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One Become An Athlete Of God...Senior Thesis

Melissa Shelton

Loyola Marymount University

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*Coquet, clear
Honest writing
I guess could be
more complete
in more than one
You have a mature
thoughtful
personality
Amen*

MAY 12, 1995

ONE BECOMES AN ATHLETE OF GOD...

SENIOR THESIS

by

MELISSA SHELTON



TABLE OF CONTENTS

- I. **Choreographic Notes**
 - A. Theme and Intention
 - B. Calendar

- II. **Dancers**
 - A. Phone Numbers
 - B. Rehearsal Overview
 - C. Call Back List
 - D. Final Cast List
 - E. Correspondence

- III. **Journal and/or Reflections**

- IV. **Floor and Movement Patterns**

- V. **Music Notes**

- VI. **Costumes**

- VII. **Resumes**
 - A. Professional
 - B. Teaching/Dancing
 - C. Educational

- VIII. **Career Plots**

- VIII. **Personal Aesthetic Statement**

- X. **Partner's Aesthetic Statement**

- XI. **LMU Memories**

- XII. **References**

CHOREOGRAPHIC NOTES

10-4-94

* This is a major reflective moment for me while in this process.

Senior Mtg. w/ Miss Lady v. Walquer -

- Not working hard enough
- I don't want to deal w/ the pain.
- Not willing to suffer (suffer in Christ).
- * - WHAT AM I WILLING TO DO?
 - SACRIFICE
 - She believes in me!
 - When I leave I should only have to strengthen my technique
 - I need only to strengthen the technique I already have.
- * - Dance is something I DO!
 - I am not serious enough!
 - 6 months to work off the fat.
- * - By Nov. / Dec. she should see that I have made a decision.
 - Write a personal / brief ltr. saying - I have made a decision.
 - Stop comparing yourself - see you + the teacher / choreog.

10-27-94

Choreographers Mtg.

Fundraisers:

- candy bars
- +- shirts
- car wash

- * Dancathon
- * Dance Day

? • T.V. taping

a) least 2 rehearsals before break.

* Dec. 8 ; Thurs. - 1st Showing
- Seniors a must!

* meet w/ Gary before Thanksgiving break.

Gwen - 82849

Fundraising High by Feb.



Sell
sale

~~sell~~

with sale my
sea

Music

"The Last Temptation of Christ" - Peter Gabriel

#'s 2 + 3

* 6 + 7

** 8

* 9 - 2:50

18

William Orbit
"Strange Cargo"

"Fire + Mercy"

"Jump Jet"

"Silent Signals"

~~XXXXXXXXXX~~

"Fire and Mercy"

5 min. ? soc.

- sustained movement quality
- contact improv
- weight / board mvmt.
- quick mvmt

running
coming to a slow pace

"Jump Jet"

- slow
- contact + variation

dark
mystical

~~Silent Signals~~

- slow
- contact + variation

"Silent Signals"

- playful
- forward through space
- quick
- repetitions

- finale
- fun
- harmony
- curiosity
- fulfilled

Images

- outer space
- alien costumes
- connectedness
- human relations
- chaos / conflict
- duets complementing ea. other.
- passionate
- journeying through something

- Exploration of movement
- ~~what~~ incorporate what we have been learning in partners + var.
- exchange of weight
- negative / positive space
- mirroring
- Momentum
- Contact (improv.)
- Variations

Describe process of creating movement + musicality

2 pieces

1) "Strange Fruit"

- Solo

- personal statement
- working w/ narrative
- research history
- set design - media
- images

2) "Dutert Space" - Orbit

- 3/5 dancers

- movement based
- relationships
- exploration
- journey

Strange Fruit

Southern Trees

Bear a strange fruit

Blood on the leaves +

Blood @ the root

Blk. bodies swingin in
the summer breeze

Oh theres S.F. hangin

from the poplar trees.

Pastoral se

...
...
...

...
...

...
...

...
...

...
...
...
...

CALL BACK

Warm-up

I. Welcome

II. Ph. #'s + Name

III. warm up

A. Roll Downs in Parallel

hold

plie'

B. Roll "

in Second

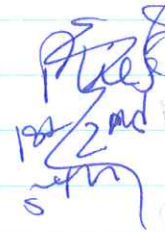
C. Head, Shoulder, waist

hips

written

D. Arms

E. Plie



IV. Cross The Floors

March 8, 1995

Dear Judy,

Here is my rehearsal schedule up through the possible student tech rehearsals:

* ~~Monday, Mar. 20th (9-10:30pm):~~ The dance will be completed.

~~Wednesday, Mar. 22nd (7:30-9:30pm):~~ Review and Clean.
Possible, if Kelly P. does not have Alfred's rehearsal.

* ~~Monday, Mar. 27th (9-10:30pm):~~ Clean and rehearse.

~~Monday, Apr. 3rd:~~ (8-9:30 / 9-10) No Rehearsal due to Faculty Concert.

* ~~Monday, Apr. 10th (9-10:30pm):~~ Rehearse and costume.

* ~~Monday, Apr. 1st (9-10:30pm):~~ " " "

I will be remaining here in L.A. during the spring break, but my dancers will not be. During that time I will define my costume for the piece as well as attend any remaining details. Thank you.

Melissa

Informal Concert:

*may 3 + 4
Wed. Thur 5.*

- ° Eduser
- ° Rose
- ° Controller
- ° Gladys

3/21 - meeting w/ Rose

- ° where to go from here
- ° good + bad points of piece
- good foundation, built...

* images — you
— + them

• listen to music

- weight chopping

Choreographic

- rhythmic + spacial adjustments
- sense of motion

Development

- repeating

Craftiness

find focus = far out

* re-curring moment themes

3/24 - Meeting w/ Judy

• video to look at
• Date you prefer - Informal ~~✓~~ Their
concert at 7:30 May 4

• Frustration w/ piece
- have idea in my head
- Not enough time to re-create
& adjust
} feeling a little overwhelmed!

① Calendars Rehearsals

② spacing + polishing

Lisa Stark

4-20-95

meeting + view taping w/ Rose

Relationships w/ one another

"Dance Together"

- space
- music
- focus

"create magic images"

(looks like a task)
(not a dance)
(what's the motivation?)

- look @ ea. other
- consciousness
- loop around Kelly
- 1st lift
- spot @ them on J+M turns
- look @ Kelly when looping
- swift arm past Cori
- J + M look @ ea.
- Kelly swiped to C
- K run to J
- J to K
- connect w/ K on ~~circle~~ ^{circle} change
- Jo exit — connect w/ us

(consciousness + spirit)

(use imagination)

(call upon life's experiences) in your performing

~~Kelly J J~~

Duets

K + J look @ each other
J. look @ K when run

Looking

Final

- mechanical
- spatial alignment
- profile to diagonal
- together

Friday, April 28th

Meeting w/Rose (looked at video taping for 2nd time)

NOTES:

- C sensing me passing her
- J focus on K

myself

shift in transition

C-foot to me & focus on other's

Kelly focus on J when turing

find relation in crazy section

*feel like joining in circle

"FINISH"

*track one another in circle

*move through w/plie

*home base--together

}Coming together

*breath

--mechanical

*see each other intercrossing

}Run intercrossing

*see & up

}change--really see it!!

5/

① Senior Farewell @ 5⁰⁰ : Fri. May 12th
7³⁰

② All Thesis in to Judy
by Fri. May 12th by 5⁰⁰pm

- Resume
- Career Plot
- Written Aesthetic / Partner
- Lmu Memories

~~Price~~ Costco

Thurs: 5³⁰ call time

- make-up
- ~~rehearsed~~ ran through
2 times w/ music in house
- got cued music + set
over speaker
- dress
- Performed @ 7pm

~~★~~ Wonderful performance
w/ could feel line energy
i.e. spirit.

DANCE THEME AND INTENTION

My initial ideas are that of an exploration of momentum, playfulness, and large movement through space. The overall feeling I get when thinking of the movement is that of blissfulness, strength, and speed. Some images I get are flowing leaves, violent winds, teeter-totters, kids running relay races, people laughing at people, things being thrown, etc.

I do not have any motive other than to create a work full of spirit that will inspire the audience with its energy and color. I desire to work with a multitude of dynamics and music possessing intricate rhythms. I see dancers in unison and also doing different things, but simultaneously. I see solos and duets. I see swings, jumps, curves, spins, and drags.

CALENDAR

- Thursday, October 27, 1994:* *Choreographer's Meeting.*
- Friday, November 18, 1994:* *Choreographed in studios.*
- Saturday, November 19, 1994:* *Held Call Back Audition.*
- Thursday, December 1, 1994:* *Choreographer's Meeting.*
- Tuesday, December 6, 1994:* *Choreographer's Meeting.*
- Monday, November 21, 1994:* *Posted Final Cast.*
- Saturday, December 3, 1994:* *Rehearsal #1.*
- Thursday, December 8, 1994:* *Faculty/Senior Showings.*
- Saturday, December 17, 1994-:* *Winter Break.*
Monday, January 16, 1995
- Thursday, January 26, 1995:* *Choreographed in studios.*
- Tuesday, January 31, 1995:* *Choreographed in studios.*
- Tuesday, February 7, 1995:* *Choreographer's Meeting.*
- Monday, February 13, 1995:* *Choreographed in studios.*
- Thursday, February 16, 1995:* *Choreographed in studios and had Rehearsal #2.*
- Tuesday, February 21, 1995:* *Choreographer's Meeting.*
- Monday, February 20, 1995:* *Rehearsal #3.*
- Friday, February 24, 1995:* *Preliminary Concert Showing.*
- Monday, February 27, 1995:* *Choreographed in studios and had Rehearsal #4.*
- Thursday, March 2, 1995:* *Choreographed in studios.*

<i>Friday, March 3, 1995:</i>	<i>Rehearsal #5.</i>
<i>Monday, March 6, 1995:</i>	<i>Rehearsal #6.</i>
<i>Wednesday, March 8, 1995:</i>	<i>Final Adjudication!</i>
<i>Friday, March 10, 1995:</i>	<i>Informed of concert status.</i>
<i>Saturday, March 11, 1995-: Sunday, March 19, 1995</i>	<i>Spring Break.</i>
<i>Monday, March 20, 1995:</i>	<i>Rehearsal #7.</i>
<i>Tuesday, March 21, 1995:</i>	<i>Videotaped piece and viewed taping with Rose.</i>
<i>Wednesday, March 22, 1995:</i>	<i>Meeting with Judy.</i>
<i>Monday, March 27, 1995:</i>	<i>Rehearsal #8 (with Rose only).</i>
<i>Saturday, April 7, 1995:</i>	<i>Rehearsal #9.</i>
<i>Saturday, April 8, 1995:</i>	<i>Rehearsal #10.</i>
<i>Monday, April 10, 1995:</i>	<i>Rehearsal #11.</i>
<i>Monday, April 17, 1995:</i>	<i>Rehearsal #12.</i>
<i>Saturday, April 22, 1995:</i>	<i>Rehearsal #13.</i>
<i>Monday, April 24, 1995:</i>	<i>Rehearsal #14.</i>
<i>Thursday, April 27, 1995:</i>	<i>Videotaping #2 and viewed taping with Rose.</i>
<i>Monday, May 1, 1995:</i>	<i>Dress Rehearsal on Strub.</i>
<i>Tuesday, May 2, 1995:</i>	<i>Rehearsal with Leah Bishop.</i>
<i>Wednesday, May 3, 1995:</i>	<i>Rehearsal on Strub.</i>
<i>Thursday, May 4, 1995:</i>	<i>Informal Concert!</i>

THE DANCERS

REHEARSAL OVERVIEW

Well, I must say this has been a trying, but learning process for me and I am sure for my dancers as well. The rehearsal process started off quite well. We were the one of the very few to show some work in progress before winter break so I was well on my way. Well rehearsals, due to many conflicting circumstances did not resume until the middle of February. By that time I had gotten far behind.

In the midst of schedule conflicts, re-casting dancers, and injuries I managed to pull a good fourteen rehearsals through. Not every rehearsal was as productive as others. I must admit working with more than one or two people is quite a challenge. Having to teach individuals, conduct a productive rehearsal for everyone, and remain confident is something I definitely learned through this process.

Although my dance cast changed three times I felt like the dancers chosen each time had the ability to put out what I was asking for.

Kelly Parker is a beautifully, intelligent mover. I felt like she had the technique down right away, but I saw her grow in her feeling the movement and spirit of the dance. She stood out to me during each rehearsal as a focused and committed performer.

Cori Moriarty is quite a lovely mover herself. I felt like I had to really maintain my command during rehearsal because she is used to being in control. I learned to deal with her in my own way. I feel like she definitely came out of her insecure shell (movement wise) towards the end. I just think she is insecure about herself and she uses that to cripple herself in dance,

emotionally and physically. She is a fighter and I see her truly growing in her next four years.

Joanna Collins, again, what a privilege. She moves with such spirit and grace. I had to work with her the most on technicalities and sharpness simply because her body is so naturally limber. As she took my comments seriously and not personally I saw dedication and a desire to make things right.

I was honored to work with such beautiful, young dancers. I learned a lot about leading and being organized. I was glad they had the opportunity to dance as young and new dancers in the department. My hope is that they continue to pursue dance with passion and integrity like they have already began.

MELISSA'S CALL BACKS...

NAMES	YES	NO
1. Trishawn Ellis		NO - OUT OF TOWN
2. Yvonne Watkins		NO, WORK!
3. Maricel Ruiz	MC	
4. Joanna Collins		
5. Kelly Parker	YES KP	
6. Breanna Stolo	B.S.	
7. Maitae Peterson	MP	
8. Gina Promessi	GP	
9. Carrie Sayers		NO, I have to WORK
10. Andrea Ashkar		
11. Beth Barkley	BB	
12. Meredith Pugh		
13. Joanne Palmer	JP	
14. Cory Moriarty	Yes - CM	
15. Han-ni	Yes	

This dance will be a movement based modern piece characterized by lively movement through space. It will be lots of fun, yet will require commitment and hard work. I am looking forward to seeing you all there.

SATURDAY, NOVEMBER 19 / 1:00-2:30 PM B 239

FINAL CAST
for
MELISSA'S PIECE

Joanna Collins

Cori Moriarty CM

Joanne Palmer JP

Kelly Parker KP

Gina Promessi GP

Maricel Ruiz MR

**Please initial next to your name. Rehearsal time
to be announced. Congratulations!**

DANCER'S SCHEDULES

Maricel

M:After 8pm
T:N/A
W:After 4pm
T:After 4pm
F:N/A
S:Day Open
S:After 8pm

Gina

M-F
8-5 (work & class)
T:8-9 Rehearsal
W:7-9 Rehearsal
S:3:30-5:30 Rehearsal
S:7-9 Rehearsal

Kelly

M:Class 9-1; Rehearsal 9-10pm
T:8-2:30 Class
W:9-1;7-9 Rehearsal
T:8-2:30 Class
F:9-1 Class
S:Rehearsal 3:30-5:30
S:Rehearsal 7-10

Joanna

M:9-12 Class;12-2 Open;2-7 Class & Work
T:1-230 Class;Work 4-7
W:Same as M
T:Same as Ts., but work 3-7
F:Same as M W; No work
S: ?
S: ?

Cori

M:8-5 Class
T:9-5 Class
W:8-5 "
T:9-5 "
F:8-1 "
S:Avail., but goes out of town a lot
S:Same " " " "

Jo

M:9-415 Class; 4-7 open; 7-9 Mtg; 9-10 Rehearsal
T:9-3pm Class
W:Same as W, xcept end at 415
T:9-3
F:9-2
S:Avail.
S: ?

March 29, 1995

Hi Girls! The informal showing will be Thursday, May 4th at 7:00pm. I would like to schedule extra rehearsal times. I realize that we are all very busy with at least one of the concerts, if not both. However, I have considered all of our schedules as best I can and this is what I have come up with. The reason I am pushing this is because I truly believe this piece can be a success and one day a week will not allow us to get the job done. My goal is to have the piece completed and performed in costume for the May 4th showing. Here is a tentative schedule up until then:

Sat. 4/1:	No Rehearsal
Mon. 4/3:	No Rehearsal-Faculty Tech.
Sat. 4/8:	12pm-2pm
Mon. 4/10:	9pm-11pm
Sat. 4/15:	No Rehearsal-Easter Break!
Mon. 4/17:	9pm-11pm
Sat. 4/22:	4:30pm-6:30pm
Mon. 4/24:	No Rehearsal-Student Concert!
Sat. 4/29:	No Rehearsal-Student Concert!
Mon. 5/1:	9pm-11pm
Thurs. 5/4:	INFORMAL SHOWING-Melissa's Senior Thesis!

P.S. Next week I would like to schedule a couple short rehearsals with Han-ni and Lisa and possibly work with the rest of you on your duets seeing that our next real rehearsal is not

until Sat. Apr. 8. I will coordinate those times with you individually as there is time allotted for us in the studios. Please, don't get overwhelmed or frustrated. I realize that this schedule is being thrown at you. There are only two extra Saturday rehearsal times added and the rest are our regular Monday evenings (most likely extended to 11:00pm). Please contact me ASAP if there are any conflicts that you know of as of right now. Otherwise write these dates in your date books and we will be on our way. Sorry for my not being as on top of things as I should; I am learning a lot myself through this whole process. You guys are working hard. Thank you so much!

February 7, 1995

Dear Cori, Kelly, Maricel, Gina, Jo, and Joanna:

As I am sure most of you are aware it has not been easy finding a time to conduct my rehearsals for my Senior Thesis. I have had some conflicts. However, all is now resolved. Those of you who are in Cori's piece should have been informed of the rehearsal change. If not I know that you will be. My rehearsals will begin NEXT MONDAY, FEBRUARY 13, 1995 @ 9:00 - 10:30PM and will continue to be at that time from that day forward. Rehearsals may end up being only an hour depending on our progress. We have the student preliminary showings on Fri. Feb. 24th. and the final adjudications on Wed. Mar. 8th (which is when the dance must be completed and mostly polished). This leaves us with only 4-6 rehearsals.

I will need all of your commitment. Please let me know if there are going to be any problems, conflicts, etc. I have chosen this time because I know it is the time that we are all free and more importantly it is the only time that I am available to rehearse all of you. Thank you all for your patience and I am looking forward to working with you. It is going to be fun!!!!



Melissa

Melissa,

on the 8th I cannot come to rehearsal from 12-2 because of a priority activity which was planned before I know about your rehearsal, but I can come to rehearsal after 1:30 pm

on the 22nd I cannot come to rehearsal because I have a journal that night, but if the rehearsal were to be moved to earlier in the day then I'm sure I could come

sorry about the inconvenience

JO
—
Z

Melissa -

I have a problem with the following dates:

Sat. 4/8 12-2pm (One of my games starts @ 12:15, it will be done by 1:15 - If you want I can get there @ 1:30pm)

Mon. 4/17 9-11pm (First Aid Class 6-10pm; sometimes they get out early so I might be able to make it early, but otherwise I can get there @ 10:30pm)

Sat. 4/22 4:30-6:30pm (Waterpolo @ Davis)

Please discuss schedule with me. I feel really bad that I have so many problems w/ the schedule. I can meet w/ you individually @ other times, if that will help. Talk to you later!

Disa

P.S. I hope you are having a great day!

Melissa —

I have Special Games
This Saturday from ~~7am~~ 4:30pm.
Everything else I can make.

♥,
Joanna

WELCOME AHEAD

LISA'S SCHEDULE

Special Dates
 Sat 4/8 Polo @ LMU
 Game Times: 9:00am
 12:15pm
 4:45pm
 (Games last @ one hour)

③ Fri 4/21 → 4/23
 Sun. Polce @ UC Davis

①

Tues/Thurs.
 4/11 4/13
 6-10:30pm
 CPR/PPR

	Mon	Tues	Wed	Thur	Fri	Sat	Sun
3:00am		Yoga		Yoga			
9:00	Fund. of Dance Comp		Fund. of Dance Comp		Fund. of Dance Comp		Polo practice if no games and scheduled (generally btwn. 8-10:30 a.m.)
10:00	AFAM		AFAM		AFAM		
11:00		Modern		Modern			
12:00pm							
1:00							
2:00							
3:00	Ballet	Water polo Practice	Ballet	Water polo Practice	Water polo Practice		
4:00							
5:00	CHST 503		EDUC 501				
6:00				Belle's meeting			
7:00							
8:00							
9:00							
10:00							
11:00							

JOURNAL AND/OR REFLECTIONS

2/27

Choreographic Journal

Well this is my first attempt to write out my choreographic process. To tell ~~the~~ the truth, I am quite discouraged @ this moment. I really despise the clickiness ^{+ immaturity} in the dance department. Besides that Scott Heinzerling made me feel like I don't even have a chance to get my piece completed.

I realize I have very little done. Showings were Fri. and I know that my progress (or lack of) was discussed. I cannot help the fact that I have a hectic schedule & have also faced some conflicts. Granted I could have done more @ this point I still feel like it can happen. I don't know - - I am just frustrated and if I understand correctly this process of journaling is to express ~~I~~ all that I am thinking & feeling.

Today was my second attempt to meet w/ Gary. The first time I came an hour early than usual and he was sick (that happens) Today I was 10 mins. late & he was no where to be found. I guess that is my fault, but I still think he is not a man of his word.

~~Corey~~ Corey down, head up on horse

Rehearsal - 3/20/95

Today's rehearsal went good. I first ~~set~~ ^{sat} down w/ my dancers and explained to them why my piece was not accepted into the concert. I then layed out our rehearsal plan for the next five weeks. In today's rehearsal I felt cleaning, ~~and~~ clarifying and performance work was necessary. ~~the~~ Towards the end of the rehearsal I ^{began to} choreograph the partnering sections with Joanna & Kelly and played around with with JB & Cori's section. I really do see my piece coming along. Unfortunately it was not soon enough, but I do have a goal to finish this work and present it as a completed and polished piece; costumes and all.

I felt like my dancers were a little ~~distracted~~ ^{distracted} or restless and un focused ^{at times} and I had to rear them back to the rehearsal mode ~~at times~~. The dancers dance beautifully together. Individually they have performance qualities to enhance & I am letting them know what to work on and project. Overall I think they need to have more fun & perform every movement fully & w/ direct energy ~~through~~ ^{through} I am learning as a choreographer how to ~~do~~ ^{use} ~~my~~ ^{my} thoughts, ideas, & intension with the movement ^{to the dance}.

Fri Apr 7 (3-5pm): Rehearsed w/ Hanni

- a little frustrating
- could sense need dedication + commitment to learn

Sat. 11 8 (12-2pm): Cori, Kelly, + Han-ni
(Joanna - missing)

- progress
- created duet w/ Kelly + J.C.
- Han-ni still very behind

Mon. Apr. 10 (9-11pm)

Rehearsal

- decision to definitely work w/ 4 people
- exclusion of Jo P. due to injury
- complete duet w/ Han-ni + Cori
- ~~complete~~ dance

that person.

W/Joanna we ran through it a couple of time really trying to sense one another.

For me it was a bit frustrating being in the piece because I could not rehearse myself fully + still critique the dance.

Endings: • Focus + energy a lot better
• spatial patterns still a bit ~~that~~ indefinite

Mon. APRIL 23rd

Rehearsal

8pm - 9pm

watched a few times danced when a spin) - their working together
few times cont. to find spirit + relationship one another
found it difficult to perform better + performance - consciousness
critique to I spin Fri.
let better + I spin Fri.
in space. trying to find image + spirit in movement

video tape showing

Fri.

1pm > meet w/rose

Lisa starts out due to sched. conflicts

~~Fri. Apr. 7 w/ Han-ni~~

Rehearsal Monday Apr. 17

7³⁰ w/ Han-ni

9-10³⁰ w/ Group

Sat. APR. 22 4³⁰-6³⁰ (5³⁰-6³⁰)

Rehearsal Notes

Rehearsal w/ Han-ni 7³⁰-9⁰⁰

Time was spent ~~teaching~~ H. ~~Palmer's~~
Jo Palmer's

Hanni was to take Jo Palmer's place
in the piece.

Time was spent ~~teaching~~ ~~reviewing~~ movements
I had taught her wk. before.

Finished teaching her the rest
of Jo's part (solo work & ensemble)

9⁰⁰-10³⁰ w/ Group

~~Reviewing~~ Reviewing solo individual duets
• Combined & tried to connect
each section of movement to
flow.

• made specific choreographic &
perf. notes + corrections

• Ran-through 4 times.
2/2
B-4 After



J + K quality of getting up

- not so heavy
- busy

→ spirit greater + greater
each time we come together

(nuances)

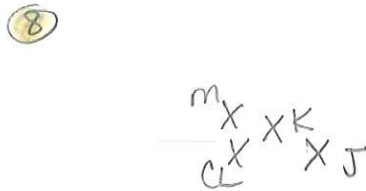
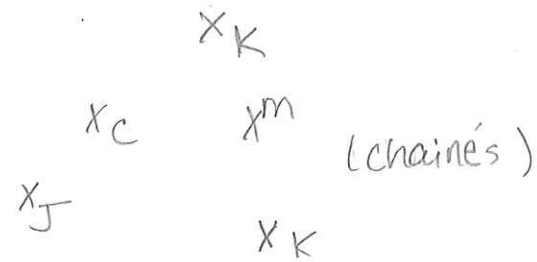
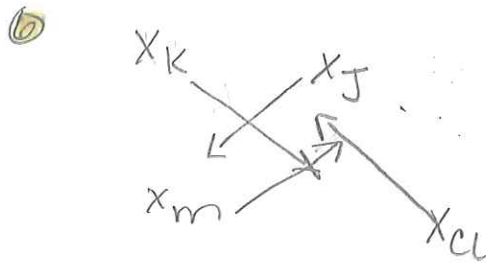
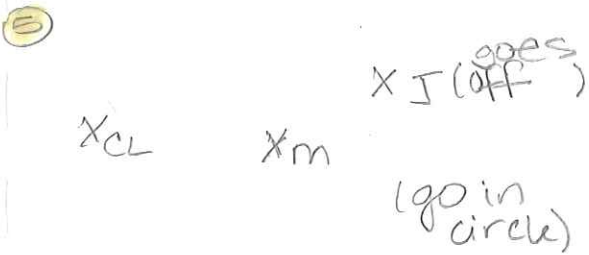
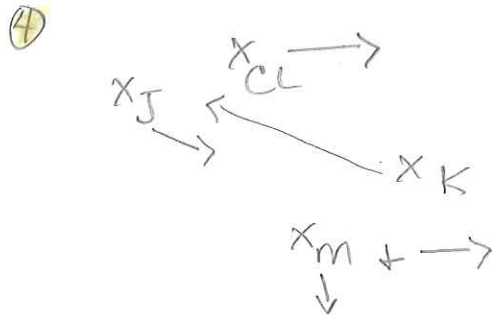
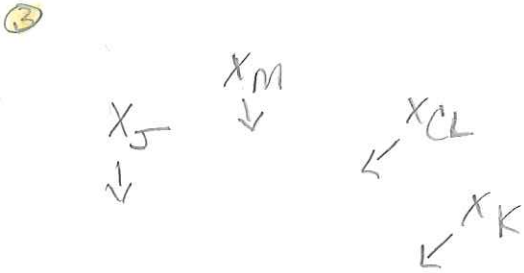
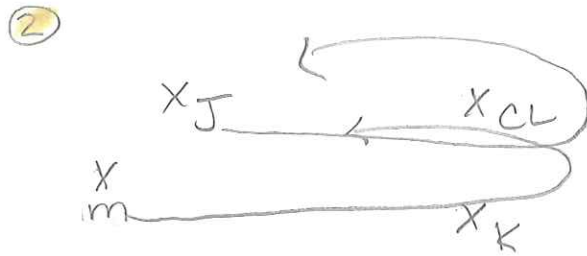
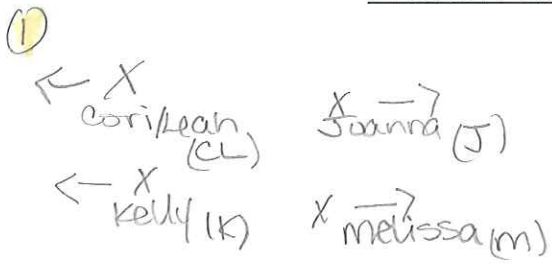
Mon, May 1st

8-9³⁰ pm Rehearsal on stage in Strub

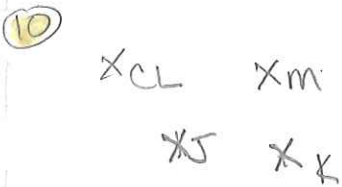
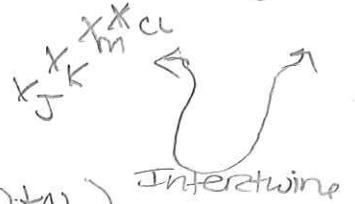
- Cori injured
 - did not dance
 - critical eye
- familiarized selves w/ spacing
- learned to direct dancers on stage using stage terms: upstage, downst., etc.
- energy a bit low
- pep talk, + thanked them
- tried on costumes
 - black "Laura Dean" dresses
 - colored chaffon skirts wrapped around waist
- Cori/Leah: Red
- Kelly: yellow
- Joanna: fuchsia
- myself: purple



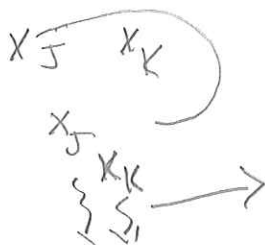
FLOOR AND MOVEMENT PATTERNS



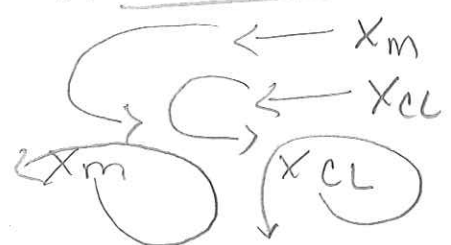
⑨ on left wing us



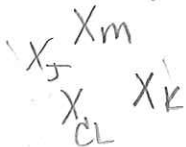
⑪ Duet K+J



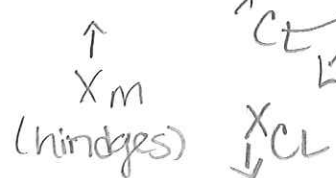
⑫ Duet m+u



⑬ Ending



X_{M} (handstands)



MUSIC NOTES

- music broken down into sixteenth notes.
- very intricate rhythms.
- "Theme & variation"
- constant returns to melodies and sequences in the music.

Instruments

Strings intirely

* Vivaldi

Concerto No. 10 in B minor
Allegro (3:29).

- it possessed major dynamics that triggered choreographic ideas in my head & body.
- I consciously tried to weave my movement in with the music and add fine nuances that paralleled the little motifs within the music.

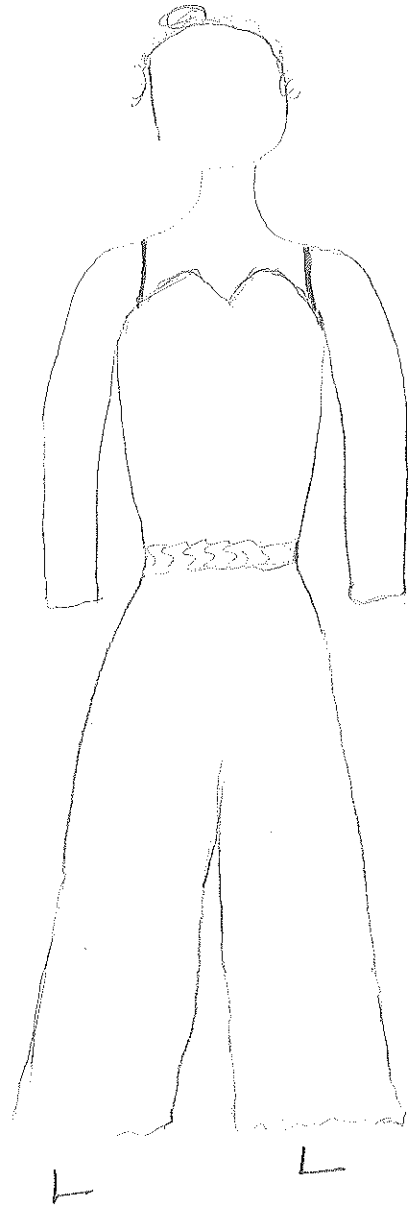


COSTUMES

Initial Costume Idea

Autumn Colors

- brown
- beige
- forest green
- peach
- orangish red

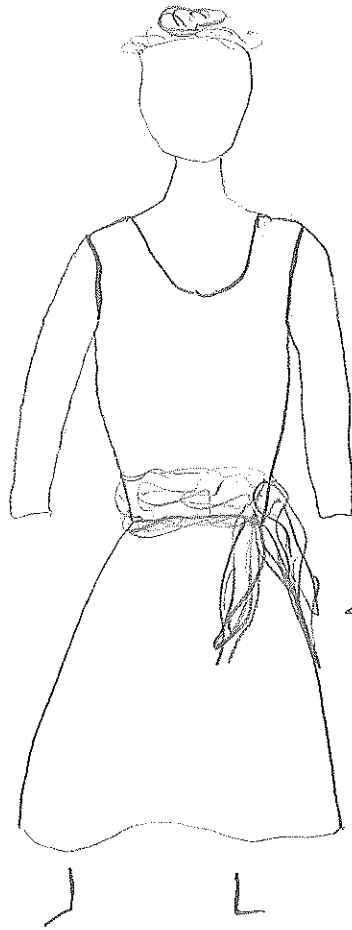


← lighter shade
leopard (solid)

← darker shade
baggy pants
(solid)

(bare feet)

Final Costume



(bare feet)

← solid black dresses
(used in Laura Dean's
"The Sea")

← bright colored chaffon
scarves wrapped
around waist

- Kelly P. — yellow
- Melissa S. — purple
- Joanna C. — fuchsia
- Leah B. / — red
- Cori M.

PERSONAL AESTHETIC

Wow! I am sure glad I took "To Dance is Human" and Philosophy of Art before I attempted to write this aesthetic statement. Both classes allowed me to find myself in dance as an art and life in general.

Art to me, is a symbolic expression of the soul! Within the expression both a tangible and intangible art work is revealed. Tangible, meaning that a person viewing an art work actually sees an object and/or performer(s) before them. Intangible, meaning that an inner emotive experience occurs.

Art is also the creation of forms that are symbolic of human sensibility. As art appeals to our senses it can influence us physically, emotionally, psychologically, and spiritually. I believe in whatever form art is expressed it is a release of what we as human beings really feel inside or how we have interpreted and/or adapted to life's experiences. The art work may be created literally or in a more abstract manner.

Dance to me, is life. It is a means in which one can express feelings and ideas through the use of the human body. Dance is the only art form that cannot be created and conveyed truly and effectively without the use of the human body.

I have come to appreciate the world of modern dance. This is the dance that I feel lives in me. I feel that modern dance is the most successful in its expression of the human soul. Joseph H. Mazo, in his book entitled, Prime Movers: The Makers of Modern Dance in America says that modern dance "demands freedom

of expression. It (generally) makes movement more important than the music. It depends on the confrontation of opposites, such as fall and recovery or confrontation and release." I respond to modern dance emotionally, physically, psychologically, and spiritually. Graham, Limon, Horton, and Dunham Technique are four techniques that I aspire to study. Each possess an inner connection with self and the movements of the body.

Graham calls for strength and deep contractions, while maintaining a lifted quality in the movement. As an African American I am most inspired by the dance that enhances the qualities and nuances of the African/African American cultures. Both pure modern dance and Dunham Technique possess an aspect of spirituality that sustains my passion for dance.

As an audience member I would prefer to watch dance such as pure modern, Dunham, some post-modern, tap, vaudeville, and ethnic/folk dance (usually, Native American, African, and various dances of Asia). I would like to see choreographers such as Martha Graham, Alwin Nikolais, Alvin Ailey, and Paul Taylor. If I could dance in any company, disregarding my current abilities, they would be The Paul Taylor Dance Company and The Alvin Ailey American Dance Theater. In the next five years I could see myself in a small dance company that worked in these two dance company's styles.

One style of dance that I absolutely abhor is Butoh. It simply weirds me out. The trance like energy, eerie costumes, and distorted make-up give me awkward feelings. I also do not enjoy or could ever see myself doing any kind of burlesque or

striptease dancing. Not only do I not have the guts to do that, but I also see it as personally degrading yourself.

If I could be reborn into any period of history I would go back into the twenties and thirties, during the Harlem Renaissance and one of the major social dance eras. I'd also like to tap dance with Gene Kelly, the Nicolas Brothers, and Fred Astaire. Egyptian and tribal/ritual dances would be quite interesting to see and to participate in as well.

Etienne Gilson, an art philosopher, says that paintings are colors organized in a certain way on a surface. They are embodiments of form and matter. I identify with Gilson as a dancer because that is what I see when I imagine what a lot of my choreography is like or what it could come out to be. I see depth and form within a vast amount of space.

Erwin Panofsky says that an art work is a record of human existence in order to remember that human beings put things in form. I identify with Panofsky's theory as well in that our souls are eternally existent and it is our souls that we are expressing through dance. It is through dance that man's internal joys and struggles are proclaimed. Dance, through the use of the human body symbolically expresses all things with focus, commitment, and passion!

PARTNER'S AESTHETIC

Janet Snyder

Janet is a double major in dance and psychology. Her aesthetic to dance corresponds with her study of psychology. She not only enjoys dance as an entertainment, but recognizes the deeper meanings behind dance and or the dancer's psychological state.

As I have built my friendship with Janet this year I have come to see that her preferences in dance have a lot more to do with her interests in psychology more than she may realize. Latin dance and social/ballroom dance are her favorites. Latin, being that it is creative and you can bend the rules; and ballroom, because it is fun and you are around people. She also likes dance that involves a combination of jazz, tap, and ballet-MUSICALS, OF COURSE!

Her psychology ties in as her most favorite forms of dance require some sort of interpersonal activity. Most latin dance involves family, a group, or another individual. This could symbolize unity, openness, or even insecurity. The same goes for social ballroom. History shows that court dancing began initially as a "higher status" engagement. People who attended them were supposed to be of higher intelligence, skill, and respect. I am sure this elite mentality effected people of both the lower and upper classes emotionally and psychologically.

Choreographers that Janet is interested in are Twyla Tharp, Rose Polsky, and Melissa Finley. The Hubbert Street Dance Company and Brigham Young University Dance Team are two troupes that Janet

could see herself in; however, she does not see herself in any type of dance company.

If there are two dance forms that Janet abhors, they are minimalism and hyper dance. She just can't get people walking on ceilings. She also, cannot see herself performing striptease, minimal, or hyper dance.

If Janet could be reborn in a different period of time she would like to observe and participate in contact improvisation, and vaudeville. If she could choreograph or dance in anything with Baryshnikov then she would do it in a flash! She would also enjoy as an audience member minstrel shows, court dance, and voodoo dance.

LMU MEMORIES

Listed are the things that impacted me most here at Loyola Marymount

University:

*The Los Angeles Riots and our discussions as a dance department.

*The many hard, yet inspiring talks in Judy's office about my weight, finances, responsibility, being assertive; oh, and dance.

*The lessons learned on procrastination.

*All my composition classes, especially "Dance, Styles and Forms".

*Words of wisdom from Rose Polsky and one of many who believed in me.

*Maricel becoming one of my best friends.

*Choreographing and performing, "Anxiety"

*Finally performing in the faculty concert my senior year--it was worth the wait!

*Taking the bus.

*Dunham Technique and tears shed.

*Not allowing other people (my family's choices) to control my joy.

*To be grateful!

*To love God more than anyone or anything--to make him my security.

*To overcome my victim mentality.

*To be confident.

*Seeing true technical and physical growth and strength in my last

year.

***Teachers like Nicolas Gunn--those who LOVE dance and transferred that love to me.**

***Many quiet times out on the bluff.**

***Not giving in and finishing what I could of my senior thesis choreographic work-"Home Base".**

***To Dance is Human-the day we all shared our baskets--all I can say is, "moving"!**

REFERENCES

1. Prime Movers: The Makers of Modern Dance in America. Joseph H. Mazo.
2. "To Dance Is Human"-The Global Puzzle assignment.
3. Philosophy of Art-General theory of art assignment.