


1-1-1999

## Summer's Journal

Alvin Ailey

*Loyola Marymount University*

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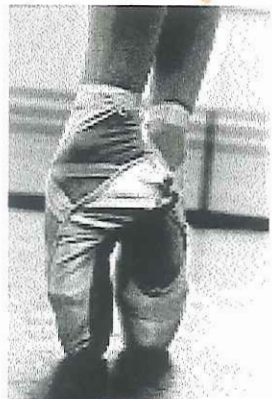
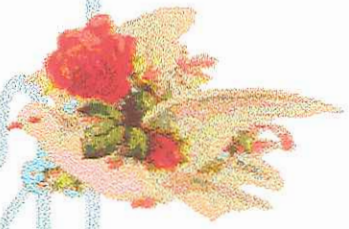
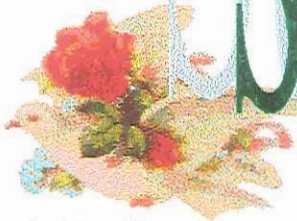
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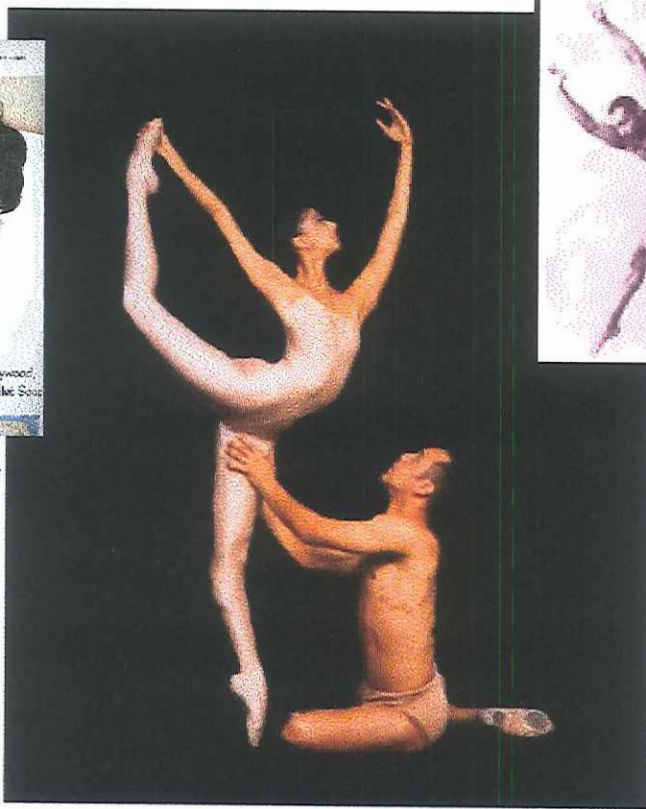
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# Summer's Journal



*Cyd Charisse*



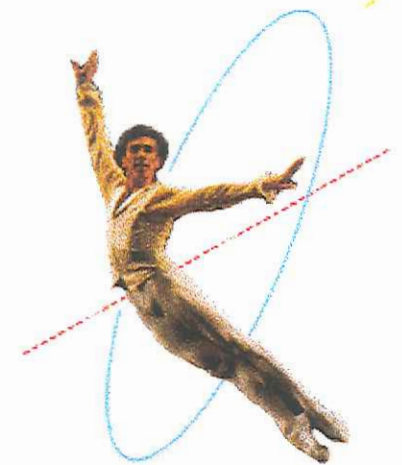
**Dance Theatre Of Harlem**



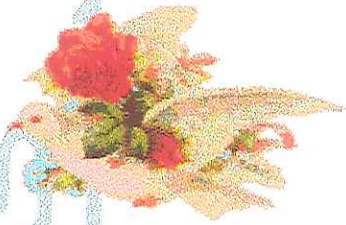
*Alvin Ailey*

feel  
the power of  
**dance**

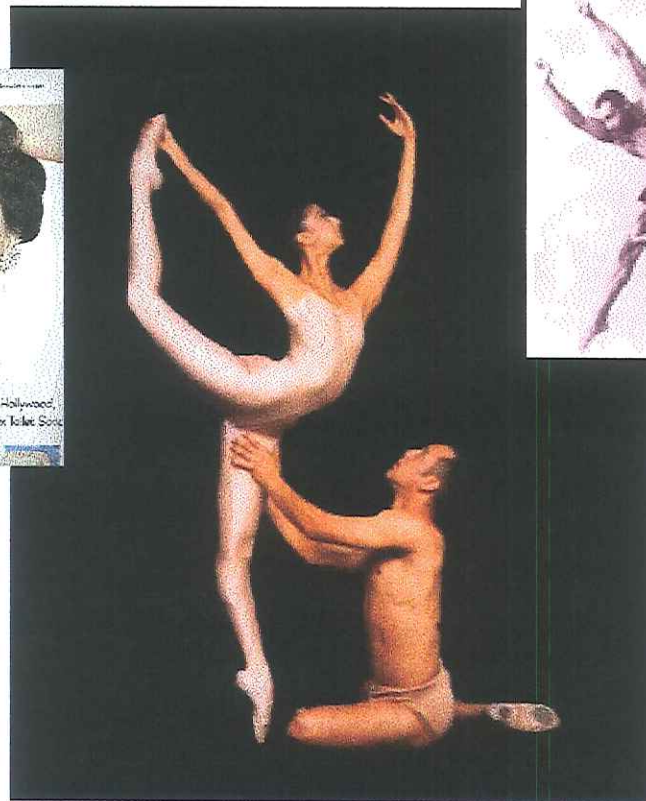
*Love*



# Summer's Journal



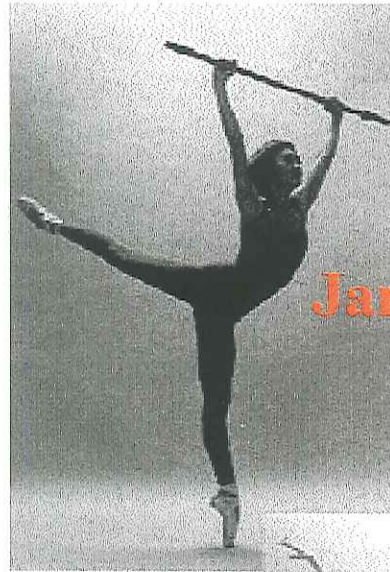
*Cyd Charisse*



*Alvin Ailey*

**Dance Theatre Of Harlem**





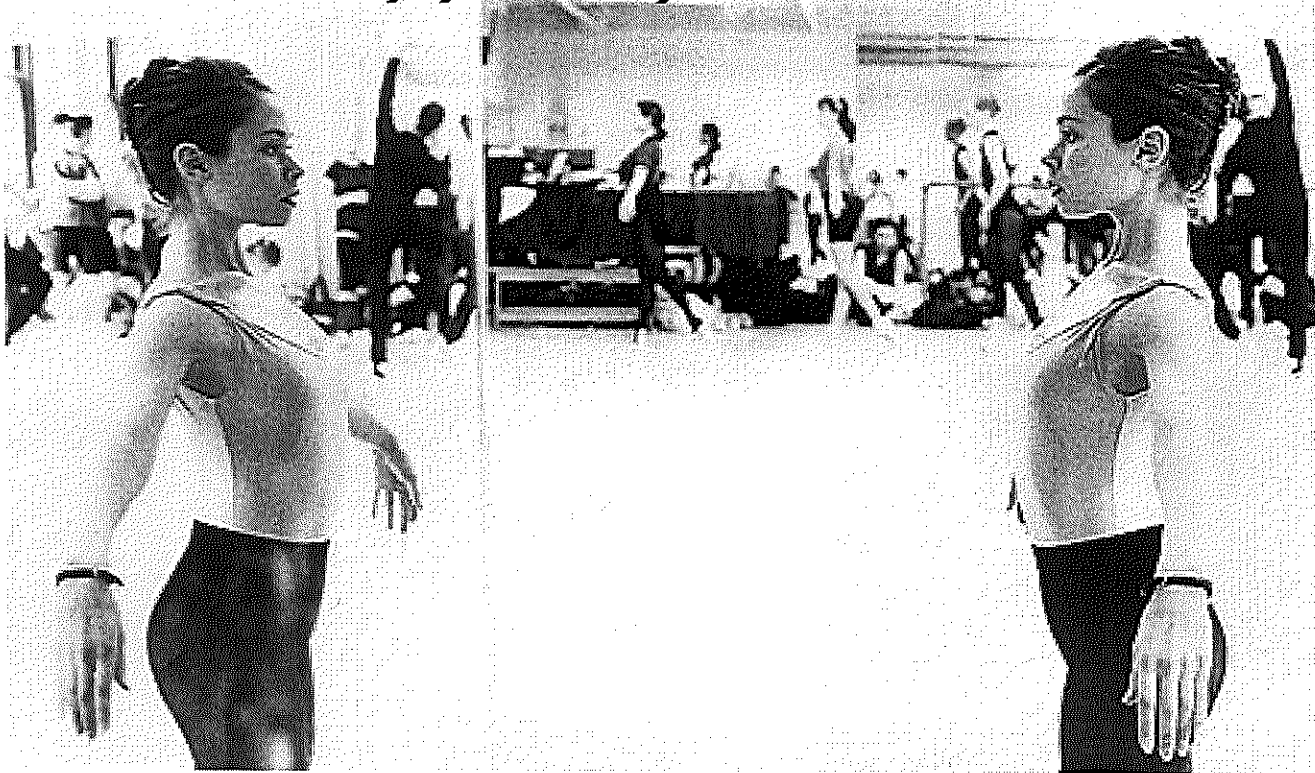
**Week of:**  
**January 11, 1999 to January 22, 1999**

**Asymmetry**



If you have a dream it's best you keep it to yourself.

For no one else will view your dream in the way you do your self.



- Arnellia Lynch

This is the first week of school and I have talked to my mom about my dancing career because I have been concerned and bother with the constant nagging from my family. She told me to stop looking to others for approval. She told me to be good at what I am doing and use self-praise to get me through my dancing major. So I have taken this little small and thoughtful conversation and applied to my dancing journey this year. This will help me explore, create and evolve as a dancer.

Mom's comments "If you have a dream it's best you keep it to yourself. For no one will view your dream in the way you do yourself."

I will carry this with me when all appears to be impossible and I will know that my dream can look quite different to someone who does not understand it.

In my Pedagogy class we talked about teaching. I am not sure if teaching is for me, I have so much to accomplish before I can decide that.

I sometimes wonder if I am going to be a good teacher. Will I be able to implement all or most of the elements from my classes like Laban, Bartenieff, Fundamentals, Pedagogy, Philosophy, etc? Can I be helpful to kids who really need help? These questions are very important and they are why I have self-doubt when it comes to teaching.

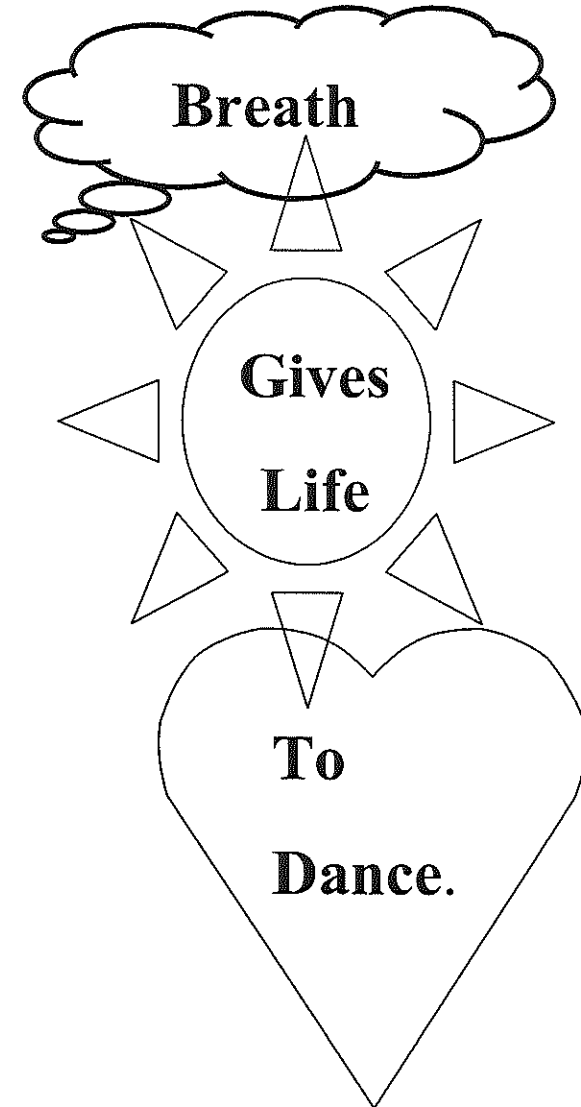
I have notice that this year I am taking risk, allowing myself to fall if necessary, to explore when awkward and to challenge myself when it seems impossible. May be these new qualities in my dancing will help me to learn about myself and be better equipped to invest time into teaching.

**Week of:**  
**January 25, 1999 to January 29, 1999**



**Suspension**





In Bartenieff class I have learned that I have trouble breathing while moving. I have practiced some of the breathing exercises and they push my movement into a place I have never experienced.

I have tendinitis, it is not serious from what I hear but it is bad enough that I have to go to treatment. I hope this does not in some way cause a mental block that keeps me from dancing my best.

I have again had an experience with my breathing. In Bartenieff we laid on our bellies and without using our muscle to initiate movement we tried to turn over by using our breath, (babies often do this). This was absolutely exciting to me because it was almost impossible to turn over. Megan had to turn me over because I could not breathe deep enough to get the initiation through my breath.

I believe that if I keep working in this class I will be an excellent dancer in the future. I can now use this as an "at home exercise" and apply it to my Fundamental studies.

## POEM

Breathing in dance  
Exhaling my pain  
Life remains a dry stain  
Brick by brick I lay it down  
Deeper than my flesh making a sound  
Nothing by chance  
Stillness by force  
The internal movement  
Through external thought...



## Working on Qualities

My quality is depression and it is something that I have many times in my life dealt with. As a child I was depressed many times because I wanted to be white. Not because I hated my skin color or thought I was ugly. I just wanted to be looked at as a person. I wanted to go into stores and be treated fairly. When I got older I became depressed because I was the center of everyone's jokes. I was called ugly, bony, and even had things thrown at me. It was hard but I got over that situation by writing myself a simple note in my folder. It said, "Summer, you are beautiful and you can do anything you want, always love yourself." Every time I felt down I looked at this note and felt better.

This study is a reflection of that, I hope. Since the lady's voice on the tape doesn't quite capture depression, as I know it I will add music to the background from Lisa Gerrard.

**Time:** it was almost too much to sit and watch as student played with rhythm in their dance. The movements that displayed time. The timing of movements to the music. To actually see the controlling of music with dance was amazing.

**Force-energy:** I witnessed everything from passive energy to percussive energy. Katie's piece was a good example of both passive and percussive energy.

**Space:** When I think of space I imagine Jody's dance. If that is not using space then I don't know what is. He used many levels and every corner of the room that could be reached. It was like watching a person fill up a balloon with water making sure no air got in. This is the way I see space, engulfing every bit of free room available

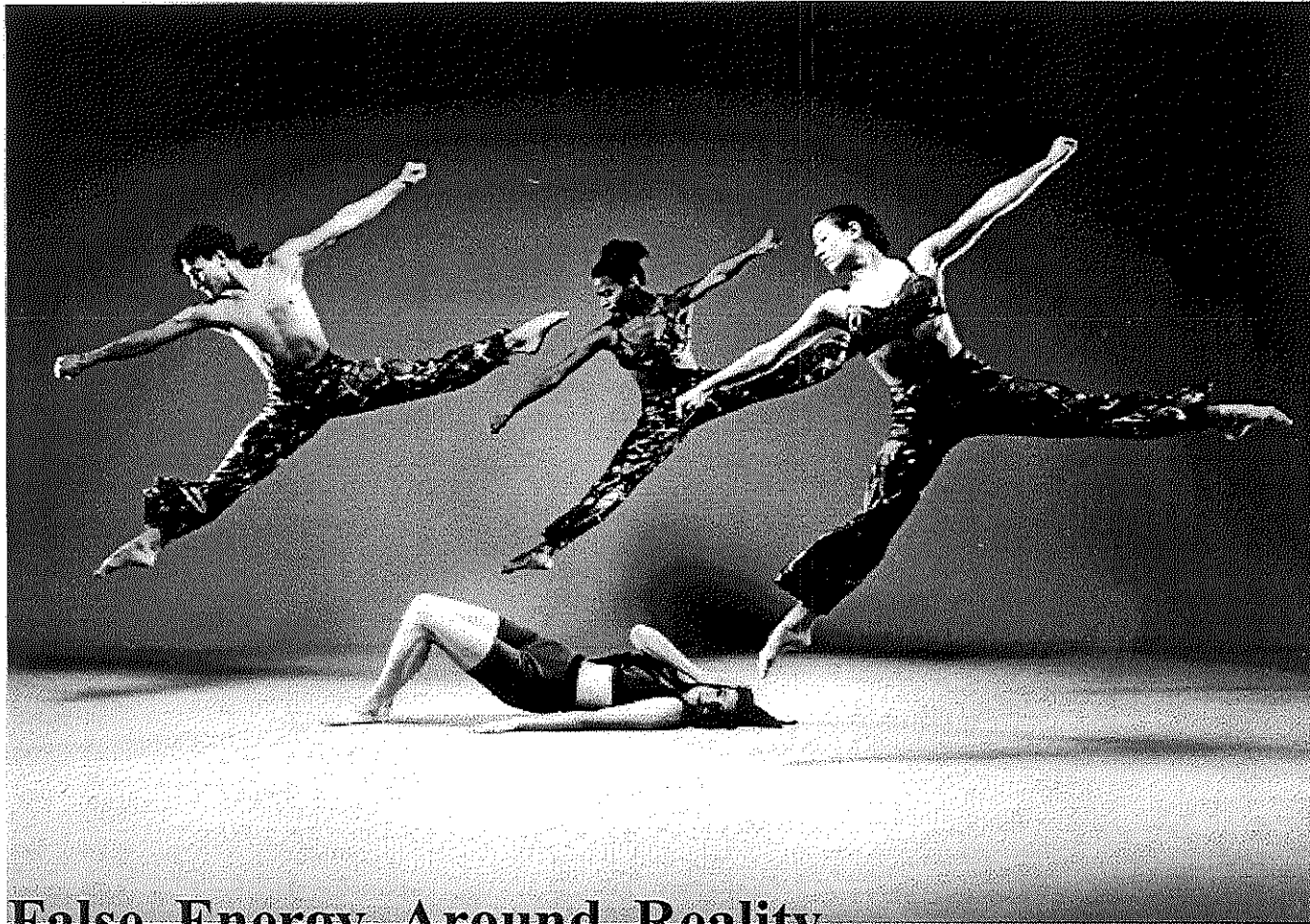
**Week of:**  
**February 1, 1999 to February 5, 1999**



**Directions**

**F.E.A.R.**

**Risks always looks  
better without F.E.A.R.**



**False, Energy, Around, Reality.**

**(Lady Walquer)**



Week of February 1, 1999 to February 5, 1999

Rehearsals(Feb. 1): I am in Scott's piece and it still makes me a little uneasy to be doing a dance piece that seems so point less and makes me feel really stupid. As we have been practicing more I have began to feel a little comfortable with the piece. I guess it is all about how I apply myself as a dancer to his piece so that it will become a dance.

I have not been risking much but next time I will try to risk when falling and suspending and so on.

Fundamentals (Feb. 3):

Today I did my quality study on depression. It is something that I can relate to because I have been there before. This piece because of that experience, became personal and it helped me to create a dance that expressed just that depression. What I have learned from this is that if I take something and make it relate to me, the process of creating something will be a lot easier.

I risked a lot in this piece. I explored with moves that I can do but normally don't do for fear that I will fall or it will not look like what it should look like technically. I got over that in this piece and just went for it all.

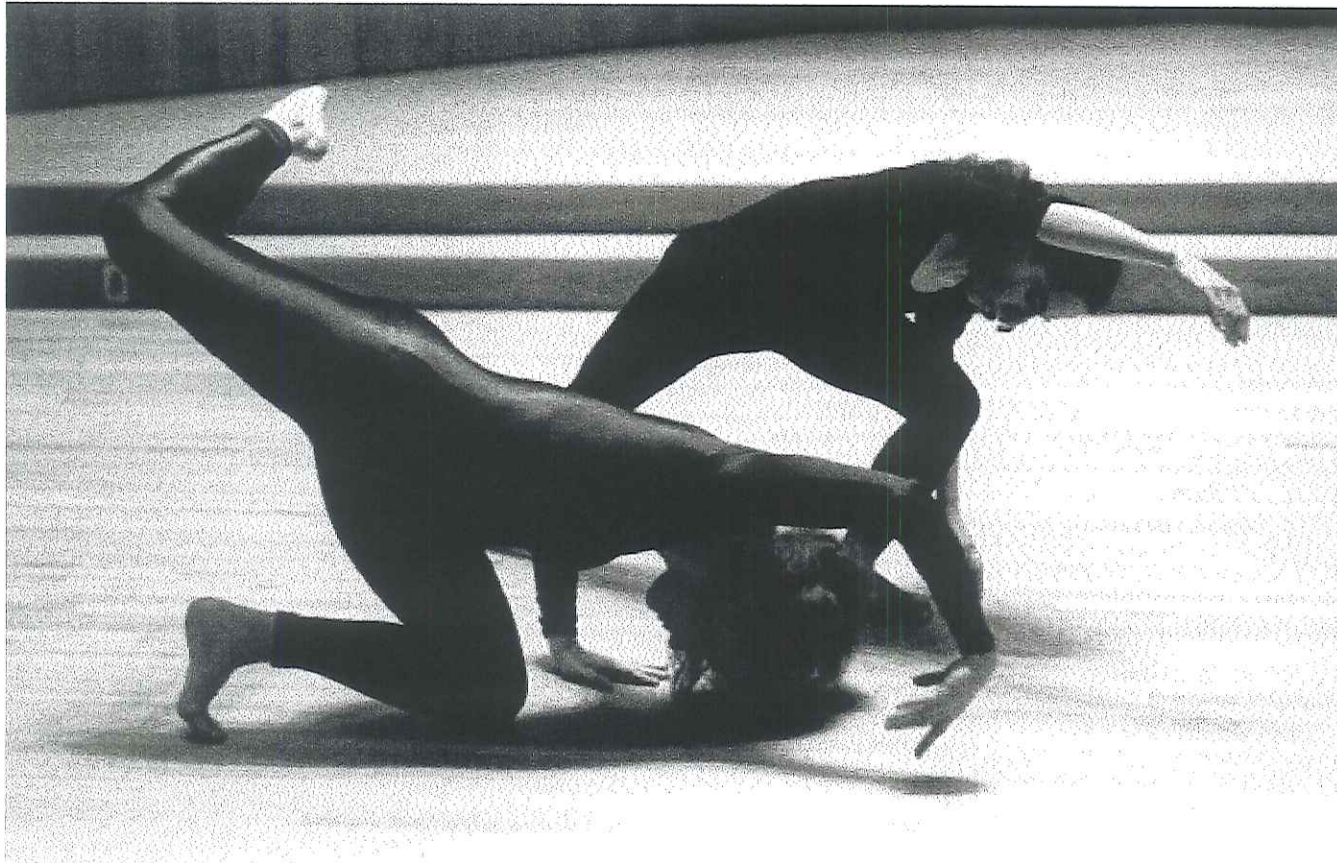
I used time, space, and energy to express the levels of depression. I do not know if the class got that, but certain movements expressed the ups of depression and the downs.

## Performing The Quality Depression

I felt satisfied with my performance even though some parts could have used a little work. I felt that I connected to depression not like I have known it, but as humans know it. It represented a mild depression that we all get.

I used a lot of passive energy because I feel many people are passive with depression. It is something most of us do not talk about. It remains passive in our hearts.

**Week of:**  
**February 8, 1999 to February 12, 1999**

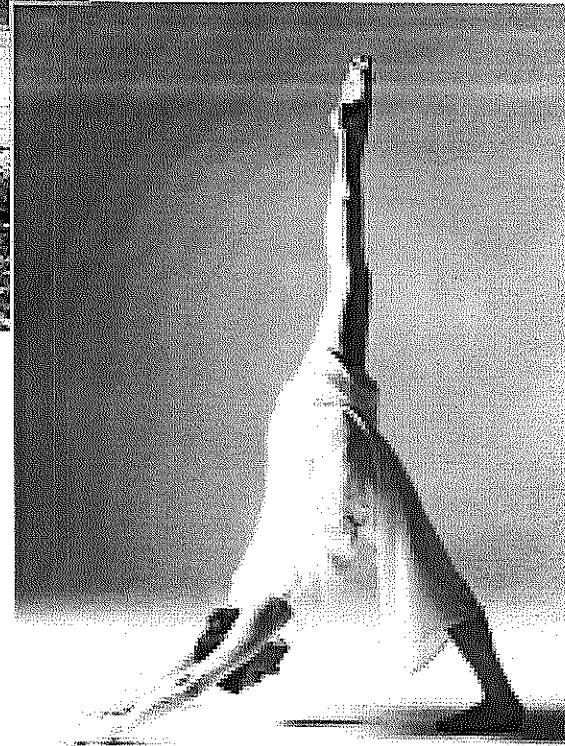


**Positive and Negative  
Space**



## Dancer am I...

"Music and dance are inseparable.  
Just as the heart beats the rhythm of  
life, the mind and body respond to  
the music..." -- Zab Maboungou





**February 8, 1999**

Today we learned about core-distal in my Bartenieff class. This is very helpful for me because I work with the distal edges and not with my core. The core-distal exercises helped me to connect my core with my distal edges.

**February 9, 1999**

Dunham: I am working on strength. I can see that in my other technique classes that I have more strength. I am able to do things that I thought were never possible. It's like a little kid looking at their mom or dad pick up a television and thinking I can never do this, but when they become older and stronger they can.

**February 10, 1999**

In conjunction with core-distal we are learning cross lateral patterns. I am becoming familiar with the lines that run through my body. The very distal points.

**February 11, 1999**

Every time I take Lady's class I learn. Lady stopped the class right before we were to go across the floor and said, "Summer give some steps across the floor." With previous experience in Fundamental with improvisation I was able to come up with something quickly. Even though this made me extremely nervous I risked it all and went in front of the line and gave the class a step to do.

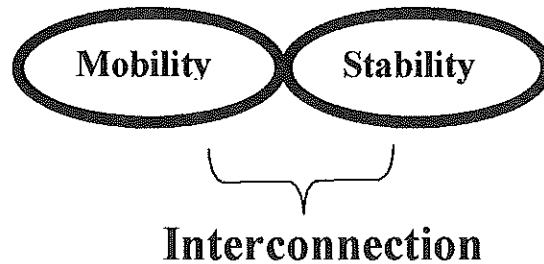
## Bartenieff Fundamentals

Core support –

“I accept who I am, and move in action as myself. I can be an advocate for myself.”

What do you think of when you are talking about core support:

- vertical thru-ness
- spatial intent/spatial pull
- kinetic chain
- support
- sun and the solar system
- stability and mobility



Martha Graham quotes St. John Perse in the film  
"A DANCER'S WORLD"

"You have so little time to be born to the instant"

What I am doing with my instants:

*I am loving dance and dance is loving me.*

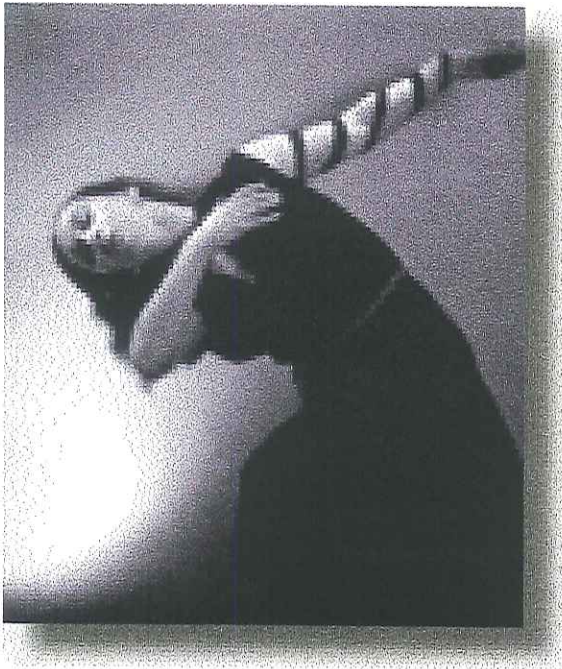
*I am loving risk and exploration.*

*I am loving myself and those around me.*

*I am sharing dance with others.*

-Thanks Judy for the quote

**Week of:**  
**February 15, 1999 to February 19, 1999**



Breath



**February 15, 1999**

What I learned: Today was the lesson on the head-tail connection. We did an exercise hang and hollow, where you are on your knees and you pull up without using your back to initiate the movement. To get to this exercise we were laid out on the floor (on the stomach) and had to pull back with our tail in order to get in the hang and hollow position. These exercises were to help us feel the initiation from both the tail and the head.

What I will change: I will try to be responsive and alert. I still need to focus on deep breathing because I can now tell that it takes away from my dancing.

**February 17, 1999**

What I learned: We continued with the head tail pattern, I can see how it connects and how important it is to know where and how to initiate movement from either points.

What I will change: I have to keep breathing and relate these developmental patterns in Bartenieff to other technique classes.

# **POEMS FOR FUNDAMENTALS**

## Remembering You Always

Beaten by hate  
Torn emotionally within  
Denied you humanity  
Soul kicked in  
Identity forced into the abyss  
Life had no meaning in a  
world of hopelessness  
To the right is nothing and  
to the left stands despair  
Come sit in the chair where my ancestors bleed



## Keep Moving

When life seems to build an enormous wall  
Stand wise and remember there's hammer for that wall  
Four days of walking and life remains a circle  
Stop and remember lines run through every circle  
Living mad at the world because it puts up a fight  
Grab hold of knowledge and use it with all your might  
Listen little black beautiful pearl  
Mean the world to you  
For no one can be you quite like you do



# Haiku

## Untitled

Shining high in the north  
Screaming loud yet calm  
The eloquent portrait of her  
Highness Mom

## Signature

To tell a story from your heart  
Is to sign your name as a piece of art

## Untitled

The colors arrive by day  
Whispering for the animals  
To gracefully play by the rainbow

**Week of:**  
**February 22, 1999 to February 26, 1999**



Cyd Charisse

# Perfect Day...

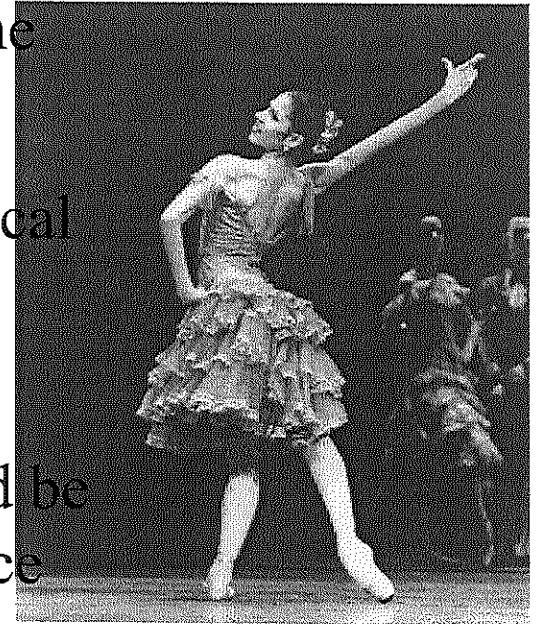


Remember a time when fun existed and thought were so innocent.

Fun lived in dance, with spirit floating above, capturing the essence of beautiful love.

Moving around with technical care, graceful and rigid, exploring the dance.

What a perfect day it would be to actually exist where dance saw this in a colorful midst.



Feb. 25. 1999



**February 22, 1999**

- What I learned: Today I got an assignment that dealt with what I need the most help in, breathing and core strengthen. Since I have tendinitis I have learned how to keep as much weight off my knees by pulling up. Having a strong core will help with this problem.
- What I risked: Telling exactly what my faults are in dance to my teacher. Most of the time I can listen to criticism but when I have to do self-assessment it hurts more because I know that what I am doing is not good enough and I did nothing to correct it.
- What I will change: With this assignment I should be able to correct my poor mid-strength and breathing skills.

**February 24, 1999**

- What I learned: We worked on our projects that will become our finals in class.
- What I will change: I will have to change my attitude if I ever want to be a dancer. I will try to think positive thoughts right before entering a dance class.

## Bartenieff Fundamentals Project

- 1) Start in ball (yield on floor).
- 2) Yield to push up with breath using breathing (push up and down 3X).
- 3) Push out flat on stomach.
- 4) Push up and down with breath.
- 5) Lift tailbone to push back on knees.
- 6) Come up.
- 7) Inhale and exhale (up and down 3X).
- 8) Open up in "X" position with breath.
- 9) From "X" position into a curl position (curl right and left).
- 10) Go back to "X" lift pelvis to draw legs up with breath (3X/4X)
- 11) To role into hand and hollow.
- 12) Pull up.

### What I Risked?

Meeting Cyd Charisse was a risk in itself. What do I say? How do I sit? Don't cut her off. All of these things were running through my head as the group waited for Mrs. Charisse to arrive. When she arrived we began the interview her, I tried to be very posed and careful about cutting her off and mediating the interview. Some people talk with long pauses and Cyd to me had long pauses so I had to be patient and listen very carefully for her last ending words of her sentences.

### What Experienced?

When Sara Templeton gave her beautiful speech I felt a sense of accomplishment and pride because we had done something great for a great person. Cyd Charisse in two words should be described as a timeless classic. I will never be able to replace the joy that I felt that day and I do not know if I want to. I want to feel that type of joy when I finish a project or perform a piece. The experience was one that I will never forget.

Thank you Judy

# Time/Force-Energy/Space

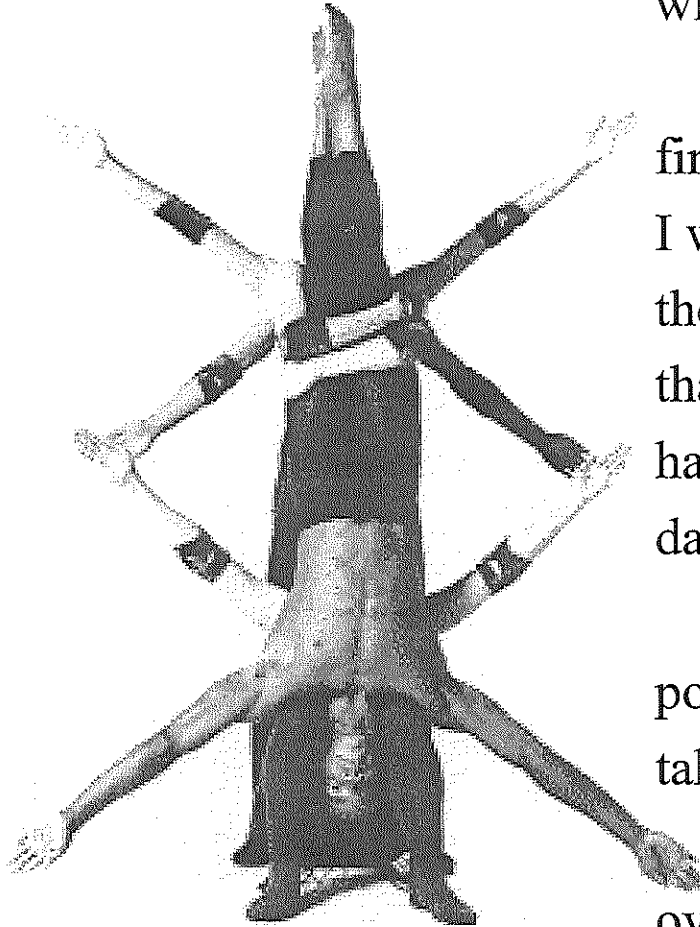
We all learn something about what it means to be a dancer.

Today, I in learned that for the first time, I wanted to be a dancer. I was taking a risk when I went to the Alvin Ailey audition knowing that if I did not get picked I would have serious doubt about me as a dancer.

But I now know that anything is possible no matter how long it takes.

At the audition I used mind over matter as well as technique to get me through it.

Spring Break (3/1/99 -3/7/99)



**Week of:**

**March 1, 1999 to March 5, 1999**



Audition with  
Alvin Ailey

**March 5/ Alvin Ailey**

What did I learn about dance and myself:

- Dance is very precious to me and it is something that I want to be a career.

What risk did I take in dance and for myself:

- Walking into the studio with about a hundred dancers all stretching, it was a risk to stay in that studio.
- I risked letting go (leaving my baggage at the door.)
- I stopped and thought about what my teachers have taught me about technique.

What I will change:

- Nothing but my attitude for dance will change. I will be serious about it as if it were on with my soul



**Week of:**  
**March 8, 1999 to March 12, 1999**

Lady Walquer





**March 8**

Fortunately for our group we had a change. One of our members left it was to the groups benefit. Our group is exploring with levels and patterns and we are using nature sounds along with the poem to express gesture through sound.

It has been hard to focus in our group because we have talkers. So it is a challenge and risk for mer to be an adult in this situation and get people back on track.

We are getting better as we complete the poem.

Lady's daughter passed away and I found myself weeping. The strange thing about this is that I've never met her. It was as if Lady was mourning through me or I could somehow feel her pain.

One of the most mysterious things today was that everyone remembered their dreams at least everyone who is close to Lady.

Can you picture it dark?

Can you picture it cold?

Can you picture the rain?

Can you picture a soul?

We all can see something quite clear

But can we picture someone else's tears

Dreaming up your mother's thoughts

As she lay in her sleep caught

Damn the tricks my mind creates today

Her memories stuck in my mind on replay

As my exploration of dance continues, I have come to a certain point in my dancing experience that has somehow built a wall around my initial goal, to be a great dancer. I have found that when I am dancing I do not connect my movement with important elements of dance. One is breathing while I am moving and the other is working with my weak core. Without these two things, it is hard to convey a dance piece to a class with some kind of expression or intense feeling. Some of the exercises in Bartenieff Fundamentals help me to connect those two things to my movement.

In modern dance class, it is important to have a strong middle to pull up out of movements that rely on the strength of the core. I can not hold my legs up because I am using my arms and back to pull my legs up instead of my core. It is very costly and hurts a great deal, the pain is what made me stop and use another part of my body, my knees. My knees are now diagnosed with tendinitis. Therefore, after two very painful results, I have been searching for a better way to strengthen my core.

In my jazz class last semester, I went through a recurrence of asthma. In this class we do a lot of rigorous movement that relies on breathing. If you do not breathe in this class you will be in big trouble. I have always held my breath when doing rigorous activity, like in track and field. I would run the 400-meter holding my breath. When I finished the race, I had this intense burning in my chest. This also happens in jazz class. The last straw was when one morning while running to the bus I had a mild asthma attack I guess my lungs could not take it. So, you can see why breathing is very important to me.

Through the help of Bartenieff, I have found exercises that help me with my main problems. My exercise begins with my curling up into a ball and yielding into the floor. I take a deep breaths of air and push up while doing this. Next, I push out onto my stomach where I repeat my breathing pattern. This part of the exercise is very important because it allows me to relax and get a feel of what is actually taking place when I am breathing and moving at the same time. Next, I lift with my tail to push back onto my knees. I roll up, with initiation starting in the core. Here I get a sense of my core to distal pattern. It becomes extremely hard when trying to remember this and breathing at the same time. The next big step for me is the hang and hollow exercise. The problem with this is that I initiate the movement from my back. The exercise calls for a successive

movement starting with the tail leading up through the back to the head. The challenge here is getting the first movement down. This is where I can really work on my core.

I noticed that the patterns that I am studying have helped me to connect my movement with expression. It has helped so much that during an Alvin Ailey audition I used them to get into the summer school program. I went into the audition with focus on breathing and connecting movements with my core to distal. It not only helped me to express my feeling but made the movement feel comfortable for my body.

**Week of:**

**March 15, 1999 to March 19, 1999**



**Weight**

*Lightness*

### What I learned?

This week was like a review because Gary was teaching music terms. I know a lot about the terms because I was in the music for dance class last semester. I can see the connection with learning the terms and applying them to dancing. For instance, beat means the basic pulse of a the music. For dancers this is very important to know because if you can not find the basic pulse you most likely won't be able to follow the rhythm that a teachers gives you in a combination across the floor.

### What I risked?

The risks would have to be working with my group for our Haiku study. Since the group is younger and does not have as many movement quality classes (like Laban Analysis and Bartenieff) it was hard to alert them that they were choreographing works that did not apply basic elements. We needed levels in our voices and movement. Being the oldest I would risk coming across as the wicked witch of the east.

### What I would change?

Never work with a young group unless they have the same training as yourself or the level of maturity as yourself. Some people do not know how to focus and I always want to surround myself with focus individuals.



Haiku:

The beach is a dream

Waves crash on the soft sea shore

As sunlight descends

Class Analysis:

- Our score was good because we use rhythms of water and special effects like birds.
- Choice of shaping was excellent we use our body size for instance Melody shortness and Derek's height.
- We had a commitment to our movement because we were enjoying ourselves and taking the assignment seriously.
- Since we have many choices when it comes to quality and tone of voices we exploited it.
- We use beat rhythms to contrast our spoken words.

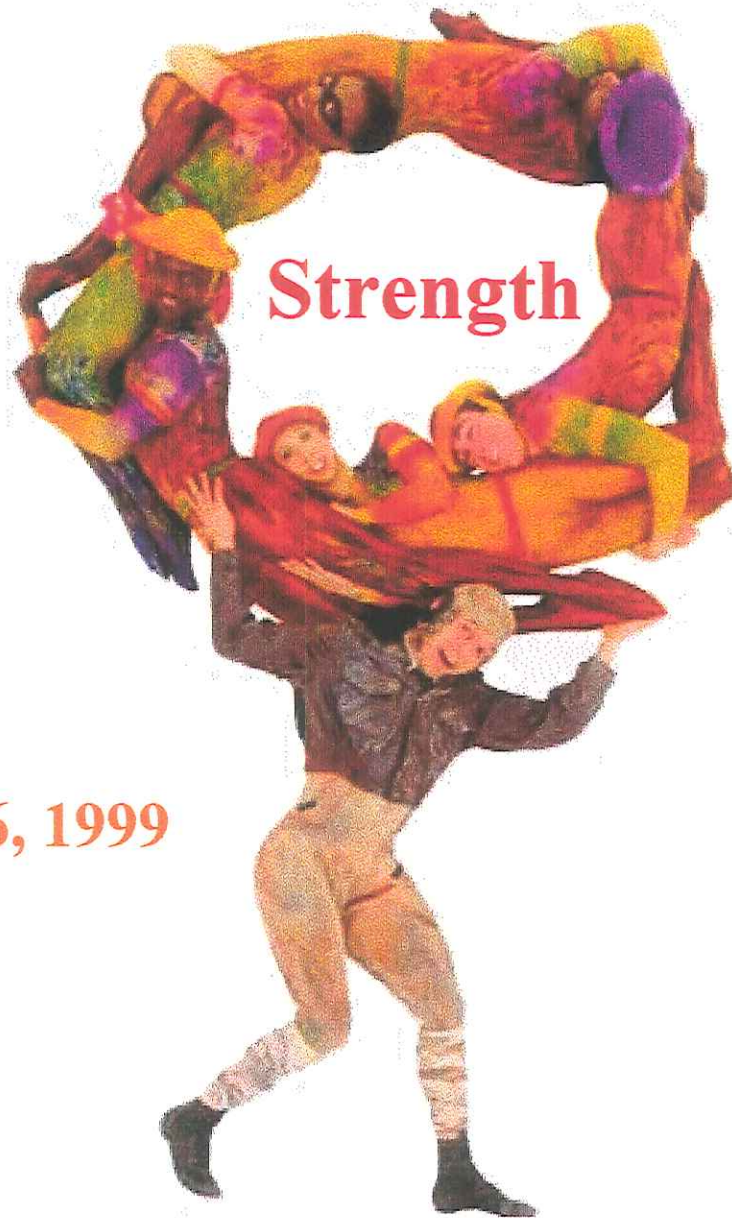
I saw the Alvin Ailey performance on PBS last night and it made me think about where I need to be and what I have been doing to get there. In Dunham I have learned to strengthen the soul so that the physicality of dance will seem easier. I have been doing this by not only listening and watching the teacher but by applying my inner self in to what is being taught. There is also Bartenieff Fundamentals, which is an extinction of Laban Analysis. This class has taught me to connect my movement with breathing. We did an exercise where we laid on our stomachs on the floor and we tried to turn ourselves over. This process was to occur not by use of muscles but more with breath. It appeared to be simple at first but as I began to turn I found that I lack breath in my movement so I begin to correct from this lesson.

**Weight**

**Strength**

**Week of:**

**March 22, 1999 to March 26, 1999**



Faculty Concert

**Experience With Scott:**

My experience with working with Scott Heinzerling has not been a very easy road, because he is highly critical and somewhat of a perfectionist. This is not a total bad thing but for me being that this was my first performance it was devastating and scary. At times I would be confused of Scott's direction in his piece. This caused me to not only be very angry, tired and scared, but also many times disappointed. The entire process of learning a dance with Scott was frustrating. This all changed once I began performing on stage. My old frustration was transformed into excitement and anxiousness. Here is where my performing experience begins.

**Experience On Stage:**

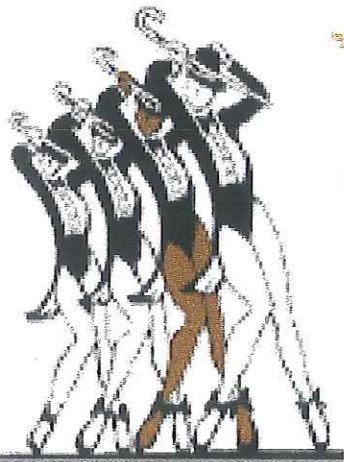
Excitement and a soft sense of shame filled our hearts (the dancers in Scott's piece), as we watched Andre Paradis' sexy and seductive piece being performed. "I wonder what will people think," "this is so embarrassing," "OK, it's now or never," were the kinds of comments heard as Andre's dancers finish and get astounding praise from the audience. Curtains up and here we go, since I am the last person to go onto the stage the pressure intensifies.

I fly out with the big yellow pencil and to my surprise people respond with cheerful laughs and claps. Coming to a very crucial and technical part in the piece (the tilted battement in second parallel) I become sacred. "Here we go," I think as I perform what seems to be an ok battement. As the lights darken and the curtains close I am somewhat satisfied. The curtains open and we receive great approval. I now feel relieved.

**Characters and Costumes:**

There were fourteen characters in Scott's "Mad To Live." The three ballerinas, the four insomniacs, the four beach ball tappers, myself the modern dancer (or nicknamed the ringmaster), the singer/actress, and the beat poet. Each group of characters had their own kind of role in the dance. The ballerinas were the technical and snobby characters as to represent the feel of ballerinas, always upright and perfect so to speak, with the craziness of large beach umbrellas. The four insomniacs represented individual dreamlands that featured each insomniac, like groups of people dreaming the same dream. The tappers had the fancy footwork offset by the beach balls. To contrast from the entire group the singer/actress sang songs and spoke words while the beat poet spoke words and trotted around the stage in a crazy stupor. My role as the modern

dancer was to have a very strong technical presence despite the ridiculous costume and pencil. We all together were in constant competition for the attention of the audience.

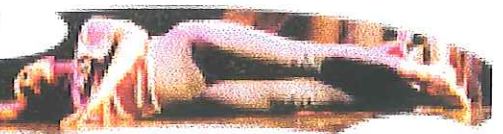


**The Tappers**



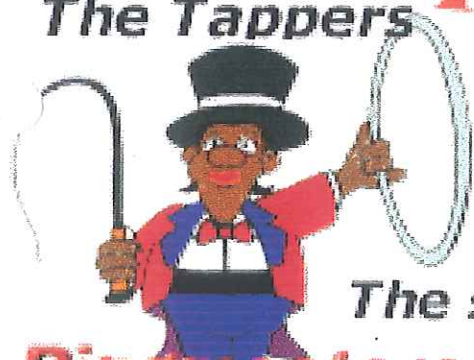
**The Ballerinas**

**1 insomniac**



**The crazy beat poet**

**MAD TO LIVE!**



**Ringmasters**

*or modern dancer.*



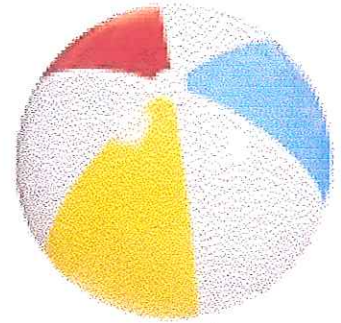
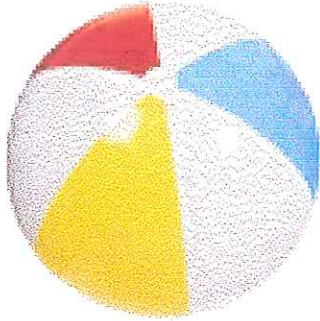
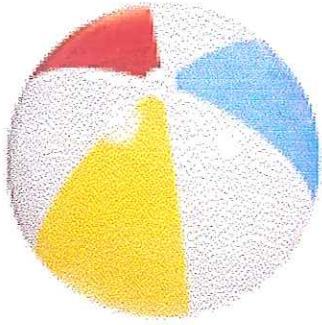
**The singer/actress**



**the other insomniacs**



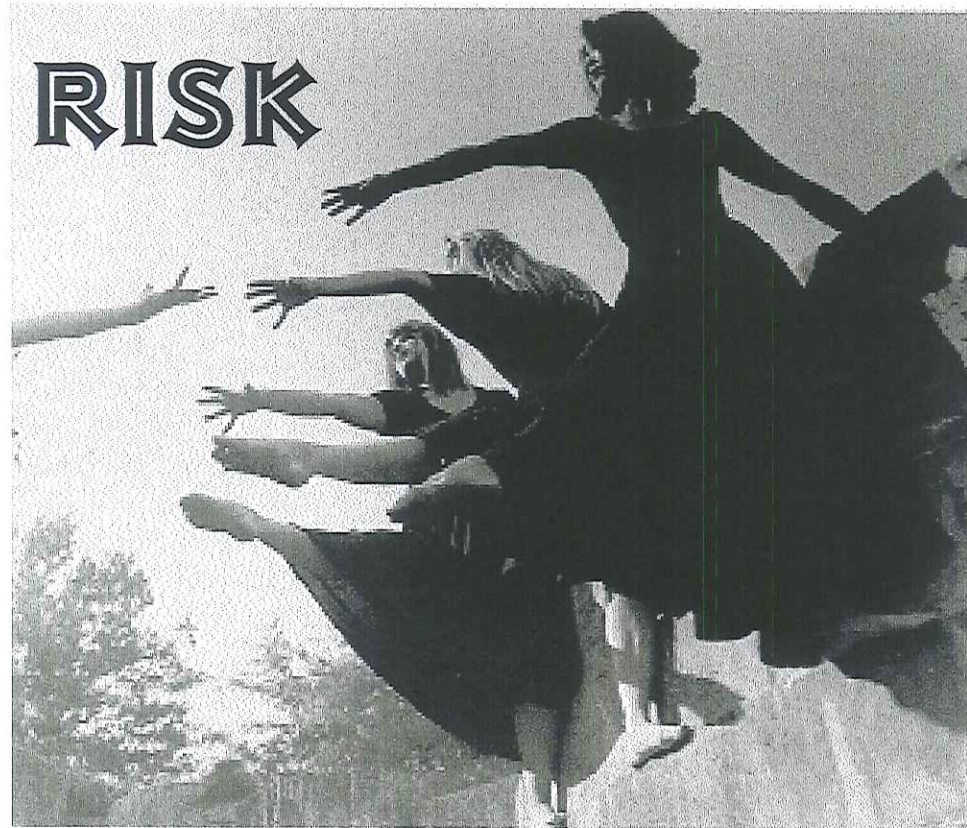




Under the pavement,  
the beach!



**Week of:**  
**March 29, 1999 to April 2, 1999**



## Music Assignment

- Music was by Lisa Gerrard
- Title called Ajohn
- Historical Period was modern

This piece was a big risk for me because it would be my first choreographed piece. Well to me it was because I did not have something chosen for me it was the music I picked and the movement I created without much guidance. I felt I risked it all because it was like selling my art to an audience and hoping that they would receive it with open arms.

After performing I felt awful because I did not do my best. I felt the movement collapsing and I did not know how to get a hold of myself to fix it. It to me was too late because I was performing already the only thing I could do was finish the piece. Even though afterwards people gave me good comments it did not matter. As long as the little perfectionist lives inside my head I will never be satisfied.

If I am going to be something I have to be the best...

## **Bartenieff Fundamentals**

### **Implications of Upper/Lower Connectivity**

- To activate our lower bodies to move forward
- To support ourselves
- To stand on our own two feet
- To push away and set boundaries
- To claim our own personal power
- To activate our upper bodies to others and reach out in the world interactively, without losing connection to the earth.

### **What I learned:**

When Megan described the homologous pattern (upper and lower) with these implications it brought a clearer sense of the physical connection.

### **What I will change:**

I will try to implement these types of insinuations when approaching new techniques and life.

### Creative Teaching:

In Judy Alter's class we had to do creative teaching. I chose to use imagination, imagery and movement. I asked the class to pretend they were a tornado and vary the speed and the levels. My first idea was to have them pretend to be a tornado and as they discover how the tornado moves add effects like lightning and then wind. Judy advised me that I could just use the tornado and change the flow effort.

I also wanted to add a second part where they would pretend to be a weightlifter and try to pick up 500lbs, varying sustained movements. This would of course be too much.

### What I learned:

When using improv one simple idea always works because you can simply change the quality of the idea, play with time, direction, levels, and the spatial kinesphere.

### What I risked:

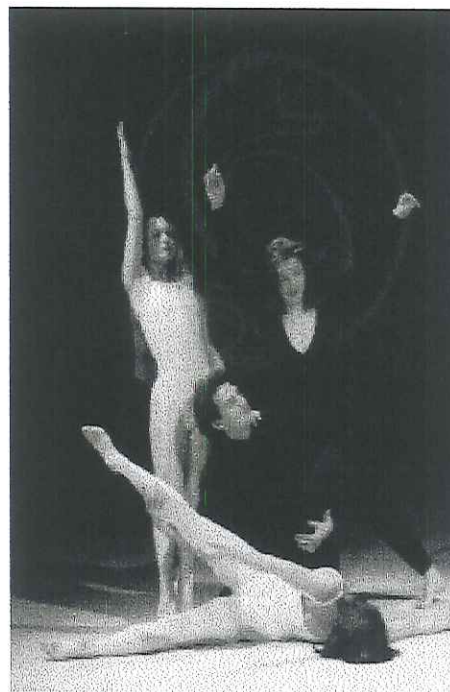
It is hard to get in front of peers who may be more advanced than you are older. This was hard because some of the peers were Katie, Pheby, and Lisa.

### What I would change:

I would use a simple idea and apply different movement qualities.

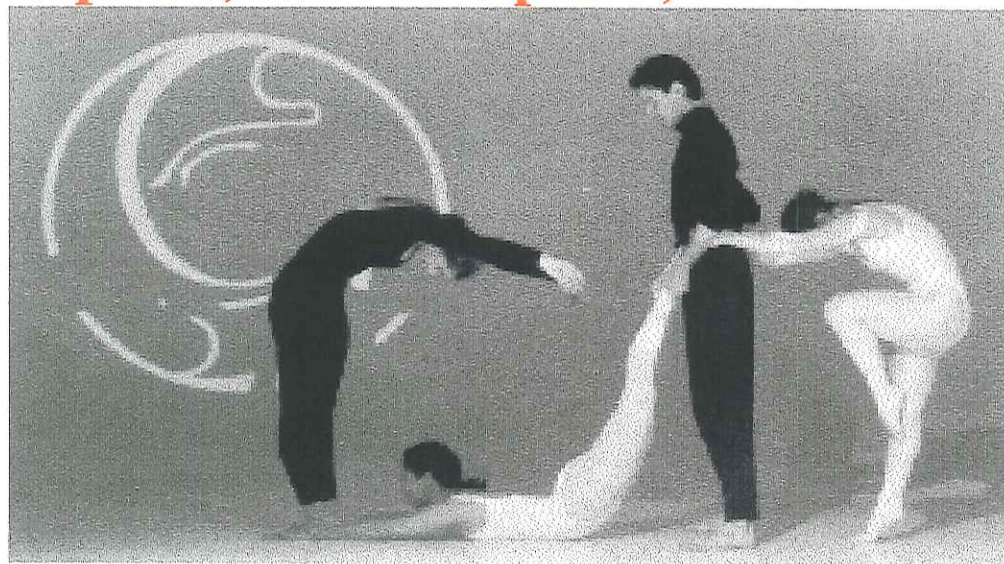


# Shape *Qualities*



**Week of:**

**April 5, 1999 to April 9, 1999**



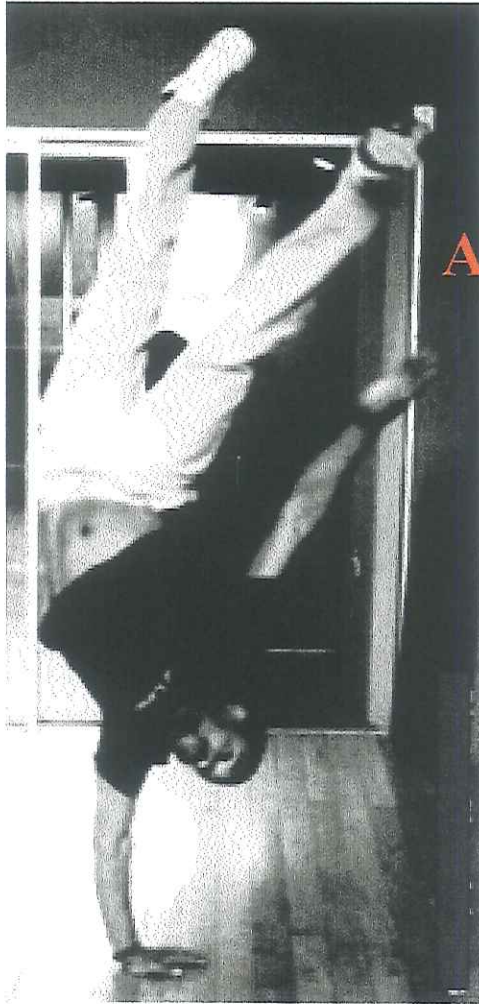
**Mental Development and Progress:**

In all my classes unlike last year, I am on a mental journey. I know that what I want to do as far as yesterday and today is dance. So when I am in class I try to challenge myself mentally. I have a recent knee injury that has created a thick foggy blur, it's as if God is saying I know you want to be a dancer but try to focus more than one thing just in case; it has created a mental block. Since my logical-mathematical intelligence and interpersonal intelligence are the strongest they conflict and cause confusion. So I must take the time to analyze the real matter and my real goals. Through all of these experiences I have learned perseverance. I am connecting not only to the physical and mathematical aspect of dance but to the spiritual. So I am using my interpersonal intelligence which seems to be the strongest intelligence to activate or enhance my spatial and bodily kinesthetic intelligence bringing a sense of harmony to both conflicting intelligence. I don't know if scientifically this can happen but mentally this is what it feels like.

**Challenges and goals:**



When I started off this semester I made a list of the things I would do and the things I would risk. Some of those risks include falling if necessary, exploring even when it may seem awkward and challenging myself when it seems impossible. These things would be what I would use to take my dancing ability into a different realm in modern dance. Bartenieff Fundamentals is another challenge that has helped me in Modern. It taught me to connect my movement with breathing. It has helped me to complete movement, concentrate on my focus, and articulate movement. I incorporate Bartenieff Fundamental in this paper because it is an outside goal that has helped me reach my goals in Modern class, this is very important. In previous modern classes I could connect my body, my breathing and the teachers instruction at the same time and make it work. I can do it now and try to use it in all classes.



**Styles**

**Week of:**  
**April 12, 1999 to April 16, 1999**



**Of**



**Dance**

# The Art (Questions to Ask)

Who am I

What am I doing on this stage

How can I find the essence

## Three Prime Elements of Performing

- 1) Focus
- 2) Dynamics
- 3) Movement Texture

### Focus

Inner

Directional

Area

Magnetic

Body

Dramatic

## Dynamics (What Makes a Dance Come Alive)

- Discover levels and relationships of three main elements:

- 1) Time
- 2) Intensity
- 3) Space Range

Secondary

1) Emotional

2) Transition

## Movement Textures (Elements)

- 1) Weight
- 2) Gravity
- 3) Point of pulse - breath
- 4) Accent
- 5) Sustained
- 6) Suspension
- 7) Rebound
- 8) Movement overtone
- 9) Isolation
- 10) Stillness - inner focus

**Week of:**  
**April 19, 1999 to April 23, 1999**



GEstUre

## Summer and Melody' Last Study

Interracial dating is what I chose to interpret. It is something I am not familiar with because I have been around African-Americans all my life from pre-school up to high school. One of my main purposes for coming to LMU was to broaden my horizon and meet new people so that I could have a real source of information to base my likes and dislikes on. Along this journey, I met a guy who I would have two years ago never thought to even talk to. Since I have talked to him he has become a good friend. How can I turn away someone who has been nothing but nice and respectful to me?

Melody because the music resemble that of a circus chose to interpret the dance as a message for people who take the time to be stupid about other peoples choices, they reminded her of a circus of fools. She thought that it is so ridiculous (like elements of the circus) that people take the time to hate instead of living life happy and going on about you business.

To insure that Melody and I created movements that were fresh and to the point. We just experimented and talked about our views. The movements just followed after that.

The range of movement is so diverse that we had to use repetition to stain a point into the audience's mind. We also risked everything we had with partner stunts, weight sharing and so on. This piece is full of focus and intent. I hope Melody and I can pull it off.

A Poem For My Last Study

*"Fade To White"*

We met because I bumped into him on my way into the dark.

He was taller than me his shadow engulfed my soul.

"Sorry," he said as I felt him go by.

I turned around to call him back, but into the nothing he fled.

A thought "I am colorblind" crossed my mind,

As I became visually crippled

I began to walk into my "swirling abyss" as the voice called from behind  
Silence became my sight as I told him I was blind please stay by my side.

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- 9) Isolation
- 10) Stillness - inner focus



**Week of:**  
**April 26, 1999 to April 30, 1999**



*Reflections...*

## Illiana's Works In Progress

I have been working with Illiana Nunez on her senior thesis project. I admire her strength to be the first dancer who has every went out on their own and created an event similar to that of the Christmas concert. She is so powerful and beautiful, I was amazed with her works. When she asked me to perform her piece called "Terror" I was so happy. I began to work on this project and she helped me with it truly more than anyone has before. Since I have always wanted to act this was my very first taste of acting. I used a method of acting where you imagine something happening to you and you use it to express the emotion that you or the choreographer tries to convey. Illiana helped me with this method and created a safe haven for me to perform her piece as she wanted it.

During all of our practice, Illiana remained very professional even though Melody and I cracked jokes here and there she kept on us and made sure that we kept our focus. If I can take anything from dance this year it should be from a women like Illiana. Her passion and skill goes well beyond anything I have witnessed in the dance department. She created works of art that did not scream technique, but the essence of dance. I find a fancy in her style more so than that of Katie and Jody. I see Katie and Jody as technically focused dancers. But I see Illiana as a dancer focused. Her ability reminded me of an article that named Ailey as one America's best dance companies. It said that they bring more people out to see them on their tours than any other company. I find this amazing and I see Illiana as that Ailey Company so sure and so right that every one wants to experience a piece of her talents. I am happy that I had a chance to experience her life and time and dedication to dance.

*Dedicated to Illiana...*

Some things remain hidden ,while other things stand out

Some stars shine bright, while the others fade out

Dancers who dance, can create great works of art

Dancers who become dance are masters of their art

Remains who ever can tame the naked eye that watch

Remains their fame because we all want to watch.