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## A Collection of Somebodies: Exploring the Human Voice as a Score for Movement

Miranda Ordoñez

*Loyola Marymount University*

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DANC 461: Senior Thesis Project

*A Collection of Somebodies:*

**Exploring the Human Voice as a Score for Movement**

Miranda Ordoñez

Mentors:

Lillian Barbeito and David Karagianis

In partial fulfillment of

The Bachelor of Arts Degree in Dance

Loyola Marymount University

May 8, 2015

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## II. SECTION TWO

### a. Presentation of Theme and Research

The theme of my thesis work was using the human voice as a score for movement, which was inspired by my goal to overcome a choreographic obstacle, the human voice itself, and my grandpa. In Styles and Forms, a composition class I took my sophomore year, we had a choreographic assignment that was to be created, and performed in silence. To be perfectly honest, I disliked the assignment very much. I found myself getting extremely distracted while trying to choreograph because I was having trouble making movement and a storyline out of nothing. I know that a lot of people in my class choreographed to music on their own and then performed it in silence, which made their performances really dynamic because you could almost see the beat they were choreographing to. I stayed true to the assignment and I choreographed in silence. I felt no connection to the movement and I had no story attached to it. It felt completely empty and I always wished I could have redone the assignment in a different way to make it more true to myself.

As I began preparing for my the beginning of my thesis, I knew that I wanted to do something different and something that proved to my professors, peers, and most importantly myself, that I had used my education in these four years to transform the way that I choreograph and the way that I see myself as a choreographer. I thought back to all the challenges I had faced and overcome over my time at LMU, but the only one that had no resolution was that assignment in Styles and Forms. I decided that I wanted to find a compromise between choreographing in silence and choreographic to music. This led me to investigation of the human voice.

When thinking about who I could interview and what qualities I was looking for in an interviewee, I began thinking about my family and the tonal qualities of their voices, as well as

how fast they speak, the pauses they take when they're thinking about something, and life experiences they may want to share. I wanted the interviewees to be different enough from each other to establish a contrast, but I wasn't sure what kind of contrast I was craving. My initial thought was to interview two people who had experienced the same things, but hold different perspectives and opinions on them. I wanted so badly to interview my grandparents, as they both quit elementary school to work in the fields, met in their late teens, got married, and created a beautiful life for themselves from the ground up. Unfortunately, this was not possible as my grandfather passed away when I was 7 years old. Wishing I could hear his voice again solidified my need to execute this project to the best of my ability with him in mind.

I began to research auditory stimulation versus visual stimulation to discover what the brain is more apt to pay attention to when presented with the stimuli simultaneously. Essentially, I wanted to figure out if an audience viewing a piece with a vocal score would even pay attention to the audio while the dancing was happening, or vice versa. My dance perspectives essay, titled *Audibly Seen and Visually Heard*, gave me an opportunity to research just that.

## **b. Goals and Timeline**

Oct 31, 2014 – Have all interviewees chosen and prepare times for them to be interviewed

November 25, 2015 – Cast dancers based on interviewees that agreed to participate

December 1, 2014 – Have two out of four interviews completed

January 22, 2015 – Choose a date for Senior Thesis Presentations (KMSMM)

January 24, 2015 – Have all interviews completed

January 31, 2015 – Have all interviews cut down to a minute/send to David to get mastered

February 2, 2015 – Begin choreography with Chloe Lafleur and Sydney Franz

February 8, 2015 – Begin choreography with Josh Rivera and Danielle King

February 20, 2015 – Sign up to meet with David weekly to discuss music editing

March 1, 2015 – Combine four solo interviews to create a single track

March 12, 2015 – Find costumes for Chloe and Danielle

March 18, 2015 – Create Facebook event for Thesis Presentation

March 20, 2015 – Collect all tracks to send to David

March 23, 2015 – Book videographer for performance

March 28, 2015 – Complete choreography for entire piece

April 1, 2015 – Complete program for KMSMM Showcase

April 7, 2015 – Finalize wardrobe for cast/design lighting scheme for piece

April 18, 2015 – PERFORMANCE DAY

c. Calendar

Fri Nov 14, 2014	All day	⊕ <u>Grant thesis interview</u>
Wed Nov 26, 2014	All day	⊕ <u>Mom thesis interview</u>
Fri Nov 28, 2014	All day	⊕ <u>Grandma thesis interview</u>
Thu Jan 22, 2015	All day	⊕ <u>Eric thesis interview</u>
Tue Feb 3, 2015	1:00pm – 2:00pm 6:30pm – 8:00pm	⊕ <u>Sydney thesis reh</u> <input type="checkbox"/> ⊕ <u>Chloe thesis reh</u>
Sun Feb 8, 2015	4:00pm – 5:30pm 8:30pm – 10:00pm	⊕ <u>Josh thesis reh</u> ⊕ <u>Danielle thesis reh</u> <input type="checkbox"/>
Tue Feb 17, 2015	1:00pm – 2:30pm	⊕ <u>Sydney thesis reh</u>
Tue Mar 10, 2015	1:00pm – 2:30pm	⊕ <u>Danielle thesis reh</u>
Wed Mar 18, 2015	7:15pm – 8:45pm	⊕ <u>Chloe thesis reh</u>
Wed Mar 25, 2015	7:30pm – 9:00pm	⊕ <u>Chloe thesis reh</u>
Fri Mar 27, 2015	2:00pm – 3:30pm	⊕ <u>Josh thesis reh</u>
Tue Apr 7, 2015	1:00pm – 2:30pm	⊕ <u>Sydney/DK thesis reh</u>
Wed Apr 8, 2015	7:30pm – 9:30pm	⊕ <u>Group thesis reh</u>
Sun Apr 12, 2015	11:45am – 1:00pm	⊕ <u>Group thesis reh</u>

#### d. Journals and Research Notes

**Friday, November 14**

My senior thesis project has officially begun. Whoa. I interviewed my first subject today, Grant Jensen! He's four, so it was obviously a burst of energy. Since I babysit him, him and I actually talked about my project before today to the fullest extent that I could. He's the kind of kid that needs detailed explanations, and he can definitely tell when you're dumbing it down for him because he's a kid. When people hear this they are going to be able to understand what kind of kid this is. He's really special; a bit condescending, but special nonetheless.

He's very well read and incredibly interested in science, planes, and astronomy. He talked about his favorite color and his favorite movie, and things any child would talk about when asked, but I guess I don't really want to use those things. I'm not sure. I want him to sound like a kid saying kid things, but another part of me wants to hear him saying adult things to establish a contrast. Not sure yet. TBD.

I'm worried that I didn't give him enough directions, though. The things he talked about were great but he only talked about them for a short amount of time. I'm not sure how long I want to make everyone's sections so I'm worried about continuity with him, but its also incredibly early so I feel like I could get him into the recording room one more time if I needed to. I just don't want to micromanage and tell him what to say. UGH. Four year olds are the easiest and hardest subjects to work with! I guess I'll just edit it and make several versions to test some things out. Off I go.

**Wednesday, November 26**

I interviewed my mom today. It was hilarious. I have never known my mother to be shy or reserved, but I've also never put a microphone in front of her face. She was so nervous! She



so thrilled to have. I wish that someone had done this with my grandpa, too. His voice is almost impossible for me to remember, which really is what inspired this whole thing to begin with.

My grandma was essentially raised by her two aunts who were seamstresses and loved her so much. It is a pretty sad story because, although she has amazing memories with them, she stayed with them everyday because her parents had too many kids and didn't care enough to watch out for her. She definitely made the most of it, though. It's a pretty moving story, but she told it over the span of like 25 minutes, and I don't think I could keep the integrity of it. I think I'll have to save that until the next vocal project I work on (if I can get this one finished!).

It's a little early to decide on this but I think I want to use the part where she talks about how her and my grandpa met and fell in love. It's really heartwarming and I feel like it'll be a nice contrast: Grant talks about material love, my mom talks about maternal love, and my grandma talks about romantic love. I guess I'll just wait to see what Eric talks about. I'm glad I'm making these connections, but I don't know that I want to settle in to a theme just yet. After all, I really just wanted to use the speed and tonal quality of the voices, not what they're talking about, but I guess if it's turning into a "different types of love" thing I should let it develop. I am tempted to tell Eric that this is the direction the project seems to be going in so he can follow suit in his own way, but overall I don't want to mess up the rules I gave myself (i.e. do not coach the vocal subjects). I'm not sure when I'm going to be able to interview him, but I'll have time to edit my pieces thoroughly between now and then. Onward...

**Thursday, January 22**

Wow, I finally got to interview Eric. This took way longer to complete than I had hoped, but it gone done nonetheless and although I felt rushed getting him into the recording room, I didn't feel like his portion was rushed. He talked for about an hour total, which, if you know

Eric, is a whole lot of talking. He was incredibly nervous for the first 20 minutes, and pretty much just repeated himself over and over. I tried not to get frustrated because I'm not trying to ruin my relationship over a project, or vice versa. So I just kept talking to him until he got comfortable, and when he did we got some really great stuff.

He talked about his music project that he's working on, about his studies at LMU, and then, finally and tragically and beautifully, about his parents divorce. He was too young to understand the specifics of the divorce, so really all he has to go off of is his feelings about it now. It's pretty great because it is an adult perspective on a child's tragedy. Loss of love, love for his little brother to keep him strong, and re-invented love for a new family situation. I am actually really, really excited now. Eric unintentionally rounded this project out perfectly. I'm elated! Back to the editing lab I go.

### **Tuesday, February 3**

I had two really fantastic and inspiring rehearsals today. I am getting more and more excited and nervous about my project as time goes on. First, I had Sydney's rehearsal. She really helped me decide how I wanted to format my dance rehearsals, which honestly I hadn't given much thought since I have had my head stuck in my editing software for the past two and a half months. We decided that before we did anything else, we should improvise: improvise about our current state, what we're thinking and feeling, and what our bodies are telling us to do. I decided that I didn't want her to hear Eric's audio just yet because I didn't want either of us to end up choreographing to it, so we danced to Beyoncé. It was actually really fun and got me into a creative state. We both came up with phrases and took turns showing them to each other and editing them as we went along.

Once we felt comfortable with our phrases separately, we mixed them into several different versions. It was a bit tedious for me since I'm used to creating choreography and then teaching it, nothing in between. This editing process was a lot but definitely necessary. We also played with levels, dynamics, speed, and reach space. For the last 20 minutes of the rehearsal only, we put the movement to the interview. We had to do a little revising to hit certain accents in Eric's story, but over all Sydney had a really good grasp on how to improvise the dynamics. I'm happy. I hate to say this prematurely but I'm pretty sure the skeleton of this solo is done, even though we only created it in an hour and a half. It felt really right when I watched her do it at the end and the video looks kick ass if I do say so myself. Moving on...

Chloe's rehearsal was a little rough. She was really distracted, to be honest. I tried to push through but it was hard to stay motivated and focused when we had both come straight from dance classes and were exhausted. (Note to self: night rehearsals are not a great idea). I ran the rehearsal in the same format as I did with Sydney, and we ended up with some decent material, but I can't say I'm happy with how it fit the interview. I feel like her and I need to regroup and hit this hard another time. I hoped for better, but it's no one's fault, we're just tired.

### **Sunday, February 8**

Two more rehearsals today! I really hope I can lighten this load as the process goes on. There is only so much original material my body can articulate in one day. Now that all the "first" rehearsals are finished, though, I feel a little more at ease.

Josh's rehearsal went well, but it was difficult because Josh's improvisation is incredibly jazz based, whereas mine is a little more experimental nowadays. It took us about 45 minutes to mesh our ideas together, but when we did it was a pretty interesting mix. The aesthetic properties were all new for my body, but I appreciated that. This rehearsal really pushed my boundaries.

When we got toward the end of the rehearsal, we played my grandma's audio and Josh got a little emotional, which immediately showed me that I made the right choice in matching him to that audio. We haven't decided yet what angle we want to come from, though. We're not sure if his "character" should be someone meeting the person who will turn out to be their one true love (i.e. my grandma), or if he should be the person who IS the one true love (i.e. my grandpa). TBD.

Danielle's rehearsal went so smoothly, I definitely needed that. Her and I are probably the most similar in my cast, which I found comforting and a little daunting because I wanted to push my comfort zone, not choreograph within it. I'm really proud of her though; she came up with some really different poses and floor work, which is not something I generally get to witness her doing. It was pretty cool to work with, and Danielle is always so into trying new things, so it was exciting to work with her in a contemporary setting. We aren't finished with her section, mostly because I haven't gotten the timing right on my mom's audio (oops). Instead of putting the movement to the interview, we solidified our movement for the day and then just listened to the track to get some more ideas. We'll just have to finish up next time.

### **Tuesday, February 17**

Ugh, I am obsessed with Sydney's alien body and her alien improvisation. We tried out so many different versions of her solo today, until we were pretty much going back and forth between matching some movements exactly to the audio, or having the movements closely follow the audio cues, as if she were reacting to them. We decided to do a mix of both. There were a few "um's" and verbal transitions of the like that we decided to match up perfectly, but everything else/the "body" of the track was cause and effect. We only met for an hour today. We are definitely finished, which gives me hope.

### **Tuesday, March 10**

Well, Danielle sprained her ankle. We listened to the audio and she gave me her opinions on the timing and what parts I could potentially add more of or take out. No dancing today. Sad Miranda.

### **Wednesday, March 18**

Chloe Rehearsal round 2 was so much better, which lifted my spirits since the performance is one month away. Today, we really focused on her character. Similar to Sydney's character development, we were struggling between having her move word for word with Grant, or just taking on the essence of Grant's energy and working with that. After trying both options for about 30 minutes each, we decided that Grant was too excited to follow word for word. I think it would have been a little too spoon-fed so we spent the last half of rehearsal going step by step and deciding when she should look happy, smug, curious, defeated, etc. I'm still not sure that I love the product just yet, I really want to keep tweaking it, but I am happy with the progress we made today.

### **Wednesday, March 25**

Chloe and I are finally done with her section! I made some adjustments to Grant's audio to make it flow a little better, and it actually freed up the section quite a bit. She was a little tired tonight so the characterization wasn't as spot on as it was last time, which discouraged me a little, but I'm trying to stay positive because Chloe is a performer to the max, and she is an incredibly smart dancer so I know it will be fine. I guess I'm mostly just stressed because this is still such new territory for me, but if there were any time for me to explore new territory, senior year is the time to do it. I'm excited about how this solo is going to look and how it will develop over the next month.

This is random, but I really hope that my dancers are enjoying themselves. I love this process of exploration, but at this time of the year I'm hoping that this is fun for them and interested to be a part of instead of just something they committed to. One can only hope.

**Friday, March 27**

Josh and I are finished. Woot woot! I'm pretty impressed with how this one turned out, seeing how different him and I are. It is pretty beautiful, and I sent my grandma the video after rehearsal today. My mom said she cried. Not that I like to see my grandma cry, but it feels pretty good to know that one of the most important people in my life approves of my work. It also means a lot to me that he is emotionally invested in this piece because that means he has thought about it outside of rehearsal, which will make for a very moving performance. For the next three weeks, it's all about finesse for this piece; making sure we round out the rough edges.

Also, I sent the finished Mom audio to Danielle today. She's rehearsing on her own and we are reconvening in a couple of days when she gets her brace off.

**Tuesday, April 7**

Today I had a really great rehearsal with Sydney and Danielle to choreograph the intro. I wanted to do this with all four dancers, but they weren't available. I didn't want to push it so the three of us decided to work on it today. We started the same way we start every rehearsal: improvisation. It was interesting doing this with three people instead of two, but it ended up being this crazy alien mash of experiments that turned into beautiful phrase work. We decided that all four dancers would perform the phrase in perfect unison once, and for the rest of the intro, the dancers could dance at any speed, in any direction, at any level they wished to. They could also leave at any time they wanted, except for Josh, who stayed the whole time since his solo started it. The dancers will go off one by one until he's the only one left. Honestly, I wish I

had thought of that earlier (using live improvisation) because I think it would have been cool throughout the piece. Meh, next time.

### **Wednesday, April 8**

Our first group rehearsal! Whoa. We choreographed the finale today with the same format as any other rehearsal: improvising, showing, revising, and solidifying. We wanted to make it different than any other section, and the only thing we could think of that we hadn't used yet, with the exception of "music", was live vocals. We called this part "rehearsal sounds" because the sounds that the cast made were sounds that are familiar to any dancer: the "zooms" and "dahs" and "booms" of rehearsing a piece with no music. It was pretty amazing to watch it come together like that. And with that, my collaborative choreographic work is complete.

### **Sunday, April 12**

Our final group rehearsal was so fantastic! It was filled with great moments of dance and laughter and getting comfortable with everyone's movement and timing and transitions. To be honest, I have to cut this journal entry short because I have to go shopping for costumes so; in short, I'm excited and anxious and ready to see my work on stage! Off I go.

### e. The Musical Score

I conducted interviews with my 82 year old grandma, 45 year old mother, 21 year old boyfriend, and 5 year old boy that I babysit, thus establishing a contrast in gender, age, and walks of life. The only one that was comfortable immediately was the little boy that I babysit. The other three interviewees needed some time to get comfortable. Of course, I had great material all the way through, but if these voices were going to blare through speakers as my final presentation of choreographic work, I wanted the integrity them to be in tact. I concluded each interview when I had at least 10 minutes of material that was natural and unaware of the microphone. I chose my grandma's story about how she met my grandpa, my mother's story of the day she gave birth to me, my boyfriend's opinions on his parents' divorce, and the little boy's interests in planes and outer space.

Once I chose these sections, I played it back for them to make sure they were comfortable with the section I chose. My grandmother was self conscious about how her voice sounded, which was due to her lack of ever being recorded. That moment was really important to me (when I found out she had never been recorded), because it was then that I realized I have my grandmother's voice and opinions and stories recorded, able to be heard forever. That moment propelled me into the next stage of editing.

I have edited music for many years, but editing the voices of people I care about was incredibly difficult. I found myself worried about what they would think or if I was cutting too much out of their stories. Once I came to the conclusion that they gave me permission to use their voices and gave me permission to edit them as I wish, I began meeting with David Karagianis, the music master of the dance department, to get his opinions on how I should format the tracks. He doesn't know any of my interviewees, so I knew I could get an objective opinion



out of him. From then on, I focused on the tonal quality, speed, and pauses of the voices rather than the face behind them. Once I had 1-2 minutes per person, I began to contemplate the intro and outro sections of the piece.

I didn't want the dancers to be in silence, but I also didn't want to compromise my vision for the piece and use music. For the intro, I decided to put them all together to create a "crowded room" effect, each voice dropping out one by one to reveal the first dancer. For the outro, I wanted to use the one thing I had not yet taken advantage of: live noises made by the dancers themselves. With this idea in place, I began the choreographic process.

## f. The Dancers

The dancers I chose for my thesis presentation were Josh Rivera, Danielle King, Sydney Franz, and Chloe Lafleur. Having been in class with these dancers for at least three years, I have really gotten to know the quality of their movement and what they tend to choose in their improvisation. I choreographed each solo with its respective dancer. We began with improvisation to Beyoncé songs as to not choreograph directly to the interview. I wanted the movement to be authentic to who the dancer and I were that specific day at that specific time, rather than making movement to fit the interview or to please my vision. Once we had movements and motifs to work with, we showed each other and melded them into one. After we had a long phrase, I played the interview for the dancer and we applied the movement to the dynamics of the voice. The intro movement and outro movement were created in the same way, but as a group.

The very first partnership I created was between Grant, the boy I babysit, and Chloe Lafleur. Grant is 5 years old and is full of incredible energy. He is very smart and very well read, but is a child nonetheless. I feel that Chloe is probably the most accurate representation of this as an adult. She is very smart, incredibly hard working, and an impressive mover. At her root, though, she is incredibly playful and energetic.

The next connection I made was my grandmother and Josh Rivera. My grandmother's first language is Spanish, when she speaks English she gets a little tongue tied sometimes which makes a nice contrast between her thought-out speech and her stutter-speech. Josh's body is incredibly long and his lines are beautiful, but he also possesses the ability to be isolated and staccato, which made him a good match for my grandma's voice.

The third match I made was my mom's voice and Danielle King. My mom's voice is very clear and precise; she always knows what she is going to say. Danielle's movement is incredibly similar to this, as she has clean movement and always has a direct path. Her movement is often rooted, which shows her confidence, just as my mom shows in her speech.

The fourth and final partnership was my boyfriend, Eric Escalante, and Sydney Franz. Eric's voice is very deep, and he always takes time to think about what he is going to say next. He is never rushed to get a thought out. Sydney's dancing is often slow and sustained, and she is the only dancer I know who isn't afraid to stand perfectly still for a moment as a choice in her improvisation. This solo was the first one of my project that was finished, and it was the most connected in my opinion. Although every dancer did a beautiful job, and dedicated a lot of energy to the project, I feel that Sydney really attached herself to the nuances of the score and transformed them into physical representations.

### g. The Costumes/The Lighting

I wanted the costumes in my piece to reflect the mood of the voices, the subject matter of their interviews, and the dancers, all while not drawing too much attention away from the overall setting. I kept the colors as basic as possible, and without patterns. Also, all dancers were barefoot; it was the only way I could think of making them uniformly vulnerable, even if it was just lack of footwear.

Josh wore black shorts and a white button up shirt, folded at the sleeves. My grandpa was a very professional man, which led me to the button up shirt, but the relaxed tone in my grandma's voice called for a not-so-formal bottom half. Even though the costume was simple, he really embodied the atmosphere of the interview.

Danielle wore a sheer green top and denim leggings. Green is my mom's favorite color, and one would be hard pressed to find her in something other than jeans and a nice blouse. I wanted Danielle to look put together, but also unlike herself. The day that my mother gave birth to me she was definitely in rare form since that day only occurred once for her, so I wanted Danielle to look nice but to be dressed in something that she would never wear on a normal day.

Chloe was the easiest to dress. She wore a red baby doll dress. I knew I wanted red since it is Grant's favorite color, and I wanted her to be in a dress so that a sweeping effect would be applied to her dancing, as well as to contrast the little boy's voice she was dancing to. I wanted her to have qualities of a little kid without spoon-feeding it to the audience.

Sydney was also rather easy to dress. Eric's voice is very deep, which inspired me to use a dark shade of blue. I wanted Sydney to look feminine without showing too much skin. She wore navy blue, high waist shorts with a high neck navy blue and white, sleeveless top tucked

into the shorts. The look was dark, simple, and feminine which was a nice antithesis to Eric's deep voice and slightly moody discussion topic.

I wanted my lighting scheme to follow in the footsteps of the costuming; simple, classy, and story driven. For the intro, the lights faded from black to partially lit by soft yellow light coming from stage right and stage left booms. The intro was about a minute long, and the fade up matched that time. As dancers began to disperse, Josh remained and the colors changed. For Grandma/Josh, the mood was soft orange, much like the field she talks about, with orange and yellow fading into one another on the scrim. Since there were no transitions in the track or in the dance other than walking on and off, I chose not to have transitions into the lighting cues either.

The scrim changed to a green and turquoise mix as Josh walked off and Danielle walked on for Mom/Danielle section. She stayed in the downstage left part of the stage, so there was an extra little spot on her. It stayed green until Grant/Chloe audio interrupted it. Danielle froze in her spot as the scrim bumped to red and purple.

Chloe used the whole stage; so more light came up to give her space to dance. Danielle was still frozen in place as Chloe danced and twirled about, paying no mind to Danielle as any five year old would do. As Chloe's section finished, Danielle's second half began. The scrim returned to the green and turquoise mix we saw previously.

Danielle walked off stage as Sydney walked forward from the fourth panel. As Sydney stepped into the light in the third panel, the scrim changed to deep blue. Eric/Sydney was the longest section, and it stayed blue the entire time. When she was finished, the lights returned to the partially lit setting as the group came back on one by one. Slowly, the stage faded from partially lit to black, thus bringing the lighting scheme full circle.

#### **h. Publicity/ Audience Development/Fundraising**

Instead of doing five individual presentations of our choreographic work, Khayla Golucke, Maury Wiederaenders, Sean Chong-Umeda, Moe Renteria, and myself decided to combine our work into one evening performance. We wanted to market it just right so that we would get a good turn out, but we couldn't do that without having a solid title and a graphic to work with. We decided to use our initials to create the title of our show: KMSMM, a dance senior thesis presentation. Next, Sydney Franz, one of my dancers who is also a graphic designer, created the original graphic art for us to use as promotion. We shared it amongst our friends and family, but decided to hit social media one month prior to our event. On March 18, Khayla made a Facebook event with the flyer as the profile picture and the information for our thesis presentation in the bio.

All five of us invited people that we thought would be interested in seeing our work, which is primarily how we developed our audience. We also shared updates and had a countdown to the actual performance date on the event page. One week prior to the event, we sent the flyer and basic information out to the entire LMU Dance Community via email from the official dance email account. That was our way of targeting our professors and underclassmen that we did not know as well as the students in our year. The event was a great success; beautiful artistry was displayed and appreciated that night.

Fundraising was minimal. Since we already had the Strub Theatre reserved, and staff members helping us run sound and lights for free, all we needed to purchase were snacks and refreshments for our guests. All five of us donated \$20 of our own money, plus two parent donations, to buy these items. Overall, it was a low cost event with a high rate of enjoyment.

## i. Critical Analysis of Choreographic Work

This choreographic work was so different for me. It was a contemporary work on a quartet with no music: three things I have never experimented with. Over all, I thought the piece got the message across, but I feel like there are three main critics I have for myself and for my work with *A Collection of Somebodies*.

I wish that I had given myself more time for the choreographic process so that the dancers and I could have had several versions of their solos to experiment with. I feel that would have given us more material, more time together, and more moments surrounding the piece, especially for Danielle's section. She sprained her ankle at the beginning of the semester, which made it impossible for her to rehearse during her full extent. Instead, we had to wait until she could put weight on it, which was dangerously close to the performance. We only had one improvisation rehearsal, which left us both with the feeling of unfinished business. Unfortunately, for this performance we had no other choice but to work with what we created during that rehearsal. We were focused, and the work was still authentic and of good quality, I just wish we had more time.

Another critic I gave myself is that I would have liked more live improvisation during the performance. Although the entire piece was created from improvisation in rehearsal, the only part that was truly dancers choice on stage was the intro. They did the phrase once all together, and then carried on at whatever speed, level, and facing they preferred for the remainder of the intro. They also left stage whenever they felt called to do so. That part ended up being my favorite because the phrase looked beautiful with any transposition they applied to it; when I was watching that section I immediately thought that I should have done the same things for other sections.

Some things I would like to play with is choreographing solos to a certain interview or set of sounds, and then shuffling them on stage so that no one is dancing to the one interview they rehearsed to. They would have to improvise their dynamics and their intensity on stage. In my next choreographic work, I plan to utilize more improvisation techniques. It is something that the audience, if they're privy to it, will find it interesting and exciting. I imagine they would be anxious to see what the dancers will choose to do next.

Lastly, I wish that I had made the piece longer. I listened to all the raw interview audio and realized that there were so many more storylines I could have explored. I feel that the audience got introductions to the characters, but did not have a chance to get to know them and grow with them throughout the piece. I have now made it a goal to turn this piece into an evening length work, with each interview being about 20 minutes, even if all of the audio is not consecutive. If I can't find enough material in the audio that I have, I want to create an evening length work from new audio with *A Collection of Somebodies* as inspiration. Either way, I don't feel that I am done creating visual interpretations of the human voice.



### **j. Post Concert Thoughts**

Now that KMSMM is over, I feel very proud of myself. I don't say that very much, not because I'm not proud of the work I do in the genre of hip-hop, but because I don't generally do things that are so far out of my comfort zone. Also, this was my first piece of work shown at the Strub Theatre, which was a pretty great feeling. I overcame many obstacles throughout my time at LMU, and I feel that the greatest one of all was overcome at the showcase. I was not nervous, or anxious, or stressed that the dancers were going to mess up. This dance was created organically and as a huge collaboration, so the ability to "mess it up" was not present: you can't mess up expression. Until now, I was under the impression that a choreographer had to hold a certain amount of control throughout the choreographic process for the work to come out "good", whatever that means. I can't believe how wrong I was.

No matter what anyone thought about my piece or my dancers or my score, it touched me and made me feel like I did something well. Watching my piece unfold made me feel like all of the days I skipped auditions because I couldn't miss class or nights that I missed dance events to finish a paper were worth it. I'm sure graduation will have the same effect, but experiencing that feeling via artistry that I made with my friends was incredibly special. Moments like that do not happen often, and this is my first one related to my choreographic work. My study here was worth it, and I'm a better person for choosing to execute my senior thesis project in this way.

#### k. LMU Mission Reflection

My choreographic work, *A Collection of Somebodies*, can be related to LMU's Mission Statement in several ways, mainly Critical Thinking and the Development of Imagination and Artistic Expression, within the Encouragement of Learning section, and Formation of Character and Values, Meaning and Purpose, within the Education of the Whole Person section. I did not begin the creation of my work with the mission in mind, but as I continued along in the process, it seemed to unfold in a way that showed me LMU did its job. I have been educated and influenced in a way that has transformed my life as a student and a dancer and an art maker for the better.

My piece, as I mentioned prior, challenged me to go somewhere I had never gone as a choreographer. I had to reflect introspectively on my strengths and how it would serve me to play on those, my weaknesses and what it would take to improve on them, and opportunities to grow as an artist and how much work I was willing to put into transforming myself in one semester. I had never realized the magnitude of a senior thesis until this point; it was literally the work that would be my final chance to prove that I learned something, became something, at this university, and that I soaked up all that I could. Honestly, I was incredibly nervous, and this reflection burrowed into my thoughts for a long time, until two very clear options arose and demanded my attention.

To begin the process, I had to weigh my options. I could create something familiar that would look good on stage and would be fun for my dancers and audience members to experience, or I could create something that scared me and that would evoke emotion and ideas in my dancers and my audience members; something that they would walk away talking about and wanting more of. I thought about this for a long time, almost the entire Fall semester of my

senior year, before deciding on the latter. I knew that I could not accomplish this transformation on my own, so I had to surround myself with people who would also be willing to exit their comfort zones to achieve an outcome that was a first for everyone involved. This terrifying, but ultimately fruitful experience most definitely goes under the category of Critical Thinking and the Development of Imagination and Artistic Expression.

Formation of Character and Values, Meaning and Purpose came about the moment I decided not to use music. That may sound silly, and I am by no means discouraging the use of any type of music for a dance piece, I am merely stating that for this project, I needed to create value, meaning, and purpose from nothing. I wanted to be responsible for what my piece "said" to people, and I didn't feel that I could do that with a pre-existing piece of music. I am too musical to not allow music to guide my expression. I am trying my best to find a time and a place for that, but I first had to explore what it was like to choreograph in the complete absence of it. This really challenged me to decide what I wanted the audience to receive from my work, what I hoped my dancers would transcend by performing my work, and what would fulfill me by creating this work. Ultimately, I had to decide what my image was going to be and what I wanted to put in peoples' hearts. To be perfectly honest, I had never gone through these thoughts for my work before.

Before this project, I mainly choreographed solely for entertainment purposes. I am happy to have broken free of that and gained the ability to be critical in the interest of making a difference through my art. LMU has taught me well, and I feel that the mission has aided my work tremendously.

**III. SECTION THREE**

**a. Dance Perspectives Essay**

AUDIBLY SEEN AND VISUALLY HEARD

Miranda Ordonez

Senior Thesis

December 12, 2014

Google defines multitasking as the simultaneous execution of more than one program or task by a single computer processor. Exchange the words “computer processor” for the word “brain” and you have a perfect definition for what is expected of doers and viewers these days. Doing homework and watching television while listening to music and taking texting breaks is the norm. Listening to a lecture while taking notes and answering critical thinking questions is the norm. Although a part of our daily life, these situations are incredibly ineffective. When one performs all these activities at once, the brain is being forced to stretch itself thin rather than focusing as much energy as possible on one activity at a time. Although it seems to be more beneficial to complete one task at a time to avoid distraction, undue fatigue, and confusion, there are instances in which multitasking is required and can be enjoyed.

Watching a dancer perform is a multisensory experience, as it includes auditory and visual stimuli, as well as emotional connection to what is being viewed. It is the responsibility of the choreographer, director, and dancers to convey their message to their audience and the responsibility of the audience to either simply view the work or use context clues, past experiences, and previous knowledge to gather meaning. Whether an audience member decides to actively observe or not, they cannot help the fact that their brain is multitasking in two ever-present ways: auditory and visual reception.

Auditory and visual stimuli are incredibly effective when they are congruent, or, in other words, when they “match”. For example, in the article “Interaction of sound and sight during action perception” in the journal *Neuropsychologia*, scientists performed a transcranial magnetic stimulation (TMS) study in which subjects were presented with videos of an actor crushing a plastic water bottle with his or her hand<sup>1</sup>. For some of the videos, the audio was congruent with the movement; you could hear the plastic crushing. For others, the actual audio was replaced

with the sound of flowing water, thus becoming incongruent. The study showed that neurological responses to the stimuli were higher when the audio and video were congruent, as opposed to either stimulus on its own or one stimulus paired with a divergent partner stimulus. An example of this is a dubbed movie; the two stimuli are there but do not match, thus making it less relatable. These results point to “shared modality dependent” action representations in the observer. Why do our brains react in this way? Is it because we enjoy watching video with its natural auditory accompaniment? Unfortunately, it isn’t that simple.

According to the same study, when a person is seeing and hearing manual actions, the brain activates the mirror neuron system. The mirror neuron system is a group of neurons that “mirror” the behaviors being viewed and heard as though the observers were the performers themselves. This explains why there are less neurological responses when the audio and visual stimuli are dissonant; the subject cannot see himself or herself performing those behaviors because they do not make sense in partnership.

I have provided research for what happens in the brain when visual and auditory stimuli work in great partnership, but what about when they do not? Which sense overpowers the other to try to grasp meaning from the stimuli? Audible stimuli were further examined in an article titled “Hearing foreign voices: Does knowing what is said affect visual-masked-speech detection” by Jeeseun Kim and Chris Davis. Within this article, audio-visual (AV) perceptual integration was researched by examining the effect of seeing the speaker's synchronized moving face on masked-speech detection ability. Signal amplification and higher-level cognitive accounts of an AV advantage were contrasted, the latter by varying whether participants knew the language of the speaker. An AV advantage was shown for sentences whose mid-to-high-frequency acoustic envelope was highly correlated with articulator movement, regardless of

knowledge of the language. For low-correlation sentences, knowledge of the language had a large impact; for participants with no knowledge of the language, an AV inhibitory effect was found (providing support for reports of a compelling AV illusion). The results indicate a role for both sensory enhancement and higher-level cognitive factors in AV speech detection.<sup>2</sup>

This battle of the senses is delved into even further in the article “Auditory dominance over vision in the perception of interval duration” of the journal *Experimental Brain Research*, we are introduced to something called the “ventriloquist effect”. The ventriloquist effect states that when receiving visual and auditory stimuli as it applied to spatial localization, vision will almost always dominate over hearing<sup>3</sup>. Usually, the only way that auditory reception would dominate is if the visual stimuli were impaired in some way. For example, if a viewer were not wearing visual aids such as contacts, or if their seats were so far from the stage that they could not see the dancers clearly. In this case, ones sense of hearing would kick in to fill in the blanks. This is when spatial localization turns into temporal localization. During temporal localization, auditory stimuli will be absorbed first and more fully than visual stimuli. If the auditory stimuli were too soft or too grand to understand, vision would go back to being the dominant receptor.

During vision dominance, everything is pretty straightforward. The viewer sees something, relates it to space, relates it to the space as a whole, and then hears the accompanied audio. When audition is dominating, though, it can sway our vision perception, which is called the “illusory flash effect”. For example, when there is a flashing dot on a screen that has only flashed once but is accompanied by several beeps, it appears that the spot has flashed more than once. This is a prime example of audition “[dominating] the perceived timing of audio-visual stimuli”.<sup>4</sup>

This study was performed using a small visual stimulus (the spot), but since it would be quite difficult for the music to dictate illusory movements from the dancer, it becomes clear that the brain functions in odd and illusory ways when audio and visual presentations are incongruent. My thesis presentation is centered on five interviews, with five dancers performing solos to those interviews. A concern that I have had since I decided on my choreographic work is that I do not want the movement to be so abstract and dissonant from the score for fear of losing the audience's attention. This research has proved that route a good one to explore. Should the average audience member with a basic knowledge of movement sit in a theatre to view a dance piece, their visual receptors will dominate during the viewing of a work. Of course, the opposite may occur if there are extenuating circumstances.

In this case, extenuating circumstances could be in the form of incredibly loud music or sounds, which will force the receptors of the brain to attend to the auditory stimuli. Another circumstance is the absence of music or noise entirely. This allows all of the mind's attention to go to the visual stimuli in an uninterrupted manner, but has the capability of skewing one's judgment due to lack of knowledge provided by the auditory sense. Although these are definite possibilities, but for the most part visual dominance will occur.

An article entitled "Sight over sound in the judgment of music performance" by Chia-Jung Tsay further illuminates this occurrence of visual versus audible information. The experiments detailed within this article were vital to my understanding of this happening in the brain, namely the experiment that the author refers to as "Experiment 2". In Experiment 2, the subjects (novice and expert participants) were faced with choosing the winner of the top three finalists in each of 10 music competitions. An excerpt from this article describes the details of how this experiment was run. The excerpt is as follows:



To examine the impact of visual information on expert judgment and its predictive validity for performance outcomes, this set of seven experiments in the domain of music offers a conservative test of the relative influence of vision versus audition. People consistently report that sound is the most important source of information in evaluating performance in music. However, the findings demonstrate that people actually depend primarily on visual information when making judgments about music performance. People reliably select the actual winners of live music competitions based on silent video recordings, but neither musical novices nor professional musicians were able to identify the winners based on sound recordings or recordings with both video and sound. The results highlight our natural, automatic, and nonconscious dependence on visual cues. The dominance of visual information emerges to the degree that it is overweighted relative to auditory information, even when sound is consciously valued as the core domain content. (14580)<sup>5</sup>

Novice participants were under the impression that they would be able to guess who the winners were more accurately if they were presented with recordings with both video and sound (as opposed to just video or just sound) because more information would guide them to the correct answer. However, when the subjects were shown silent/video only recordings, 46.4% were able to identify the winners, when only 28.8% could with sound only recordings, and only 35.4% with video and sound recordings. These results may be attributed to the novices' lack of music training, which gives them no other option than to judge based on visual cues.

Expert participants in this same study who have an advanced level of musical knowledge performed similarly to the novices. The majority of the experts guess the winners during the silent clips. If visual dominance occurs in something that is solely based on sound, I imagine that

this study performed with dance clips rather than singing clips would make the sound perception obsolete when it comes to choosing who the best dancer was. Although musicality is important to those with an extensive knowledge in movement, it seems to me that execution of movement and “wow” factor tricks would sway the average audience member rather than the dancers connection to the music.

This goes to show that as aware and dependent as we would like to be on other senses, we really are “judge a book by its cover” beings. The article opens with the statements “we prefer the nicely wrapped gifts, fall in love at first sight, and vote for the politician who looks more competent”<sup>6</sup>, which I find to be frustratingly true. Even during something as sound-based as a musical performance, all things equal, we rely on vision to absorb meaning from activities more times than our other senses.

This study is one that would benefit all artists when trying to formulate and showcase a work. Visual and auditory stimuli are everywhere, but the key is finding what message you want the audience to absorb the most, and conveying that in the most thorough way. The human brain is the ultimate interpersonal multitasking machine that makes decisions every second about what we should pay attention to. It makes these decisions so quickly and effortlessly that even when we think we are relying on one sense, we could actually be relying on quite the opposite. We can choose to perform several activities at once, but even at our most restful state, we are still ranking stimuli in order of importance and absorbing what we can so that the world around us can be both audibly seen and visually heard.

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<sup>1</sup> Alaerts, Kaat, Stephan P. Swinnen, and Nicole Wenderoth. “Interaction of sound and sight during action perception: Evidence for shared modality-dependent action representations.” *Neuropsychologia* 47, no. 12 (October 2009): 2593-2599. *PsycINFO*, EBSCOhost (accessed October 7, 2014).

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<sup>2</sup> Kim, Jeesun, and Chris Davis. "Hearing foreign voices: Does knowing what is said affect visual-masked-speech detection." *Perception* 32, no. 1 (2003): 111-120. *PsychINFO*, EBSCOhost (accessed December 5, 2014).

<sup>3</sup> Burr, David, Martin S. Banks, and Maria Concetta Morrone. "Auditory dominance over vision in the perception of interval duration." *Experimental Brain Research* 198, no. 1 (September 2009): 49-57. *PsychINFO*, EBSCOhost (accessed October 7, 2014).

<sup>4</sup> Ibid 2.

<sup>5</sup> Tsay, Chia-Jung. "Sight over sound in the judgement of music performance." *PNAS Proceedings Of The National Academy Of Sciences Of The United States Of America* 100, no. 36 (September 3, 2003): 14580-14585. *PsychINFO*, EBSCOhost (accessed October 7, 2014).

<sup>6</sup> Ibid 4.

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## **b. Summary of Dance Studies**

### Fundamentals of Dance Composition I

- I was not yet a dance major during the time this course was offered

### Fundamentals of Dance Composition II

- Developed selected physical, emotional, social, and intellectual abilities related to dance improvisation and choreography
- Explored basic concepts of dance-making
- Studied Effort, Space, Shape, & the choreographic process
- Studied the intentional investigation of craft
- Enhanced awareness of myself as an individual, as a member of a small group, and as a member of a large group
- Defined fears and doubts associated with dance improvisation and choreographic craft/development
- Engaged in practices to reduce these fears and doubts
- Discovered and developed a sense of personal style

### Laban Movement Analysis

- Engaged in physical exploration based on LMA fundamentals of Effort, Shape, & Space
- Learned and practiced the Bartenieff Fundamental Patterns and Total Body connectivity: *Breath, Core-Distal Connectivity, Head-Tail Connectivity, Upper-Lower Connectivity, Body-Half Connectivity & Cross-Lateral Connectivity*
- Analyzed and discussed movement experienced in class
- Observed, analyzed, and discussed the movement of others in class
- Shared space with others in whole group and small group activities

- Worked in pairs, trios, and small groups to practice, develop movement material, perform & give/receive feedback
- Analyzed and commented upon capabilities and limitations of the body, both in general and specific to the individual
- Learned the inherent movement style & capability of my body

#### Music for Dance/Drumming

- I took The Vocal Experience (MUSC 105) in place of this course

#### To Dance is Human: Dance, Culture and Society

- Researched dance as ritual, entertainment, rite, and art
- Discussed different philosophies of dance
- Reflected on what dance means to me
- Expanded on dance's effect environmentally, clinically, educationally, artistically, and spiritually

#### Dance History

- Learned the history of all genres of dance
- Explored current dance culture
- Developed writing skills about specific dance topics
- Expanded knowledge via historical readings about dance

#### Kinesiology I and II

- Learned and practiced nutrition basics/healthy living
- Explored basic biology of the human body, beginning on the cellular level
- Learned basic chemistry as it applies to what we consume
- Discovered basic physics through movement exploration

- Learned and practiced techniques in injury prevention
- Unveiled the basics of physiology and kinesiology of a dancer

#### Principles of Teaching

- Analyzed scholarly readings about teaching dance and responded to them via blogs
- Explored several approaches to teaching dance to children at different ages
- Learned about the developmental and learning processes of children from birth to adolescence
- Created weekly lesson plans in a specific genre of dance
- Practiced teaching skills by teaching an abbreviated lesson plan to classmates
- Analyzed and commented upon peers' lesson plans
- Developed a teaching philosophy

#### Careers in Dance

- Created a biography of my life from my first dance experience to now
- Compiled a comprehensive list of all performances I have participated in since I began dancing
- Analyzed resumes to create my own in a more effective manor
- Analyzed headshots to direct my own in a more effective manor
- Developed and presented a pitch for an entrepreneurial venture
- Analyzed dance reels and created one of my own
- Interacted with guest speakers about networking, dance outside of the US, and overall productivity in the arts
- Wrote an intro letter to a dancer/performer/director who inspires me to get across both admiration as well as interest in opportunity to work with said person

## Ballet

- Became more efficient in movement
- Became more precise in skill and technique
- Understood proper body placement
- Refined muscle tone and body shape
- Increased stamina and overall performance quality
- Focused attention on areas of needed improvement
- Increased speed and accuracy in all combinations
- Learned to push through fatigue and physical boundaries to achieve prime workout and artistic expression

## Modern Dance

- Trained in changing, disassembling, and evolving forms
- Learned somatic and improvisational methods
- Expanded my thinking, approach, and functioning in regards to dance
- Enhanced presence and sensitivity
- Expanded dynamic range and quality
- Practiced efficient alignment and motor function
- Learned to approach dance movements with both precision and originality
- Practiced initiation and sequencing

## Jazz

- Increased musicality and precision skills
- Worked on flexibility and strength of muscles
- Challenged stamina and memory



- Executed dance combinations accurately shortly after learning them
- Developed skills in jazz improvisation
- Kept journals including thoughts and ideas about jazz

#### World Dance

- Developed skills and understanding of the principles of African dance
- Challenged and improved my ability to learn, analyze, and execute rhythmic dance patterns
- Further developed musical and rhythmic clarity, as well as phrasing
- Increased awareness of African dance movements and their meaning in a cultural context
- Encouraged a sense of community spirit
- Executed increased accuracy in time keeping and holding tempo in African dance movements
- Performed with increased musicality, rhythmic clarity, and awareness of the dancer/drummer relationship (identifying changes signaled by drum breaks)
- Executed African styling and coordination with increased stamina

#### Yoga for Dancers

- Expanded my knowledge of Kundalini yoga practice
- Challenged my body to hold poses and breaths for long periods of time
- Experienced deep meditation techniques
- Learned to write freely about experiences had in class or related to class
- Practiced injury prevention techniques

#### Pilates

- Increased my knowledge of the body

- Related kinesiology with my work in the lab
- Learned to connect my study in ballet, modern, jazz, and Pilates
- Worked on breathing techniques to alleviate stress
- Practiced injury prevention techniques

#### IV. SECTION FOUR

##### a. Artist Statement

As artists, we are asked to view the world critically. We see something, form an opinion about it, provide support for that opinion, and voice it in an articulate way. This approach to dance study is difficult, but ultimately it is what has transformed me from a dancer, or a performer, to an artist.

Dance is something that is so much more than a hobby, a passion, or a career; it consumes me. It has become the lens in which I view the world. A person shifting their weight from one foot to the other while they wait for their coffee cannot be unseen and the sound of my nails on this keyboard cannot be unheard: movement is dance and sound is the score. This is a completely new view of dance for me. Things that I notice now versus what I noticed as a freshman are so vast, which makes just “watching” something impossible, thus leading to frustrating thought processes. I have an internal battle every time I attend a dance concert or watch a dance video between taking notes and just taking it in. At the end of the day, though, I will always value informed, nagging opinions over calm, blissful ignorance.

This approach, as I said, has transformed me as an artist, especially as a choreographer. Before I arrived at my university, and even in my first year, I was unable to critically assess my inspirations. I knew I had them, and I could often tell you where I drew inspiration from, but my answers were simple and surface level. I recall having to create phrase work in a composition class my sophomore year: my first work that was unrelated to my most developed skill of hip-hop. Within the piece, I had a repetitive arm motion that the professor took a liking to, and when he asked me why I chose to repeat that movement, I had no answer. I was very embarrassed and suddenly aware of how mindless I could be at times during the choreographic process. No amount

of passion or talent will make up for the inability to answer a question of motive or inspiration during an original piece. This moment will always be what I consider to be a turning point. It inspired me to be better, to do better, and eventually it inspired my senior thesis work.

Before this moment, I choreographed strictly “to the music”. If the music had a strong beat, I created a strong movement; if the music had a legato section, I elongated my movement. I had a good grasp of dynamics as they apply to hip-hop music, but no sense of motif, contrast, flow, or utilizing different kinesphere ranges, especially to a different style of music. To be blunt, I was incredibly one-dimensional. From the moment forward, when I created movement, I began with characterization: who I wanted to be, what my backstory was, and what I wanted to accomplish by the end of the piece.

Approaching choreography this way did not solve all of my issues overnight, but it at least made me question if the movements I was creating were in line with my character. This approach gave my choreography more body, more depth, and it was more believable. Being able to critically analyze my choreography allowed me to critically analyze myself executing others’ choreography as well, which is something that I did not consider until then. I began to notice details and nuances in my own work, which led to my increased awareness as a student. I was used to dancing to impress, or to achieve some material goal, never for myself and for the expansion of my artistic knowledge. It was as if another portion of my brain had been unlocked, and there was no turning back from there. Luckily, it was not long after that I was taking class from a choreographer who asked for our thoughts and feelings several times a day and expected us to have responses.

Rosalynde LeBlanc Loo, a professional choreographer that embodies complete mindfulness within a phrase and uses motifs as a tool to further the characterization of a dancer,

became our Modern instructor junior year. Having now taken her class for three semesters has required me to see her movement, process it, pick it apart, and execute it at a professional level. When she is trying to get a point across, she always has at least three ways to describe whatever it is so that it applies to everyone. This has allowed me to incorporate physical, emotional, and energy-based cues to achieve physical and mental connection in class. This multi-connection is required for this level of Modern study, especially with Roz, as there are no sections of her phrases that are more or less important than others; every finger articulation is just as necessary as large shapes, which I have come to value and utilize as a tool to make myself stand out in a crowd.

Attention to detail, storyline, and characterization separates the dancers from the artists, and I intend to execute every hand motion as precisely as I would an acrobatic trick. This is important to me as an artist and as a viewer of art; that being said, there is such a dichotomy between what I expect to accomplish as a dancer in class versus what I value as aesthetically pleasing in other dancers during a performance.

As a dancer in class, I am interested in precision, discovery of nuances, and solo study. When I learn a choreographer's movement, I do not feel that I have accomplished the task unless I have expressed myself fully, maybe even slightly altered an approach to a section, all the while keeping the integrity of the movement. However, when I watch a dancer on stage, I view it as a selfless act of art. Performing as a group is not about solo study, but about each dancer nurturing the group to the best of their ability; it is about moving as one and exuding group expression. Of course, in class there is no obligation to move in unison, whereas on stage that is often the only obligation, but what I am referring to is the intent and energy with which a dancer approaches phrase work. If a dancer approaches a group phrase as a solo performance, the energy is different

and I notice. The dancer, no matter how many people notice it, has just compromised the integrity of the movement and the choreographer's vision. It is a subtle difference, but at a certain level of performance, it is the subtle differences that "make or break" a piece, so to speak.

As I go forth in my dance study, I want to dedicate myself to the subtle differences of my art. I want to be able to find an interest point, no matter how small, and explore it. I want to discover new ways to move my body or execute a pre-existing movement. I want to be able to critically analyze my connection to the work and to my emotions throughout a phrase or a class. I want to be able to evolve as a mover and as a viewer. I want to perpetuate interest in the arts, especially dance, through informed and versatile opinions and discussion points. Most importantly, I want to continue being a student. I am dedicating myself to learning from the less experienced, the most theatrically gifted, the ones who seem to embody what I believe to be an ideal dancer, and everything in between.

## **V. SECTION FIVE**

### **a. Career Internet Search**

#### **MBA:**

<http://mba.lmu.edu/>

<https://www.marshall.usc.edu/mba>

<http://merage.uci.edu/fulltimemba/>

<http://www.anderson.ucla.edu/degrees/mba-program>

<http://mba.haas.berkeley.edu/>

#### **Dancing in Los Angeles:**

<http://millenniumdancecomplex.com/>

<http://www.edgepac.com/>

<http://www.drdancestudio.com/>

<http://www.themovementlifestyle.com/>

<http://www.elevationstudios.com/>