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Sweet Suffocation: Dance Therapy and the Effects on Addiction

Morgan Rentería

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DANC 462-Mentorship Senior Thesis

Sweet Suffocation



Morgan "Moe" Rentería

Judith Scalin & Teresa Heiland

In partial fulfillment of
The Bachelors of Arts Degree in Dance
Loyola Marymount University
9 May 2015

DANC 462: Senior Thesis Project

Sweet Suffocation:
Dance Therapy and the Effects on Addiction

Moe Renteria

Mentors:
Professor Judith Scalin
Professor Teresa Heiland

I partial fulfillment of The Bachelors of Arts Degree in Dance
Loyola Marymount University
18 April 2015

Sweet Suffocation

Table of Contents

Resume(s) and Headshot	pp.1-3
Educational Resume	p. 1
Commercial Resume	p. 2
Headshot	p. 3
Curriculum Vitae	p. 4
Summary of Dance Studies	p. 6
Artist Statement	p. 7-8
Calendar	pp. 9-12
Mission	p. 13
Abstract	p. 14
Goals	p. 15
Dance Therapy and the effects on Addiction Research Paper	pp. 16-19
Analysis of Choreographic Work	pp.20-22
Program from MMSKM Showcase	pp. 23-24
Music information from <i>Sweet Suffocation</i>	p. 25
Discussion of the Dancers	p. 26-27
Interviews from Dancers and personal writing	pp. 28-31
Notes	pp. 32-47
Moving To a New City	p. 48

Artist Statement

"Have no fear of perfection- you'll never reach it." -Salvador Dali

How does one define an artist? Perhaps it is someone that has an everlasting love for creativity, learning, and listening. Maybe an artist is the person that does not always need to be in the starlight making them all the more mysterious and special. I believe that all people have artistic attributes and we all thrive to do great things whatever our path. An artist is usually motivated, hopefully patient, energetic, vulnerable and observant. As a young aspiring artist, I continue to make my way through the process of becoming the best version of myself and absorbing as much knowledge from and about the obstacles I face along the way. There is much to learn about our surroundings and the experiences we have. It is important to find what it is in life that we stand for, as well as to open our hearts and our minds to the values of others.

Through this journey as a young adult and a long time student studying the art of Dance, I've come to realize some of the things that truly inspire me which are the people around me, and my ability to *try* and understand the world from afar. Everyday I am intrigued by the chaos of everyday life, the choices that are made as well as the goals achieved.

But what makes art beautiful, and how biased is too biased? In dance, we are allowed to make choices in our work and automatically deem it choreography or a masterpiece. In recent years of *studying* contemporary modern dance I have realized that of all the genres of dance I have experienced in my short time on earth and in the dance world, this style is the most unrewarding to my character. Regardless of the strength, beauty and grace of the performer on stage, when observing contemporary dance work I

am less than intrigued. There is something so unappealing about this dance form with its chopped up phrasing, heavy breathing, and over dramatized emotional imbalance. I suppose the true reasoning behind it all is that when I have been put in contact with contemporary work I do not feel like I am producing or working with movement of substance. I truly believe that the people who refer to Modern dance as "interpretive dance" get this idea from watching contemporary dance performances.

As someone who was trained from a classical modern background, specifically using Horton technique where shapes are linear, strong, balanced and make sense with the use of the whole body's strength, it has been a huge challenge to grasp this concept of contemporary as well as why anyone would be interested in using it. The beauty of learning the Horton technique is that it has instilled in me mental and physical discipline, as well as whole body awareness and focus. Because of the complex balancing requirements and complicated bodily positions of this specific style of modern dance, strong mental discipline is absolutely essential to any dancer who aspires to master this technique. Physically, Horton dancers dedicate their time learning to control the finite movements of their bodies while in off-balance positions. Horton technique is a fluid style of modern that has a much more natural and instinctual feel for the dancer. On the other hand, contemporary dance feels forced, unnatural and lacks the fulfilling element found in Horton. In an excerpt from a previous writing assignment that I had on choreography, in Horton technique, "Movement I realize is so much more complex than what we see with the naked eye. Movement has to have feeling, emotion, some repetition, exploration, and truth behind it."

This dislike for contemporary dance brings me to a valid point about being an artist. Though I have found that I do not connect to a specific genre of the art

stylistically, if it were not for the experience and being immersed into this work, by taking the time to learn that about myself, I wouldn't have discovered truly what my abilities are and where I do feel a deep connection. Artists take challenges by storm and make the best out of every situation.

As performers we sometimes fall into the trap of just taking direction without having any thought or say as to what we are doing, what we want, how or if it will affect us, and if we actually connect to the task at hand. In the dance world, when we want something bad enough we are encouraged to go after it and work it to death with everything we have no matter what. At what cost are we just giving in? Where is the pride and fight for what is right? I think it is much more important to be true to oneself and gain the most out of what you're doing everyday than to let others influence your decisions. When we allow others to interject their opinions on our dreams, we are losing our voices. Challenges are always good, but when work becomes a job it is no longer of value.

The beauty of artistry is that it is something we never lose. No matter the length of time that comes in between us and our craft, it is something that will always be a part of us. I firmly believe and live by the statement "once a dancer, always a dancer," because no one can ever take away the experience we have doing what we love or the positive teachings it brings into our lives.

Dance is a very transformative subject and has helped shape my ways of thinking and the way I view the world as something wonderful. Dance contributes to our lives as an outlet for stress and recovery as well as exploration of the body, mind, spirit, and soul. It is also a means for artistic expression, one of the most beautiful gifts a person can have. For me, dance has taught me quite a bit about myself, such as pushing

myself to do things I did not think I was capable of, and always striving for improvement. These valuable lessons have proven useful both in the dance studio and in the world outside the barre. As a result of taking these lessons to heart and applying them to my life, I have been melded into a much stronger and more well-rounded woman.

The power of finding the artist in oneself is a wonderful journey that I am yet to fully achieve. As I continue to find my place in the world of the arts, I continue to learn that the best type of artist to look up to is one of which we create ourselves. Admiring others and their successes is never a negative thing, but we should look at them as inspiration and not as someone to directly replicate. We are our own people and should thrive to be *our* best, not *the* best. In the end, the ability to create art is difficult yet rewarding, but the journey of getting there is what matters the most. As Albert Einstein once said, "Failure is success in progress," and I believe his words hold true because failing is not the end of all, it is absolutely the beginning of something great. When we have the opportunity to collaborate with other great minds, this becomes a chance to use the skills of communication and open up to new processes, different ways of thinking and growing as a whole person. The very first question I asked was, "How does one define an artist?"; the answer is ambiguous.

January 2015

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2	3
4	5	6	7	8	9	10
11	12	13	14 First Thesis Meeting of SP15	15	16	17
18	19	20	21 First Rehearsal 8:30-10:30	22	23	24
25	26	27	28 Rehearsal (No Clare) Work on Duet w/ Sarina	29 Thesis meeting Meet with Judy- Backwards Map, Time/Date/Venue	30	31

February 2015

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2 6:15 Meet with Judy-Map	3	4 Rehearsal 8:30- 10:30 All dancers	5	6	7
8	9	10	11 Rehearsal 8:30- 10:30 All dancers	12 Adjudication for Student Concert Meet with Judy-post rehearsal/audition	13	14
15	16 4:30 w/ Judy in 109- Go over solo/opening	17	18	19	20	21
22	23	24 Meet with David- begin music compilation	25 Judy at rehearsal 8:30-10:30 All dancers	26	27	28

March 2015

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2	3	4 Rehearsal 8:30-10:00	5 Senior Meeting @ Convo	6	7
8	9	10	11 Judy at Rehearsal 8:40 Dom out @ 9:50	12 Senior Meeting @ Convo	13	14
15	16	17 Record Darren Voice Over 3pm library	18 9:00 am w/ Judy Rehearsal 8:40-10 (No Dom) {One month to showing!}	19	20	21
22	23	24	25 Rehearsal 8:40-10 (No Sarina)	26 Rehearse with Sarina-Make-up	27	28
29	30	31				

April 2015

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1	2	3	4
5	6	7	8 Rehearsal/FULL run through! 8:40- 10	9	10	11
12 HELL WEEK	13	14	15 Last rehearsal! 8:40- 10:30 (Sarina out early)	16	17 Showcase Tech sp @ Strub (No dancers)	18 SHOWCASE! 7p Rehearsal 3p in Burns
19	20	21	22	23	24	25
26	27	28	29	30		

LMU Mission

The creation of my senior thesis project was inspired by the lives of those people who face challenges day to day, and comes from a place of care and respect for the lost and abandoned. In lieu of its creation, my senior thesis project explores the beauty of human nature and the willingness to thrive when in desperation. This project reflects the LMU Mission by providing the argument that dance is a healthy alternative to life's hardships and is binding of many different communities. Dance is for the whole self and is a valuable tool for exploring and nurturing the spirit.

Abstract

This piece represents the story of everyday people who all share a common issue: addiction. Within this story, the audience will see various "face of addiction", effects on the body, mind, and the overtake that addiction has on the whole person. Dance is used not only as a healthy form of recovery and treatment, but it also allows the person to safely explore their fragile mind, spirit, and artistic abilities.

Goals for thesis on Addiction

Description:

- Choreographic Thesis in the Short or Long Format
- Presentation in Strub Theatre-goal
- THEME: The Dynamics of Addiction

GOALS FOR THESIS

Artistic/Craft Goals

- Combine pedestrian movement, theatrical gesture, as well as "dance" movement sequences.
- Connect to authentic movement as well as dance technique to make meaning (not literal but emotional-intuitive-spirit centered)
- To use dance to alert audience to an issue I care about -- using dance which is a non-literal form to convey an idea.
- Create an environment for dancers that is safe, comfortable so that they can experiment and take risks.

Cognitive Goals

- Study the dynamics of addiction
- Study the relationship of dance therapy and addiction

Artistic/Career goals

- Develop a dance that could become a part of a reel for grad school, or a festival, or to be hired as a choreographer for a small company or a high school – college setting.
- To investigate the connection between dance art making and dance therapy. The use of dance in addiction awareness programs, intervention, and other modalities for prevention and treatment of those who are addicted as well as their families and friends.

Personal Goals

- To be a more effective person when it comes to helping others and making changes in the world.

MEETING PLAN is one half hour every week with Judy Add Teresa to the mix after about three weeks. Mo has a mentor team.

WORK PLAN:

1. Plan Audition and select dancers
2. "Contract" Marcel for music
3. Start storyboarding the dance and planning choreography or improv that build the dance
4. Make the dance
5. Revise the dance
6. Costumes
7. Audition
8. Revise
9. Present

THE THESIS – FORMAT

Post-reflection: How will this work be a part of your life after graduation?

LMU's Mission is the service of faith and the promotion of justice. Does that commitment to be a man and woman of service with and for others in any way relate to my work in this thesis. If so, how? If not, why not? BE AUTHENTIC no gushy sentimentality.

Dance Therapy and the Effects on Addiction

Imagine that every day before leaving the house, and in order to get through the day you have to masturbate to pornographic images. Imagine that a thin white line of powder, or multiple shots of whiskey are the only things keeping you alive, yet slowly killing you. Consider this; the high paying salary you worked so hard for has begun to pull you away from the love of your family, and the result is a child lacking much needed attention from their parent. The mere thought of more than one small meal a day sends you face to face with a porcelain bowl. When one's brain becomes flooded with the obsessive thoughts of having meaningless sex with whomever, whenever and at any cost, life is replaced with new priorities, and all responsibility and what you once stood for is completely forgotten. One might argue, "Junkies and drunks are just low life's! They chose their lifestyles. No one made them do any of that stuff!" The story continues...

Addiction. How is it defined and what does it mean? Addiction is a complex issue with a diverse number of meanings. In *The Science of Addiction*, Carlton Erickson gives the definition of addiction stating, "Addiction is a primary, chronic, neurobiologic disease, with genetic, psychological, and environmental factors...It is characterized by behaviors that include one or more of the following: impaired control over drug use, compulsive use, continued use despite harm, and craving. (Savage, Joranson & Covington, 2003, p.662)"¹(Erickson, 2007, p.5) There is much controversy involved with the topic of addiction as some might argue that addiction is a choice rather than a disease. Regardless of the opinion of the individual, the fact of the matter is that addiction is indeed a very serious matter and a real part of

many peoples lives. However as stated, there are many forms of addiction that go far beyond drug and alcohol abuse.

The solution to such a complex concept is recovery and treatment of the individual self. Like "addiction", recovery and treatment too face controversial ideologies. There are many different types of treatment that are used toward sobriety, but every addict differs in the way that they heal which means not all forms of treatment are appropriate for everyone. The various types of treatment options for recovering addicts include but are not limited to in-patient and outpatient care programs, twelve-step programs, counseling, group therapy, and medication. The aspect of implementing dance toward recovery is that in some cases the people who can benefit most don't just need help from substance abuse, but are also in need of relief of isolation and stress such as inmates. Dance Therapy programs in jails can be a positive asset to recovery says author Rebecca Milliken of *Intervening in the "Cycle of Addiction, Violence, and Shame: A Dance/Movement Therapy Group Approach in a Jail Addictions Program"*,² "An argument was made for the benefits of offering a therapy group that included physical experiences (which inmates rarely got) aimed at building positive, reality-based self-image and providing opportunities for positive self-expression and connections with others. The explicit initial goals were to increase awareness of the physical components of recovery—what is happening in the body now that it is free of chemicals and alcohol; how to use this awareness to increase one's ability to organize, focus, and make contact with others; how to release tension, and learn methods for relaxation and anger management." (Milliken, 5-22) Every process of recovery is unique to

the individual person. As defined by the Journal of Substance Abuse Treatment at The Betty Ford Institute, "Recovery from substance dependence is a voluntarily maintained lifestyle characterized by sobriety, personal health, and citizenship."

³(The Betty Ford Institute Consensus Panel/ Journal of Substance Abuse Treatment 33 (2007) 222). Recovery is aimed to help addicts cope with the world without resorting back to their life threatening habits, and focus on a more positive constructive way of living. The Betty Ford Institute also states, "Recovery is not simply sobriety. Although sobriety is considered to be necessary for recovery, it is not considered as sufficient. Recovery is recognized universally as being multidimensional, involving more than simply the elimination of substance use."

(The Betty Ford Institute, 223) In order to recover, one must fully invest in them self and want to become well as recovery gives the individual a second chance at a different or better life.

Dance Therapy as a mode of recovery from addiction is a way for addicts to gain physical self-awareness and freedom without resorting back to their bad habits. Liljan Espenak, author of *Dance Therapy: Theory and Application* claims, "The basic view underlying the concept of dance therapy is that the expressive aspects of a personality, in its gestures, movements, and postures, are a function of the individual totality: the intellectual, emotional, unconscious, and somatic totality...In the expression and movements of a bereaved person the physical manifestation of intense grief; the emotion felt is non verbally expressed by the body." ⁴(Espenak, p. 3) When one has been faced with addiction it is likely they have given up on themselves. It is important for them to begin to find and understand the connection

with their body and mind again. With movement therapy people can learn the ins and outs of their bodies through things such as meditation and even improvisation.

Dance used as a means of therapy can be very useful in allowing the mind and body to begin to understand each other after facing a trauma-like experience such as addiction. Mentally and physically dance therapy can help a person feel more connected with their surroundings and allow for relaxation and tension release. As described by Stephanie L. Brooke PH. D., NCC in *The Use of the Creative Therapies with Chemical Dependency Issues*, "A physical form of expression is sometimes needed to express anxiety because words cannot fully express an addict's feelings." (Brooke, 171) Sometimes it is difficult for people specifically addicts in recovery to express themselves because they are left with painful scars from the experiences they have had. "Dance/movement therapy allows addicts to come together without having to verbalize their painful feelings."⁵ (Brooke, 171) In order to allow stress to subside, dancing can be used to tell a story and release negativity. A person in recovery may find gesture and phrasing as helpful tools for telling their own stories. Viewers can sense the emotions by body language and facial expression.

Dance/movement therapy is an asset to healing and is also a positive outlet outside of normal confined conversational group therapy and/or programs used during the recovery process. Dancing recreationally, or "just for fun" is a great way for people who struggle to let themselves go and be free from their thoughts. Brooke writes, "Since an addict is so disconnected from what occurs internally, movement

encourages him/her to begin to identify what he/she is detached from." (Brooke, 171) Being able to let go of stress such as the constant fight for life through dancing can really help the mind feel at ease. Recreational dancing allows the individual to explore their potential as well as open them up to being creative and productive. The beauty of art and dance in particular is that anyone can do it whether or not they excel at it or have been trained. Dance is for everyone and anyone and if it changes a person's perception on life in a positive way, there isn't much more that anyone could ask for.

Given the information and detail about what Dance therapy is, how does one get an addict to connect to movement and feel that what they are doing is a positive contribution to their life? Ideas and concepts about the influence that Dance Therapy can have on someone is one thing, but how effective is it really? While it is believed that Dance Therapy is a useful recovery tool, what happens if the one recovering is unable to connect with the process? In some instances, the role of dance therapy can become tricky depending on the person's addiction. For example, a sex addict might not see using their body in motion for recovery as helpful when they have used their body in otherwise negative ways in their life. Those who have suffered with eating disorders or food disorders too may have a difficult time relating to the concept of movement without triggering a bad experience. Brooke explains, "It is challenging for an addict is to stay in this uncomfortable place and not immediately withdraw. When he/she can learn to take a breath and allow the unwanted feelings to be felt, he/she can start to learn to identify what he/she senses. It is not until the addict begins to learn to acknowledge his/her feelings that

he/she can take responsibility for them and begin to express them.” (Brooke, 171)

When people allow themselves to feel and understand their feelings, progress has been made. Even simply putting in effort to try and change for a better life is admirable. It is important that society also understands and accepts addicts as people trying to live in a world of obstacles and judgment.

¹ Carlton Erikson, *The Science of Addiction*, (New York: W.W. Norton & Company, 2007), 5.

²Rebecca Milliken, *Intervening in the Cycle of Addiction, Violence, and Shame: A Dance/Movement Therapy Group Approach in a Jail Addictions Program* (Taylor & Francis)

³ The Betty Ford Institute Consensus Panel/*Journal of Substance Abuse Treatment* 33 (2007) 221-228

⁴ Liljan Espenak, *Dance Therapy: Theory and Application* (Illinois: Charles C. Thomas Publisher, LTD., 1981), 3.

⁵ Stephanie L. Brooke *The Use of the Creative Therapies with Chemical Dependency Issues* (Illinois: Charles C Thomas Publisher, LTD., 2009), 171.

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The Betty Ford Institute Consensus Panel/*Journal of Substance Abuse Treatment* 33 (2007) 221-228

Carlton Erikson, *The Science of Addiction*, (New York: W.W. Norton & Company, 2007), 5.

Critical Analysis of Choreographic work

The creation of a dance piece is a process that begins with a connection to an idea or story and giving the movement much thought, attention and research. In lieu of creating choreography for my senior thesis project *Sweet Suffocation*, I decided that based on the theme of addiction and using dance as a form of recovery, it would be best to organize each section of the piece and successfully tell the story by creating individual frames.

The opening of the piece *Hostage* consisted of all five dancers on stage. This section was considered my "solo", but I deemed it necessary to include the entire cast in the opening as their presence added a special element of character to portray "the addiction". As the piece began, I traveled from stage left to center stage using gestures. Meanwhile, the other four dancers moved from center upstage to downstage where we then danced together. Their movements low, slow, and animalistic in nature were to portray the characteristics of the monster of addiction waiting to attack its victim. Gradually, the power of addiction grew and when all five dancers had a hold on my character, their influence took power over my choreography and together we moved and morphed in unison. Manipulating my every move and gesture, the "addiction" became a part of me and was now in complete control. During this time of shared space, the dancers were directed to act as the "addiction" and depict how an addiction becomes powerful and in control of the individuals mind and body by grabbing hold of any part of my body that was free or struggling. With the guidance of my mentor Judy Scalin, I decided that the best way to truly portray the process of addiction infesting the body and mind of the

individual, and portray that to my audience was by moving very slowly with use of contractions in the torso, occasionally using abrupt gestures of a hand or leg, facial expression and allowing the dancers to be free with their own choreographic choices. The score for this frame is in two parts: the first song called *H*, performed by a band named TOOL, which then led to a voice over piece played in complete blackout and spoken by Darren Hodges. Just before the voice over began, Mitchell and Dom, the two male dancers in this production sensually graze their hands and bodies against mine. The final movement of this frame ends with the two men pulling me by limb into the darkness of the upstage. The dark and heavy tone of both scores gave way to the subject at hand and created an atmosphere of deep thought and observation for the audience.

The second frame, *Fighting to Breathe* consisted of all five dancers. In this section each person wore a strip of black tape across their mouth of which symbolized addiction as something that can affect anyone, and that once a person has fallen under the spell of addiction, they become stuck, helpless or feel abandoned. The movement in this frame was a choreographed improvisation. The dancers were to move swiftly through an "amoeba", as I would call it, and around each other. Each dancer moved for two eight counts each to end up in an appointed position/order with a specific gesture. Each dancers gesture consisted of a reach outward of the circle using strong energy with the whole hand open and fingers spread as if grabbing for someone or something. Dom was given a solo moment at the end of this section and was directed to be the last dancer to perform their gesture at the end of this frame. Dom's movement instruction was to find his way

through the middle of the amoeba and end outside, of it completely reaching stage right. At this point, Dom is fighting to break loose of the grip of the chain of dancers; Mitchell being the addiction. Dom rips off the tape from his face and gasps a large breath of air before running away and off stage. The score for this frame was a recording of words from personal poetry that I have written over time.

The third frame titled *Everyone's Affected*, a "solo" piece performed by Clare Sitszer. In the frame, all five dancers are on stage but Clare is the only person moving throughout the space. While Clare is shifting around the stage to tell her story of someone who has been given up on, the four other dancers in the piece were placed in specific spots and directed to pay no attention, and give no bodily reaction or eye contact as Clare desperately tried to get their attention. From stage left to stage right: Sarina stands and holds her cell phone and texts. Dom and I in the center upstage portray the character of one person being as the addiction aggressively holding onto the wrist of a victim. Finally Mitchell's character holds his cell phone to his ear facing diagonally downstage left giving Clare no amount of his time or attention. Clare's character travels backward onto the stage, scared, alone and confused as to where she is. She then begins her solo with choreography that was created between the two of us together in private sessions. During the creation of this specific section, my vision was to create an atmosphere that showed the reality and reaction of an addict who has been given many chances by others yet fails to comply with their word of recovery and is left and forgotten. After Clare's last attempt and cry out for help to everyone, she ends by aggressively embracing Mitchell until she almost falls to the ground in turmoil. Her movement sensual, slow

and dramatic eventually leads her to let go of him. Before she reaches the end of the stage, Mitchell quickly grabs Clare's arm and turns her to face him. The two dancers push and pull showing the love that was there, and the fight and devastation that a family goes through to see a loved one go through such pain. The energy of the characters moving together was powerful with the great use of non-verbal communication and body language.

The fifth frame *Detox* is a duet between Sarina and Dom. This section was a depiction of what the body and mind experiences through detox from addiction. During rehearsal I gave direction to the two dancers of the type of movement quality and vocabulary I wished to see in this section. I had originally choreographed a beginning for this section using lots of contractions with the upper body and quick gestures, but over time the section became one for the dancers' to be creative and experiment, and together we created what became a beautiful frame. Sarina began positioned on the ground circling her head on the floor as well as contracting her upper body bringing her legs into her chest and abruptly sprawling them outward all while making small spider-like gestures with her fingers. Sarina's character portrays the painfulness of an addict who yearns for this deadly thing she no longer has, yet is still keeping her alive. As this is happening, Dom approaches the space from offstage with a look of paranoia. Walking at a slow pace, Dom takes to his knees and finds his place on the ground near Sarina. Dom's movement quality consists of continuous twitching and grabbing random parts of his arms, thighs and clothing while staring into the abyss. Eventually Dom takes notice of Sarina and the dancers begin to move in a canon-like effect, Sarina as the leader. Dom's character

shows the process of an addict who is experiencing a dramatic mental change and the release of toxins from the body. The score for *Detox* is titled *The Clock* performed by Thom Yorke.

The final frame of *Sweet Suffocation* is titled, *And in the end...* This section was created using the power of all five dancers. I decided that the best way to end the piece was by giving little direction of movement vocabulary, but mostly allowing the dancers to improvise with previous movement sections and themes from the whole thesis. Mitchell stuck to the same choreography that he had created in rehearsal that consisted of a "moon walk" type of walk in place. Gradually Mitchell's character became more internally aggressive and his movements became quick. His body showed strength, energy, grief, and despair, while others around him ignored him or improvised around him. Each movement choice during this last frame varied from rehearsal to rehearsal because the creativity and ideas were constantly changing. During the creation of the ending section it was difficult to set a specific choreographic vocabulary because all of the dancers would begin moving and quickly become inspired by another person's work and movement that setting phrases felt unnatural. Improvisation created opportunities for contact improvisation among the artists as well as the ability for one to experiment freely without stopping due to the music's end.

**A DANCE
SENIOR THESIS
PRESENTATION**

Featuring the choreographic works of:
Sean Chong-Umeda, Khayla Colucke,
Miranda Ordoñez, Moe Rentería, and
Maury Wiederanders

SATURDAY, APRIL 18
Strub Theater, 7 PM



Sweet Suffocation- Music

"H"- TOOL

"The Clock"- Thom Yorke

"Afterglow"- Phaeleh Fallen Light

"Mad World"- Gary Jules

Voice Overs performed by Darren Hodges and Moe Renteria

Lighting Design

Lighting design for this piece was created by Samathan Widby. The lighting consisted of dark lighting with use of GOBO effects, as well as implementation of light scrim coloring. This piece was designed for stage performance.

The Dancers of *Sweet Suffocation*

Each dancer in my project added a special individual piece of character to the environment and rehearsal space. Dominique Charlot, Sarina Ramirez-Ortiz, Clare Sitszer, and Mitchell Nazaroff were my moving bodies in this project. Collaboration of ideas between five people created a wide variety of interesting work.

At first, having four technically trained dancers and one non-dancer was a bit scary because I was unaware of Mitchell's (the non-dancer) ability to follow along or pick up movement quickly. I had originally met Mitchell in an acting class in the Fall semester of 2014, from which I knew he had a knack for portraying a character well. It was during this class and having had some time to work with him one on one that I knew I had to have him be part of my senior thesis project. I decided to not overwhelm him right away and first tried using pedestrian gestures as a way to start getting to know his body in motion and get him comfortable with the task. I was quickly surprised with the discovery of his talents and my outlook changed even more when Mitchell became our amazing idea man! Having a brain that wasn't completely invested in choreography and technique gave so much more to the entire process. Mitchell continuously had input that created a constant uproar in "That's so clever!" "Why didn't we think about that?" so much so that when we as the dancers were stuck on something our attention would immediately turn to Mitchell for his guidance. What I loved about working with Mitchell was his dedication to his character. He truly invested himself fully into the subject matter and worked his hardest with the choreography he was given having little technical training. Though a busy and active student, Mitchell always made time for rehearsal and compromised with other academic obligations to be

part of this project. He was truly committed and for that I will always be forever grateful.

Sarina the wonderful, talented and destined for greatness was an absolute joy to work with during this entire process. I had asked her during my junior year to be part of my thesis before I had even begun constructing anything and although hadn't a clue what I was going to do for my project, once we started working together I knew I had made the right choice. Sarina is not only a beautiful person and extremely easy to work with, her energy while moving never ceases to amaze me. I enjoyed giving Sarina choreography or movement ideas to work with and then allowing her to interpret them how she saw fit because she would take a piece of the work and create something beyond my wildest imagination and make it look so interesting. There was little need for my direction a lot of the time. Allowing a dancer to be free in creation is absolutely vital. Sarina worked very well with the other dancers and together they created a bond of friendship and beautiful artistry. Her contribution to my senior thesis was absolutely wonderful and I'm lucky to have had her.

This wonderful woman named Clare Sitszer came into my dance life abruptly in the Fall semester of my senior year and I knew almost instantly upon meeting her in ballet class that she was a gift and would be a perfect addition to this project. From first conversation Clare's energy caught my attention, but then to see her dance made it even easier to cast her in this project. Clare brought such a vibrant energy to the work-space and was always open to changes, contributing ideas and making it a very positive environment. Clare's movement ability was always so interesting as she would go all or nothing into her movements. I thought that her duet with Mitchell at the end of her solo section was beautiful and that they both invested a lot of character and heart into

the story. Clare inspired me to be a fearless dancer as well as a good person and smile, always.

Where do I begin with Dominique Charlot. Upon asking him to be part of my thesis in the Fall his response was without hesitation, "Yes!" Dom's work ethic in the studio and on stage is without a doubt very impressive. Dom's ability to pick up choreography from anywhere simply amazed me. He was very intuitive and his dedication to movement and creativity was very inspiring. I'm very lucky to have had Dom and Sarina work together in a duet because both are so talented and their body language and non-verbal communication while moving was breathtaking. I could watch Dom improvise all day long because he created such intricate phrasing that flows so nicely. Dom made this piece a huge success because of his versatility as a dancer and courage.

Working with my four dancers taught me a lot about creating work and just how difficult it is to put movement to an idea that was once just a thought in my head. If it weren't for Sarina, Clare, Mitchell and Dom I don't know what my thesis would have ended up looking like. The five of us morphed together very well and became a crazy little family that had each others' backs. The entire experience was humbling and I'm very lucky to have had the opportunity to work with such talented young people.

Clare Sitzer

I don't have a lot of experience with addiction personally, but I have some when it comes to friends and family. My dad's family has a long line of alcoholics in it, including him. I have grown up around a lot of drinking all the time. I think it has affected my parents relationship along with my relationship with my dad. When he is sober he is such a sweet and loving guy, but when he drinks he gets bitter and easily upset.

Other than my dad, my best friend Melissa's mom is also an alcoholic. I grew up with Mel and we spent a lot of time at her house. I loved her mom and being around her family. Now that we are both adults I realize that her mom is not all put together as I had thought. Many times I would get a class from Mel at one in the morning crying how her mom was yelling and being really mean to her and her sister. There are a lot more stories I could tell, but the point is that I have a good amount of experience with alcoholics.

I feel like the people I know with addictions were and still are in some ways the nicest/most loving people I know.

Addiction

When most people use or think of the word addiction it is in a negative connotation. It is mainly correlated to drugs, sex and alcohol. This is because addictions can be very detrimental to ourselves as humans. My grandfather is a recovered alcoholic and has luckily been sober for over 35 years, but when he was addicted his life was a mess. He spent more time drinking than any other part of his life. More than working, family, wife, or any other hobby/leisure activity. But addiction is not all bad.

The first way that addiction can be constructive is with those who are able to work through it and defeat the dependency. While my grandfather was going through the addiction his wife (my grandmother) gave him an ultimatum of her or the alcohol. This made my grandpa realize how much of an effect it was having on those that he loved around him. Originally he was just embarrassed for himself, sometimes not coming home for the night or longer because he would not want to go home plastered. Once he was able to completely realize how dependent he was on alcohol and how harmful it was to his life and the people around him he decided it was time for a change. He tells me that the moment of getting over the addiction and being able to control the urge of drinking is one of the most defining parts of his life. After overcoming the addiction he was a new man with real life aspirations and confidence in his self control and life decisions.

Another way that addiction can be positive and productive is when addiction deals with other things than drugs, sex and alcohol. This is an addiction that can be correlated to passion. Those who love something so much (Ex: Music, Dance, Science, Ect.) that they cannot live without it. These are the addictions that result in positive and constructive outcomes.

Although, there is a line of balance. One does not want to become obsessed, that is when all addiction becomes detrimental. A balanced life keeps the addiction exciting and new. Also, involving oneself in other things makes that person well rounded which can help in the development of their positive addiction (passion).

I'm a prisoner.

- I have no control.

[I'm trapped in this body, this mind, this soul.]

I can't handle this place I'm in. [But it's what I've known for so long, nothing else seems right anymore.]

My chest aches with pain from the heartbreak of losing the most wonderful soul.

My innocence, [Myself]

I need to feel important. If only for one night, [one hour].

I need the ecstasy of compassion, fake love, lust.

I seek revenge in the arms of someone I barely know.

I want to be taken by a beautiful stranger.

I just want to feel used.

[Useful.]

A pathetic fuck will set me into oblivion and free my pathetic mind.

I yearn for it!

I need it!

Don't question my motives, just give me what I want and leave me soon after.

I [just] want to be left alone. [Leave me alone.]

[There's no need for conversation.]

I'm feeling aggressive.

I want to hit someone or something as I feel it might take away some of the pain, shame, regret.

I'm fighting to breathe!

I can't breathe!!

Breathe.

I'm trapped forgive me

Pathetic unjust

Aggressive

I need it

Lust

Love me

It helps me

Its dark inside my head won't rest

Leave me alone

I have control

I have no control

I'm out of control

I'm in control heartbreak heartache

Regret

Forgiveness gone

Mistakes

Its all over

I cant handle this place need to get out

I can't breathe...Breathe!

She washes the sins off quietly at 3AM while rustling through car keys and the front door locked. Parents sleeping. Another night out marks another unsatisfying event, the truth and reality that has yet to be faced...

She realized what her purpose was; breathing heavily, perspiration, searching for her socks. It was so unsatisfyingly satisfying, yet turning away would mean loneliness, sorrow, too much time to think...the truth. Immediately following the act she thought it was normal, that she's young and phases pass...

No matter how many times the thought walked across her mind, that what she was doing would be a regret the next day, something about a smile, a simple look, a delicate touch would erase all morals.

Never satisfying, they prepare for the awkward but friendly goodbye. Friendly because that's all it will ever be. Friendly, because it would be otherwise awkward.

Forbid the thought of a future or any real feelings of love or a healthy relationship with any of these people. There's no room for that here...

Suppress the feelings. A shot; something strong, harsh. Esophagus burning, eyes watering she loves the attention. It gives her life!

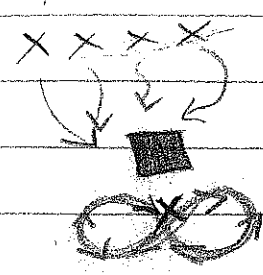
Temptation's taken over. Will power ceased to exist. Hours passed and there's no turning back. A scar remains of decisions made. Permanent. Bliss. The goal of climax quickly replaced with feelings of shame, regret. Suppress them.

Regret, but she'll call it bad choice making. Shame, but she'll call it an accident bc accidents are easier to forgive...

Storyboard

2/12
3 components

opening FRAME



1:46-47

Boys

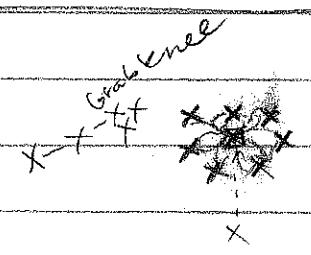
5) 0

"SOS"

1:56
1:26

"Hostage" Experience

Blackedout
James



2:09

(32:39) 6)

Carina/Dora
Barefoot ✓

Taped
Mouth
Make to
words

"Fighting for A Breath"

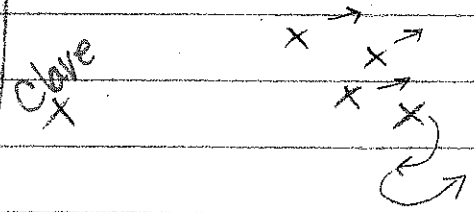
2:00

15 windows

"DETOX"
2?

(3)

BLK



1:47

0

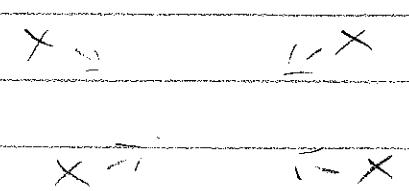
(3 1/2)

Everyone's affected

"Loss"

(4)
(2)

BLK



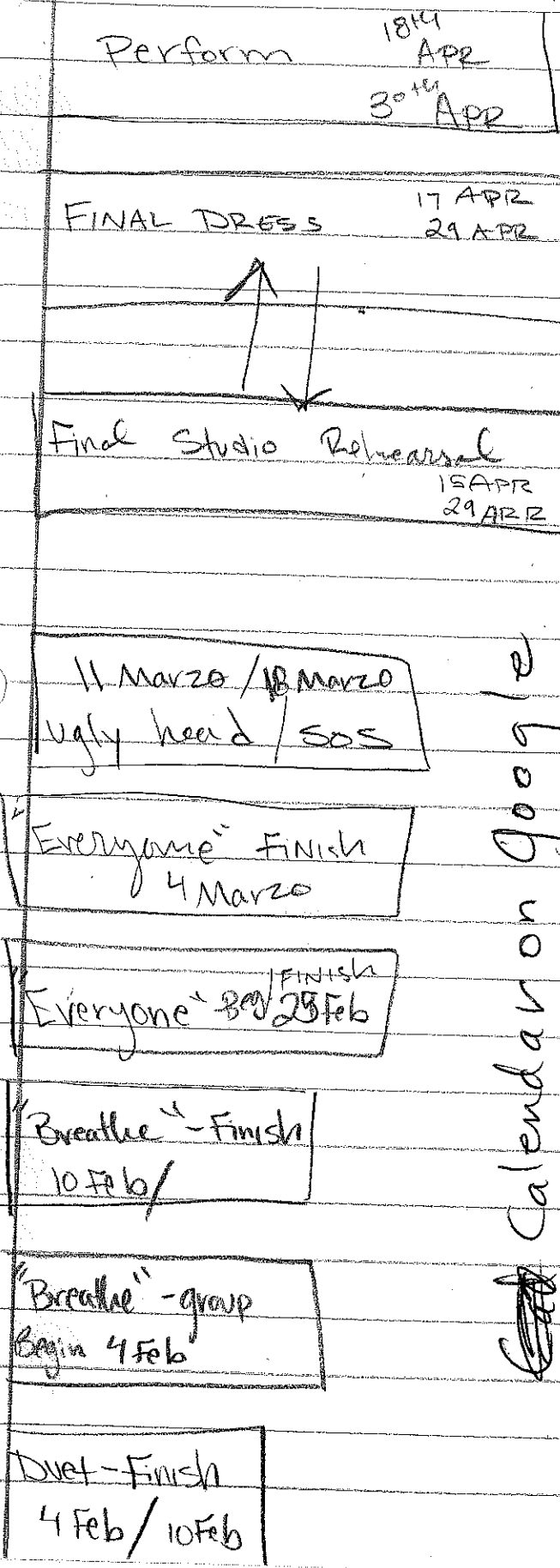
2:00
0

When H rears it's ugly head...
"overcome by thoughts"
"cant convince yourself"

"And in the end...
It's OK to
need help"

Just 4
spoken

tentative
Backward's Map



~~Calendar~~ Calendar on Google

1. costumes complete
2. poster - sync. timeline
3. music - score - design comp recording complete
4. Lighting design - 18th
5. program work w/ Miranda on Tuesday Encore
6. Invitations
7. T + J to rehearsals at least 3 times.

Thesis [LATE MARCH / EARLY APR]

- Set rehearsal time/Day Weds 8:30 - 10:30 P
- Solo - Me in chair (Addic. behind "controlling")

- Solos silent
- Solos = written work recited, while other dancers moves to words. Body language to show character / feeling.

* Colin will not perform, but his voice will be used.

• Rehearse weekly

- Set indiv. solo work
(have all written work chosen/finalized
↳ (1 1/2 - 2 mins each?))

• Group work

• My solo - set w/ group

Clare
Dom
Mitch
Sarina
Mariana?

[14 Jan 15]

• Thesis First Meeting.

- Figure out everyone's role

Addiction is:

Sexual
monetary
substance / Alcohol
Gambling
Workaholic
working out...

* What is the face of addiction.

No contemporary.

- Explore your own path & create scenarios & (scenes) gestures

* How are we going to portray dance therapy as a form of recovery?

The Fight

21 Jan '15

- Warm up - lead w/ music
- Improv
- work on my solo w/ group

10:07 M+H

• Cement - ocean waves

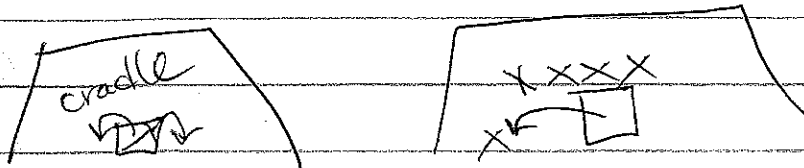
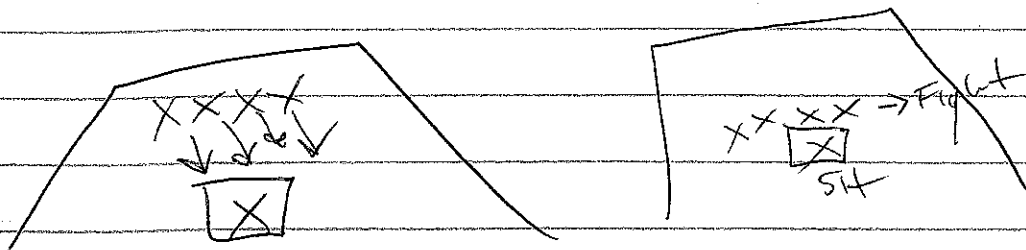
10:00 Down

- stuck in a struggle holding back
- slowly get easier

• Pulled on dancers

Fall to ground

• Movement like nutella to me @ block



The clock - Frantic

Sarina - Detox
- Repetitiveness

Mad world - lost

- Taken over

- someone writing notes
but not listening

• Demon talking to
reality
↓

★ Mirror Good vs
Evil

• stream of consciousness

• Break

○ • Damon abt Strub

• Del Rey players Space

• Backwards Map

↳ Space & Date

* • Storyboard scenes

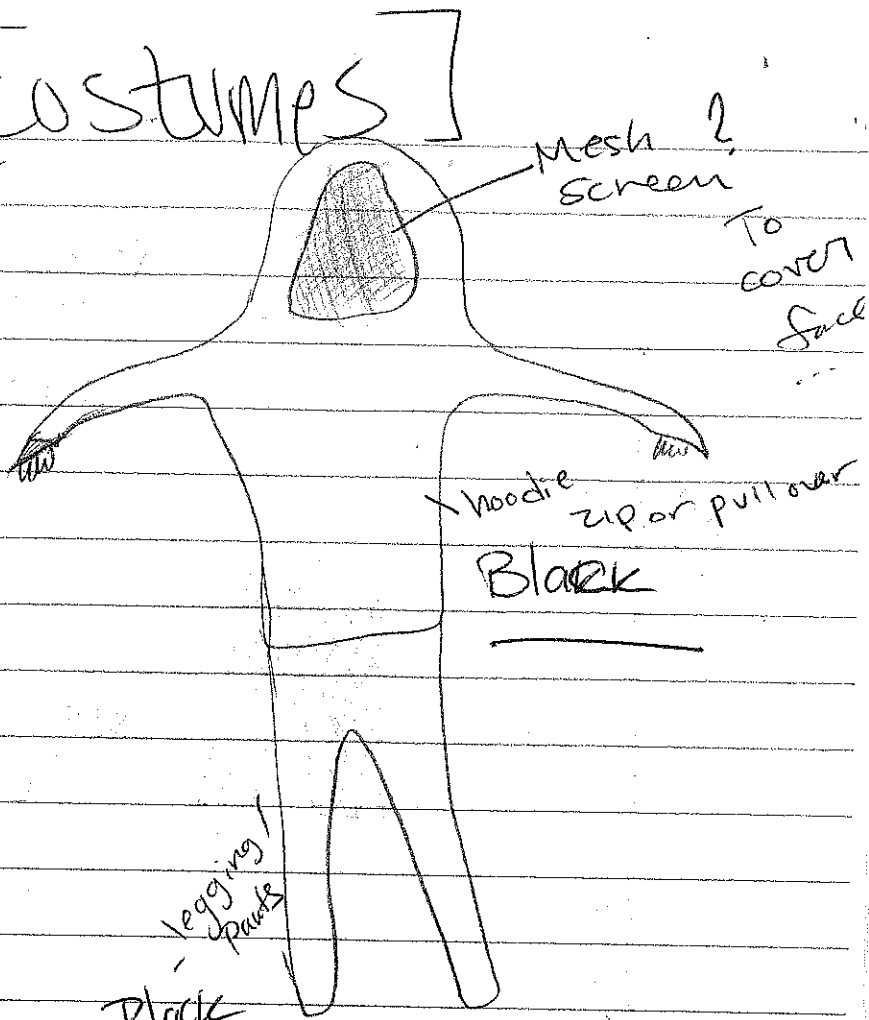
• Write out narration

○

○

Costumes

~~BRUNN~~



Addiction

*Black tape for mantle

Black
baggy

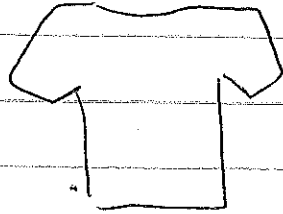
Black Socks

When not "addiction", wear pedestrian clothes

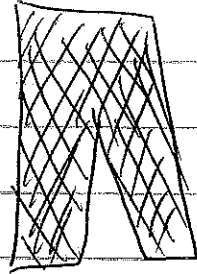
Grey, Maroon - "Earthy" / cool tones.
black or grey bottoms -ok

Pedestrian

~~All~~



Neutral/Earth tone
maroon / green
Navy blue



grey or
black

Pants - Semi-
baggy



black socks

* Don't bring barefoot
for det

Judy here today

- Notes
- Worked on things after she left
- Clarified movements/story

Short rehearsal today: (Take Back the Night)

- cleaned
- worked on / finalized "Ugly head" section
- cleaned up "Clare" section

Judy linear - Clare pull

Boys pull back - abstract

- slow motion

- stay too long

- less real grabby

- lift chest - suspend / flee when breakaway



"Mad" clare / Mitchell

- emphasize
- shaping
- changed hands on bodies

Sarina / Dom

Dom - fixed / went over beginning

Dom twerk ...

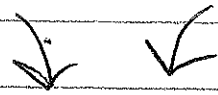
soooooo cool! -clare

In "hostage"

Time →
1:45-1:47

after fall to ground; circle out reaching

- Mitchell & Dom to me
- sensual "over take"



• Words?

Rise
1:53

UP break
2:45

I'm a prisoner. I have no control. ~~the~~
 I'M NOT IN CHARGE OF MYSELF ANYMORE. I NEED TO
 FEEL THE LOVE OF ANOTHER IF ONLY FOR A NIGHT.
 I NEED IT.

DO MY ACTIONS HAVE CONTROL OVER ME? OR AM I
 IN CONTROL OF MY ACTIONS? DO I ACT OUT OF COMFORT? NERVOUSNESS?
 FEAR? PLEASURE? DANGEROUS. AM I A DANGER? HOW COULD IT BE
 DANGEROUS IF I AM THE ONE MAKING THE DECISION. IM NOT
 BEING FORCED. IT'S ALL MY DECISION! THE EXHAUSTED AFTER AFFECT
 LINGERS. DICKENING. A HIGH. AM I THE ONE WITH THE PROBLEM
 OR IS EVERYONE JUST OUT TO GET ME?!

• emotive vs. choreographic

• Stool

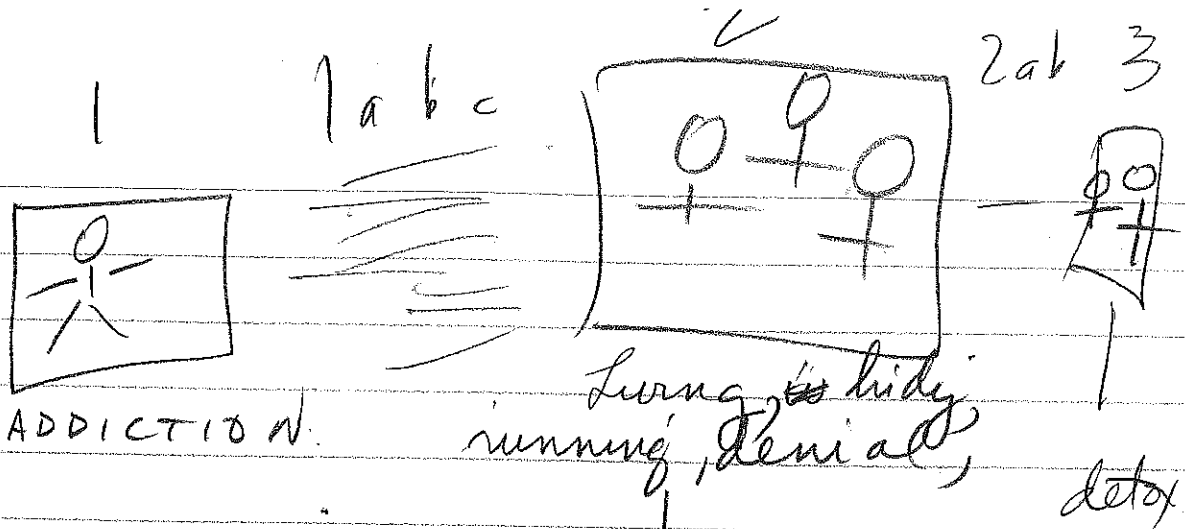
• idea connected to concept

• text is movement.

• ideas played w/ movement

• brief moments of freedom

* snippets of words - whispers



1 a
Mols W

↓
getting help

1 b-
off internet
of 2 peoples who
add on self
act out

① Backwards Map

② Story Board

Backwards Map

Performance

[

2015]

Dress Rehearsal (FINAL)

[

]

Final Studio Rehearsal

[

]

Posters

costume

Program

showing (Mentors)

Script draft

Script Complete

FINISH 4 Feb / 10 Feb]

Music - doors ready

• Trio Muddy, Clare, Me

[start 4 Feb]

]

• Dom & Sarina Duet

[4 Feb 2015]

↳ FINISH

Dom/S

= duet

no

- exper

addie

The B/M

Ino

-

Anna Halprin

Deborah
May

- Detox - release, help
- Loss
- Experience - feeling dropped, repetition

• Why Horton will say manage strongest?

• Free write

• Images - tailor to sections
- Scenario

• Experiment w/o music

↳ lonely / loneliness

• Habit / Addiction

• Make sounds - sounds more real

Ending Notes

18 Mar 2015

• Black silhouettes = moving

• all 5

• Work to backstage

• Back into addiction / triumph

"Afterglow"

Amoeba - Mitch / ~~Amoeba~~ Clare
in black

- Everyone else red.

"Clare"

- Dom in Addiction

Sarina - Mitch (on) phone
↑ (text)

- Dom holding Moe's arm @ high wrist
- Clare walks around bottle

25 marzo '15

Afterglow

ENDING - Pedestrian - All directions

Walking across stage - slow to medium pace
• Movements reflect those that happened during entire piece

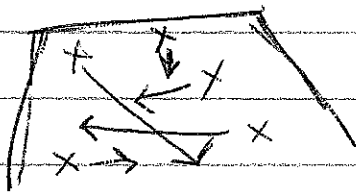
• Fall to floor

• Being held back

• Helping someone out / up

• Walks can go off stage

• Only one/two addition @ a time on



• Addition onstage Stage
grab someone
control / throw

Open 2 min : 09

Fade to "Darren" after fall

2 weeks to showing

- Playing Music -
- go over the next week + 1/2
- Run through @ least twice

✦ "Sweet suffocation" [title?]
- Sarina

open All black except me

Amoeba

set

Moving To a New City- Anaheim California

Dance Studios:

Bella Ballroom Studios
<http://bellaballroom.com>

Yoga/Pilates:

Club Pilates Yorba Linda-Anaheim Hills
<http://clubpilatesstudio.com/locations/yorbalinda>

8
✓
2

Dance Therapy and the Effects on Addiction

Imagine that every day before leaving the house, and in order to get through the day you have to masturbate to pornographic images. Imagine that a thin white line of powder, or multiple shots of whiskey are the only things keeping you alive, yet slowly killing you. Consider this; the high paying salary you worked so hard for has begun to pull you away from the love of your family, and the result is a child lacking much needed attention from their parent. The mere thought of more than one small meal a day sends you face to face with a porcelain bowl. When one's brain becomes flooded with the obsessive thoughts of having meaningless sex with whomever, whenever and at any cost, life is replaced with new priorities, and all responsibility and what you once stood for is completely forgotten. One might argue, "Junkies and drunks are just low life's! They chose their lifestyles. No one made them do any of that stuff!" The story continues...

Addiction. How is it defined and what does it mean? Addiction is a complex issue with a diverse number of meanings. In *The Science of Addiction*, Carlton Erickson gives the definition of addiction stating, "Addiction is a primary, chronic, neurobiologic disease, with genetic, psychological, and environmental factors...It is characterized by behaviors that include one or more of the following: impaired control over drug use, compulsive use, continued use despite harm, and craving. (Savage, Joranson & Covington, 2003, p.662)"¹(Erickson, 2007, p.5) There is much controversy involved with the topic of addiction as some might argue that addiction

Your thesis statement about dance therapy should appear in P1 or 2.

you don't need to use the word "addiction" in your notes.

is a choice rather than a disease. Regardless of the opinion of the individual, the fact of the matter is that addiction is indeed a very serious matter and a real part of many peoples lives. However as stated, there are many forms of addiction that go far beyond drug and alcohol abuse.

The solution to such a complex concept is recovery and treatment of the individual self. Like "addiction", recovery and treatment too face controversial ideologies. There are many different types of treatment that are used toward sobriety, but every addict differs in the way that they heal which means not all forms of treatment are appropriate for everyone. The various types of treatment options for recovering addicts include but are not limited to in-patient and outpatient care programs, twelve-step programs, counseling, group therapy, and medication. Another aspect of implementing dance toward recovery is that in some cases the people who can benefit most don't just need help from substance abuse, but are also in need of relief of isolation and stress such as inmates. Dance Therapy programs in jails can be a positive asset to recovery says author Rebecca Milliken of *Intervening in the Cycle of Addiction, Violence, and Shame: A Dance/Movement Therapy Group Approach in a Jail Addictions Program*,¹² "An argument was made for the benefits of offering a therapy group that included physical experiences (which inmates rarely got) aimed at building positive, reality-based self-image and providing opportunities for positive self-expression and connections with others. The explicit initial goals were to increase awareness of the physical components of recovery—what is happening in the body now that it is free of chemicals and alcohol; how to use this awareness to increase one's ability to organize, focus, and

Ref
this is
the first
mention of
dance.
Clarify.

make contact with others; how to release tension, and learn methods for relaxation and anger management." (Milliken, 5-22) ³ Every process of recovery is unique to the individual person. As defined by the Journal of Substance Abuse Treatment at The Betty Ford Institute, "Recovery from substance dependence is a voluntarily maintained lifestyle characterized by sobriety, personal health, and citizenship."

²¹ (The Betty Ford Institute Consensus Panel/ Journal of Substance Abuse Treatment 33 (2007) 222). Recovery is aimed to help addicts cope with the world without resorting back to their life threatening habits, and focus on a more positive constructive way of living. The Betty Ford Institute also states, "Recovery is not simply sobriety. Although sobriety is considered to be necessary for recovery, it is not considered as sufficient. Recovery is recognized universally as being multidimensional, involving more than simply the elimination of substance use." (The Betty Ford Institute, ⁵ 223) In order to recover, one must fully invest in them self and want to become well as recovery gives the individual a second chance at a different or better life.

paraphrase
needs
in-studium
being more
focus to
DT.

Dance Therapy as a mode of recovery from addiction is a way for addicts to gain physical self-awareness and freedom without resorting back to their bad habits. Liljan Espenak, author of *Dance Therapy: Theory and Application* claims, "The basic view underlying the concept of dance therapy is that the expressive aspects of a personality, in its gestures, movements, and postures, are a function of the individual totality: the intellectual, emotional, unconscious, and somatic totality...In the expression and movements of a bereaved person the physical manifestation of intense grief; the emotion felt is non verbally expressed by the body." ⁶ (Espenak, p.

3) When one has been faced with addiction it is likely they have given up on themselves. It is important for them to begin to find and understand the connection with their body and mind again. With movement therapy people can learn the ins and outs of their bodies through things such as meditation and even improvisation.

good-
now you
are
coming
into
focus on
the
main
idea!

Dance used as a means of therapy can be very useful in allowing the mind and body to begin to understand each other after facing a trauma-like experience such as addiction. Mentally and physically dance therapy can help a person feel more connected with their surroundings and allow for relaxation and tension release. As described by Stephanie L. Brooke PH. D., NCC in *The Use of the Creative Therapies with Chemical Dependency Issues*, "A physical form of expression is sometimes needed to express anxiety because words cannot fully express an addict's feelings." (Brooke, 171) Sometimes it is difficult for people specifically addicts in recovery to express themselves because they are left with painful scars from the experiences they have had. "Dance/movement therapy allows addicts to come together without having to verbalize their painful feelings."⁵ (Brooke, 171) In order to allow stress to subside, dancing can be used to tell a story and release negativity. A person in recovery may find gesture and phrasing as helpful tools for telling their own stories. Viewers can sense the emotions by body language and facial expression.

Dance/movement therapy is an asset to healing and is also a positive outlet outside of normal confined conversational group therapy and/or programs used during the recovery process. Dancing recreationally, or "just for fun" is a great way

for people who struggle to let themselves go and be free from their thoughts. Brooke writes, "Since an addict is so disconnected from what occurs internally, movement encourages him/her to begin to identify what he/she is detached from." (Brooke, 171) Being able to let go of stress such as the constant fight for life through dancing can really help the mind feel at ease. Recreational dancing allows the individual to explore their potential as well as open them up to being creative and productive. The beauty of art and dance in particular is that anyone can do it whether or not they excel at it or have been trained. Dance is for everyone and anyone and if it changes a person's perception on life in a positive way, there isn't much more that anyone could ask for. *CAE*

Given the information and detail about what Dance therapy is, how does one get an addict to connect to movement and feel that what they are doing is a positive contribution to their life? Ideas and concepts about the influence that Dance Therapy can have on someone is one thing, but how effective is it really? While it is believed that Dance Therapy is a useful recovery tool, what happens if the one recovering is unable to connect with the process? In some instances, the role of dance therapy can become tricky depending on the person's addiction. For example, a sex addict might not see using their body in motion for recovery as helpful when they have used their body in otherwise negative ways in their life. Those who have suffered with eating disorders or food disorders too may have a difficult time relating to the concept of movement without triggering a bad experience. Brooke explains, "It is challenging for an addict is to stay in this uncomfortable place and not immediately withdraw. When he/she can learn to take a breath and allow the

unwanted feelings to be felt, he/she can start to learn to identify what he/she senses. It is not until the addict begins to learn to acknowledge his/her feelings that he/she can take responsibility for them and begin to express them." (Brooke, 171)

When people allow themselves to feel and understand their feelings, progress has been made. Even simply putting in effort to try and change for a better life is admirable. It is important that society also understands and accepts addicts as people trying to live in a world of obstacles and judgment.

what happens when people stop w/ these uncomfortable

feelings self time?

What does

the research show?

¹ Carlton Erikson, *The Science of Addiction*, (New York: W.W. Norton & Company, 2007), 5.
² Rebecca Milliken, *Intervening in the Cycle of Addiction, Violence, and Shame: A Dance/Movement Therapy Group Approach in a Jail Addictions Program* (Taylor & Francis)
³ The Betty Ford Institute Consensus Panel/*Journal of Substance Abuse Treatment* 33 (2007) 221-228
⁴ Liljan Espenak, *Dance Therapy: Theory and Application* (Illinois: Charles C. Thomas Publisher, LTD., 1981), 3.
⁵ Stephanie L. Brooke *The Use of the Creative Therapies with Chemical Dependency Issues* (Illinois: Charles C Thomas Publisher, LTD., 2009), 171.

more citations needed in a paper of this length

looking at your in-text citations, count at least 10. Make sure you proof!

85 / 100 (B)

Bibliography

Milliken, Rebecca. "Intervening in the Cycle of Addiction, Violence, and Shame: A Dance/Movement Therapy Group Approach in a Jail Addictions Program." *Journal of Groups in Addiction & Recovery* 3, no. 1-2 (2010): 5-22.
<http://electra.lmu.edu:2592/doi/ref/10.1080/15560350802157346#tabModule>.

Liljan Espenak, *Dance Therapy: Theory and Application* (Illinois: Charles C. Thomas Publisher, LTD., 1981), 3.

Stephanie L. Brooke *The Use of the Creative Therapies with Chemical Dependency Issues* (Illinois: Charles C Thomas Publisher, LTD., 2009), 171.

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Carlton Erikson, *The Science of Addiction*, (New York: W.W. Norton & Company, 2007), 5.

Dance Perspectives Essay Rubric Final Paper Moe Renteria / Dance Therapy and the Effects on Addiction

PRESENTATION	5 points	4 points	3 points	2 points	1 point
The purpose and focus are clear and consistent throughout the paper.	X				
The introduction grabs the reader's attention and clearly states the research question, area of investigation, thesis statement and/or operative question.		X			
Organization is purposeful, effective, and appropriate: the content logically follows through from the introduction, to the development, to the conclusion.			X		
Sentence form and word choice are varied and appropriate throughout the paper.	X				
Sentences are always complete and grammatical.	X				
Individual paragraphs are always well structured		X			
Paper as a whole is free of errors in spelling and writing mechanics.		X			
The paper as a whole and individual paragraphs are well structured and clearly written.			X		
The conclusion presents a logical explanation for your findings, clear recommendations and/or implications for further research, and/or draws multiple conclusions from the research presented.		X			

CONTENT

Information and evidence are accurate, complete, appropriate, and integrated effectively.					
Claims and ideas are supported and brought to life with strong examples from your research.	X				
New and unusual terms are defined, key concepts and theories are accurately and completely explained; information (names, facts, etc.) is accurate.	X				

The topic is discussed completely, in-depth and accurately. The paper has substance.			X		
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THINKING

Connections between and among ideas are made.			X		
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Critical thinking (analysis/synthesis/evaluation/interpretation) is effective and consistent.	X				
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The paper is written in a scholarly voice that demonstrates your independent thinking, point of view and engagement with the subject matter.	X				
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RESEARCH

All citations are complete, accurate and consistently conform to Chicago Style (Endnotes and Bibliography).			X		
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Use a minimum of four scholarly sources related to the paper topic.		X			
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The source of all ideas is carefully cited and quotations are properly indicated.			X		
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GROWTH

Final draft demonstrates evidences of growth since the first draft, and ability to integrate feedback effectively.				X	
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TOTAL SCORE: 85 (B)					
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NOTE: Overall Evaluation of Final Draft will be out of 100 points. See point scale above.

Notes on Final Paper: The topic is strong, and you've identified good research. It needs to be unpacked further. The mention and argument for Dance Therapy should appear earlier in the paper. There appear to be more citations in text than in the endnotes....make sure you edit! See paper for more notes.

Evaluation of Draft:					
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Exceptional	Good	Average	Below Average	F	
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Notes on Draft: Good work on this first draft, Moe. This is a powerful topic. My notes for improvement:

1. Use EndNotes instead of Footnotes.
2. There are a couple spots where the research should be unpacked further.
3. Integrate the reference to Dance Therapy earlier in the paper (i.e. paragraph 1 or 2).
4. Overall, a solid paper of this length should have more than 4 citations.