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# Dance is a Language ...

Alison M. Riehle

*Loyola Marymount University*

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# DANCE IS A LANGUAGE...



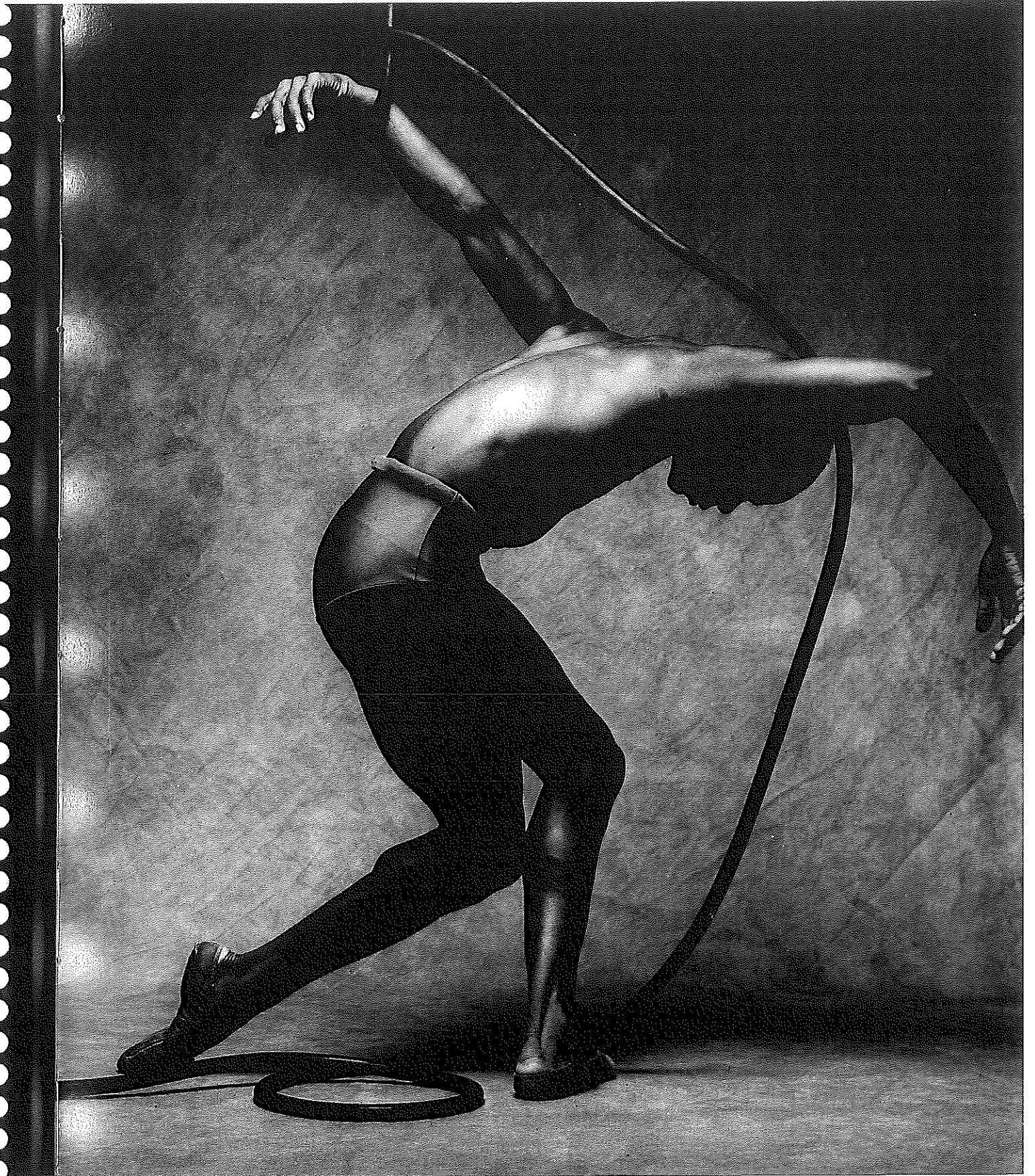
**SENIOR THESIS PROJECT**

**ALISON M. RIEHLE**

**MAY 5, 2000**

“It is not just about stamina, or about doing something well, nor wanting to be admired. It is basically about love of and devotion to what you are doing, and a constant lookout for the possibilities it can provide to keep you going; to keep your dancing and your life alive.”

---Merce Cunningham



**THE  
CHOREOGRAPHIC  
WORKBOOK**

## THEME AND RESEARCH

What would life be without friends? I began to contemplate this question and came upon an answer... "Life would be empty without friends." I further thought about my own friendships in my life... those that have come and gone... Was that person really a friend or just an acquaintance? What was missing? Was it respect, loyalty, or communication? I cherish the friendships in my life that have lasted, especially the one in which I share with my best friend, Jamie. That is the reason in which I asked her to participate in my choreographic piece. By no means is our friendship "perfect"... Is there even such a thing? We have our differences and occasional arguments, but no matter what happens in our lives we are always there for one another... for support, encouragement, understanding, acceptance, and love.

I continued to delve further into the many facets of friendship... Researching mostly on the Internet. I found poems, stories, dedications, and even a survey confirming the top five things that mean most in a friendship; trust ranked number one. Without trust, a friendship means nothing. So many are betrayed, making it harder to even begin to trust someone else that walks into your life. What makes people friends? What doesn't make them friends? I wanted to establish this idea through movement.

I wanted audience members to relate to this piece as it applies to what we deal with everyday and how we react to our own situations with our close friends. As we get older we sometimes have no idea who to trust. The strong friendships that we establish sometimes become uncertain as time passes. I wanted my choreographic piece to speak to people and visually demonstrate someone putting up their guard to avoid getting hurt.

Then you start trusting the person and you let your guard down and open up to them.

When both people are open to each other, true friendship can evolve.

## Intention Statement

Life is a journey through time, filled with immeasurable choices and experiences... What is life without friends? This choreographic piece explores the many facets of friendship through authentic movement... the mystery, the distance, the challenge, and the beauty and true connection...

“Life is sweet because of the friends we have made and the things which in common we share; we want to live on, not because of ourselves, but because of the ones who would care. It’s living and doing for somebody else on that all of life’s splendor depends, and the joy of it all, when we count it all up, is found in the making of friends.”

-Edgar A. Guest

Before beginning to choreograph any sort of movement I had to have a clear sense of exactly what I wanted to portray on stage. My goal for my choreographic piece was to illustrate three different images of friendship in three sections. The first of hostility and questionability as Jamie assumed the role of one who had been betrayed before; The second of a “playful” notion of trust, which I wanted Jamie to be able to trust me, for I wasn’t one that would betray her; and the third of one of beauty or “idealness” (beauty in the sense of honesty, respect, true connection).

I began to explore movement possibilities. Every rehearsal was a new, yet sometimes very challenging discovery. Jamie and I spent hours experimenting in the studio with the use of weight, release, timing, space, energy, imitation... I continually struggled with so many questions... Were Jamie and I too far apart at this moment in the piece? At what particular place on stage did I want to be to transition into the next section? Did it even matter? Was I conveying the “right” idea as my head tilted away



from her or should I tilt my head towards her? At what point did I need to run or move away from her? Did I even need to run or should I move away slowly? At what point did I want her to move away from me? How long should I stay focused on her movement and expression? When was the time “right” to make eye contact? At what point did I want Jamie to question her hostility?

After exploration, I found answers and new “discoveries.” The choreographic process is unexplainably rigorous, but well worth it as you, see it and experience it on stage. It further evolves your passion for dance and the desire for continuous growth and maturation in your life.

This extract is taken from *"The Prophet"*, by Kahlil Gibran, published by William Heinemann Ltd: London in 1984 (first published 1926)

*"And a youth said, Speak to us of Friendship.*

*And he answered, saying:*

*Your friend is your needs answered.*

*He is your field which you sow with love and reap with thanksgiving.*

*And he is your board and your fireside.*

*For you come to him with your hunger, and you seek him for peace.*

*When your friend speaks his mind you fear not the "nay" in your own mind, nor do you withhold the "ay".*

*And when he is silent your heart ceases not to listen to his heart;*

*For without words, in friendship, all thoughts, all desires, all expectations are born and shared, with joy that is unclaimed.*

*When you part from your friend, you grieve not;*

*For that which you love most in him may be clearer in his absence, as the mountain to the climber is clearer from the plain.*

*And let there be no purpose in friendship save the deepening of the spirit.*

*For love that seeks aught but the disclosure of its own mystery is not love but a net cast forth: and only the unprofitable is caught.*

*And let your best be for your friend.*

*If he must know the ebb of your tide, let him know the flood also.*

*For what is your friend that you should seek him with hours to kill?*

*Seek him always with hours to live.*

*For it is his to fill your need, but not your emptiness.*

*And in the sweetness of friendship let there be laughter, and sharing of pleasures.*

---

*For in the dew of little things the heart finds its morning and is refreshed."*

**Passage taken from Pavel Florensky, *The Pillar and the Ground of Truth*, trans., Boris Jakim, New Jersey, Princeton-1997, p313.**

*"Every external act of ones friend seems to the other insufficient because, knowing the friends soul, he sees how every action fails to conform to the inner greatness of his friends soul. As for heroes, some are amazed by them, others ignore them; some are carried away by them, others hate them. But a friend is never amazed by his friend and is never indifferent to him. He is not fascinated by him and does not ignore him. He loves, and for love precisely this soul, uniquely this beloved soul, is infinitely dear and priceless, outweighs the whole world with all its temptations. For friendship love knows a friend not by his outward pose, not by the dress of heroism, but by his smile, by his quiet talk, by his weaknesses, by how he treats people ordinary human life, by how he eats and sleeps."*

## Top Five Things That Mean The Most In A Friendship

NUMBER ONE:

**TrUsT - 98**

NUMBER TWO:

**hOnEsTy - 63**

NUMBER THREE:

**fUn - 48**

Number Four:

**unDersTanDinG - 40**

Number Five:

**LoYaLtY - 36**

---

6.

**ReSpEcT - 27**

7.

**LOvE - 22**

8.

**Be tHeRe FoR yOu - 20**

9.

**sEnsE of HuMouR - 17**

10.

**CoMMuNicatiOn/Can talK - 13**

**CaRiNg - 13**

11.

**LiKe You fOR bEiNg YourSelF - 12**

12.

**kinDness - 6  
rEliGion - 4  
eQUALity - 4  
cOMMitmEnt - 4**

13.

**CoMpAnIoNsHiP - 3  
foRgivEness - 2  
FrEEdoM - 2  
CoMMon InTresTs - 2  
rEliabiLitY - 2  
sAme PersOnaLiTies - 2  
mOnEy - 2  
AppReciatIon - 2  
nIceNesS - 2  
CONfiDenCE - 2  
comPaSSIoN - 2  
DevOTiOn - 1  
laUgHteR - 1  
TimE - 1  
looKs - 1  
GenErOsitY - 1  
sEnSitiviTy - 1  
HappIness - 1**

**WHAT IF?**

© [Claire](#)

Friends tell you their secrets  
Friends are meant to share  
Friends are meant to cheer you up,  
What happens when they're not there?  
Is it hard when you don't have  
Someone to lean upon?  
When you need a friend to care,  
but they, your friends, have gone?  
What if you were split  
Up from your best friend?  
Do you think you'd care  
If your friendship ends?  
Would you slowly drift apart,  
Go in separate ways?  
Or would you both grow closer  
Grow closer day by day?  
What if your friends started  
Saying things behind your back?  
Would you stand and face them,  
Or would your courage lack?  
Perhaps it would be safer  
To let your friendships mend,  
Push these thoughts behind you,  
And make the questions end.

**FRIENDSHIP, SONNET #2**

© 1996, [Melissa Kress](#)

We had a friendship pure and true,  
A friendship time could never cease,  
That in sad moments, could renew,  
And bring to us release,  
We had a friendship, you and I,  
That was taken much for granted.  
We thought that it would never die,  
Much like the seed that we have planted.  
And in such haste did we forget,  
The love required to grow,  
And at our feet it shall be set,  
Drowning from feelings never shown.  
Maybe we can save this seed before its time is through,  
For I've never had a friendship, as the one i have with you.

## **True Friendship**

© 1996 [Shauna](#)

**Friendship is something that grows through the years  
Withstanding feelings of anger, joy and tears  
It is something you cannot live without  
A friend you can turn to when in doubt  
They should listen carefully and not speak a word  
For you would do the same when they want to be heard  
A person you can confide in, learn from and trust  
This is a friend and everyone must  
Be able to have someone just like this  
Not a boyfriend to hug, cuddle and kiss  
But a person so special, faithful and true  
The only one I can think of is a person like you  
Our friendship is strong, healthy and great  
Through the years I see its wonderful fate  
A fate of laughs, greatness and fun  
We have only one life to live and this is the one  
The past- full of memories that runs through my head  
The bad ones never talked about or said  
Every moment of life should glisten with fresh morning dew  
This reminds me of the greatest friendship one ever knew.**

## GOALS FOR CHOREOGRAPHIC PIECE:

JANUARY: (1 rehearsal)

\* Experimentation  
before Jan.

Begin 1<sup>st</sup> section

FEBRUARY: (3 rehearsals)

1<sup>st</sup> rehearsal = finish 1<sup>st</sup> section

2<sup>nd</sup> + 3<sup>rd</sup> rehearsal = finish 2<sup>nd</sup> section

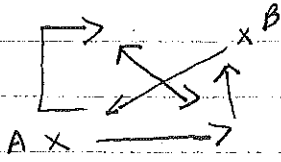
MARCH: (2 rehearsals)

Finish 3<sup>rd</sup> section

A = me  
 B = Jamie

## Spatial Patterns (Tentative?)

### First Section:

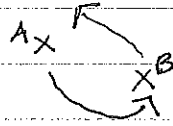


X<sup>A</sup>

X<sup>B</sup>

A<sub>X</sub>

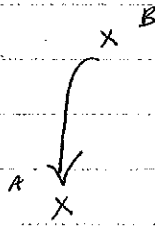
X<sub>B</sub>



### Second Section:

X<sup>B</sup>

A<sub>X</sub>



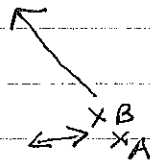
B<sub>X</sub>  
 A<sub>X</sub>

X<sup>B</sup>  
 X<sup>A</sup>

### Third Section:

X<sup>B</sup>

X<sup>A</sup>

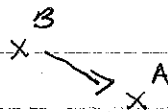


X<sup>B</sup>

X<sup>A</sup>

X<sup>B</sup>  
 X<sup>A</sup>

B<sub>X</sub> ↔ X<sub>A</sub>



X<sup>B</sup> ↔ X<sup>A</sup>

X<sup>B</sup>  
 X<sup>A</sup>



## Journal

\* Experimentation took place prior to January  
manipulated and articulated use of weight,  
release, timing, space, energy, limitation.

① Today was our first rehearsal... We almost finished the entire first section... When you focus and get things accomplished, you feel rewarded... I felt as though tonight went very well as I came in knowing what I wanted to do and did it.

② Today we met with Diana... She questioned ~~my~~ my reasoning for a shoulder stance in the beginning... I had a feeling that it wasn't appropriate for I was ~~bad~~ bad for choreography and just took a fun familiar step from Holly and Stephanie's class. I will change it next time... She also said I needed to clarify my spatial patterns as at times Jamie and I didn't need to be so far apart.

③ Today I clarified the spacing and finished the first section... Again we came in and got things done... I really want my piece complete (as it is supposed to be for the application)... If Jamie and I had not explored ideas prior to this semester... I probably would never be able to show my piece in the concert... For I would have had a lack of movement ideas.

- ④ I completed the ~~second~~ <sup>second</sup> section tonight, but I am not sure if I am very pleased... I feel my movements did not amplify the notion of trust... I was too gestural... I need to change the choreography before next time.
- ⑤ ~~Diana~~ I told Diana that I wasn't happy with the choreography of this section and I plan to rework it... she encouraged me to explore movement possibilities - develop the running or walking into transitions which amplify my vocabulary.
- ⑥ I reworked the entire second section today and I am pleased with the changes I made... We even began the last section (only transition)... I find it very difficult to be in my ~~piece~~ own piece... The challenges of being both a performer and a choreographer involve not having the ability to step out and see what it looks... I had to feel it... I think I might have Yvette tape it next week... so it will be easier for me to make any judgments and maybe corrections 😊

① Diana loves the beginning, but questioned <sup>2nd → 3rd</sup> the transition that needed to be more organic. <sub>TRANSITION</sub>  
She suggested we stretch and deepen the first → second transition, the second to be clean and abrupt and the third fluid and clean.

② I had Yvette tape our rehearsal today... I finished the piece so this way I can go home watch the tape, review and add details.

③ Our last meeting with Diana...  
She again loved about the beginning, suggesting how different it looked from the first time she saw it. She questioned the last thing and since we had more time today than normal, I was able to re-work it as she craved. She also suggested I change the jiti to something less technical...  
and last I worked on the head circles into the roll down as we ended the piece... It needed to be more fluid, continuous movement instead of choppy...  
Diana commented on how thought out my piece was and that I should be proud of myself, for ~~because~~ my intention was clear and realized.

## THE MUSIC

\*The Dance is choreographed, for which a score is commissioned

Finding music for my piece was an ultimate challenge. After deep thought and research involving the theme of the many facets of friendship, I became set upon displaying three ideas. I wanted to find three different pieces of music that brilliantly magnified each idea, adding to the already choreographed expressiveness of “trying” emotions. I listened to many artists such as *Dead Can't Dance*, *Kodo*, *Enigma*, *Kim Robertson*, and more, but nothing seemed to be what I wanted.

I asked Jamie to search for CD's as well. She brought me the CD of artist Yanni. I listened to the entire CD and loved almost every piece of music, but I found the three songs that I felt combined with the choreography would exemplify each idea and further allow us to embellish every movement; also encouraging continuous discovery and rediscovery with every performance. The first piece of music I used for the first section, titled “Forbidden Dreams,” presented a sense of mystery, yet hostility. The second piece of music I used in the second section titled “Chasing Shadows,” represented a fast and “playful” mood, and the third piece, titled “Face on the Photograph,” manifested feelings of joy and beauty. With professional help, cuts were made, musically justified and approved. I choreographed no movement to the exactness of the music; I strictly had the intention of augmenting a feeling.

# January

Experimentation prior to January

Sun	Mon	Tue	Wed	Thu	Fri	Sat
Filed: <u>cncal00</u>						1
2	3	4	5	6	7	8
9	10 LMU Classes Begin	11	12	13	14	15
16	17	18 Sr. Thesis (Reflection Questions Due)  Rehearsal 7-8:30 pm	19	20	21	22
23	24	25 No Sr. Thesis meeting  No Rehearsal Jamie-home	26	27 Del Rey History of the Devil	28 Del Rey History of the Devil  Florida →	29 Del Rey History of the Devil
30  →	31					

2000

# February

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1 Florida home Rehearsal 7-8:30	2 Del Rey History of the Devil	3 Del Rey History of the Devil Choreographer's meeting convo meet w/ Diana @ 12:45 pm	4 Del Rey History of the Devil	5 Del Rey History of the Devil
6	7	8 No Sr. Thesis meeting Rehearsal 7-8:30 pm DUE: Poster design FACULTY CONCERT	9	10 The Visit Choreographer's meeting convo meet w/ Diana @ 12:45 pm	11 The Visit	12 The Visit
13	14	15 No Rehearsal DUE: Press release FACULTY CONCERT	16 The Visit	17 The Visit choreographer's meeting convo No Diana	18 The Visit	19 The Visit
20	21	22 Thesis 2 pg./Biblio/Outline 12:15 - Yvette's Dance (Scott) Rehearsal 7-8:30 pm	23	24 John Binkley: Faculty Run (in progress) meet w/ Diana @ 12:45 pm	25	26 New York →
27	28 SPRING BREAK	29 SPRING BREAK				

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# March

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 SPRING BREAK home from New York	2 SPRING BREAK	3 SPRING BREAK	4 SPRING BREAK
5 SPRING BREAK  Yvette 8pm Jamie Rehearsal 10pm	6 LMU Classes resume	7 <del>Bake Sale</del> 11:30 am  Rehearsal 7-9 pm Judy/Maxine: LETTERS OUT Both Concerts	8 JAMIE'S B-DAY ADJUDICATION Of Student Dances 6:00 - 7:30 Studio 229	9 Faculty Showing in COSTUME 7:00 - 8:30 on stage  12:15 meeting	10  Maxine: FACULTY Program Copy	11
12	13 SCOTT Lighting Tech. 6:00 - 7:30 7:30 - 9:00 9:00 - 10:30  STUDENT Concert Poster design Press release Show Board FAC	14 JUDY <del>No Thesis</del> Lighting Tech. 6:00 - 7:30 7:30 - 9:00 9:00 - 10:30  Aesthetic Statement due  No Rehearsal	15 SCOTT Lighting Tech. 6:00 - 7:30 7:30 - 9:00 9:00 - 10:30 Scott  6-9 tech	16 JUDY Lighting Tech. 6:00 - 7:30 Diana 7:30 - 9:00 9:00 - 10:30  12:15 meeting	17 Faculty Dress Rehearsal 5:15 make-up 6:00 meeting 6:10 warm-up 6:45 make-up 7:00 CURTAIN	18
19 Faculty Dress Rehearsal 5:15 make-up 6:00 meeting 6:10 warm-up 6:45 make-up 7:00 CURTAIN	20 Faculty Dress Rehearsal 5:15 make-up 6:00 meeting 6:10 warm-up 6:45 make-up 7:00 CURTAIN  Lobby Display	21 <del>No Thesis</del> Faculty Dress Rehearsal 5:15 make-up 6:00 meeting 6:10 warm-up 6:45 make-up 7:00 CURTAIN  No Rehearsal	22 FACULTY CONCERT 6:15 make-up 7:00 meeting 7:10 warm-up 7:45 make-up 8:00 CURTAIN	23 FACULTY CONCERT 6:15 make-up 7:00 meeting 7:10 warm-up 7:45 make-up 8:00 CURTAIN	24 FACULTY CONCERT 6:15 make-up 7:00 meeting 7:10 warm-up 7:45 make-up 8:00 CURTAIN	25 FACULTY CONCERT 6:15 make-up 7:00 meeting 7:10 warm-up 7:45 make-up 8:00 CURTAIN
26  (On Stage?) Rehearsal 3:00 "Inland Souls..."  * meet w/ Diana Rehearsal 5-6 pm	27 Student Concert Run in COSTUME - on stage - 6:00 p.m.	28 thesis meeting  Rehearsal 7-8 pm	29 ACDFA Long Beach Diana's Dance  Maxine: STUD Program Copy	30 ACDFA Long Beach Diana's Dance  >	31 Tech 8:50 am ACDFA Long Beach Diana's Dance Adjudication >	APRIL 1 ACDFA Long Beach Diana's Dance  >  GALA

2000

# April

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1 ACDFA Long Beach  GALA
2	3 SCOTT Lighting Tech. 6:00 - 7:00 7:00 - 8:00 8:00 - 9:00  *7-10 tech Show Board up STUD Concert	4 JUDY Lighting Tech. 6:00 - 7:00 7:00 - 8:00 8:00 - 9:00	5 SCOTT Lighting Tech. 6:00 - 7:00 7:00 - 8:00 8:00 - 9:00	6 JUDY Lighting Tech. 6:00 - 7:00 7:00 - 8:00 8:00 - 9:00  Marie Jose' 3:30 pm	7 Student Dress Reh. 5:15 make-up 6:00 meeting 6:10 warm-up 6:45 make-up 7:00 CURTAIN  Del Rey Festival	8   Del Rey Festival
9 Student Dress Rehearsal 5:15 make-up 6:00 meeting 6:10 warm-up 6:45 make-up 7:00 CURTAIN	10 Student Dress Rehearsal 5:15 make-up 6:00 meeting 6:10 warm-up 6:45 make-up 7:00 CURTAIN Lobby Display	11 Student Dress Rehearsal 5:15 make-up 6:00 meeting 6:10 warm-up 6:45 make-up 7:00 CURTAIN	12 7:45 am Marie Jose' STUDENT CONCERT 6:15 make-up 7:00 meeting 7:10 warm-up 7:45 make-up 8:00 CURTAIN	13 STUDENT CONCERT 6:15 make-up 7:00 meeting 7:10 warm-up 7:45 make-up 8:00 CURTAIN	14 STUDENT CONCERT 6:15 make-up 7:00 meeting 7:10 warm-up 7:45 make-up 8:00 CURTAIN	15 STUDENT CONCERT 6:15 make-up 7:00 meeting 7:10 warm-up 7:45 make-up 8:00 CURTAIN
16	17  cancel <del>Sr. Thesis</del> Holly 7pm	18  Enat Sr. Thesis Meeting	19	20	21 EASTER BREAK	22 EASTER BREAK
23 EASTER	24 EASTER BREAK  Sr. Thesis Holly 7pm	25 Sr. Thesis Final Mtg.	26 Jody + Katie arrive	27  Chapman Mtg. 6pm	28 study day (no classes)	29
30  TONGUE @ Highways 8:30 pm						

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# May

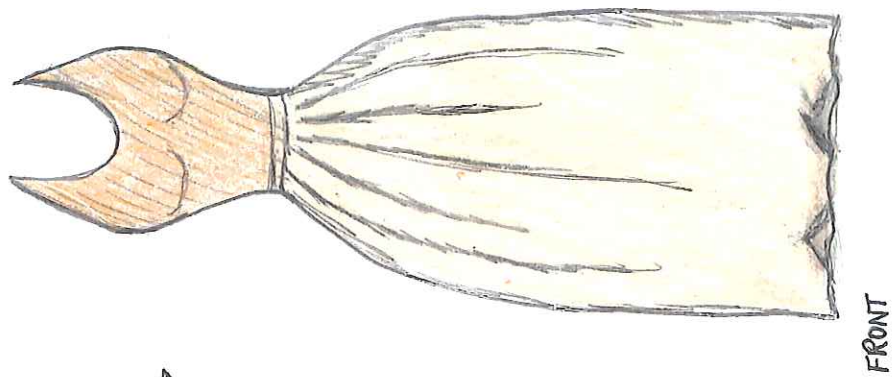
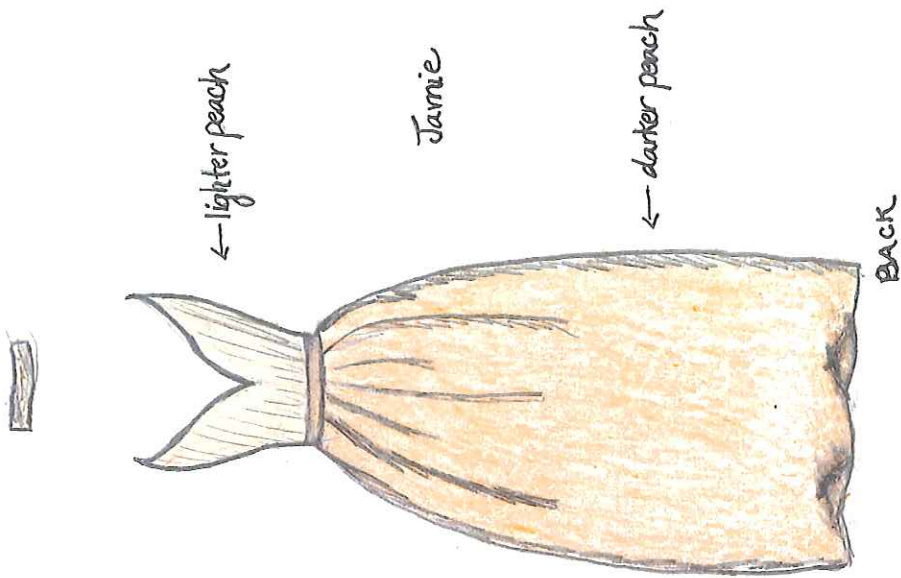
Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 Final Exams	2 Final Exams Jody & Katie & Leave	3 Final Exams MODERN 11 AM NTLS EXAM 2 pm	4 Final Exams 2pm Child's Lit Final due	5 Final Exams Baccalaureate Mass SENIOR THESIS DUE 5pm	6 Graduation Commencement 10:00 a.m.
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

2000

## THE COSTUMES

When I first began searching for the “perfect” costumes to complement the theme of my piece I really wasn’t sure exactly what I was looking for. It was almost as if I wanted to just search until something “jumped out at me.” I knew I wanted a light, flowing, dress or skirt that moved with the body to enhance the spiral movements. I wanted something feminine yet mature, but as I looked in stores and searched in catalogs, I mostly found “ice-skater short” skirts and plain looking leotards. I also had to keep in mind the fact that both Jamie and I are short and that we didn’t want anything that would “cut us in half” and make us look even shorter. With the encouragement of the concert’s costume designers, Alex Ohanesian and Jocelyn Summers, I found two dresses in the stock of costumes in the theater basement. Both dresses were blue, but of different shades, one light blue and the other dark blue; The styles were also slightly different, the lighter blue dress was sleeveless, backless, and had an uneven bottom, while the darker blue was long-sleeved, with an even bottom. I thought these dresses would be perfect. But that was until we started dancing and the undergarment of the dresses became “a thong” and not to mention two other pieces in the concert were wearing blue... My heart wasn’t set on any particular color, so I didn’t mind finding another color. It was back to the drawing board.

Alex searched the stock of costumes again and came across beautiful peach colored skirts and halter, open-back, leotards. There were both light and dark shades of peach, so I decided to put one dancer in a light leotard and dark skirt while the other was opposite. The costumes fit well, only required a bit of shortening, complimented our figures, flowed with our movements, and looked beautiful on stage.



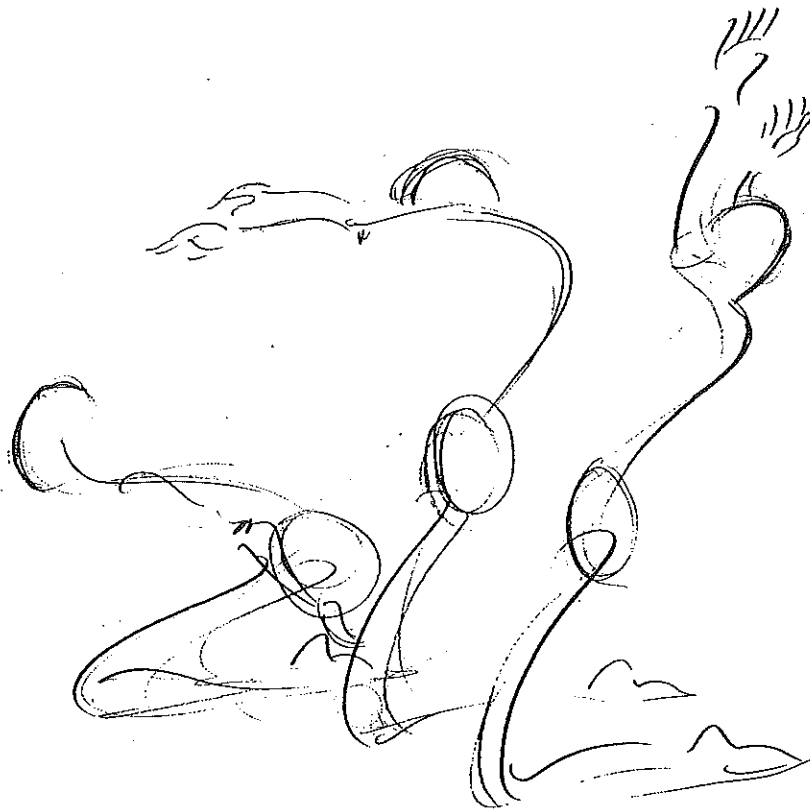
## THE LIGHTING

Since blue and orange are the complement colors of one another, I thought that various shades of blue lighting would be elegant on stage. I wanted to incorporate three shades of blue to amplify the theme of each section. The piece opened with a darker blue background as Jamie's antagonistic and defensive role rejected any notion of my desire for "somekind" of friendship. In the end of the first section, I embrace Jamie for a second time, but she again throws me away. This was a moment that I wanted accented with a brighter side light, as that moment paved the way for the transition into the second section or idea, in which Jamie has a "possible change of heart." The background changed from the dark blue to a slightly lighter blue adding to the notion of hope and the prospect of trusting someone. As Jamie first embraces me in the transition from the second to the third section, the blue background becomes even lighter supporting both dancer's fluid and light movements, exhibiting a feeling of true closeness and connection.

I was very satisfied with the lightening of my piece as it gave it a sense of wholeness and completion. I did find it extremely challenging setting the lights as both the choreographer and performer in my own piece; "Stepping in and out" of the light was thoroughly complicated. So therefore, I needed assistance from both Scott and John as to what pleasing to the eye and what was not.

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LOYOLA MARYMOUNT UNIVERSITY  
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**April 12, 13, 14, 15**  
8:00pm  
Strub Theatre, Foley Building  
Tickets: CTA 310.338.7588

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and Dance

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presents

CHOREOGRAPHED BY

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MELODY MCKNIGHT

JESSICA HARPER

SUMMER MURRAY

JAMIE PINNER

ALISON RIEHLE

BETH HODUS

KRISTEN RAK

TAWNA CRONE

AND

DEREK RINGOLD

**April 12-15**

**Strub Theatre 8:00 pm  
for tickets call CTA  
at (310) 338-7588**



Alison Riehle  
BIO/Intention Statement

## **BIOGRAPHY**

Alison Riehle is currently a senior at LMU majoring in Dance and Individualized Liberal Studies. She began dancing at the early age of three in a park recreational facility in Woodland Hills, California. A few years later she moved to Orange County and continued her extensive dance training in tap, jazz, and ballet for the next fourteen years under the direction of Deidre Madrigal, Yvette Machilig, and Joan Golden at the Dance Spot in Fullerton, California. She performed in many concerts, competitions, and recitals and in 1996 choreographed for Rosary High School's spirit competition. During high school she was a member of the dance team for three years, travelling to Florida for National Dance Competitions. She has been a performer in the LMU faculty concerts for the past four years and has worked with renowned choreographers such as Stephanie Gilliand, founder of Los Angeles based Dance Company Tongue, Jaques Heim, founder of Diavolo Dance Theater in Los Angeles, Scott Heinzerling, Diana MacNeil, Fabrice Dugied, and Quami Adams. In the summer of 1998 she performed the choreographic works of Scott Heinzerling and Fabrice Dugied in Paris, France at the Theatre Regard du Cygne, and the Festival of Theater and Dance in Avignon, France. Alison hopes you enjoy her piece and wishes to thank God as well as Judy, Scott, and Diana for their guidance, Jamie for her special friendship and admired strength after all these years, and her family and friends for their endless and unconditional love and support.

## **INTENTION STATEMENT**

Life is journey through time, filled with immeasurable choices and experiences... What is life without friends? This choreographic piece explores the many facets of friendship through authentic movement... the mystery, the chance, the challenge, and the beauty and true connection...

"Life is sweet because of the friends we have made and the things which in common we share; we want to live on, not because of ourselves, but because of the ones who would care. It's living and doing for somebody else on that all of life's splendor depends, and the joy of it all, when we count it all up, is found in the making of friends."

-Edgar A. Guest

## Concert Performance Reflection

Every night during performance, with all three pieces that I performed in (“Reflections”-my own piece; “Go”-Jamie’s piece; “Let the Music set you FREE” – Yvette’s piece) I experienced something different. Whether one night I was full of energy or one night it was low or whether I discovered astounding depth in a certain movement, every night had its own atmosphere and energies surrounding.

Opening night was extremely “nerve-racking.” It was like the pit of my stomach was twisting and turning in all directions, it was more than just your normal “butterflies,” as I awaited the premiere of my own piece...I started thinking about how the audience would react to the piece... Would they like it? Would they relate to it? What did they think of the costumes? The music?...I thought I hope I fulfilled my intention. At that moment I just needed to close my eyes take a long, deep breath and, bring myself back to reality. I had to remind myself of all the hard work and hours of experimentation, creation, and refinement it took to develop each movement to bring my thoughts, ideas and feelings alive on the stage. Everyone has his or her own reactions and perceptions and what mattered the most is that I was proud of myself and all that I accomplished... The nights that followed paved the way for the fulfillment of each movement gesture, stretching and deepening of every transition, allowing fluidity from one to the next, and allowing for my breathe to embellish my movement...By closing night I was profoundly gratified...

With every performance of “Go” I found myself deepening, sharpening, and heightening every movement, from the painstakingly slow movements in the beginning to the enduringly athletic movements forming the middle and end. I recall both my knee



and ankle were extremely achy on the third night of performance. I did not want to go on stage again after my dance, but as I stayed, posed and isolated on stage I began to intently stay focused on each intricate movement Alicia fulfilled, as she opened the piece. Her transitioning was fluid and intentional and I became completely mesmerized, allowing me to refocus my energies on performance rather than the pain...I suddenly reached a heightened moment of awareness and a desire to overcome the controlling moment of my mind and allow my body to take over.

I was a little nervous for the performance of Yvette's dance, opening night. Even though nothing had ever gone wrong during the rehearsals, I was afraid my "angel wings" might hit someone or even get twisted or my "glow stick" would fall out of my hand or fling an audience member in the eye, so since I was so worried I felt that I didn't really allow "the music to set me free." For the next three performances I knew I had to clear my mind of worries, listen to the music, have fun, and allow my body to move wildly...I had to "put myself" in the setting of Club Giant...The ecstatic, "pumped" mood that all the dancers celebrated gave off indescribable vibes...Because one was elated, then so would another...

Being that this was my first time choreographing and even performing in a student concert, I was astonished by the fluidity of every night's show, the sense of community and support of everyone involved in the concert, the dancers as well as the entire crew; It was the creation of a "family-like" environment. There was an amazing response from audience members every night, even when the house was not full. I made absorbing discoveries within my own movements, only adding to the heightened awareness and growth of myself that I so amazingly unearthed in the work of

Stephanie's piece in the faculty concert. I retrieved the importance of breathe initiating from my deep inner core and intense investment of each body movement, allowing the body to take risk and venture in my own choreographic work and the work of others. It was an awesome concert and words can not express the emotion felt of being a part of such a remarkable accomplishment. It made my senior year incredibly memorable.

## Post Concert Reflection of Teammate

As did I, Jamie felt the same strong sense of community among all the dancers and crew in this year's student concert. Together, Jamie and I discussed the extremely positive attitudes and the constant encouragement and support that surrounded us. It is fortunate that we were enveloped into this environment, as it gave us the strength and desire to persevere through every performance, leaving a lasting impression not only on stage, but also within our own selves.

There are no words to express my deep gratitude to Jamie for her exquisite performance in my piece, "Reflections." Every night was a "new" night as we each made astounding discoveries as we played with the ideas of weight and focus... It was a duet that was meant for a duet and could never have been performed as a solo, for it's intention would not have been fulfilled. Jamie's generous commitment gave my piece a whole new meaning... Our movement became a deep sense of connection with one another, engaging the audience, allowing them to reflect upon their own life and friendships. Being that she has been my very best friend since elementary school, we have a "true" bond off stage, but finding and displaying that same idea on-stage takes patience, effort, commitment, and an enormous amount of experimentation and manipulation of the body...

Jamie began her own choreographic work with the idea of creating an entertaining piece, a piece intended for simply the love of pure movement and the stage. She first began with choreography representing a mix of both contemporary salsa and African style of movement, but soon after, with the help of her mentor Holly Johnston, she discovered herself indulging more in the idea of momentum modern. As her body began

adjusting this proposed movement in modern classes, she began adapting and changing the piece reflecting ideas of level changes, core initiation and body part separation (bone by bone by bone), timing (fast and slow, faster and slower), and the full use of breathe. Although this concept she desired, it seemed unattainable, but was she soon to realize after deep thought and thorough body discovery she created an amazing work.



**MY  
AESTHETIC  
STATEMENT**

From the time I was a little girl I always wanted to be in the spotlight and like so many of them do, I used to “play dress up.” I assumed the role of “the glitz and the glamour.” I would yell to my Dad, “O.K. I am ready now,” and then he would announce “Heeeeerrrrreeee comesssssss Jenny (Carson)!!!” I not only dressed in feathers and pearls, but I also simulated the role of my favorite TV hero, “Wonder Woman,” dressed in the proper attire underoos, cowboy boots, jump rope and all. As I got a little bit older (not too much older), I went from the dream of being an actress to the dream of being a dancer. I used to dominate the video camera at birthday parties and holidays with new tap steps or even a jazz sequence that I learned in dance class only a few days before. I continuously watched “the chimney sweep dance” from the movie *Mary Poppins*. It was my favorite!

Upon moving to Orange County, I furthered my dance training for the next fourteen years at “The Dance Spot” in Fullerton, California. I performed in many recitals and competitions many of which took us to Las Vegas to perform. I recall seeing many shows in Las Vegas and telling my parents that I would one day be a dancer like that. From the time I can remember I never did like ballet; I focused my dance studies on jazz and tap. The sharp, forceful, and unified movements captivated me. I loved the sweat, stamina, vigor, and constant rehearsals. I strictly wanted to entertain an audience.

In high school, I became a songleader for our “brother school” (I went to an all girls catholic high school). We performed and cheered at all the games and with that my social life became priority. My motivation for dance dissipated. I continued only because dance had been my life for so long and I didn’t know what else to do. I saw

absolutely no growth in my technique for the next year or so... I still loved the art, but I felt empty inside.

When entering LMU as a freshman dance major, I had the intention of possibly not even pursuing the major. Knowing that modern dance was a primary focus in college, was not appealing at the time. But, I soon realized dance had a deeper meaning... It was alive, it breathed, it was about movement that I internalized and resonated, initiating from the core of my very being. I realized that I craved self-gratification... I needed discovery and growth... I was beginning to mature.

I still despised ballet, but I continued to envelop modern. As I studied dance, both technically and cognitively, I encountered new dimensions. I began to take corrections from instructors positively, rather than negatively, realizing that it is all part of the developmental process.

My senior year has been a year of astounding inspiration, exploration, and deep augmentation... I have found a sense of personal connection, especially in Holly and Stephanie's momentum modern technique class. I can't even explain how much I have not only physically grown, but also scientifically and emotionally grown. I now feel I have this amazing capacity to just let my body go without resistance and most important without fear. Stephanie's brilliancy and Holly's articulation of the body and mind (vocabulary) have allowed me to even further grow and develop within my own body. I am finally asking myself the question: What feels right for my body? Everyone has his/her own facility and what works for one person doesn't always work for the other, so what enables my body and mind.



My expanded movement vocabulary has elevated awareness about the manipulation, construction, and distortion of the use of time, space and energy. Through exploration and articulation of my own facility I am able to determine the capacities of my own body versus the capacities of someone else's body. I can determine my strengths versus my weaknesses; what is challenging and what is not. I am fortunate to have a strong established conventional technique, permitting sharp consciousness, yet sometimes challenged in expressiveness.

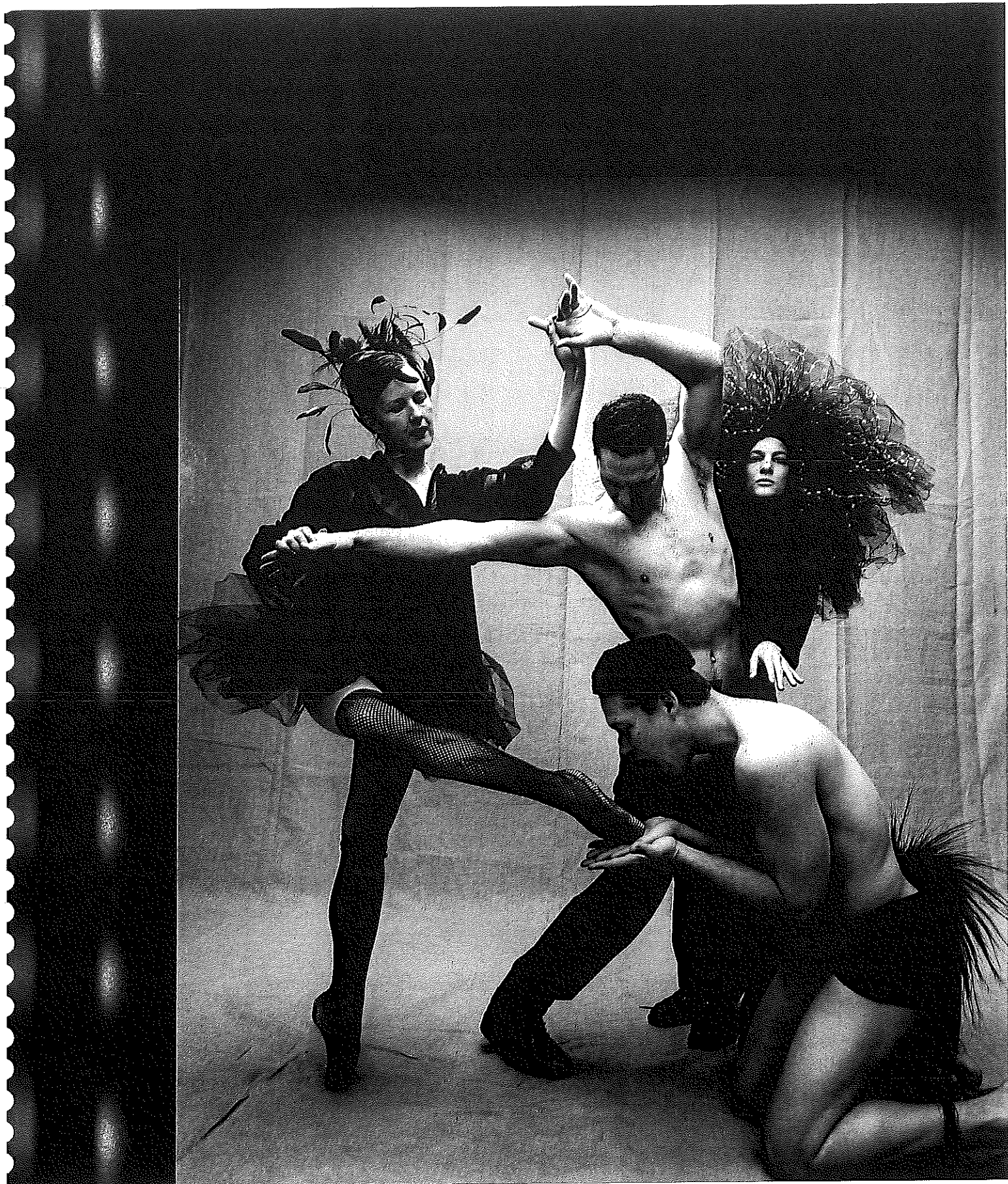
My skeleton composed of short bones, yet still loose, challenging my sense of "far reach." I am slightly diminished inside my skeleton, in which I struggle with opposition, tension, and density. I am a spiral mover, so I am not talking about opposition in upper body versus lower body, but rather opposition of body part separation. For example, as I am in a hinge on the diagonal, pelvis forward and then asked to articulate backwards, half circle to face the front, I initiate with the entire back rather than initiating back with the pelvis as only the upper body initiates in a forward direction. Abdominal strength is what must be utilized. I have established a good center of gravity and possess a refined sense of light and full, weight and suspension, allowing me to always return from an outward kinespheric movement or isolated position back to a stabilized center. This is also the reason for my challenge with directional changes; if I lose my sense of front and center, I am unable to fulfill any sort of movement. My delicate, light, though sometimes near kinesphere allow me a sense of freedom without restrained movement. This is physically pleasing to me in the sense that I am "allowed" to perform any given movement, yet my performance varies from that of the dancer's

next to me; Again due to the junction of our given facilities, and how we manipulate the sequence.

Even though I have always dreamed of dancing on Broadway, I have an even greater desire of being cast in a modern dance company such as TONGUE or Paul Taylor. Both are very different stylistically, yet each engaging to me...

Stephanie's work is filled with rigor and physicality... How far can my body bend, or push, or jump. It is about new discoveries within one's own self every performance rather than optimum exactness. Her work is not approached scientifically, it is humanized; it breathes and is about who you are in the moment... owning the language of your own body. The contemporary use of music allows unearthing and development of organic vocabulary.

Paul Taylor's work is full of expression and a deep sense of a different kind of language... A language that connects to the emotions... it "speaks" to me in an artistically radiant, unexplainable way.



**AESTHETIC  
STATEMENT  
ABOUT MY  
PARTNER**

For as long as I can remember Jamie has had a love for the stage. She has an extraordinary intense charismatic personality that enraptures her audience every time she performs. She has always had a deep passion for musical theatre, dreaming of lead roles in Broadway shows since she was a little girl. The amazing thrill and excitement of entertaining an audience overwhelms her entire being. Ballet also enthralled Jamie, for it was a most beautifully and technically “perfect” form of dance. She worked diligently to master it until her body was exposed to modern dance. Modern dance gave her a freedom that ballet did not, the ability to own and manipulate space and awareness of her flexibly mobile body that did not have to be so restrained intrigued her...

Although entertaining an audience is of a deep desire to Jamie she has most recently made “new” discoveries of movement and growth within her own self. Through Holly and Stephanie’s modern class she has gained a deep awareness of her breath, timing, levels, space and own body part separation. Jamie moves with enormous speed, and a lack of lag time. She has a very articulate spine, but is not in favor of spiral movements. Her strong establishment of technique gives her a solid understanding of movements and origins of initiation. As she excels in a long body kinesphere, her outer body kinesphere is shortened. Her deep movement vocabulary encompasses ideas of force and momentum, looseness, weightiness, whip, and fling... Her constant challenges in which she so assiduously focuses on involve a lack of density and depth, a lack of boundness, and a limited sense of level change, working strictly at a medium range.

Her incredibly envious facility seems to have endless capacities in which she so intelligently manipulates. Her modern aspirations of becoming a company member of either Paul Taylor or TONGUE, are both authentic and justified.



**WHAT  
IS  
DANCE?**

“Dance is a transient mode of expression, performed in a given form and style by the human body moving in space. Dance occurs through purposefully selected and controlled rhythmic movements; the resulting phenomenon is recognized as dance both by the performer and the observing members of a given group.” (1965:6, rev. 1970—Dance and Society, Joann Kealiinohomoku)

Two crucial points which distinguish Joann Kealiinohomoku’s definition from others are the limitations of dance to that of only the human, since there is no evidence that animals perform with the *intent* to dance. The *intent* to dance and acknowledgment of the movements (or a series of gestures) recognized by not only the performer, but the observing members of a group is the second distinguishing point. This makes dance cross-cultural and it is not only distinguished from the expressive intention of everyday movements, like a hug or a handshake, but it is also distinguished from athletics because its function is to entertain, to celebrate sacred and social events. Some individuals express dance alone, with a partner, or in a group and can be intended for one’s own self or for that of an audience.

“We are all born with a tendency towards movement signature, we carry genetic coding based on neurology, muscle and bone and we learn cultural ways of moving. We bring all this imprint to the performing of all daily gestures –to learning social dances –to learning dance styles,” (*To Dance Is Human*, Judy Scalin, 1998)

As one can see that the definition of dance varies from one person to another. That is why operational definitions exist. “An operational definition is one that breathes. It is a definition with some elasticity...” (*To Dance Is Human*) An operational definition of dance is “Dance is movement (a series of gestures) organized in such a way that the use of time, space and energy or force (weight and flow) in time and through space leads to literal or abstract expression. Dancing can be done in alone or in a group. It can be



performed for self or in front of an audience.” (*Operational definition #1*) “Dance is aspiration for more than the daily was to connect to self and to others and to nature with a greater sensitivity, amplitude, joy... to affect each other, to affect nature...” (*Operational Definition #2*)

Gesture is Dance. Gesture is commonly thought of as a movement of one or more body parts that offers an expressive meaning, (that many times is most often recognized by members of the same community/culture). Different movement theories may develop more elaborately on the definition, but it is so many times recognized as an isolated body part (not spreading throughout the whole body). “A gesture is a single movement or sometimes a very simple series of movements which may or may not have a literal meaning. A gesture can be performed by any part of the body – the blink of an eye, a wave of a hand, curving or stretching the torso, pulling in the tummy against the spine.” (*Operational Definition #3*)

Dance is not simply gesture. Dance consists of three elements to express meaning: **SPACE**, **TIME**, and **ENERGY**. Space is “the active crystallization to range from indirect to direct,” (LMA 1998), in which dancers may inhibit, having indulgent or expansive, fighting or condensed attention in space. Time is “the active crystallization to a range from sustained to sudden,” (LMA 1998), in which dancers may manipulate, having indulgent or expansive, fighting or condensed decision in time. Energy is “the active crystallization to range from light to strong (weight effort) or free or bound (flow effort),” (LMA 1998), in which dancers may maneuver; having indulgent or expansive fighting or condensed intention in force (or use of flow).

The meaning in dance can be literal everyday movements or abstract exaggerated movements. Meaning can be purely kinesthetic or physical or it can be purposefully emotional. The meaning can tell a story or serve a specific sacred or ritualistic purpose. Dance may or may not be accompanied by some kind of music. Dance is found throughout many cultures and its role and style varies from one culture to another.

The use of time space and energy is found in the meaning of dance throughout other cultures. In studying the culture of the Hawaiians, I discovered that their culture consisted of oral tradition, preserved in the meleoli (chants) and mele hula (dance). In *To Dance Is Human* 1998, Rolanda Reese defined the hula dance “as a *dynamic force* that only begins to reveal itself in the grace and beauty of a dancer’s movement.” The Hula dancer tries to state his or her perception of life and its experiences through different energy qualities. In hula, the couple is not the main focus of the dance. As chants are sung and drums are played rhythmically at a very fast tempo, the men express direct and vigorous movements of strong weight of the whole body. This percussive quality is shown throughout the swift springs of the legs, demonstrating the transcendence of the man for only a brief moment and back down to form one with the earth. The time effort of the men is very urgent and hasty, responding to the compelling force of nature, using his athleticism to become one with the universe. The women in hula dance play a very different roll from the men. The movements of the women are more undulate and indirect. As the drums and chanting become softer, creating a more feminine, modest mood, the women reach the arms and loose wrists away from the body in a wave like motion from one side of the body to the other and then gather the arms together, overhead bringing them close to the body. The torso is very isolated and upright as the woman

initiates movement from her center and the hips begin to sway back and forth. This smooth, sustained effort creates a sense of pleasure and expression of the beauty, while the feet never leave the earth, becoming one with nature.

Modern dance is an art that not only allows individualism, but also leaves a capacity for experimentation in both the literal and non-literal sense. The contraction release of modern technique, giving pulse and flow to the body is based upon breath rhythm. Development of complete strength and control of the body as well as awareness determines the quality of dancing, animating emotions as means of communication. "Modern dance technique is a creative process... he must find the meaning of dance in his own work and thought." (Martha Graham) A modern dancer must be spatially aware of levels, paths, and shapes in order to communicate his/her own work. For example (recalling back to Dance History 1997), in Martha Graham's "Steps in the Streets" (1936), a political dance of an expression of desperation, the dancers have very bound movement in the torso, punching and jabbing the arms, as the knees are locked and legs are stiffed and restrained. As I watched with my muscles, the dancers are fixed to the earth, never ascending into the air, aligned in a sequential path of movement. The symmetrical shapes and control of flow in the body demonstrate the restraints of society. Space is where a performance happens... It is an exploration. Modern dancers want to inhabit space and not control it. Environments affect movement, reinforcing the connection between art and life. As I learned in Dance Styles and Forms, Isadora Duncan discovered a sense of freedom and exhilaration, as she danced on the shores of the ocean or in a garden, to add to her connection to nature and invoke the forces of spirit.

People dance to create balance in one's life. In this chaotic world, people want to break free of the obstacles of everyday life, relieve tensions, and become self-aware. Sometimes there is too much built up inside and there is a need to express it and dancing is a way to express the human body in motion, where the intention is to aspire to move beyond. People dance to tell a story, celebrate rituals, and celebrate socially, for entertainment or just exercise.

Dance is culture. Not only is African American dance, Native American dance, Hawaiian dance (as discussed before), as well as many others, an extraordinary style of movement for me, but it allows me to experience the beliefs and values of the many different people that encircle our earth. Some people do not dance because they feel they are not culturally or even socially accepted. Some are intimidated by the expressions of movement that another culture represents and do not want to allow their own bodies to feel any type of rhythm within.

“Dance began as an urgency to perpetuate the life of “someone.” There was a need to be more than the existing, to cleanse and heal, and become one with the earth. That “someone” became a “vessel” for others... we came to this earth to observe, absorb, give and take.” We are our spirits... that something inside of us that motivates us. Life is movement... Life is Dance...” (Lady Walquer-*To Dance Is Human*)

“Dancing is of the divine origin, and try to express that divinity is like pinning jelly to the wall. It only escapes you. It expresses itself if one gives one's life to dancing out of love for it, out of reverence for the nature of its actions and the discipline necessary to allow for that action” – Merce Cunningham, *Time and the Dancing Image*

Because I am a dancer I feel I know so much about life and living. Through dancing I have learned that life is about constant discovery and rediscovery. It is about expression and communication and the “freeness” in allowing one’s body to move... All allowing oneself to accept and embrace that of other cultures. I have found such an extreme amount of happiness with my own self through dance that I feel it is important to share it with others. Even when just dancing socially, I am able to observe the “zest for life” among all those that are uninhibited... The joy, the connection, the feelings that overcome them.

In my life I have found a deep intense passion that I will never escape me. Everything in my life is about dance or even “a dance” (one in which I imagine and express) to deal with the many facets of life and living. So much of my college life has been spent asking myself the question: Who am I and what is my purpose here? Dancing has given me direction and allowed me to expressively attempt to answer this question... Will I ever reach an answer???... Just dance and discover... invent yourself...

Because I am a dancer I have such a creative perspective on the world... I am extremely open-minded (in my eyes “everything” is open to interpretation). I know so much about myself because of a learned awareness about my own body and the creative process it takes to come to a realization physically, mentally, spiritually and culturally. I feel that I am able to embrace all people(s) of every color, race, creed, culture, etc... Every single person in this world should be viewed and understood as a self-expressive human being.

Because I am a dancer I have an enormous amount of compassion for others and myself. I feel that dancers have an innate ability (some just do not find it until later) to

think, feel, and discover at such a deep, intense level of communication with not only themselves, but others as well. This allows me to recognize and organically find out who I am through expressive movement. I am constantly discovering new movement with my body, in which I find out something new about who I really am as a person from deep within my human structure. I have always been very communicative in all my relationships (whether it be family, friends, love, etc...) and my dance ability and awareness has allowed me to do this and reveal my thoughts and feelings without fear...

**DANCE IS A LANGUAGE!**

## Resources

Ambrosia, Nora. Learning About Dance: An Introduction to Dance as an Art Form and Entertainment.

Au, Susan. Ballet and Modern Dance. New York, N.Y.: Thames and Hudson, 1988.

Jowitt, Deborah. Time and the Dancing Image. New York: W. Morrow, 1988.

Mazo, Joseph. Prime Movers: The Makers of modern dance I America. New York: Morrow, 1977.

*To Dance Is Human, 1998*

*Laban Movement Analysis, 1998*

*Dance Styles and Forms, 1998*

Cyberdance.com

# Summary of Dance Studies

## Fundamentals of Dance Composition I & II

- Movement studies: statues, duets, music study, personal study, narrative, qualities
- Group studies: machine study, haiku
- Experienced and gained the knowledge about how to talk about dance articulately and how to write about dance descriptively and expressively
- Gained new knowledge about the three elements of dance: time, space and energy and learned how to manipulate them separately as well as cooperatively
- Experienced the importance of transitions from one movement to the next, intention in every movement expressed, and focus
- Experienced weight, flow, positive and negative space, use of weight with one another (manipulation of weight and “trust” in one another)
- Gave us a foundation for the language of dance, in which we manipulate in future technique classes as well as cognitive classes
- Communicated the idea of dance aesthetic (paving the way for us to find our own)
- Appreciation for all dance forms
- Experienced coaching classmates

## Dance Styles and Forms:

- Continuation of Dance Composition, investigating more about dance aesthetic
- Experienced the skill of crafting dances with the three dance elements of time, space, and energy
- Gained the ability to choreograph a study with an understanding and comprehension of dance terms initially
- Learned the importance of musical phrasing
- Gained knowledge regarding the dance aesthetics of the pioneers of dance through intensive research on a particular pioneer i.e. Isadora Duncan, Paul Taylor...

## To Dance Is Human:

- The basic pulse of dance is breathe
- Introduced the intercultural styles of dance and how they relate tot heir cultures
- Identified with our own culture and stories that define who we are
- Dance is a part of every culture and is a universal human experience
- The ability to answer these three questions throughout the course: What is Dance? What is Culture? What does it mean to be human?
- “Both and” and the concept of assimilation



- How dance has shaped us as people
- Exposed to other cultural dance forms i.e. Billy Burke – folk and colonial; Dance of Hawaii – Rolanda Reese; Mexican folk dance; Dolce Capadocia – Dance of the Philippines, Dunham, modern
- The idea that dance is inherent in everyone
- Creating a visual representation of our lives i.e. cultural basket

### **Dance History**

- Basic history of western dance origins; recreational dance became codified
- How the eras reflected the movement styles of dance... Romanticism, Post-Modernism
- Dance and its relation to art
- Origins of ballet (Royal Court); Modern (rebellion of ballet)
- Imperative dates of particular dances and choreography
- Dance and its relation to politics; from Louie the Sun King to Bill T. Jones
- Ballet and its codification that moved into a modern movement which developed into many different styles and interpretations
- Went into the studio to learn actual court dances like the “contra”
- Specific Ballet and Modern dance pioneers, i.e. Martha Graham, Ruth St. Denis, Denishawn
- Famous ballet story lines, such as Swan Lake, La Sylphid
- Researching and writing on a dance phenomenon

### **Anatomy and Kinesiology for Dancers**

- Ability to differentiate the elements of postural architecture
- The Anatomy of breath and its relationship to dynamic posture
- Principles of centering and anchor point
- Basic mat and core strengthening exercises (Basic 10)
- Architecture of the foot and ankle as it applies to the dancer (i.e. pronation, supination, eversion, inversion)
- Foot and ankle exercises for the purpose of injury prevention and rehabilitation
- The architecture of the knee joint
- Simple protocol and exercises to strengthen and align the dancer’s knee
- Architecture of the hip and pelvis, and relate hip joint biomechanics back to knee and ankle
- Corrective strategies and strengthening exercises involving the hip and pelvis
- Anatomy of the spine, structure of the vertebrae, as well as movement analyses pertaining to dance
- Characteristics of the curvatures and the effect on posture
- Learn landmarks and strategies of lateral curvatures of the spine and its correction protocol

- The difference of muscle fiber characteristics, their contractions and task pertaining to the spine
- Learn the muscles of the trunk and spine and their function
- The anatomy of bone building and related injury prevention
- Learn the connection between hormones, calcium, and other minerals and vitamins for maintenance and cultivation of a healthy skeletal system
- Learn the variables playing a role in the unstable pelvis and lower spine
- Learn the basic exercise routine for lumbar strengthening
- Landmarks and biomechanics of the shoulder girdle
- The biomechanics and placement of the cervical area, including movement to promote strength
- Learn to use and apply all principles of body placement in a formal, choreographed floor work session

### **Laban Movement Analysis**

- The basic principles of LMA and the supporting movement fundamentals developed by Irmgard Bartenieff
- Choreographic creative movement studies and movement improvisations to...
  1. Identify the core concepts and principles of LMA
  2. Develop movement observation skills
  3. Develop choreographic skills
  4. Accurately utilize LMA terminology and symbology
  5. Demonstrate a basic understanding of Bartenieff Fundamentals
  6. Demonstrate the utilization of LMA and Bartenieff Fundamentals in movement
  7. Abilities to discuss concepts during observation exercises
- Gesture/Body Attitude, Body part initiation, Body levels, Weight effort, flow effort, time effort, space effort, shape qualities, shape flow, directional matrix, diagonal cross of axis', dimensional cross of axis', dimensional scale, patterns of total body connectivity, shape modes

### **Fundamentals of Music**

- Identification of the fundamental concepts, or *elements*, that can be organized to create music
- Systems of oral notation from the art music cultures of South and East Asia, pave the way for deeper investigation of the oral and written notation systems that have co-evolved with the art, and recent popular music cultures of Western Europe and the Americas
- Gain an understanding of the elements of music through performance-based activities in and out of class
- Learn to grasp the fundamental tools of music notation systems with particular emphasis on rhythm and melody as written on the five line staff

- Learn to create original work that reflects and reinforces acquired skills in performance and notation
- Elements of music: timbre, rhythm, texture, melody, harmony, form, the harmonic series; Oral Notation: solkattu, sargams, curwen hand signs, Cyper (number notation), systems of rhythmic subdivision, “trading” songs based on the pentatonic scale, speaking rhythmic groupings of three, scales that include large intervals, scales that ascend and descend differently, pentatonic scale improvisation over a 12-bar blues progression; and the making of a panpipe (and performance)

### **Creative Dance for Children**

- Ability to acquaint the student with physical and emotional developmental patterns of children, pre-school through 12 years old, and how these patterns determine the content sequence of dance/movement experiences
- Learn to explore methods of presenting movement experiences to young children
- Learn to explore the teaching of dance as part of the process in general
- Know and understand the elements and principles of dance and movement and how they are used as tools to develop class material (developed dance tasks weekly)
- Ability to experience dance as an art form, a means of self-expression and as a tool for learning concepts in the classroom
- Ability to recognize the importance of the arts as an important aspect of a child’s education
- Learn to apply problem-solving techniques to direct creativity in dance and movement, and gain the ability to apply these techniques to other areas of study
- Wrote an article (for Midterm) on Creative Dance and its mental benefits among our children
- Created a final lesson plan (approx. 25 min) on endangered species
- Learned movement and social characteristics of children at different ages, sequential planning and lesson development, basic locomotor and combined movement patterns, non-locomotor and gestural movements (basic and combined), dance elements of space, time, force and universal concepts such as shape, line volume, color, feelings, etc..., exploration and improvisation based on problem solving and imagery, parts of a lesson (beginnings, development of ideas, transitions conclusions and assessment, approaches to dance through poetry, music, literature and visual arts, understanding and application of the Visual and Performing Arts Framework for California Public Schools, Dance section (components: Artistic Perception; creative expression; historical and cultural context; aesthetic valuing), appropriate sound (accompaniment) for dance class, and methods for developing a positive learning environment in dealing with problem students, class control, assessment, student reflection and constructive critique of creative work and lessons

### **Movement Arts for Children**

- Ability to identify the needs and characteristics of children and explain how these must be considered when teaching movement activities
- Learn to prepare developmentally appropriate physical education lesson plans incorporating the four components of Health Related Fitness, using the Four Part Lesson Plan as well as transitions
- Ability to explain the physiological benefits of fitness and the relationship between coronary heart disease and inactivity
- Learn to explain the importance of progression I teaching sports skills to children and identify the factors important in motor skill development
- Ability to explain the difference between Evaluative and Appreciative praise (as described by Ginott) and give examples of each
- Learn the need for an elementary school physical education specialist in each school
- Learn the importance of teaching physical education to all children and how to effectively manage the time during the lesson (AIM)
- Learn and describe the eight locomotor movements and the most appropriate way of teaching these to children
- Taught and videotaped two physical education classes to a fourth grade class (one outside lesson and one “rainy day” lesson)



**CAREER PLOT  
AND  
RESUME**

# Career Reflection

## What am I most excited about after graduation?

- Receiving my multiple subject credential at Chapman University and possibly specializing in special education
- Beginning the pilates training course at Long Beach Dance Conditioning Center with Marie Jose-Lawrence in March 2001
- TONGUE's summer workshop
- A fun and relaxing summer

## What am I most afraid of?

- The "real world"☺

## Everything everyone has told me I should do after I graduate:

- Open up my own dance studio
- Go on dance auditions
- Move to New York
- Pilates and gyrotonics teacher training course
- Work for Roth Staffing Companies
- Go to graduate school
- Take dance classes at various studios in the area
- Teach dance classes at "The Dance Spot"
- TONGUE's summer workshop
- Summer dance workshop in Boston
- Work at Nordstrom or at a make-up counter in a department store
- Substitute teach
- Get my credential/specialize in special education
- RELAX!!!

## Everything I wish – but think can not come true:

- Move to New York and be cast in a Broadway show
- Become a member of a renowned dance company such as TONGUE or Paul Taylor

## How to prepare:

### What have I actually started or put into motion:

- Just finished applying to Chapman University for credential/graduate work
- Made a deposit for the teacher training program at Long Beach Dance Conditioning Center

**Personal and professional contacts:**

Gary Riehle, Ben Roth, John Pinner, Judy Scalin, Scott Heinzerling, Marie Jose-Lawrence, Lisa Marie Goodwin, Holly Johnston, Stephanie Gilliland, Diana MacNeil, Krista Buanaro-Miller, Erin Campbell, Jody McClean, Katie Suess

**Where will I live?**

I will live at home in Orange County for the next year or so and then possibly move to New York.

**Do I have a financial cushion?**

My grandmother will continue to pay for my credential/graduate work at Chapman. My other Grandma and Grandfather are paying for the teacher training course at LBDC. I am working at Roth Staffing Companies over the summer and possibly into the fall.

**What will be my financial obligations?**

SAVE! SAVE! SAVE!☺

**Do I have a car?**

Yes

**What else will I need?**

Continued encouragement and emotional support from family and friends

**Where will I study dance?**

- Take classes at local dance studios
- Possibly take technique classes at Chapman University (while pursuing a Credential)
- Return to technique classes at LMU as much as I can
- Take TONGUE's summer workshop
- Take classes with Diana at the Post House
- Take classes and workshops in New York (if I move there in a year or so)

**Geography???**

Ideally = the city with beaches and mountains nearby = Southern California



## **Dance Support System**

Fellow dancer friends and contacts

### **LMU support mechanism:**

Keep in contact through e-mail, undergraduate dance majors (Carson Murphy, Ann Buch), and visits

### **Alumni Contacts:**

Jamie Pinner, Yvette Franco, Leah Fisher, Jody McClean, Katie Suess

### **Other Support System:**

Deidre Madrigal, Yvette Machilig, Krista Buanaro-Miller (first dance training)

### **Practical Job (three+ options):**

1. Pilates instructor
2. Dance teacher at a local studio (possibly “The Dance Spot”)
3. Temporary employee of Roth Staffing Companies
4. Elementary (multiple subject) school teacher
5. Dance studio owner

### **Desired Job (three+ options):**

1. Pilates instructor
2. Dance teacher (part-time)
3. Company dancer
4. Elementary special education teacher (mild-moderately severe students with learning disabilities or physically disabled)
5. Teacher of movement arts for children in local schools (public or private)

### **The Professional materials**

**Resume** - ×

**Photos** - ×

**“Portfolio”** – in the process of making own video

**Letters of Reference** – in the process

# The Career Plot

**1. Resumes, Headshots, Letters are enclosed.**

**2. My skills in dance include:**

Good sense of weight, good center of gravity, sense of suspension, musical, light and full, activate spirally, strong established conventional technique, good turner (sense of spot), strong vocabulary

**3. My challenges in dance include:**

Little opposition or tension and density, sense of internal timing (sense of lag), ability to separate the bones, not a far-reacher (slightly diminished inside skeleton), moderate range of physicality (need to take more risk), occasionally uptight in class = cheated performance, directional changes, limited articulation of strong vocabulary

**4. How might I address my challenges?**

Through continued awareness, practice, daily exercises-basic mat and back care to strengthen my facility (especially inner unit muscles = strong core), pilates classes, yoga classes, continuous use of breath, and activation in technique classes

**5. Where will my skills work best for me?**

Everywhere... constantly... One's skills will never work against them... It is knowing and an AWARENESS of when to activate that skill or let it be passive (depending on what a teacher or choreographer asks of you)... the larger the vocabulary, the larger the dancer...

**6. My other skills include: (from math to arts to personal)**

Patience, listening, understanding, communicative, personable, working with and teaching children, organizational skills, crafty, graphic art, neat handwriting

**7. My other challenges include:**

Procrastination, being on time, very worrisome, living in the "moment", singing, acting

**8. My other skills are relevant to my career in the following ways:**

All aid in my constant growth as a dancer, as a human being

**9. My challenges can be addressed in the following ways:**

An awareness and ability to address and “work on” my challenges aids in my constant growth as a dancer, and again as a human being.

**10. My plans:**

**Summer 2000** – Work at Roth Staffing Companies, substitute teach at local studios (or have my own classes part-time), take dance classes at the post house and various studios, TONGUE’s summer workshop, and save \$\$\$

**Fall 2000** – Begin credential/graduate work at Chapman University, continue dancing

**Spring 2001** – Begin teacher training program at LBDC in March and become certified by June

**The next three years** – receive my credential, specialize in special education, pilates instructor, possibly move to New York, dance and audition

**DREAM-Five years down the road** – married, beginning a family, and still dancing...encouraging my own children to become dancers ☺



*Alison M. Riehle*

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██████████  
██████████

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**Education:**

*B.A. in Dance and Individualized Liberal Studies from Loyola Marymount University, May 2000*

*7900 Loyola Blvd  
Los Angeles, CA 90045*

*Graduate, Rosary High School, June 1996*

*1340 No. Acacia  
Fullerton, CA 92631*

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***Dance Background***

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**Academic:**

*Courses Taken: Fundamentals of Dance Composition I&II-Judy Scalin  
Laban Movement Analysis-Meagan Reisel  
Dance Styles and Forms-Rose Polsky  
History of Dance Theatre-Scott Heinzerling  
To Dance Is Human-Judy Scalin  
Fundamentals of Music-Paul Humphreys  
Human Anatomy and Physiology-Bruce Yazejian, Ph.D.  
Kinesiology for Dancers-Marie-Jose Lawrence  
Movement Arts for Children-June Duarte  
Creative Dance for Children-Susan Cambigue-Tracey*

**Technique:**

*Courses Taken: Ballet II-Caprice Walker  
Ballet III-Charlotte Richards  
Ballet IV-Scott Heinzerling  
Advanced Ballet Studies-Gilma Bustillo  
Modern II-Scott Heinzerling  
Modern III-Diana MacNeil  
Modern IV-John Pennington  
Modern IV-Stephanie Gilliland and Holly Johnston  
Intermediate Commercial Jazz-Matt Sergot  
Advanced Commercial Jazz-Denise Leitner  
Advanced Commercial Jazz-Andre Paradis  
Advanced Commercial Jazz-Lynn Brillhante  
Aikido-George Gonzalez*

*Summer Workshops/Festivals: American College Dance Festival, at California State University Long Beach, 2000*

*Paris Summer Study Abroad Program, Paris, France, 1998, Scott Heinzerling and Fabrice Dugied*

*Avignon Festival, Avignon, France, 1998*

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*Performance Experience*

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*"GIRLS, GIRLS, GIRLS" Fall 1996, Matt Sergott\**

*"EXTASE" spring 1998, Denise Leitner\**

*"TWENTY-TWO" spring 1998, Scott Heinzerling\**

*"CAHIERS DE CONTRAINTES" summer 1998, Fabrice Dugied\*\**

*"INLAND SOULS TO SEA" spring 1999 and Spring 2000, Diana MacNeil\**

*"CONTENTIONS" summer 1998 and Fall 1999, Scott Heinzerling\**

*"DIVAN D'ENFER" spring 1999, Jacques Heim\*\**

*"GO" spring 2000, Jamie Pinner\*\*\**

*"Let the Music Set You FREE" spring 2000, Yvette B. Franco\*\*\**

*"REFLECTIONS" spring 2000, Alison Riehle\*\*\*\**

\*\*\*\*choreographer and performer \*\*\*student choreographer

\*\*guest artist \*faculty artist

## WORK EXPERIENCE

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*Work Study Student, Office of Continuing Education at Loyola Marymount,  
September 1996-May 1997*

*Work Study Student, Office of Study Abroad at Loyola Marymount,  
September 1997-May 1999*

*Staffing Associate, Roth Staffing Companies,  
June 1996-present\**

*\*Summers only*

### ***Special Interests:***

*Travelling, Teaching Children, Yoga, Pilates, Water-skiing, Snow-skiing*

### ***References:***

*Judy Scalin, Assistant Chair, Theater and Dance, Director of Dance  
Loyola Marymount University  
7900 Loyola Blvd.  
Los Angeles, CA 90045*  
[REDACTED]

*Scott Heinzerling, Assistant Professor, Dance  
Loyola Marymount University  
7900 Loyola Blvd.  
Los Angeles, CA 90045*  
[REDACTED]

*Ben Roth, President/CEO  
Roth Staffing Companies  
P.O. Box 11057  
Orange, CA 92856-8157*  
[REDACTED]

# A SPECIAL TRIBUTE TO THE LEGENDS...

Anna Pavlova  
Vaslav Nijinsky  
Isadora Duncan  
Ruth St. Denis  
Doris Humphrey  
Martha Graham  
Eric Hawkins  
Merce Cunningham  
Paul Taylor  
Twyla Tharp  
Trisha Brown  
Mark Morris  
Mikhail Baryshnikov

And so many more...









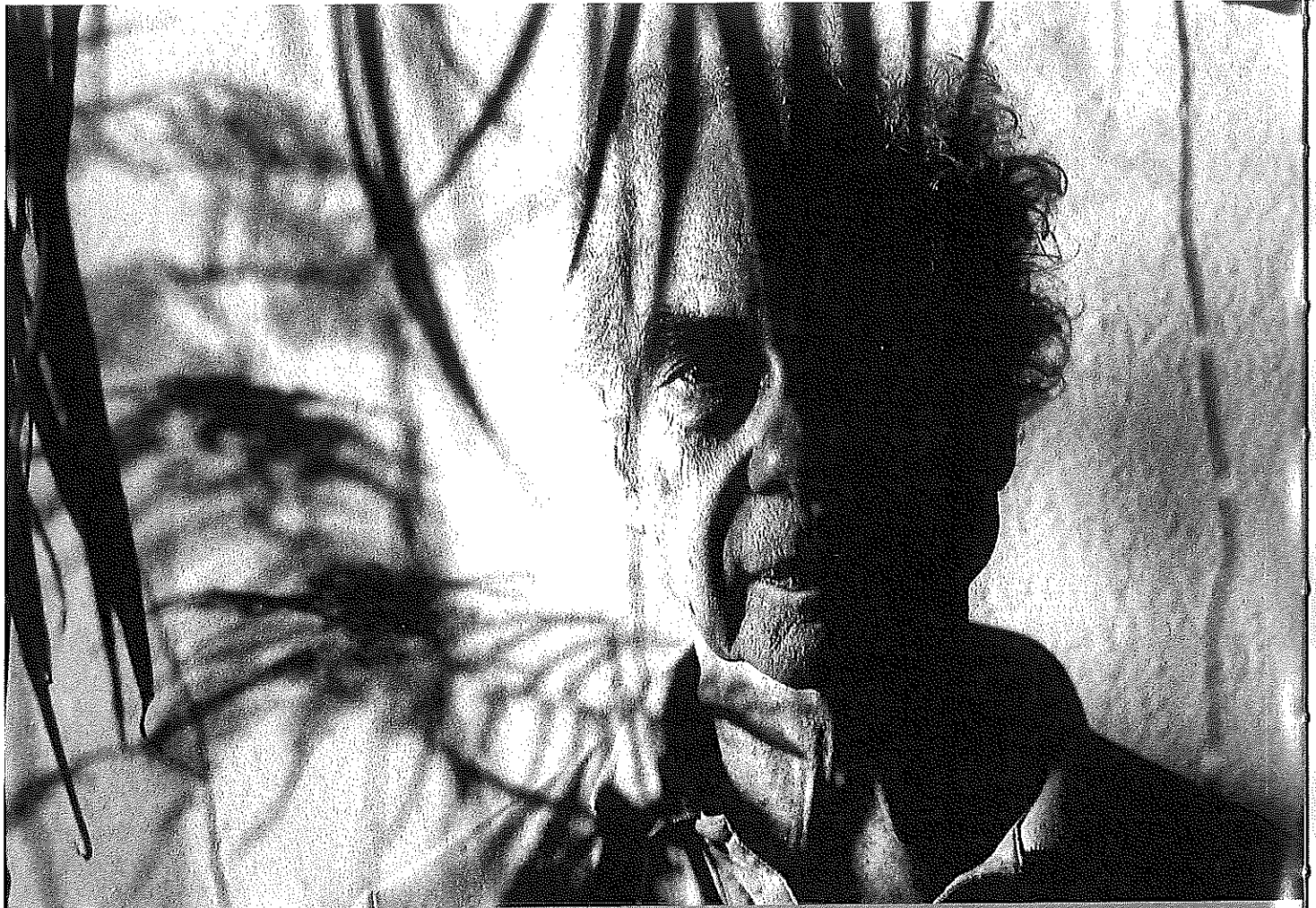


Doris Humphrey in *With My Red Fires*, 1938, launched the American renaissance of dance with Graham and Weidman.

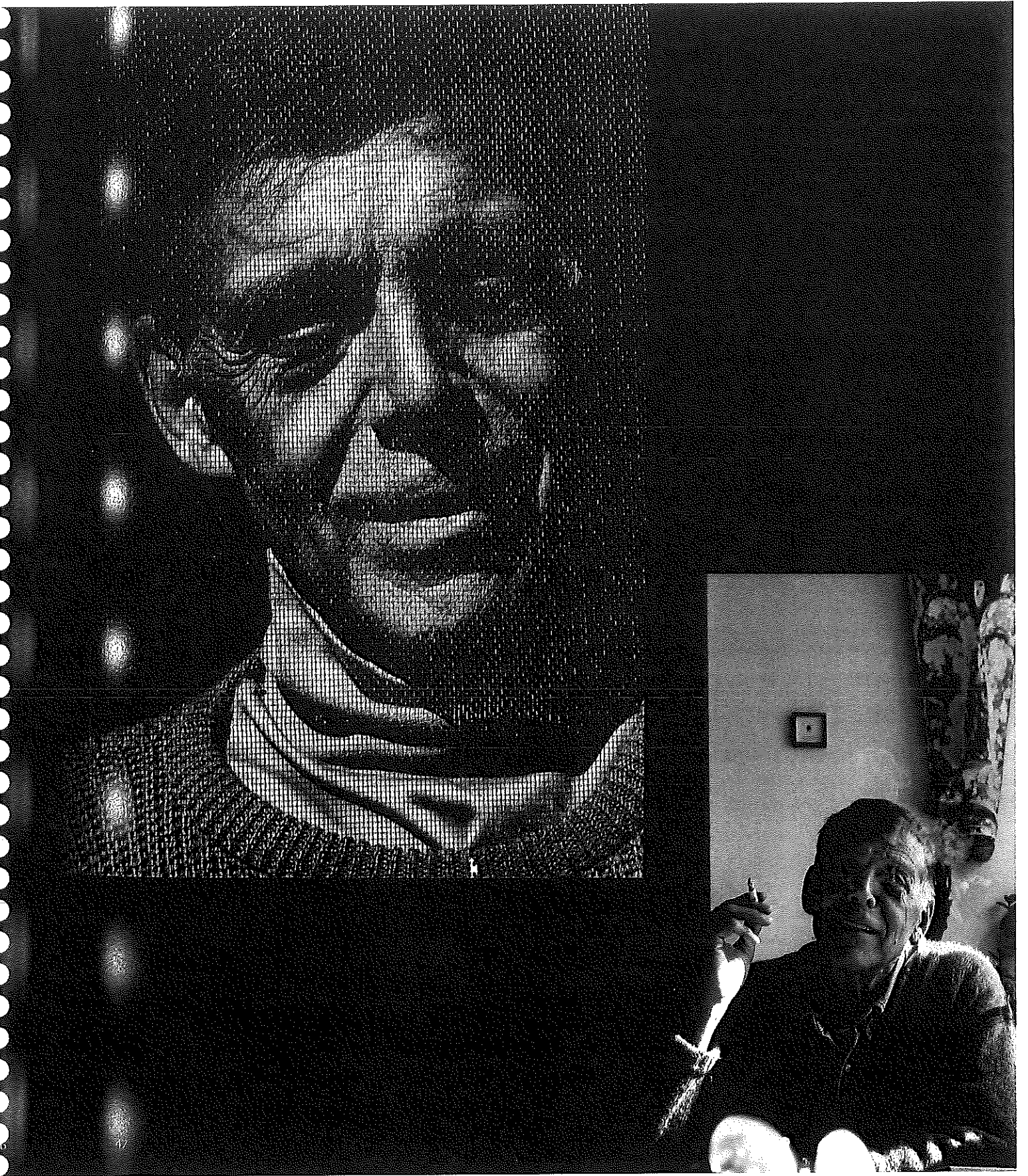
Martha Graham and Erick Hawkins in *Puritan Love Duet* from *American Document*, 1938.



Barbara Morgan



MERCE CUNNINGHAM  
DUANE MICHALS

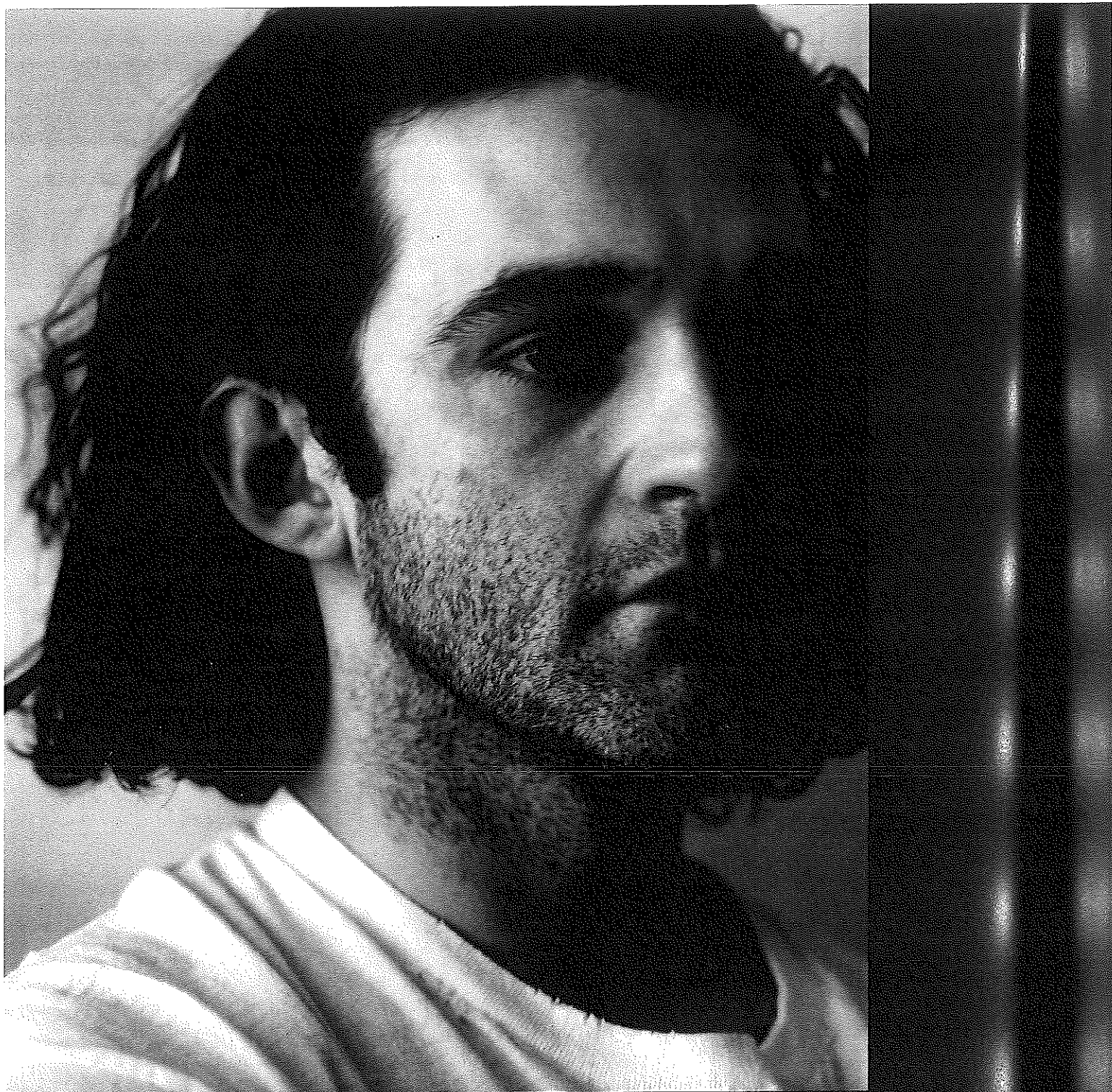




TWYLA THARP  
CHRIS CALLIS







MARK MORRIS  
ANNIE LEIBOVITZ

