise student staff in the execution of their duties and responsibilities
- Assist in the implementation of semesterly evaluations of fitness student staff members
- Assist in mentoring of group exercise instructor trainees by teaching in-house training sessions and evaluating attendee performance
- Staff regular, weekly fitness attendant shifts in the wellness center and teach weekly group exercise classes
- Conduct research surrounding latest and most applicable personal training pricing and application
- Assist with the Implementation of risk management procedures for all areas of the facility
- Assist with completion of program reports in Microsoft Excel

The University of Southern Mississippi • Hattiesburg, MS

Recreational Sports

Group Exercise Instructor

January 2014 – December 2016

- Planned, organized, and instructed group exercise classes of up to 40 participants that include boot camp, strength training, dance, yoga, core, water aerobics, and senior fitness
- Led various sections of the in-house Instructor Training Program offered through Recreational Sports
- Assisted the fitness graduate assistant with payroll for group exercise instructors
- Served on the Student Staff Advisory Council as a student leader to aid with policy and programming
- Assisted with the interview process of other potential group exercise instructors
- Served on a student search committee for the fitness and wellness coordinator position
- Created and presented "Wellness on Wheels" programming for campus organizations and departments
- Introduced the group exercise format POUND by becoming independently certified
- Volunteered with a variety of annual Recreational Sports events and fundraisers
- Assisted with the cleaning and maintenance of fitness studios

Personal Trainer

January 2015 – December 2016

- Created safe and effective workouts for clients of all fitness levels
- Conducted initial screening for potential clients with initial consultation paperwork
- Conducted fitness assessments to patrons that include bioelectrical impedance analysis scales, blood pressure, heart rate, skin folds, circumference measurements, flexibility testing, aerobic capacity testing, and endurance testing

John Davenport

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- Collaborated with supervising Graduate Assistant to format and implement a grant-funded "Healthy 100" program for individuals with qualifying risk factors
- Partnered with peer personal trainers to manage and train group sessions of up to 8 individuals
- Led portions of monthly staff meetings

New Student and Retention Programs

Student Worker

April 2015 - August 2015; July 2016 - December 2016

- Served on the 2015 and 2016 Executive Leadership Team of Golden Eagle Welcome Week (GEWW) in order to plan and implement programming for incoming first year and transfer students
- Oversaw GEWW Leaders by serving as liaison between the leaders and the supervising staff
- Assisted students with questions they may have regarding scholarships, campus life, and academics

Anatomies Health Club • Hattiesburg, MS

Practicum Student

August 2016 - December 2016

- Assisted in developing doctor prescribed wellness programs for a high risk population
- Led group training sessions with up to fifteen high risk individuals
- Assisted with cleaning and maintenance of fitness equipment and BOD POD Body Composition Tracking Systems
- Conducted administrative tasks such as filing, client review, and phone calls

James Cook University Student Association • Townsville, Queensland, Australia

Yoga Instructor

March 2016 - June 2016

- Planned, organized, and instructed 3 yoga classes per week to at least 20 participants
- Conducted research in order to adapt group exercise teaching methods to a different country's culture
- Implemented Australian terminology and measurements into teaching

AWARDS

- Higher Education Appreciation Day, Working for Academic Excellence Award
- The Bruce & Virginia Wilgus "Making a Difference" Award
- Student Affairs Student Service Scholarship
- Southern Miss Activities Council (SMAC) Board of Directors Recognition
- SMAC Academic Excellence Award
- Student Government Association Outstanding Leadership Award
- Presidential National Merit Scholarship

John Davenport

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CAMPUS INVOLVEMENT

- **President**, Honors College Ambassadors
- Recreational Sports Student Staff Advisory Council
- Student Advisory Council with the Interim Vice President for Student Affairs
- **Secretary**, Southern Miss Activities Council
- **Vice Chairman**, Student Government Association
- **Rituals Chair** and **Student Adviser**, Lambda Sigma Honor Society
- Golden Eagle Welcome Week Team Leader

CONFERENCES

- EMPOWER! Fusion, 2017
- Gulf Coast Fitness Expo, 2015-2017
- NIRSA Region II Conference, 2016
- Evolve Fitness Symposium, 2015, 2017
- Student Leadership Summit, 2015
- Mississippi/Alabama Fitness Expo, 2014
- Presentations led:
 - Beat Camp: Using Music to Motivate Your Bootcamp, 2016
 - Closing the Gender Gap in Group Exercise Classes, 2016
 - Formatting a Yoga Class for Beginners, 2015
- Workshops attended:
 - BOSU Complete Workshop, 2016
 - BOSU Circuit Sensations Workshop, 2016
 - Prop-Pose-Itions Workshop, 2015

CERTIFICATIONS AND QUALIFICATIONS

- TRX Suspension Training Course, October 2016
- Aerobics and Fitness Association of America (AFAA) Primary Group Exercise Certification, February 2016
- American Red Cross CPR/AED for Professional Rescuers with First Aid, January 2016
- POUND Certification, May 2015
- YogaFit Level 1 Certification, April 2015
- AFAA Personal Training Certification, March 2015

VOLUNTEER EXPERIENCE

- House of Payne Haunted House, 2016
- Southern Miss Glow Run 5K, 2015
- Burnin' Love Color Music Festival, 2015
- Annual Southern Miss Coca-Cola Classic Rodeo, 2014
- Run For Love 5K, 2014

Appendix E:

IRB Approval Letter



THE UNIVERSITY OF
SOUTHERN MISSISSIPPI

INSTITUTIONAL REVIEW BOARD

118 College Drive #5147 | Hattiesburg, MS 39406-0001

Phone: 601.266.5997 | Fax: 601.266.4377 | www.usm.edu/research/institutionalreview.board

NOTICE OF COMMITTEE ACTION

The project has been reviewed by The University of Southern Mississippi Institutional Review Board in accordance with Federal Drug Administration regulations (21 CFR 26, 111), Department of Health and Human Services (45 CFR Part 46), and university guidelines to ensure adherence to the following criteria:

- The risks to subjects are minimized.
- The risks to subjects are reasonable in relation to the anticipated benefits.
- The selection of subjects is equitable.
- Informed consent is adequate and appropriately documented.
- Where appropriate, the research plan makes adequate provisions for monitoring the data collected to ensure the safety of the subjects.
- Where appropriate, there are adequate provisions to protect the privacy of subjects and to maintain the confidentiality of all data.
- Appropriate additional safeguards have been included to protect vulnerable subjects.
- Any unanticipated, serious, or continuing problems encountered regarding risks to subjects must be reported immediately, but not later than 10 days following the event. This should be reported to the IRB Office via the "Adverse Effect Report Form".
- If approved, the maximum period of approval is limited to twelve months.
Projects that exceed this period must submit an application for renewal or continuation.

PROTOCOL NUMBER: 16111001

PROJECT TITLE: "Dichotomous Agreement"

PROJECT TYPE: New Project

RESEARCHER(S): John Davenport

COLLEGE/DIVISION: College of Arts and Letters

DEPARTMENT: Dance

FUNDING AGENCY/SPONSOR: N/A

IRB COMMITTEE ACTION: Expedited Review Approval

PERIOD OF APPROVAL: 11/28/2016 to 11/27/2017

Lawrence A. Hosman, Ph.D.

Institutional Review Board