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Rehearsal to performance : a study of choreographer/dancer communication

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REHEARSAL TO PERFORMANCE:
A STUDY OF CHOREOGRAPHER/DANCER COMMUNICATION

A Thesis

Presented to

The Faculty of the Department of Theatre Arts

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

KERRY LYNNE DILEONARDO

December 2003

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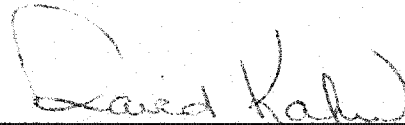
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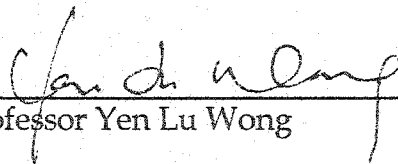
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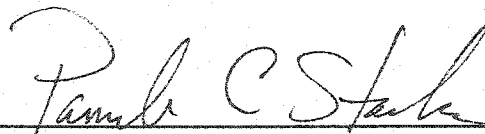


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Abstract

REHEARSAL TO PERFORMANCE: A STUDY OF CHOREOGRAPHER/DANCER COMMUNICATION

By: Kerry Lynne DiLeonardo

Within the performing arts, the rehearsal process is the forge of the creative act and is essential to the process of performance. Little systematic study has been undertaken concerning either process. Using multiple approaches, this study examines the rehearsal process of a modern dance company, *Company Chaddick*, through the creation of a single work. An ethnographic study entailed observation of rehearsals throughout the process. Additionally a detailed analysis of communication patterns examined channels of communication and spatial orientation during communication. Finally, interviews with the company explored participants' experience of the process. Results of the study indicate that aspects of rehearsal such as *play* and *exploration* are essential, both in facilitating the creation of the work and in the process of performance. In the larger context of the performing arts such activities, outside of the literal text or score, may be essential for creating the framework or environment for the performance.

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Chapter 1

The Study of Choreographer Dancer Interactions within the Rehearsal Process

...by the time we're performing it, it sort of runs itself for me. Sort of just playing the movie and letting it develop and unfold and the characters open up. I just feel like it's very easy, almost.

Dawn Robinson

Introduction

The ephemeral nature of performance is responsible in part for its allure and, at the same time, poses a hurdle for academic study. Because of the "fleeting nature of the medium" as well as aesthetic concerns, choreographers have typically refrained from discussion of their dances (Foster xvi). While dances are performed with the intention to communicate some physical aesthetic meaning, choreographers seldom articulate this aesthetic intention in words. Likewise, audiences experiencing the aesthetic result articulate little beyond appreciation or displeasure (Alter 14). This lack of articulation acts as a barrier to analysis and study of performance.

In any type of performance, analysis is challenging. Referring to theatre, Jure Gantar writes, "performance is best defined as a messy, essentially unstable phenomenon whose main attributes are, first, sensitivity to even the smallest disturbances, and second, abundant uncertainty" (541). Judith Alter points out that a dance is "seen in the process of performance," and is "separate from the dancer's performance and the choreographer's creative process" (174). These processes, though separate, are closely related and share the most pertinent definition from Webster's New World Dictionary, "process: a continuing development involving many changes" (1133). The process of performance in

dance is, in large part, a result of the interaction between the choreographer and individual dancers.

The choreographer creates and selects the movement which comprises the dance, and through communication impacts how the movement is performed. A choreographer influences the dancer's perception of the dance, both in the specifics and in the way the dancer thinks about the movement. Any of several modes of communication may be engaged, providing information which the dancer filters into his or her understanding of the dance.

The qualities of the individual dancer are valued within the form of modern dance, yet further complicate analytical work. Susan Foster states, "Movement quality, certain preferences for phrasing, and the size, shape, and anatomical structure of the body inevitably distinguish one dancer from another and give to each an identifiable personal style" (179). These preferences are often desirable but at the same time create a layer between us and the choreographer's conception.

Given the fleeting nature of any given performance, differences brought into the performance by the dancer's individuality, and the fact that relatively little verbal or written discussion by choreographers is available (Foster xvi), some alternative is needed for investigation of dance performance. A preferable alternative decompresses the time limitations of the performance by expanding analysis over a greater length of the creative process. An examination of the rehearsal process allows a protracted opportunity to observe the construction of the performance. Observation of the dialogue between choreographer and dancer throughout the rehearsal process provides information concerning the

choreographer's preferences and the dancer's preparation for and experience of the performance.

This alternative also provides an opportunity for insight into the experience from the viewpoint of the performer (dancer). A dance can be examined from the viewpoint of the dancer(s), choreographer, teacher, audience, or critic; frequently these roles overlap, for example the choreographer who teaches the dance to the dancer or who performs the dance (Alter 15). Exploring the viewpoint of the dancer may best be accomplished by close observation of the rehearsal process.

Richard Schechner so highly values the rehearsal process he posits that "the essential ritual action of theater takes place during rehearsals" (180). He compares the means used during rehearsal to those of ritual process, such as repetition and simplification. He also identifies a primary purpose of rehearsal—the selection and simplification of actions to be performed from the multitude of possibilities, and a secondary purpose—to maximize the clarity of each performer's part (183).

The lack of documentation of the creative process in dance, and that it is an untapped resource of tremendous value, is addressed by Stuart Hodes. He observes that descriptions of pieces, videotapes, notated scores, and dance encyclopedias, "all miss the creative process that leads to works of art" (10). While the thoughts of writers are often preserved in notebooks and the rough sketches of visual artists can easily be seen, a choreographer's written notes fall short of preserving the creative history of the dance (Hodes 10). The "rough

sketch" of a dance takes place in the studio with dancers, through the rehearsal process, and is rarely preserved for later consideration.

Hodes believes that this lack of documentation impedes the art as well as scholarship (10-11). Young dancers with a greater exposure to the creative process would better understand the link between technique and repertory works, as well as gain a better appreciation for the dancer's role in the rehearsal process (10, 14). Answers to a number of potential research questions Hodes poses would give educators useful information, particularly in the areas of history and choreography (12). Further, Hodes appreciates the role of the historian, who constructs the history, through the process of omission, exclusion, and organization, and calls for rehearsal historians who are educated in dance history and technique and have also performed in original works (11, 13).

Literature Review

The little that has been written documenting creative processes in dance focuses primarily on the choreographer's method of developing movement sequences and structure of the finished work. While this provides insight into the creation of a dance, it tells us little about their dancers' experience of the process and how the movement ideas are conveyed to the dancers and further refined for optimal clarity. The choreographer's means of eliciting specific movement qualities is largely unexplored.

Sandra D. Pope documents her experience as a choreographer of three works, in preparation for her M.F.A. at California State University, Long Beach. Titled "The Development and Creative Process of Three Choreographic Works," it primarily depicts her intention and a description of each work. While the

source and inspiration for the movement is discussed, the process of teaching the movement to the dancers is not explained. She does state that rehearsals began with an explanation of the inspiration for the piece, its movement, meaning and importance (8). She feels that this explanation was vital for the dancers to acquire and perform the essence of the work. She also states that individuals' reactions, emotional and physical, were discussed to enhance and further clarify the artistic intent (9).

In 1985, The Drama Review devoted an entire issue to choreography and invited choreographers to "document their creative process, to explain the choices they make and why they make them, to give examples of their procedure in developing recent pieces" (Kirby 2). Stephanie Skura wrote both of the intent of her work and the techniques she employs to create the desired impression (48). She also spoke in detail concerning her preferred working relationships, which vary by project. Stephen Petronio explained his earliest conception of a work and his interest in problem solving by both trained and untrained dancers (30-31). He illustrated using *Adrift (with Clifford Arnell)* as an example, through a discussion of movement invention and organization of the dance. Sally Silva described the socio-political intent of her work and method for generating movement; she preferred "to have the material worked out ahead of rehearsal" and did not involve the dancers in creating movement, though "a good deal of their interpretation and decision-making is necessary" (5).

Wendy Perron's writing stands out from the others in The Drama Review in that she briefly discussed the process of teaching her movement to other dancers. She stated that she may "use a few words about a movement" or "just

show it and she [the dancer] understands" while in another instance a dancer asked about a "movement between others" which required Perron to execute the movement herself at which point she responded verbally, describing the movement with a simile (21). She included several statements about performance, and the need for "clarity of image" which may be verbal, visual, or kinesthetic (21).

A few sources documented or analyzed performance in conjunction with the rehearsal process. Bebe Miller's work, *Rain*, is documented as part of danceCODES, an archival database for dance created through Ohio State University. Media such as video, still pictures, sound and text are titled and stored; data is easily accessible in an interactive non-linear presentation. In *Rain*, performance footage is provided as well as an interview with the choreographer. Amanda J. Davis documented her own performance experience, using a phenomenological approach. She wrote with great specificity about a single performance of a dance, first in rehearsal and later before an audience. She compared her writings through a discussion of corporeality, spatiality and temporality toward a greater understanding of performance (88-89).

Director JoAnne Akalaitis' emphasis on spatiality is discussed in Deborah Saivetz' in depth study, *An Event in Space*. While a complete review of literature in theatre is not undertaken here, the discussion of Akalaitis' work is particularly pertinent to this study. Drawing from Saivetz' experience with Akalaitis as director's assistant, performer, audience member and researcher, Saivetz included a detailed discussion of Akalaitis' rehearsal process for an original work and a staging of *'Tis Pity She's a Whore* (71,93). Through an ethnological study

and interviews, Saivetz articulated Akalaitis' values as a director. Further, Saivetz described physical exercises, designed by Akalaitis to realize the plays' characters, within the context of the rehearsal process.

Similarly, theatre researcher Shomit Mitter placed theatre practices within the context of the rehearsal process. He compared Peter Brook's rehearsal techniques to those developed by Stanislavsky, Brecht and Grotowski. While the material is situated within the larger context, the discussion is structured analytically rather than in a linear manner and designed for each section to comment critically on the rest (3).

In her doctoral dissertation, Jill Beck utilized Labanotation scores and audiotape and videotape of rehearsals in a choreographic analysis. These primary sources were examined in an attempt to articulate underlying principles and techniques of choreography. Beck identified connections between the choreographer's ideas and choreographic intent, and in doing so, includes significant quotations of the choreographers.

Relevance of the Study

This study focused on the choreographer's communication to her dancers with particular attention to spatial intent. Spatial intent refers to the goal of the movement with regard to space and was chosen for this investigation for its relative ease in observation (Hackney 242). I observed how this information was communicated: verbally, through demonstration and through touch. By examining one aspect of the rehearsal process, this work may provide a window to a better understanding of the totality of performance.

A detailed examination of the choreographer's choices—what she communicated and how—established what she perceived as a priority and her intent within the movement. Her choice of mode of communication may reveal an underlying “dance of affinities and preferences.” The mode of communication may vary with specific dancers, individual or group movement, or the type of movement itself. Observation of these choices sets a framework for analysis.

This study provides a methodology for analysis of the rehearsal process that may be applied to future work. Any of several aspects of the study can be changed to provide yet another window into the rehearsal process. While this project emphasized spatial intent, later work might examine use of the body or dynamic qualities. Observing the process again with the same choreographer, in a later work, would act as a basis for comparison. The study could also be repeated using the work of another choreographer, yielding entirely different data. Continued study, using the same approach, would allow for the creation of an archive focused on this aspect of the rehearsal process.

This study can serve as a pedagogic tool for aspiring choreographers. The information gathered highlights both the “what” and “how” a choreographer may want to communicate to dancers. The potential discovery of patterns in the choreographer's communication may suggest preferred modes of communication for particular instances. Finally, the investigation into the rehearsal process will be useful in raising awareness of rehearsal and performance as process.

There is historic value in documenting the rehearsal process of a choreographer. Most dance history is comprised of biography, criticism, and repertory and omits what takes place in studios where the dance is created (Hodes 10). Judith Alter also perceives an omission in much dance history, whereby dancers and histories of dance productions have been emphasized (136). This study will allow us to observe the “what” and “how” that is missing in conventional histories.

Methodology

The creation of a new work by Company Chaddick was studied throughout the rehearsal process. Company Chaddick was formed in 1985 by director Cheryl Chaddick whose background includes Graham and Limón technique. Based in San Francisco, a major modern dance market, Company Chaddick has enjoyed critical success. Of the 2002 season, the San Francisco Examiner attributed the company’s longevity to Chaddick’s “good old-fashioned choreographic craftsmanship and high energy performing” while referring to “just enough comedy,” “voluptuously phrased movement,” and “skilled use of stage space” (Howard). The San Francisco Bay Guardian referred to Chaddick’s work as “wonderfully full-bodied dances that breathe, are beautifully phrased, and explore matters of the heart” (Felciano).

This study focused on the interaction between choreographer, Cheryl Chaddick, and her dancers. Specifically, Chaddick’s communications with the dancers were observed, with an emphasis on spatial intent, as conceived by Rudolf Laban. An introduction to Laban’s work and definition of terms is covered in chapter two. Spatial intent includes spatial path, dimensional

orientation and dynamic aspects concerning the use of space. Communication channels include auditory (verbal communication), visual (i.e. demonstration of movement), and tactile or kinesthetic (through touch).

The rehearsal is a setting not normally open to the public. Because the members of Company Chaddick were not under my control, it appeared that this methodology would not require actual review by the University's Human Subjects Review Board. A Request for Exemption From Human Subjects Review was submitted August 26, 2002 (Appendix 1). Dancers within Company Chaddick have signed Agreements to Participate in Research throughout the rehearsal process.

Rehearsals at various stages (early, midway, and late) of the rehearsal process were observed and videotaped. Video, representative of the process, was selected for detailed analysis. General observations were made during rehearsals, while a systematic recording of the choreographer's communications was drawn from analysis of selected video. I attended the final performance of the new work. Lastly, follow up interviews were conducted with the choreographer and dancers to provide additional data concerning their experience of the rehearsal process and performance (Appendix 2).

Company Chaddick rehearsed four pieces in the 2002-2003 season, of which two, *Scatterings of Light* and *Wasted* were restagings. Of the two remaining pieces, *Kora* was recommended by the choreographer for this study, since the alternative work, *Interiors*, was as much theatrical as dance, and included major props and text.

Kora was performed by six dancers, including choreographer Cheryl Chaddick, Jose Ibarra, Pete Litwinowicz, Lorevic Rivera, Dawn Robinson, and Jeannine Vogt. Music was composed and performed live with a prerecorded accompaniment, all by Daniel Berkman. The sound also included prerecorded poetry by Pablo Neruda, read by Jose Ibarra.

Rehearsals on *Kora* began in August 2002, and was scheduled on Mondays from 7:30-9:30 and some Saturdays, on an "as needed" basis. In January 2003, Friday rehearsals were added. This schedule continued until the company performed, February 13 through 16, 2003.

Eight rehearsals in this process were observed (Appendix 3). Rehearsal length varied, usually one and a half to two hours. Notes were taken, using a worksheet (Appendix 4) and rehearsals videotaped on MiniDV tapes. Available cameras from the San Jose State University Media Services were used, at times a Panasonic Digital Video Camera model PV-DV201D, a "one chip camera," or more frequently, a higher quality "three chip camera," a Canon Digital Video Camera model GL1 or GL2. The camera was mounted on a tripod and left running throughout the rehearsal, typically positioned facing the mirrors in order to obtain the widest possible view in the studio space.

Ethnography

This project shares many qualities of ethnographies. John D. Brewer defines an ethnography as the study of people in "naturally occurring settings or 'fields'" by methods which "capture their social meanings and ordinary activities" and allow the researcher to "participate directly in the setting, if not also the activities, in order to collect data in a systematic manner but without

meaning being imposed on them externally" (10). In this instance, the field is a modern dance company with one primary ordinary activity, making and performing dances. I participated in the setting, as an observer during rehearsals, and audience member, during performance. Though active participation in activities is stressed in most ethnographic research, it is not required (Wolcott 50). Data representing the choreographer's communication was systematically collected. The reporting requires thick description, characteristic of ethnography (Brewer 39). Observations within this study were examined using movement analysis which originated from Rudolf Laban's comprehensive work within the field of movement and dance (Alter 142).

While traditionally ethnographers study fields outside of their own culture, this is not necessarily always the case (Wolcott 34). Maria Koutsouba described the experience of conducting dance research in Greece where she simultaneously was an insider, as a Greek scholar with expertise in dance, and an outsider, studying a village other than where she had lived. This afforded her benefits, such as knowing the language and easily recognizing dance patterns, while complicating her interactions with local dance professionals, requiring that she take great care to avoid disturbing the status quo (Buckland 191-192). Similar to Koutsouba, I am simultaneously an insider and outsider. My background in modern dance technique and performance was an asset in observation while my prior participation in Cheryl Chaddick's classes and workshops afford me some advance knowledge of her and her dancers. At the same time, I am an outsider to the organization of Company Chaddick, which posed difficulties initially in obtaining access to company rehearsals.

Organization

This thesis is comprised of six chapters. This chapter introduces the study and methodology and provides an overview of existing literature. Chapter two introduces Laban Movement Analysis, Language of Dance® and communication theory relevant to the study. Chapter three presents observations from rehearsal while chapter four involves a detailed rehearsal analysis based on video. Chapter five relates to follow-up interviews with dancers. Lastly, chapter six examines what might be concluded, as a result of this methodology, about the processes of rehearsal and performance,

Discussion

A choreographer will take the time to communicate what he or she perceives as important. This serves as a filtering device to separate what is to be studied from the multitude of possibilities. Study of the rehearsal process as a whole would provide an overwhelming amount of information, while the choreographer's communication identifies her priorities within limited rehearsal time. Patterns may emerge, correlations may be seen between modes of communication and a particular spatial path or dancer.

This methodology provides a model for other studies and acts as a catalyst for further research. Unlike many scholarly fields, dance research has few tested methodologies. Judith Alter states, "constructing dance theory has taken precedence over finding adequate research methodology or articulating a dance-based paradigm for the field" (171). This study attempts to take one small step in the direction of developing methodologies for ongoing research in the creative process in modern dance.

Chapter 2

Research Methodologies

*That's why it's nice to have you and the dancers—I'm so
"in it," I don't know, I'm not really sure what happened.
Cheryl Chaddick*

The study used theory and techniques drawn from several fields. Laban Movement Analysis was used to describe movement seen in rehearsal as well as the spatial relationships observed in choreographer/dancer interactions. Language of Dance augmented movement analysis within the text and offered a means of writing specific movement in symbolic form. The field of communication provided a framework for observations of communication between the choreographer and dancers. These theories and techniques are introduced in this chapter preparatory to later discussion.

Laban Movement Analysis

Rudolf Laban (1879-1958) pioneered a theoretical framework for all movement, including dance, which is known as Laban Movement Analysis. Mary Wigman, a leading German choreographer and colleague of Laban, stated that, "Laban summarized laws of dance movement in clear concepts and created a theory of movement that means for dance what the theory of harmony means for music: not a teaching method but a universally valid means of understanding as a point of departure for all dancers" (Maletic, *Wigman and Laban* 87). Laban's fertile ideas have been developed and refined by numerous colleagues while the basic principles remain (Moore 181).

Within Laban Movement Analysis, movement is first and foremost recognized as a dynamic process (Maletic, *Body-Space* 171). Moore described movement not as a position or even a change of position but stated that, "movement is the process of the changing" (184). For my own understanding, I prefer to invert the statement, "the process of the changing is movement," which emphasizes process and change.

The basic components of any movement are "(1) the use of the body, (2) the use of space, and (3) the use of dynamic energy" (Moore 187). Because movement is dynamic and involves change within all three elements, Moore stated decisively "any attempt to capture this process must therefore include description of each of these aspects" and further that how the elements are combined and sequenced must also be considered (186). While this study will emphasize one element, the use of space, it must be considered in relationship to the others, the use of the body and dynamic energy, as well as considered contextually.

The use of the body can be discussed in terms of gesture and posture, initiation of the movement, and sequencing (Moore 192). A gesture involves only a part or parts of the body, whereas a posture involves the whole body. A movement is initiated, it starts, with a body part that may be identified as upper body or lower body. Further, the movement may be initiated centrally, as in the pelvis, or distally, such as the fingers. Sequencing refers to the organization of the moving body parts, which may be simultaneous, sequential, or successive.

The study of space is fundamental to Laban's conception of all movement. He expressed his view "Dynamic space with its terrific dance of

tensions and discharges is the fertile ground in which movement flourishes. Movement is the life of space" (Maletic 89-90). In his analysis, Laban related the space surrounding the dancer to crystalline structures. Referring to these structures, Laban described "scales," logical sequences which explore movement options; not a depiction of static design but the creation of "kinesthetic experience of spatial tensions" (Bartenieff 29). Characteristics unique to each scale are the result of not only the shapes traced through space but the body's dynamic change brought about by the movement (Bartenieff 29). These crystalline structures are not fixed in space, but continually refer to the dancer's kinesphere, the reachable personal space surrounding the dancer (Moore 193).

Imagining the body to leave vapor trails as would a jet plane, movement creates "trace-forms" which can be described and considered in relationship to the body's kinesphere (Moore 194). Trace-forms are either linear (straight lines), arc-like (curved), or three dimensional (twisting or spiral). Relating the movement to the body's kinesphere, three types of spatial paths can be observed: central, peripheral, and transverse (Bartenieff 107). A central path connects to the center of the body, can also be described as spoke-like movement, and describes a straight line (Bartenieff 107). A peripheral pathway travels along the periphery of the dancer's kinesphere, creating a curve (Bartenieff 107). A transverse path travels through the space between the periphery and the center of the body (Bartenieff 107), and would include twisted and spiraling movement (Moore 194).

The use of space is inextricably related to the use of the body. We observe the action of the joints, such as flexion/extension, adduction/abduction, and

rotation, which are required to accomplish a given path. Space further relates to the body when we observe the direction of the kinespheric pathway. The vertical dimension emphasizes the process of rising and falling, the horizontal dimension (breadth) that of widening and narrowing, while the sagittal dimension (depth) stresses the process of advancing and retreating (Moore 195). In addition to observing the trace-form and dimensional orientation of the movement, we can describe how the movement was performed.

In Laban Movement Analysis, the dynamic aspect of movement is seen in the visible expression of the inner attitude of the dancer (Moore 197). Referred to as "effort," four factors are described, each a continuum within which the movement is "indulged in" or "resisted" (Moore 197). *Pressure* is the term used by Moore to describe attitudes concerning the use of force or *weight*. Attitudes range from strong, for example when throwing a heavy object, to light or gentle, such as while guiding an elderly person (199). The effort factor of *flow* describes differing attitudes about controlling the flow of the movement: freely flowing movements appear loose and unrestricted, such as waving a flag, while bound or restricted flow movements appear controlled and restrained, such as carrying a full cup of hot coffee (Moore 201). The effort factor of *time* is concerned with the urgency of an action. Abrupt, accelerating actions characterize sudden movement, while deceleration is observed in sustained movement, such as "soothing an over-excited person" (Moore 199). Moore described attitudes toward the use of *space as focus*, which range from the "directing" movements of placing a key in a lock, to the "indirecting" motion of fumbling for a light switch in the dark (198).

Even such every-day movements as “finding a key” or “fumbling for a light” are exceedingly complex and present a challenge for analysis. Laban Movement Analysis provides an invaluable tool for articulating observations about movement, the process of changing. Though completely interrelated, movement can be described in terms of the body, space, or dynamic qualities. In turn, these provide “valuable tools for elucidating both the functional and expressive aspects of movement” (Moore 196).

Language of Dance®

Language of Dance can be used in the description of movement both within text and symbolically. Ann Hutchinson Guest explained the purpose of Language of Dance as “communication through a common terminology and vocabulary, supported by the written form” (xx). Terms and vocabulary can provide clear and concise description of movement within text, while the written score conveys a great amount of information in symbolic form.

Language of Dance symbols emphasize the central concept of any given movement. This is in contrast with Labanotation, in which a tremendous amount of detail is specified. The symbols and floor plans, however, are common to both written forms.

Floor plans are seen in this study within the context of transcribed communication. A floor plan is a graphical representation of a stage or other space. Three walls are drawn in, while the fourth and open side represents the audience or in this instance, the mirror within the studio space (Guest 25). Pins are placed within the floor plan to indicate the location and facing of the performer, white for female and solid for male performers. Along with graphical

representations, terminology specific to Language of Dance appears in this study.

While Language of Dance vocabulary is used within the text, its terminology is in these instances largely consistent with ordinary written English. For example, a movement may be described as a “reach to the left side, low.” In chapter four, symbols are used which are specific to dance notation; a glossary is included for reference.

Communication Theory

Because this study focuses on communication between the choreographer and dancers, it is useful to consider the components of communication and its context. The Berlo model describes the elements of communication as the source, message, channel and receiver (Burgoon 22). The source in this case is the choreographer or dancer while the receiver is at times a single person and others, part or all of the dancers present. Communication channels in the rehearsal environment utilize sensory organs of the eyes, ears, skin and inner ear, and will be referred to as visual, auditory, tactile and kinesthetic (Listenbee 25).

Communication flows through these channels within some contextual unit. These units can be described as the situation, event, and act (Saville-Troike 26). The communicative situation is the larger context, in this instance a rehearsal of a professional modern dance company. Communicative events are the basic unit for description, having common purpose, topic, and participants. Boundaries signal the beginning and ending of the event, and correspond with changes of topic, participants, direction of gaze, or body position (Saville-Troike 136). Communicative acts have a single interactional function such as a

statement, request or command, and may be verbal or non-verbal. Within this study, the observation of non-verbal communicative acts will be limited to dance movement.

Observations and descriptions of communicative acts appear within chapters three and four. Chapter three emphasizes the channel of communication while chapter four focuses on the communicative event. For the purpose of understanding the rehearsal process, the dynamic of the communication is as or more important than the message within the communication.

Together with communication theory, Laban Movement Analysis and Language of Dance provide valuable tools for the methodology within this study. Laban Movement Analysis and Language of Dance provide a framework for description and symbolic representation of the movement. Communication theory likewise establishes a vocabulary and conceptual framework useful in this study. These frameworks are not used independently, but rather in various combinations as the activities within the rehearsal process are observed and articulated.

Chapter 3

Ethnographic Study of Rehearsals

There's enormous permission on Cheryl's part to be who you are and bring who you are. And it's important to her that it's not just her story, it's the dancers' stories as well.

Allison Brown

Overview of Observation

In an attempt to observe the full range of activity, rehearsals were observed in three clusters. I anticipated that the primary activity within rehearsal would vary, according to the point in time within the process. From my experience as a dancer and choreographer, I expected to observe a period of time devoted to setting the movement which would include teaching movement to the dancers and potentially improvising as a means to explore movement for the piece. This period segued with rehearsals primarily focused on clarification, refining the set material. Final rehearsals are usually devoted to problem solving and fine tuning the intention behind the movement. I chose to observe rehearsals defined as "early," "midway," and "late" in the process to correspond with the anticipated activities at various points in time.

Although I planned to observe the activity of teaching movement to the dancers, "early in the rehearsal process," I was not given permission to observe the earliest rehearsals. The choreographer candidly expressed to me that she felt vulnerable, and would feel as if she needed to ask my opinion about the movement. This was despite assurances that I would behave as if I was invisible. I believe my experience at this point in time was much like ethnographer, Maria Koutsouba. Koutsouba's research benefited from her understanding of Greek dance, both as a Greek native and as a dance professional. At the same time, it

complicated her relationships with dance teachers in the field, who may have felt her to be critical or judgmental (Buckland 191-192). If I were a complete outsider in dance, my presence when movement was initially taught might not have been a concern.

I was first allowed to observe a rehearsal after the dancers had learned all phrases of movement that would comprise the dance. Teaching movement to the dancers was not observed as a part of this study. I questioned Cheryl Chaddick and the company about the process of creating and teaching movement during interviews with her and her cast. Their response to these questions is discussed in chapter five.

Though phrases of movement were known by the dancers during my first observation, a great deal of change took place from one set of observed rehearsals to another. These sets of observed rehearsals will be referred to as clusters. Each cluster had noticeable commonality in the primary activity of the rehearsal. Though the primary activity might be observed in other clusters, it would dominate at a particular point in time.

The first cluster of rehearsals involved the process of placing known phrases within a sequence. The phrases were transformed into their spatial orientation for individual dancers, at which point relationships between the dancers were observed and developed. The second cluster began with a showing of the entire piece for the costumer: all five sections in sequence, very rough, with a few gaps in choreography. This cluster of rehearsals stressed the spatial design of the stage space as a whole and clarifying time and musicality.

The third cluster of rehearsals explored the meaning of the movement for the individual dancer.

The First Cluster of Rehearsals (November 11, 18, and 25, 2002)

The first cluster of three observed rehearsals took place in November 2002. As with most rehearsals, it began as the dancers entered the rehearsal space and informally began working through parts of the dance. Shortly after, Chaddick approached Pete Litwinowicz and Jose Ibarra, and kinesthetically worked through a support movement, which involved a row of the three dancers, with Chaddick, in the center, lifted and rotated on a horizontal axis. There was no formal beginning of rehearsal.

Work on the dance was briefly suspended, for a celebration of Chaddick's birthday. A familial celebration followed, of singing Happy Birthday, communal wish-making and blowing of candles, and of course, eating of cake. This and other moments of levity throughout the process brought self-consciousness on the Company's part, particularly in my earliest observations. In my perception, however, the group's cohesiveness and activities in support of those bonds are an important part of this rehearsal process. While this is largely an unexplored area in modern dance, techniques of theatre directors have been more widely observed (Mitter, Saivetz.)

Group exercises used by director Peter Brook aim for similar results. One such activity involves actors passing a baton from one to the next, around a circle while dancing, to drumming. The exercise created a physical realization of the actors' interdependence, making "explicit the kind of energy that is required to communicate meaning successfully" (Mitter 35). The communication of meaning

is applicable, in the case of Company Chaddick, both to the choreographed work and to communication within the rehearsal process.

The remainder of this rehearsal involved Chaddick's instructions, primarily through auditory and visual channels, to the dancers concerning the path of their movement, and facing. Less common was tactile and kinesthetic work, for example with Dawn Robinson and Litwinowicz on a back to back support movement. Similarly, a later communication to Ibarra and Lorevic Rivera adapted the phrased movement to include a hand touch to the shoulder, followed by an indirect arm gesture in reaction to being touched. Once the path and facing were established, Chaddick experimented with timing, to create a canon with optimal texture. The rehearsal concluded with a run of the finished section.

The second rehearsal in this cluster included a showing of three out of five sections of the dance, for the musician, Daniel Berkman. Following this, Chaddick verbally structured an improvisation, asking the dancers to include a variety of levels and stillness, utilizing known gestures from the dance. Starting positions were given, scattering dancers throughout the space, with instructions to gradually work their way toward center. This improvisation was repeated with a request given verbally and visually, by example, to increase stillness and utilize more gesture, "stop...maybe here...really minimal."

Visual and auditory channels of communication were used primarily, while a tactile channel of communication was observed most often while partnering. For example, a hand gesture and palm facing were changed for the entire group, using visual and auditory channels. Next, a sequence of arm

movements which contacted a partner were clarified by auditory, visual and kinesthetic means. Jeannine Vogt and Rivera took part in this discussion, and to demonstrate their understanding of the sequence, touched the corresponding body parts as they said, "cheek, cheek, shoulder, chest, head."

Visual and tactile channels of communication were used in several other sequences with partners during this rehearsal. At times, Chaddick worked with her partner in the piece, to clarify movement, while other couples simultaneously went through their movement. In another instance, a discussion using visual and tactile channels took place among Chaddick and the dancers, clarifying whether the woman's head remained "open or closed" during a lift, that is, in alignment with the torso or rotated to the side.

Later in the sequence of movement, Chaddick interacted with her partner, Litwinowicz, to clarify the spacing and sequence of partnering movement. Needing an extra moment to make this work, she commented, "heaven help me...when I have too many things to do, it's hard to focus on my dancing." The rehearsal concluded as most, with a run of the section.

The final rehearsal in this cluster used channels of communication in several combinations. Auditory and visual channels were used a great deal, as Chaddick gave instructions to dancers concerning the movement and direction of travel such as, turning while traveling on a straight path to the upstage right corner. An auditory channel of communication was used frequently, in directorial statements, such as "let me see from--," "mark the whole thing," and "that's pretty good." During a substantial amount of the rehearsal, auditory and kinesthetic channels were used together, as Chaddick worked on several support

movements, both standing in for dancers and using dancers to stand in for one another, due to Vogt's absence and an injury to Litwinowicz.

Rehearsals within this first grouping primarily are concerned with creating the "rough draft" of the dance. Known phrases were transformed from individual sequences to interactive movement with set spatial orientation and pathways. This is not perfectly consistent, as Brown explained in our interview, stating that some portions of a dance are more complete while others parts are in their roughest form. Even so, the general pattern to this point has resulted in a dance that is essentially complete.

The Second Cluster of Rehearsals (December 14 and 21, 2002)

Overall, communication during these rehearsals dealt with clarification, primarily relating to spatial relationships and timing. In one instance, Chaddick spoke to the entire group, indicating that the movement should take them downstage and that dancers should try to get close together. In another case she stated, "nobody is coming over the top" and demonstrated an arm movement which was intended to be a peripheral rather than transverse path. Less common were a tactile and verbal communication, showing how partners should "trade places." In these instances Chaddick worked primarily with her own partner, Litwinowicz.

In this cluster Chaddick's role as dancer required more emphasis in order to view the piece as a whole. The presence of all performers was needed in order to view the spatial design of the dance as well as to identify areas of differences in the performance of the movement. Chaddick was able to dance within the piece or fill the vacancy in the dance through the assistance of Allison Brown.

Brown, former company dancer and present Business Manager, was present for both rehearsals observed in December. Brown's administrative role in the company had been clear to me, however, I was not previously aware of her contribution to the company within the rehearsal process. She played an active role during large portions of rehearsal, and while not contributing to the choreography specifically, was nonetheless responsible for aspects of the choreographic function.

Brown was entirely silent during the first half of rehearsal. Midway through the rehearsal, the costumer arrived. Following a run through of the piece in its very rudimentary form, for the costumer to observe, Chaddick met with the costumer for several minutes to discuss details. During this time, Brown quietly gave notes to the dancers, allowing work to continue on the piece.

Once active, Brown's part for the remainder of the rehearsal was as the primary director. She not only helped decide what sections of the dance to run, but raised questions for discussion and when necessary assertively quieted the dancers. This in turn allowed Chaddick to focus on her role as dancer, receive corrections, and on occasion make choreographic decisions. Brown functioned as much more than another set of eyes, rather more like a complementary alter-ego.

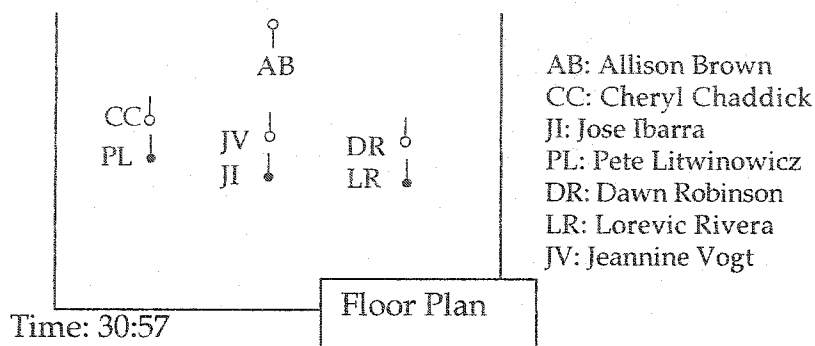
One particularly involved communication, characteristic of this process, began using an auditory channel of communication by Brown, concerning the "tai chi walks." The "tai chi walk" consists of a very slow straight path downstage, using forward steps in unison with a partner, during which the man stands very closely behind the woman. His arms are forward of his body with

the palms facing up, the woman's hands placed on his, sharing a small amount of weight. The couples varied in placement of the woman's head or torso and in level, with some pairs in plié.

Brown stated "let's look at the tai chi walks," launching a conversation which used visual, auditory, and tactile channels of communication, and in which all company members participated. Referring to the rehearsal video, I transcribed a portion of this particular communication event for both its complexity and as a typical example (Table 3.1). Within approximately forty seconds, I identified 17 separate communications, many overlapping. The density of this discussion, overlapping and spanning several modes of communication, is highly characteristic of Company Chaddick's rehearsal process, and is consistent with my own experience as a dancer in rehearsal.

Within this discussion, Brown asked Chaddick whether the three couples performing this movement can each "have a variation on this theme." Chaddick readily responded that this was acceptable, overlapping her statements with Brown's as if finishing the other's sentence (Table 3.1). Pair by pair, the "tai chi walk" was demonstrated in order to observe exactly how each interpreted the movement. Not an orderly showing, a great deal of discussion and trying of variations ensued, noting that the body proportions of each couple influenced level, arm position, and size of step. This was followed by a discussion with Brown to decide how the couple of Chaddick and Litwinowicz would do theirs, while the other two couples playfully danced entirely unrelated material. As a decision was reached, Brown spoke, "that's it, that's it, that's what we're doing," and was immediately rejoined by the seemingly unengaged dancers.

Table 3.1 December 14, 2002 (Tape 2): Discussion Concerning Tai Chi Walks



Time index: 30:53

Source	Channels		
	Auditory	Visual	Tactile
Brown	Let's look at tai chi walks, please. So, I was talking with Jeannine & Jose, and Jose told me it was easier to be connected.		
Chaddick	That's the way I thought.		
Brown	And Lorevic didn't say that.		
Rivera	Its easier for me to walk with her when she's kind of...	<i>simultaneous</i>	
Robinson	Cause I'm getting.	<i>sequential</i>	
Chaddick	Oh, you are...oh.		
Litwinowicz	<i>inaudible</i>		
Robinson	That's why its hard for me, cause I'm like way...	<i>simultaneous</i>	
Chaddick	Oh, you are? Oh, I didn't know that.		

Table 3.1 Continued

Source	Channels		
	Auditory	Visual	Tactile
Rivera/ Robinson		<i>demonstrated</i>	
Chaddick/ Litwinowicz		<i>demonstrated</i>	
Rivera	We need to be connected because its like.	<i>simultaneous</i>	
Litwinowicz/ Chaddick		<i>demonstrated</i>	
Rivera	Need to be connected.		
Rivera		<i>demonstrated</i>	
Ibarra	<i>inaudible</i>		
Ibarra/Vogt		<i>demonstrated</i>	
Brown	Plié more.		
Brown	Stop, Stop.		

Time Index: 31:30

The appearance of being unengaged or of playing around is a common sight in rehearsal, within Company Chaddick as well as in my experience. I refer to "the appearance," because this activity appears to fill some function within the creative process. Within the rehearsal described above, the prompt return of the "playing" dancers suggests that they are at once engaged in play and at the same time very aware of the main rehearsal activity. The multi-focused activity of rehearsal parallels the activity of performance, where performers are simultaneously aware of their sequence of movement, location on stage, timing, and relationship to other performers. Play may dispel tension and fatigue, and help dancers retain a frame of mind necessary to continue work both with the creation of the dance and in preparation for performance.

Like Chaddick, Brown used visual and auditory channels of communication primarily. While the costumer made measurements, the cast sat clustered on the floor, and Brown stood up on several occasions to show movement as she spoke. For example, standing during one statement to Robinson, Brown stated, "plant your feet before you--" and continued her statement showing a twist of the torso followed by a successive arm gesture ending behind the body.

Brown directed the second rehearsal in this cluster, giving notes to the dancers using an auditory channel of communication. These statements both clarified movement and began to emphasize partnering and subtext. Areas needing clarification included the dancers' location on the stage and spatial orientation. On several occasions, Brown verbally reminded dancers to look at

partners rather than the mirror and to be aware of the way that they are touching partners. Further, Brown emphasized making “the phrase your own” in order to convey the emotional content and organically create timing.

Clarification of spatial orientation occurred when Brown asked, “what angle is everybody ‘arabesquing’ at?” Chaddick responded, “flat” referring to the dancer’s facing, stage right, and extending the leg to stage left. Chaddick continued using auditory and visual channels, while she ran through the remainder of the movement sequence and indicated the facing for each action.

At one point, Brown asked about a specific moment in the piece, and Chaddick responded that she wanted the dancers in a diagonal. Brown mentioned the dimensions of the specific performing space, and she and Chaddick spoke for a moment. Brown used auditory and visual channels of communication, indicating for the dancers to “set up a very shallow diagonal, before we start the canon.” Then, using an auditory channel, Brown directed the dancers, “really run it, stay in it...then we’ll move on [to the next section].”

Many of the notes given within this rehearsal were striving to go beyond a technically correct performance. After watching a subsequent section, Brown commented using an auditory channel, “allow [yourself] to make it your own phrase. It feels like a cluster of emotional beings.” Similarly, she discussed working with the un-metered music, “if its like this, a drone...you need to feel each other...find the timing in the phrase...breathe...dropping the same places.” Early in the rehearsal, Brown reminded the dancers, using an auditory channel, to be, “more cognizant at touch...no mirror, you’re dancing with that person” and a few minutes later, “look only at your partner...gentle when you touch or

lift.” These comments, inviting the dancers to make the movement their own, are all spoken, without significant gesture or demonstration of movement.

The Third Grouping of Rehearsals (January 10, 24, and 27, 2003)

The final cluster of rehearsals was observed in January, roughly a month prior to the Company’s February 13-16 performance. The meaning of the movement for the individual dancer and the need to be “present” in the moment become the prevalent topics, while problem solving questions of spacing and timing occurs only occasionally in the first observed rehearsal. The second rehearsal in this cluster continued this theme, and included work to integrate reading of Pablo Neruda poetry with the dance, while the final observed rehearsal dealt exclusively with integrating sound, poetry and music.

Brown directed the first rehearsal, at times seamlessly alternating with Chaddick. At one point, Chaddick stated that, “we need to decide spacing cues” and using an auditory channel, asked the dancers to show the phrase of movement. Using auditory and visual channels of communication, Chaddick lifted Vogt stating, “when you pick her up, stop...then swing her” followed by a request using only an auditory channel, for the dancers to show the lift several times. Chaddick’s next request, using both auditory and visual channels to, “touch her face, then drop” was followed by a request using auditory and visual channels from Brown, “can we see it all together...from...yes.”

Throughout the rehearsal, Brown observed that the dancers were not “in it” enough and repeatedly asked dancers, “what is that moment for you?”, using an auditory channel. The answers were articulated inaudibly by many voices, followed by “rip it out” from Chaddick, “ok...” from Robinson, and “...my

body..." from Vogt. Brown also used an auditory channel to ask dancers "[what is] your story there?", "keep your story going" and simply "intention." A bottle of liquid disinfectant was put out at the front of the studio during this rehearsal; hands were washed after each run of the piece, as so many dancers were sick. In our interview, Brown referred to a need for sensitivity when she was aware that dancers were very tired or unwell, at which time she tended to simply ask questions rather than give criticism.

Brown continued to ask questions, using auditory channels of communication concerning location on the stage, "on the canon, what configuration are you supposed to be in?" and simply "maintain [the] diagonal." Specifically, Brown asked Ibarra to, "make it juicy, don't throw it away" referring to a plié needed to create an undercurve, at first using only an auditory channel, later both auditory and visual.

Such specific notes became even less frequent by the second rehearsal in this cluster, which was directed by Chaddick. She used this rehearsal to introduce the Pablo Neruda poetry and clarify the opening movement of the piece. The opening movement is performed facing upstage, dancers standing in a row with their arms to the side, slightly bent, palms facing forward, against one another's back. As a unit, the dancers repeatedly sway forward and backward, with successional movement. The arms and hands respond organically to the swaying, moving successionally from the shoulder to fingertips in three dimensions.

Seated near the mirror, Chaddick used an auditory channel to ask the dancers whether they were swaying with their upper body only or whole body.

After she watched the dancers show the movement, Chaddick instructed them through an auditory channel to begin the movement from the feet, and "...dominate from the pelvis...make the head the afterthought." After another showing, Chaddick used visual and auditory channels of communication as she asked the dancers to make the hands articulate, stating that you need the involvement of the hands in the transition to the next movement, "or it's a letdown." More specifically, Chaddick was asking both for attention to the hands, and for movement to be one continuous action, rising from the last "sway" through a quarter rotation to face and gesture to a partner. The swaying movement was brought back later in the rehearsal in order to integrate the poetry.

Chaddick pulled Ibarra aside to show him the text of the poetry, and continued using auditory channels of communication discussion to tentatively match selected poems with sections of the dance. While Ibarra reviewed the poetry, reading softly with Rivera listening, Vogt and Robinson worked on movement from another dance, and Chaddick worked using a kinesthetic channel with Litwinowicz to clarify a movement in which the body, then arms rise followed by sinking and twisting of the torso and arms, still holding hands. After a few moments the poetry was integrated into the dance, both for the opening movement, and a duet danced by Rivera and Robinson.

The final observed rehearsal in this cluster was abbreviated, essentially a run through with sound. At this time, the poetry was read live by Ibarra, though it would be recorded for the performance. Thus far in rehearsal, music was played on recorded media, to the extent that the original composition was

available. The precise length of the music was not always determined, and at times alternative music had to be used for rehearsal in lieu of the actual music. During this rehearsal, composer/musician Daniel Berkman played live music on the kora, an African 21-stringed instrument, and was accompanied by his own prerecorded playing run through his laptop.

Each section of the dance was run in sequence throughout this rehearsal. The second section was run twice, followed by a discussion using auditory and visual channels, with Berkman, regarding the precise length of the music. The third section was run followed by a discussion concerned with timing and the number of poems to be read. The fourth and final sections were run without discussion.

Discussion

Some observable pattern of communication was anticipated as part of this study. In actuality, modes of communication correlated more with choreographic activity than with dancer or use of space. In her *directorial* role, Brown used primarily verbal communication, and occasionally demonstrated movement. Chaddick both made *directorial* statements and solved *choreographic* problems. Her *directorial* statements used an auditory channel of communication, while she frequently used auditory and visual channels together while solving problems specific to the movement. In these instances, the movement shown might be simultaneous with the verbal statement, but more commonly was sequential so that the visual communication completed some unspoken portion of the statement. Tactile or kinesthetic channels of communication were used nearly exclusively in partnering, primarily in

Chaddick's own role as a dancer. Occasionally lifts were shown tactilely, with Chaddick standing in for the observing dancer.

Information in any channel of communication was conveyed by the choreographer, but nearly as often by fellow dancers. Questions were asked, and answered through a complex thread of communication, using primarily visual and auditory channels of communication. The answer or discussion leading to an answer may be conveyed by a single person, but just as often through a smattering of comments from assorted company members. Complicating the task of following the thread of conversation, was the nature of the communication, given in partial spoken phrases and movement, either simultaneous or in sequence, overlapping, and proceeding at a tremendous pace. What may appear to be chaotic in rehearsal is in fact a complex method of sharing information.

Communication within each cluster of observed rehearsals centered around identifiable primary activities. In the first cluster, most rehearsal activities emphasized the arrangement of known phrases, particularly the spatial orientation, and the creation of relationships between dancers in the choreography. The second cluster of rehearsals was primarily spent clarifying timing and spacing on the stage as a whole. Much time in the third cluster was used to focus on clarifying the meaning of the movement. Communication during rehearsals concerned the specific movement of each dancer, qualities of that movement, spatial orientation, location within the stage space, and the meaning of the movement.

Though Brown stated that she used questions concerning the meaning of the movement, when the dancers were feeling ill, it is an example of a common way of working within Company Chaddick. Both Brown and Chaddick rely on the dancers' own ability to find meaning in the movement. This is similar to JoAnne Akalaitis' work as an actress, preferring her directors to make suggestions about "possibilities, maps and directions," in order to become more herself in the performance, and less a persona (Saivetz 19). Within Company Chaddick, dancers likewise bring emotional context and personal experience to the rehearsal process.

Chapter 4

Analysis from Rehearsal Video

She's an indirect communicator, like most of us in the dance community. Um, what's the point? We get to it. We eventually get to it, but there's all this stuff around it, you know, and so we kind of weave through it.

Jeannine Vogt

Criteria for Detailed Study

This chapter is intended to provide an in-depth analysis based on videotape of Company Chaddick rehearsals. Through the eight rehearsals observed, approximately twelve hours of video was recorded and subsequently reviewed (Table 4.1). In order to facilitate this detailed study, criteria were developed to narrow the amount of video analyzed.

Excerpts for detailed study needed to be representative of the rehearsal process and significant to the creation of the dance. In a post-production interview with Cheryl Chaddick, I discussed this challenge, and she concurred that choosing a representative section of the dance would be difficult in that each section has its own character. I proposed that motifs from the dance might provide the opportunity to observe the breadth of the work. Chaddick identified three motifs that she felt were both representative of the piece and were sufficiently prevalent in the dance to form the basis for a detailed study.

These three motifs are all gestures of the arms, beginning in near space and continuing away from the body (Figure 4.1). One begins with the palms pressed together next to the chest; the hands remain in contact and rise, spoke-like, overhead. I will refer to this as "rising hands." Another begins with the

Table 4.1 Index of Rehearsal Video

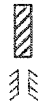
<u>Rehearsal</u>	<u>Video Record</u>	<u>TABLE</u>
11/11/02 (1.5 hrs)	Tape One	Table 4.3
	Tape Two	<i>no communicative event</i>
11/11/02 (1.5 hrs)	Tape One	Table 4.4
	Tape Two	Table 4.5
11/25/02 (1.5 hrs)	Tape One	<i>no communicative event</i>
	Tape Two	Table. 4.6
12/14/02 (2.0 hrs)	Tape One	Table 4.7
	Tape Two	<i>no communicative event</i>
12/21/02 (2,0 hrs)	Tape One	Table 4.8
	Tape Two	Table 4.9
01/10/03 (1.5 hrs)	Tape One	Table 4.10
	Tape Two	Table 4.11
01/24/02 (1.5 hrs)	Tape One	<i>no communicative event</i>
	Tape Two	Table 4.12
01/27/03 (0.5 hr)	Tape One	<i>no communicative event</i>

Figure 4.1 Illustration showing movement within the individual motifs used in this study. Motifs are titled and then shown notated. Glossary of Symbols is included for reference. Illustration was created using LabanWriter® software developed and maintained by the Dance Department at Ohio State University.

Title of Motif



Across the Chest

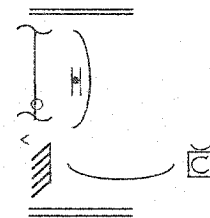
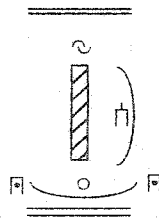
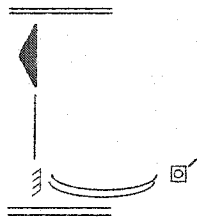


Rising Hands



The Kiss

Motif (Movement)



Glossary of Symbols

Movement Description

Body Parts		Relationship	
Left Hand	Underside of limb /part	Retain	
Index & Middle Finger	Right corner of chest	Release	
Fingertips	Lips	Contact	
Palm		Sliding Contact	



Overhead high level



Left side low



Any gestural pathway



Duration of action



Led by (some body part)

palm contacting the chest near the shoulder, and slides across the chest, then continues to lengthen successively until the hand extends low to the side. I will call this motif "across the chest." The third begins by pressing the index and middle finger to the lips, then the hand is extended away from the body. This will be referred to as "the kiss." Though each appears in multiple sections of the dance, the basic movement of each motif remains substantially the same.

To verify that the three motifs are sufficient for this study, I reviewed the performance video provided by Company Chaddick and logged each time one of these motifs could be seen. I identified the number of dancers performing this movement as well as the section of the dance in which I observed it (Table 4.2). "Rising hands" could be seen in the third, fourth, and fifth section of the dance, by multiple dancers, and at times in retrograde. "Across the chest" was observable in the first, second and fifth section of the dance. Although it appeared sliding movement was seen at other times, the orientation of the dancer obscured the view of the chest. "The kiss" was seen in the first, third, fourth and fifth section of the piece, usually performed by multiple dancers. This movement was used continually near the end of the work, as the dancers repeatedly advanced downstage.

Having established that the motifs were easily identified and sufficiently prevalent, I used all three as the basis for the detailed study. I viewed each mini-DV tape from the rehearsal process, and identified moments where communication concerned one of the three motifs. This would identify a communicative event for the purposes of this study.

Recording Communicative Events

Once an event was identified, based on one of the three motifs, I located the starting point or boundary marker, occasionally preceding the appearance of the motif. Boundary markers closing a communicative event were typically a new topic or statement of resolution, such as "that's it" or "ok." At times, multiple communicative events took place, occurring simultaneously or overlapping. In these instances, I recorded communicative acts unrelated to the motif noting respective starting and stopping times.

I recorded the starting and stopping time of each communicative event within the study, identified the communicator(s), and mode of communication (Table 4.3-4.12). Exact wording of verbal communication was recorded to the extent that sound quality allowed; at times only the speaker could be identified. The presence of non-verbal communication using visual, tactile or kinesthetic channels of communication, was recorded. It was then identified as *simultaneous* or *sequential* depending on its relationship to verbal communication. That is, a communicative act using a visual channel would be labeled *simultaneous* when it occurred at the same time as a communicative act using an auditory channel. Conversely, a communicative act using a visual channel would be labeled *sequential* when it immediately followed a communicative act using an auditory channel. In some instances, a visual channel was used on its own, without verbal communication, in which case it is labeled *demonstrated*.

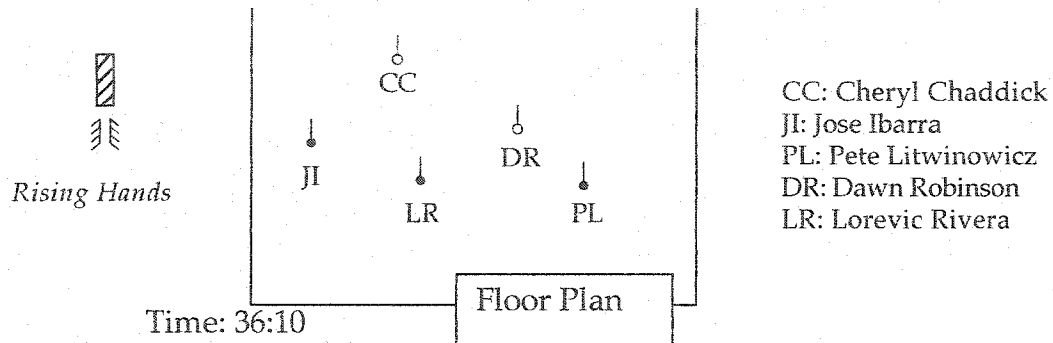
Several peculiarities posed recording problems within the tables. While *simultaneous* acts normally span the duration of the accompanying paragraph of text, they along with *demonstrations* occasionally continue through several

Table 4.2 Motif Occurrence in Performance Video

<u>Motif</u>	<u>Section</u>	<u>Occurrence/Dancers</u>
Rising Hands	Section 3	once, single dancer
	Section 4	once, five dancers (retrograde) once, five dancers
	Section 5	once, three dancers (retrograde) three times, two dancers once,
Across the Chest	Section 5	once, single dancer
The Kiss	Section 1	once, three dancers
	Section 3,	once, single dancer
	Section 4	once, five dancers once, three dancers
	Section 5	once, two dancers repeatedly, single dancer

Table 4.3 November 11, 2002 (Tape 1)

Table 4.3 A



Time index: 36:10

Source	Channels		
	Auditory	Visual	Tactile
Ibarra		<i>demonstrated</i>	
Chaddick	So, we're going to do movement here, here, here. And then, what next?	<i>simultaneous</i>	
Ibarra	We ran.	<i>simultaneous</i>	
Chaddick	We run. We did here?	<i>simultaneous</i> <i>simultaneous</i>	
Ibarra	The leg back.	<i>sequential</i>	
Chaddick	Ok, so what I want is for the couples to be in canon. So, whoever's first to get there, go for it. Boom, pah, whatever, boom, pah And the person that's with them is almost right next to them on the side. As soon as they go, you go. Go here, go after him, whatever. So, let me see it for a second.	<i>simultaneous</i> <i>simultaneous</i>	

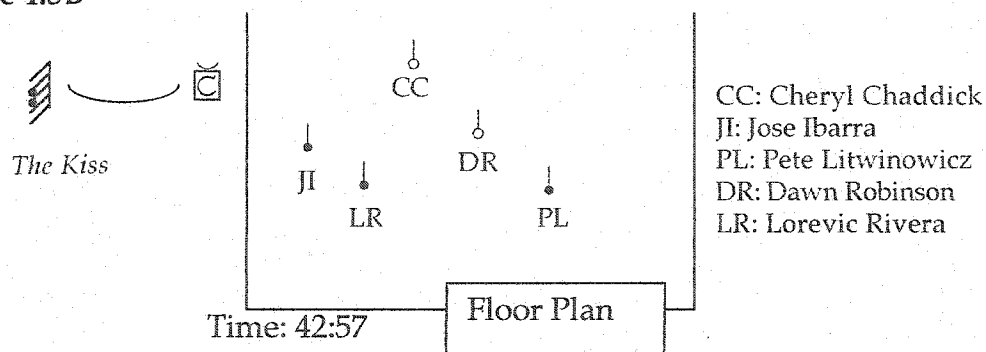
Table 4.3 Continued

Time index: 36:29

Source	Channels		
	Auditory	Visual	Tactile
Litwinowicz		(quizzical look)	
Robinson		(quizzical look)	
Robinson		demonstrated	
Litwinowicz		demonstrated	
Robinson	<i>inaudible</i>	simultaneous	
Litwinowicz/ Robinson		demonstrated	

Time Index: 36:55

Table 4.3B

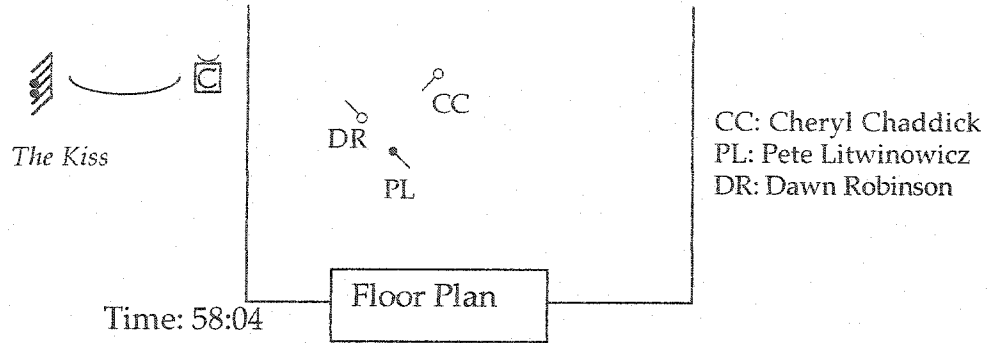


Time index: 42:57

Source	Channels		
	Auditory	Visual	Tactile
Chaddick	<i>inaudible</i> This is where you do it slow, and then this is where you go fast.	simultaneous demonstrated sequential	

Time index: 43:09

Table 4.3C



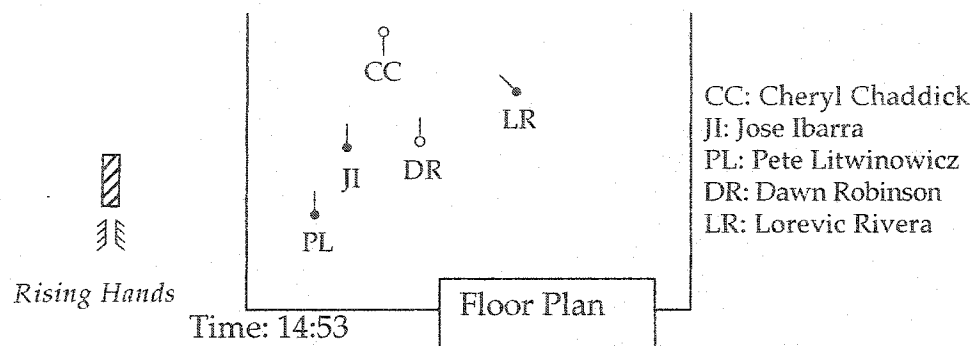
Time index: 58:04

Source	Channels		
	Auditory	Visual	Tactile
Chaddick	Ok, and then last thing is, turn and and you, do yours. Guess I'll be you. So you're gonna be	<i>simultaneous</i>	
	And then he would do here towards her.	<i>simultaneous</i>	
Chaddick:	Yeah, let's do that.		

Time index: 58:40

Table 4.4 November 18, 2002 (Tape 1)

Table 4.4A

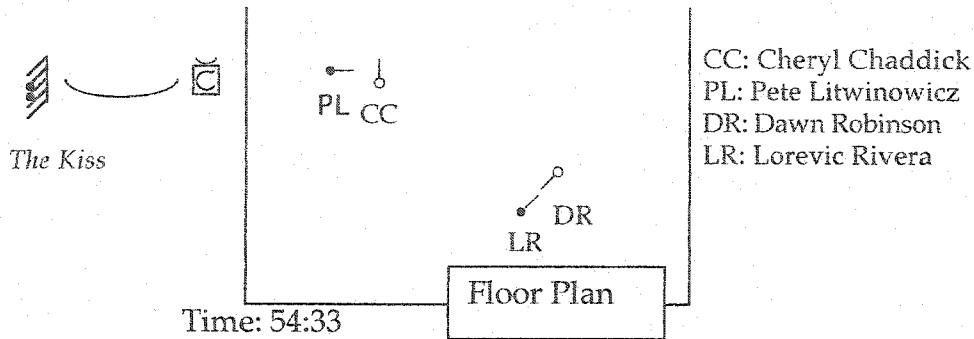


Time index: 14:48

Source	Channels		
	Auditory	Visual	Tactile
Chaddick	I need to go over that last section. I need attention to that last section.		
	I want to know what you guys are doing—this weird angle—on this thing. What you guys are doing here, here, through, through for getting on the same page. 'Cause I don't think we're doing the same thing. Ok, back up all the way to the top of the stage.	<i>simultaneous</i>	
Dancers		<i>demonstrated</i>	
Chaddick	Oh, you're all doing that?		
Ibarra	They're like this.	<i>simultaneous</i>	
Dancers		<i>finished</i>	

Time index 15:18

Table 4.4B



Time Index: 54:19

Source	Channels		
	Auditory	Visual	Tactile
(Addressing Litwinowicz) Chaddick		<i>demonstrated</i>	
	What's going to happen is when we roll, you and I are going to take steps to go through		

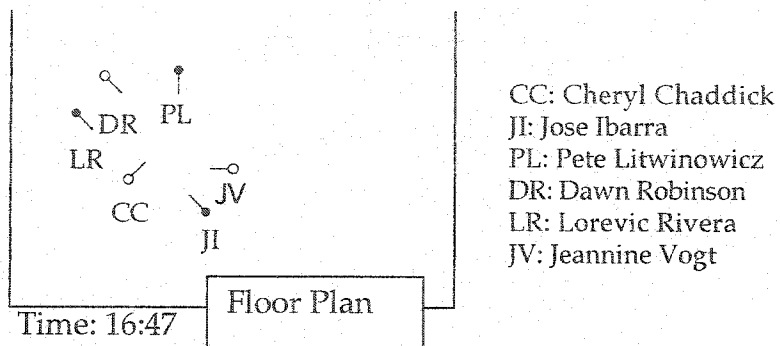
Litwinowicz *inaudible*

Time index: 54:33

(addressing group) Chaddick	Ok. So, I'm going to change the beginning. Instead of us doing here right here we're going to I'm gonna be to	<i>simultaneous</i> <i>sequential</i> <i>sequential</i> <i>sequential</i>	
	Because I think this is too victorious. Even though I love this shape.	<i>simultaneous</i>	
Litwinowicz	Do you want the hand over mouth?		
Chaddick	The hand to mouth and then off and then "don't come back" attitude	<i>simultaneous</i>	
Chaddick	and then it picks up. What is the thing after it picks up?		

Time index 54:51

Table 4.5 November 18, 2002 (Tape 2)

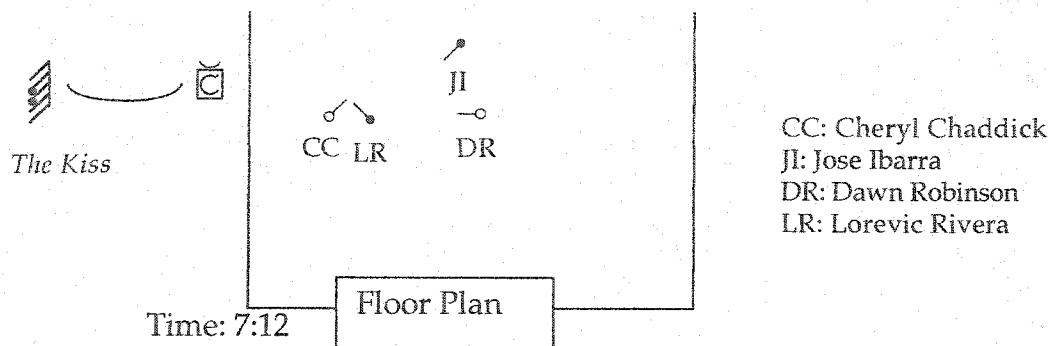


Time index: 16:47

Source	Channels		
	Auditory	Visual	Tactile
Chaddick	<i>inaudible</i>		
	So, who was first?		
Dancers	They were.		
Chaddick:	They were? They got first, here? So we do it one more time? Ok, last run.	<i>simultaneous</i>	

Time index: 17:10

Table 4.6 November 25, 2002 (Tape 2)



Time index: 7:12

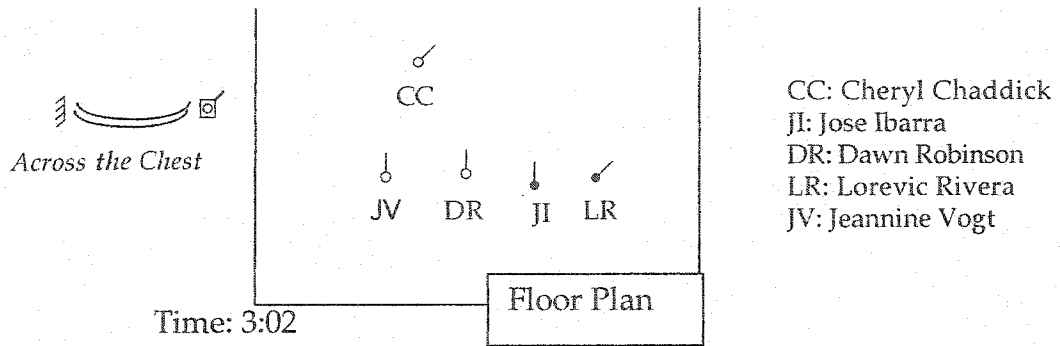
Source	Channels		
	Auditory	Visual	Tactile
(Partnering Rivera) Chaddick	Back, back, push.	<i>simultaneous</i>	<i>simultaneous</i>
	And you go,		
	And so I'll lean you back, so come as I lean back,	<i>simultaneous</i>	
	Put your head back. Uh, let's face this way. Is it ok, or am I hurting you?	<i>simultaneous</i>	<i>simultaneous</i>
	Take a measure or two at the end. You want to walk back this way. You're going to walk this way.	<i>simultaneous</i>	
	From here, it's going back. You go here.		
	Take it again. You go out, I'll come in and then you'll walk. Try to walk backwards this way.		
	You'll walk this way. I'll walk through, ok?		

Table 4.6 Continued

Source	Channels		
	Auditory	Visual	Tactile
Chaddick	How many movements do you all think we have total? About eight movements? Or about four or five, more or less?		

Time index: 8:23

Table 4.7 December 14, 2002 (Tape 1)



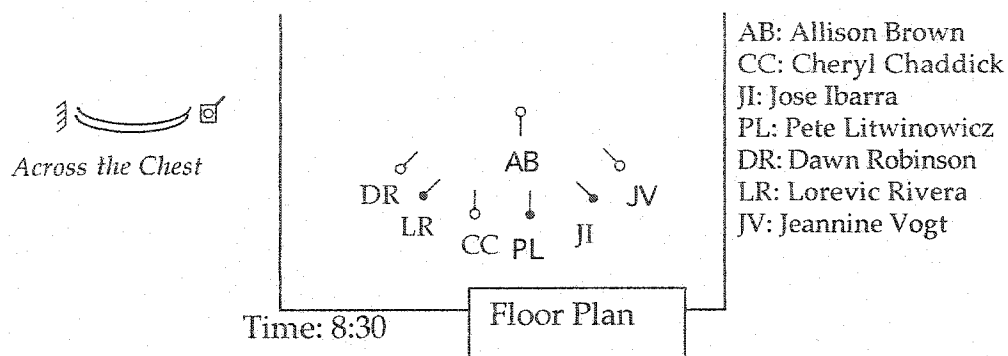
Time index 3:02

Source	Channels		
	Auditory	Visual	Tactile
Chaddick		<i>demonstrated</i>	

Time index 3:04

Table 4.8 December 21, 2002 (Tape 1)

Table 4.8 A



Time index: 8:30

Source	Channels		
	Auditory	Visual	Tactile
Brown	There was kind of weird timing on the chest melt thing going on.		
	On this.	<i>sequential</i>	
Rivera	For the guys?		
Brown	For all. For the couples.		
	Is there a set time or do your own thing at that moment? Or was it...		
Chaddick	I don't remember.		
Brown	You guys were vastly different from each other couple in terms of time.		
Litwinowicz	Oh, that's just 'cause I was trying to work on my hands.		
Rivera	Especially this.		
Ibarra		<i>demonstrated</i>	

Table 4.8 A Continued

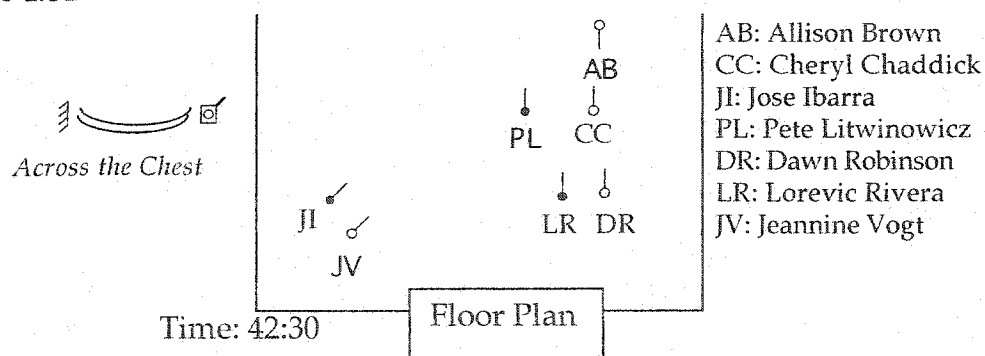
Source	Channels		
	Auditory	Visual	Tactile
Brown	<p>You need to feel what the the story is when you do this. Do you know what your story is? 'Cause you're kind of looking out into space. And I...</p> <p>There's got to be a reason and maybe a premeditation on what you're about to do.</p>		
Vogt	<p>Yeah, I think you're trying to assign some sort of thought to this which is not a natural thing for me.</p> <p>Like what comes to mind, my Dad used to do it around a little bit.</p>	<p><i>sequential</i></p> <p><i>sequential</i></p> <p><i>sequential</i></p> <p><i>sequential</i></p>	
Brown	Well.		
Vogt	<i>inaudible</i>		
Ibarra	There you go.		
Brown	Except that what you're doing there is here	<i>sequential</i>	
Vogt	Kissing.		
Brown	You're putting a kiss on him here and transferring it to him. And then, ultimately not really.		
Vogt	Right. So that's kissing.		
Brown	Yes it is.		

Table 4.8 A Continued

Source	Channels		
	Auditory	Visual	Tactile
Vogt	I keep thinking that today I have no words.	<i>sequential</i>	
Brown	It could be that too. It could be whatever it is. But right now your face isn't showing. Its very... And I don't...		
Vogt	Empty.		
Brown	Ok, moving on to the next section.		

Time index: 10:10

Table 4.8B



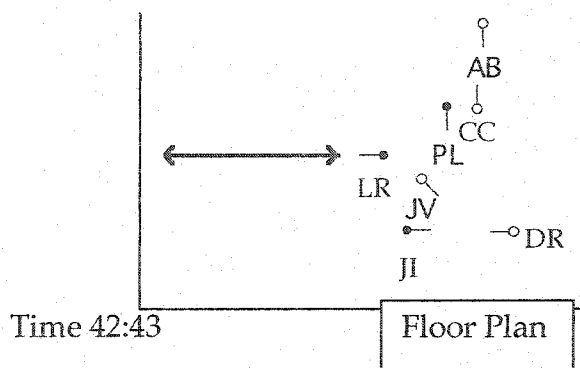
Time index 42:30

Source	Channels		
	Auditory	Visual	Tactile
	(Music ends before the movement.)		
Chaddick	See, you all have more movement. You all have a little more, a wee tiny bit.		
Brown	But now it's <i>inaudible</i>		
Litwinowicz	I don't know what you asked.		
Brown	This way or this way?		
Chaddick	And then it goes off, and we're first, right?		

Table 4.8B Continued

Source	Channels		
	Auditory	Visual	Tactile
Chaddick	You did? You guys start your thing back there already?		
Dancers	Yeah.		
Time index 42:58			

Table 4.8C

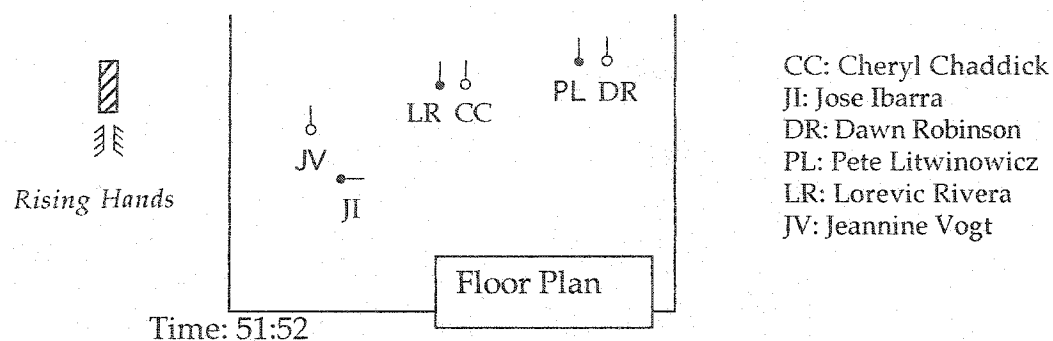


Time Index 42:30

Robinson	This way? Or this way?	<i>sequential</i> <i>sequential</i>
Vogt		<i>demonstrated</i>
Ibarra		<i>demonstrated</i>
Ibarra	<i>inaudible</i>	
Robinson	<i>inaudible</i>	
Vogt	<i>inaudible</i>	
Ibarra		<i>demonstrated</i>
Vogt	<i>inaudible</i>	<i>sequential</i>
Dancers	Yeah.	
Time index 42:58		

Table 4.9 December 21, 2002 (Tape 2)

Table 4.9 A

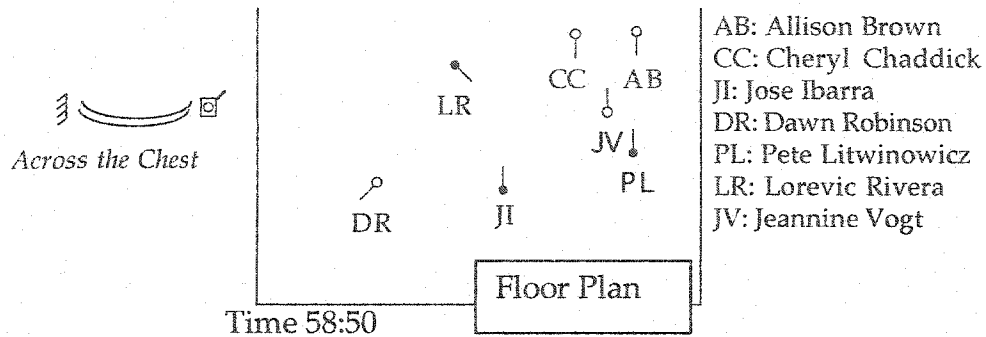


Time index: 51:35

Source	Channels		
	Auditory	Visual	Tactile
Chaddick	Isn't it the gestures in this section <i>inaudible</i>		
Rivera		<i>demonstrated</i>	
Chaddick		<i>demonstrated</i>	
	I love that!	<i>simultaneous</i>	
Chaddick	That's the movement? Great.		

Time index 52:06

Table 4.9B



Time index: 58:37

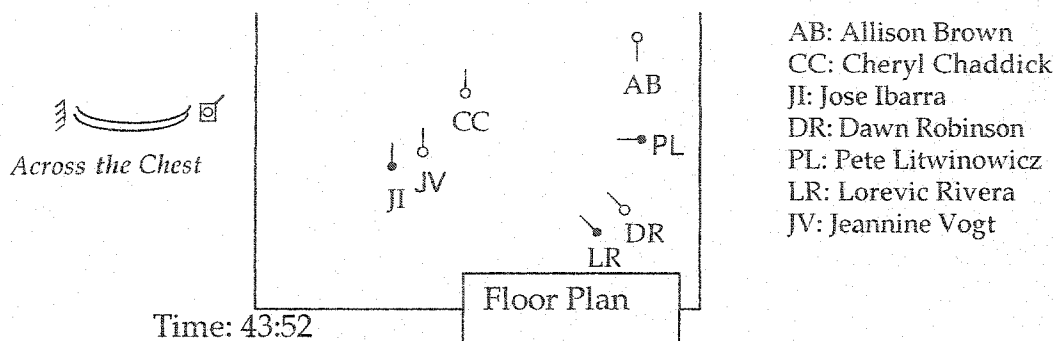
Source	Channels		
	Auditory	Visual	Tactile
Brown	Jeannine, you still need a trick for when Lorevic comes to you for that...that. Cheryl's figured hers out.		
Vogt	Oh, is this good?	<i>simultaneous</i>	
Brown	No.		
Vogt	Ok, ok.		
Brown	Because it leaves you at the end of something where you're...		
Vogt	Ok. So, maybe Uh?	<i>sequential</i>	
Brown	I think you need		
Chaddick	Do a reverse. Go back and come in while you're waiting for him.		
Brown	<i>inaudible</i> (simultaneous with Chaddick.)		
Vogt	Go back and come in.	<i>simultaneous, continues</i>	
Brown	It has to be something you can really control, in case he's really late.	<i>Vogt ends</i>	
Chaddick/ Brown	<i>inaudible</i>	<i>Chaddick simultaneous</i>	

Table 4.9B Continued
Source

	Channels		
	Auditory	Visual	Tactile
Brown	You can't take your eyes off him. And it has to be something that you're on both feet.	<i>Vogt simultaneous</i>	
Chaddick	Maybe you can see him.		
Brown	Yeah.		
Vogt		<i>Vogt ends</i>	
Time index 59:21			

Table 4.10 January 10, 2003 (Tape 1)

Table 4.10 A



Time index: 43:48

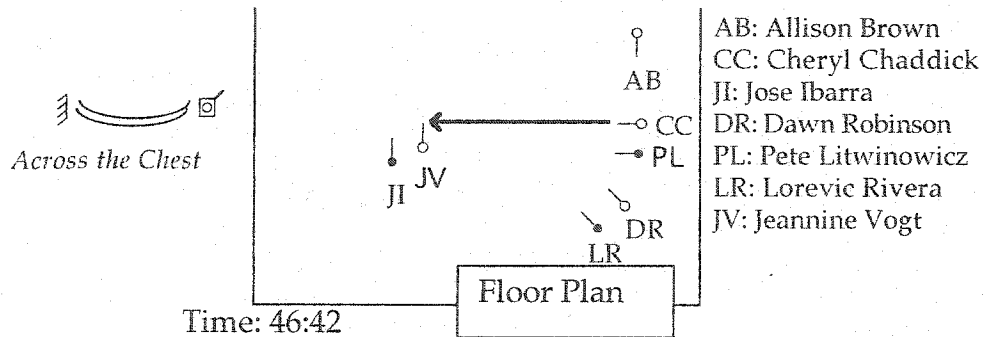
Source	Channels		
	Auditory	Visual	Tactile
Chaddick	Ok, now can you guys do just one more thing. That's close. So let's say she goes in the way.		
	Can you guys drop down and then come up?	<i>simultaneous</i>	
	So, what you can do is, let's say that you toss her. You toss her and then run wide.	<i>simultaneous</i>	
	You're seeing her. Jeannine probably does. Right?		
Vogt		<i>shakes head no</i>	
Chaddick	Ok, you've dropped. Jeannine knows that you guys are in sync. If not, <i>inaudible</i> .	<i>simultaneous</i>	
	Maybe if you're shut off there, reach for her face and then drop down.	<i>simultaneous</i>	

Source	Channels		
	Auditory	Visual	Tactile

Vogt Ok.

Time index: 44:13

Table 4.10B



Source	Channels		
	Auditory	Visual	Tactile

Time index: 46:42

Chaddick Let me see.

Chaddick Leave it out. Yeah, leave it out

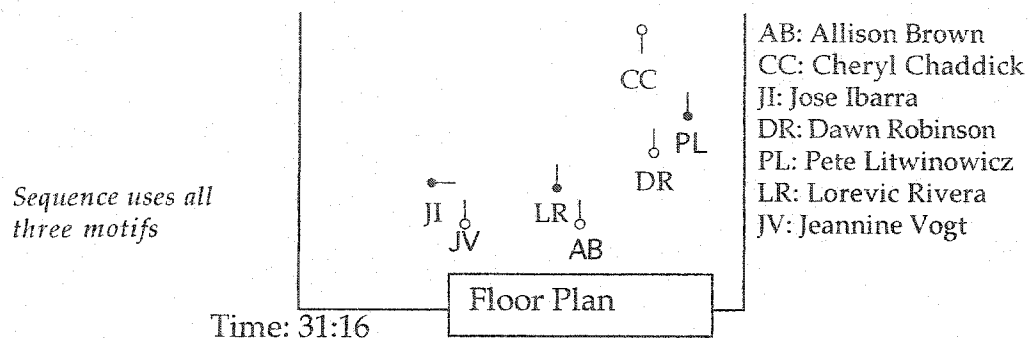
You want to turn it, you want to turn it and can you guys um, release it. *simultaneous*

Can you guys pull it across the chest and then plie release it. *simultaneous*

Brown And can they watch that second arm?

Time index: 46:57

Table 4.11 January 10, 2003 (Tape 2)



Time index: 31:12

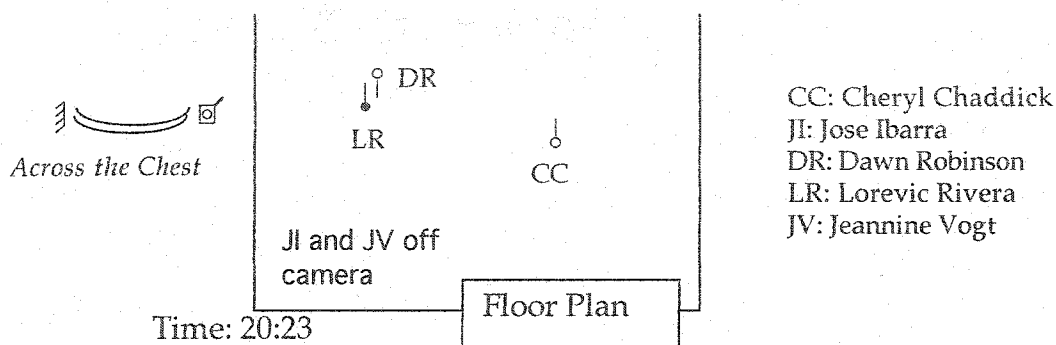
Source	Channels		
	Auditory	Visual	Tactile
Chaddick	Can you do it again, and this time and it sounds strange-- Can you do it as if you're talking to people out here.		
Dancers	<i>inaudible</i>		
Chaddick	In the audience. Talk to the audience. Not to the person that you're involved with. Don't talk to...Talk past them.		
Litwinowicz	The first time?		
Chaddick	The first time.		
Chaddick/ Dancers	<i>inaudible</i>		
Chaddick	like you're telling them "You know, I'm really confused with this relationship and I give" you know, whatever... You don't need to be really careful what they <i>clap, clap</i> you know what I mean?		

Table 4.11 Continued

Source	Channels		
	Auditory	Visual	Tactile
Chaddick	Make some of it different. But pick someone out in the audience. Pick me or something.		
Robinson	For us too? the ones who are facing upstage? Or should we be looking at the person behind there?		
Chaddick	<p><i>inaudible</i> You know, the other thing where you guys are, you should be rotating, right? You're not totally front the whole time. So what I'm telling, for you guys is that you are</p> <p>sometimes this way, know <i>simultaneous</i> what I mean? And then sometimes this way.</p> <p>So then you do some at your person and some sorta... So just let me see that and <i>inaudible</i>.</p>		

Time index: 32:17

Table 4.12 January 24, 2003 (Tape 2)



Time index: 20:23

Source	Channels		
	Auditory	Visual	Tactile
Chaddick	What's after this?		
Ibarra	After here? Go there.	<i>off camera</i>	
Chaddick		<i>demonstrated</i>	
Chaddick	What's our arm do?		
Ibarra	I think its supposed to go up. I mean it goes up.		
Chaddick	So are we doing here, up?	<i>simultaneous</i>	
Ibarra	Let's ask them. Because I've been doing this arm here and then all the way up.		
Chaddick	Ok, so when they get through lovin'		
Ibarra	Can you watch this phrase with us?		
Vogt	Yes.		
Chaddick	So,	<i>sequential</i>	
Ibarra	After here, are you guys stepping forward? Is your hand going out or no?		

Table 4.12 Continued

Source	Channels		
	Auditory	Visual	Tactile
Chaddick		<i>finished</i>	
Robinson/Rivera		<i>demonstrated</i>	
Ibarra	Yes. Oh, you are—		
Chaddick	Oh, ok.	<i>simultaneous</i>	
Ibarra	going forward. And you're taking it all the way up?		
Robinson/Rivera		<i>finished</i>	
Ibarra	Your arm?		
Chaddick	They're actually <i>inaudible</i> .	<i>simultaneous</i>	
Rivera	The first time, yeah.		
Chaddick	So then they're pulling this elbow back.	<i>simultaneous</i>	
Ibarra	Yes. That way.		
Robinson/Rivera		<i>demonstrated</i>	
Ibarra	Yes.		
Robinson		<i>finished</i>	
Ibarra	But, they both—		
Rivera		<i>finished</i>	
Ibarra	go all the way up.		
Robinson	Can we go from the turn? <i>inaudible</i> .		

Time index 21:20

subsequent communicative acts. At times, an additional entry was necessary to note when a visual communication was complete. The text was broken to correlate with *simultaneous* or *sequential* movement, but had to be reinterpreted prior to counting communicative acts. A discrete statement or idea was identified as a communicative act within the text, while any continuous dance movement was considered a communicative act, regardless of the length, repetition or phrasing.

While the choreographer's communications are the focus of this study, the majority of communicative acts by Allison Brown and the dancers have been included. These additional communications provide a context for Chaddick's statements, as well as a more complete representation of the nature of the rehearsal process. The speed at which ideas are exchanged among the Company, crossing channels of communication, and abrupt transitions in thought characterize rehearsal communication.

Quantitative Considerations

While this is not a quantitative study overall, a brief consideration is useful in observing the nature of communication within *Company Chaddick's* rehearsals. The number of communicative events and acts are identified and broken down according to the channel of communication utilized (Table 4.13). Further, the usage of single versus multiple channels of communication is examined. Finally, comparisons are made among the three groupings of rehearsal dates, and between rehearsals co-directed by Brown versus those directed by Chaddick alone.

Table 4.13 Single vs. Multiple Channel Communicative Acts

<u>Event</u>	<u>Duration</u>	<u>Total Number</u>	<u>Number of Communicative Acts</u>	
			<u>Single Channel</u>	<u>Multiple Channel</u>
First Cluster of Rehearsals				
4.3A	45 sec.	18	4A,7V*	7AV
4.3B	12 sec.	03	1V	2AV
4.3C	36 sec.	04	2A	2AV
4.4A	30 sec.	05	2A,1V	2AV
4.4B	32 sec.	07	3A	3AV
4.5	23 sec.	04	3A	4AV
4.6	71 sec.	08	5A	1AV, 2AT
Second Cluster of Rehearsals				
4.7	02 sec.	01	1V	
4.8A	100 sec.	27	21A, 1V	5AV
4.8B	28 sec.	15	10A, 3V	2AV
4.9A	31 sec.	05	2A,2V	1AV
4.9B	44 sec.	17	12A, 1V	4AV
Third Cluster of Rehearsals				
4.10A	25 sec.	08	3A, 1V	4AV
4.10B	15 sec.	05	3A	2AV
4.11	65 sec.	12	11A	1AV
4.12	57 sec.	26	17A, 3V	6AV

*A: Auditory; V: Visual; T: Tactile

A total of sixteen communicative events were studied, representing seven of the eight observed rehearsals (Table 4.1). The final rehearsal observed contained no communication concerning the motifs, rather it was largely focused on integrating sound with the dance. The style of the communicative events is very consistent with the overall patterns observed throughout the process. A tactile channel of communication was utilized in only one event, in the context of teaching a couple's movement. A visual communicative channel comprised the entire communicative event in only one instance. In the other 15 events, auditory channels were used more frequently and visual channels were used much less frequently; specifically, a total of 67 communicative acts used a visual channel compared with 143 acts that used an auditory channel (Table 4.14).

Within any given communicative act, visual and auditory channels might be utilized separately (single channel) or together (multiple channels). Overall, 79 communicative acts utilized auditory channels alone, 21 used a visual channel alone, while 45 acts utilized a combination of auditory and visual channels (Table 4.13). That is, single channel communicative acts were twice as common as those using multiple channels. Within these communicative acts and events, larger patterns emerge.

Points in the Rehearsal Process

Communication patterns varied according to the point in the rehearsal process in several ways. A trend is seen in the use of single versus multiple channels, as well as in the choice of channel utilized. Further, the average duration of a communicative act varied within the rehearsal process. It appears that the very presence of communicative events selected by the established

Table 4.14 Auditory (A) vs. Visual (V) and Tactile (T) Communicative Acts

<u>Event</u>	<u>Auditory</u> A + AV	<u>Visual</u> V + AV	<u>Tactile</u> AVT
First Cluster of Rehearsals			
4.3A	11	14	0
4.3B	02	03	0
4.3C	04	02	0
4.4A	04	03	0
4.4B	07	04	0
4.5	04	01	0
4.6	08	03	02
Second Cluster of Rehearsals			
4.7	0	01	0
4.8A	26	6	0
4.8B	12	05	0
4.9A	03	03	0
4.9B	16	05	0
Third Cluster of Rehearsals			
4.10A	06	05	0
4.10B	05	02	0
4.11	12	01	0
4.12	23	09	0

criteria, as well as the number and types of channels used in communication, correlates with the process.

The use of single versus multiple channels differed, as well as event duration and proportion of auditory versus visual channels. The first cluster of rehearsals had 28 single channel acts compared with 21 multiple channels acts, while in the second and third cluster, single channel acts increased to outnumber multiple channels three to one, 34 versus 12 and 38 versus 13. The average duration of each communicative act dropped, from 5.8 seconds in the first cluster, to 4.0 seconds in the second cluster and 3.4 in the third. The proportion of visual to auditory channels dropped radically, from 75% in the first grouping, to 35% in the second grouping and 37% in the third grouping. While the process is examined as a whole, auditory acts appear more than twice as frequently as visual acts. When measured by cluster, visual acts appear three quarters as often in the first grouping, followed by only roughly a third as often in the second and third cluster.

In observing rehearsals, it appeared that Allison Brown preferentially used auditory acts alone. Brown was present predominantly during the second grouping, co-directing during four out of five communicative events. She is quoted in only one event in the third grouping, and none within the first grouping of observed rehearsals.

Movement Analysis of Spatial Relationships

The location of the choreographer and dancers within the studio space is examined in this study. The location within the space is noted along with the orientation of the sender(s) and receiver(s). Their focus, or attitude toward

space, is discussed in that it is at times direct, between a sender and receiver and at others quite indirect. These spatial relationships are expressed within floor plans (Tables 4.3-4.12).

Floor plans place performers within the space at a specific moment in time. Within the tables, this moment usually coincides with the starting event boundary, but frequently is delayed by several seconds during which performers come from some other location to a place they primarily remain for the duration of the event. In a few instances, a line is placed next to a performer, indicating a significant path traveled during the event. An arrow at the tip of the line indicates the direction of travel, either one direction, or when the tip appears at both ends, two directions of travel. Largely, however, performers retained their general spatial relationship throughout the event.

Spatial relationships throughout communicative events fell into four categories; of which three connote a very direct focus while the remaining category indicates multi-focus of the performers' attention. Spatial orientations observed will be referred to as: *aligned*, *facing*, *multi-focused*, and *direct with spectators* (Table 4.4). Overall, the performers' focus construed from spatial relationships was more direct than it appeared from observation of the rehearsals.

The first two categories suggested very direct focus between the sender and the receiver. *Aligned* relationships refer to the dancers and choreographer all facing the same direction, usually the mirror, in which the choreographer is located downstage of the group. Though seen in three events, this is epitomized when Chaddick leads the movement without any use of an auditory channel

(Table 4.3). Four *facing* relationships are observed in which the dancers face either Chaddick or Brown, as the group is addressed. In some instances, dancers come together to “huddle” during the event, but may simply turn to face the speaker while remaining in their finishing position following a run of a sequence of movement. This is the case when the dancers are arranged in the space as three couples, with Brown standing in for Chaddick (Table 4.11).

Multi-focused relationships usually include simultaneous communicative events, wherein dancers splinter off from the initial communicative event, but retain some portion of their focus with the initial speaker, in order to return to the event when necessary. This is observed in five events within this study. In the most complex interaction, Chaddick and Brown communicate directly with regard to the timing of the ending of the dance relative to the music (Table 4.8B). Litwinowicz cryptically responds to Chaddick, “I don’t know what you asked,” in actuality referring to a statement by Chaddick, regarding their partnering, spoken moments earlier during a run of the dance. Simultaneous with the Chaddick/Brown event, Robinson is involved directly with Ibarra and Vogt, in order to clarify the spatial orientation of a motif. Rivera does not send any message during these events, but travels back and forth within the space several times, roughly bisecting the two groups of communicators while indirectly aware of their communication. When Chaddick addresses a question to the group of dancers as a whole, there is an immediate answer by the group regardless of their other activities.

The final category, *direct with spectators*, similarly has dancers not participating in the event, yet connotes that nonparticipating dancers remain as

spectators, more or less directly focused. In four instances, a communicative event takes place between some dancers who are directly focused while others watch, retaining their direct focus. For example, Chaddick solves a "traffic" problem with Vogt and Ibarra, while Brown and the remaining three dancers observe (Table 4.10A). Spectators may be drawn in to the conversation, continue to watch casually or observe with the expectation of later performing the movement shown or the quality indicated.

These four categories have some correlation with the point in the rehearsal process. Events from the first observed rehearsals are spread nearly equally over all categories. Three out of five events from the second grouping are *multi-focused*, while the remaining two are *aligned* and *facing*. The third grouping is situated primarily as *direct with spectator*, with three out of four events. The remaining event is *facing*.

Discussion

The quantitative portion of the study revealed patterns which can be observed overall or as they vary according to the point in the process. Overall, it can be observed that a tactile channel of communication is used only in partnering. Visual channels are used about half as often as an auditory channel, while a single channel, usually auditory, is used twice as often as multiple channels. Because communicative acts are counted according to discrete ideas, the calculations do not recognize the extent to which auditory and visual channels may intersperse repeatedly within a single act. An examination of the tables directly can better reveal the flow of the conversation. Likewise, the

average duration of 4.7 seconds for a communicative act doesn't adequately convey the complexity within any given act.

All three criteria observed, duration, single versus multiple channels utilized, and proportion of visual to auditory channels varied significantly with the three clusters of observed rehearsals. While not statistically significant, these trends likely reflect the activities during rehearsal. The usage of multiple channel communications is roughly comparable to single channel acts in the first grouping of observed rehearsals, much higher than at any other time. This can be attributed to the need to show the movement— statements such as, “we’re going to do movement, here, here, here” during the November 11 rehearsal are typical (Table 4.3). Later, the movement may be shown, but typically is followed by some sort of spoken question or comment without movement, as seen on January 10, when Chaddick asks, “can you do it again, and this time...” (Table 4.11).

Similarly, the proportion of times the visual channel of communication was used relative to the auditory channel is much higher during the first cluster of observed rehearsals. This dropped greatly during the second cluster, as the rehearsal activity shifted to clarification. For example, in a series of statements, using an auditory channel alone, Brown questioned the timing among the dancers, beginning with, “there was kind of weird timing on the chest melt thing going on” (Table 4.8A). The ensuing discussion was typical, as a series of statements were made to clarify known movement.

The average duration of a communicative act was much longer in the first cluster of rehearsals, when the dance was not yet known. Generally, lengthy

communicative acts were rare, such as the long opening statement by Chaddick on November 18 (Table 4.4A). Here, Chaddick expressed her wishes to go over “that last section,” followed by “I want to know what you guys are doing.” Rather, I suggest that communicative acts later in the process accelerate as ideas are exchanged by several people at the same time. This is seen during the January 24 rehearsal, when Chaddick and Ibarra discuss an arm gesture, then enlist Robinson and Rivera to show the movement as they understand it (Table 4.12). The question was asked and clarified; movement was shown and described in a rapid-fire series of one-liners.

The examination of spatial relationships revealed several different ways of working within the rehearsal. At times, the dancers followed Chaddick’s lead going through the movement (*aligned*), while other communicative events took the form of a face to face communication (*facing*). At times, onlookers remained attentive even when not involved (*direct with spectators*), while in the most complex cases, several conversations took place simultaneously (*multi-focused*). While roughly a third of the events took this form within the detailed study, this pattern was very common in the observation of rehearsals.

Effectively illustrating the complexity of a communicative event was a major challenge in this study. Initially, selecting the criteria for data to be gathered from rehearsal video and transcribing the communicative events was a lengthy process. Beyond that, the task of presenting the information in a clear and readable form posed some difficulty. Accurately communicating the density and intricacy of the communication within the rehearsal process proved to be the primary work of this portion of the study.

Documentation of the patterns which exist within communication is a prerequisite to an understanding of the rehearsal process. In order to discuss rehearsal process, it is necessary to have an understanding of what transpires during rehearsal. The details within this analysis increase our understanding of the rehearsal process, with a greater appreciation for what activities take place and how information is conveyed. Ultimately, this insight provides a window to understanding how the rehearsal process leads to the process of performance.

Chapter 5

Interviews with Members of Company Chaddick

In the beginning it's movement and gestures and sequence. And then you know, you get all the way down here and its not. It's a conversation, it's a story, and it's a moment in time.

Allison Brown

I interviewed all but one of the dancers involved with *Kora* as well as choreographer, Cheryl Chaddick, and her assistant, Allison Brown. These were primarily individual interviews, excepting Chaddick and Ibarra; each was roughly a half hour long. Approximately eight open-ended questions were asked (Appendix 2). These videotaped interviews were held between two and six months post process, and had three objectives. Interviews were intended to: (1) identify understandings between the choreographer and dancers, which predate the rehearsal process; (2) gain insight into how the movement was originally set on the dancers; and (3) explore the participants' experience of the process.

The above themes have been used to organize the interview responses. All quotations within this chapter, unless otherwise cited, are from interviews with company members. Dancers interpreted my questions in a variety of ways, sometimes exploring different territory than anticipated, but were remarkably similar in substance. Their answers were universal in characterizing their interactions with Chaddick, in terms of honesty, openness, and individuality.

Understandings Predating the Rehearsal Process

There was universal agreement amongst those interviewed, concerning what Cheryl Chaddick requires of dancers joining her company and what she expects them to “bring in the door to rehearsal.” I anticipated that there might be understandings between Chaddick and her dancers which would be important to the rehearsal process, but which might not be evident in my rehearsal observations. Descriptions from company members regarding Chaddick’s ideals were very similar to the values of theatre director, JoAnne Akalaitis.

While many directors employ similar rehearsal practices, Akalaitis’ work is singled out for comparison in this study as her rehearsal process has been the subject of ethnographic research. Akalaitis perceives the actor as an artist in his or her own right. She emphasizes the importance of the actor’s body and personal history, appreciating these tenets in the work of Polish director and theorist, Jerzy Grotowski (Saivitz 6). In her own work as a performer, Akalaitis stresses authenticity and honesty, realizing she prefers to be “more myself and less the persona when I perform” (Saivitz 19).

Company dancer, Pete Litwinowicz, readily counted off the following, which Chaddick requires of her performers, “you have to be open, very open. You can’t be afraid to try something that won’t work. Bring everything you have. And you have to be honest.” Technique does land on this list, according to Litwinowicz, but at the bottom. Robinson summed up that:

she [Chaddick] really just expects us to be honest—to be honest with ourselves, to be honest with our feelings, to be completely

open and just to give as—as much of ourselves as we’re—that we feel we can give. And I think that with her technique and style, it allows us to be that way very easily. She chooses dancers that way—she chooses people that can be really quick to give openly, of themselves and their dancing.

Vogt answered this interview question bluntly, “my life experiences. My own perspective that is unique from everybody else.”

Chaddick described her own requirements with individuality at the forefront. She listed, “experiences that they can bring to it” as a high priority, “and also that they’re honest” valuing dancers who, “can put whatever they’re feeling into their work and it actually comes out of their body. And it’s not just through their face but it’s out of their body.” Chaddick also stated that dancers must have dynamic and qualitative texture in their movement, the ability to combine mind/body/emotions, maturity and a sense of humor.

Chaddick emphasized that dancers don’t last in the company without a sense of humor. She explained that, “we play a lot” and that, “being fun and silly and laughing and being kids is a very vulnerable place to be and you’ve got to trust each other.” She went on to mention that dancers lacking this ability bring “a deadening quality” to the process. The playfulness of the Company was easily seen, and as discussed in chapter three, appeared to be an integral part of the process.

Setting Movement on Dancers

In my post-performance interviews with company members, it was important to gain insight into the actual setting of movement on dancers. My

observation of the process did not begin until after the actual phrases of the dance had been set. As a result, I looked forward to the opportunity to follow up with the dancers. Because I was not able to see this part of the process myself, I was relying on information from the members of Company Chaddick concerning the start of the rehearsal process.

Their descriptions of the start of the rehearsal process had two points in common. All of the dancers mentioned that rehearsals on this piece began with several phrases of movement brought in by Chaddick and taught to them, largely using visual channels of communication. They also discussed, in varying ways, the experience of “not knowing” where the process was going in Company Chaddick pieces overall. In some ways, *Kora* was an exception to this way of working, but in other respects remained enigmatic during the earliest stage of the process.

Cheryl Chaddick described the earliest stage of her rehearsal process as beginning with three phrases of movement, of which one or two are dominant. She told me that she taught these as a dance phrase and, “I sense—I want to see how they do it, who does what? And what it looks like on them.” Allison Brown also referred to the movement phrases as a starting point, and recalled an improvisation that invited couples to create five gestures from a conversation between lovers. Some of these movements were used directly and taught to the other couples, while others were, “expanded into larger movements within choreographic phrases.”

Beyond the choreographed phrases, Brown recalled that Chaddick initially read Pablo Neruda poetry, and articulated the dance’s theme very early

in the process. Vogt and Brown both mentioned that frequently work proceeds on a piece before the dancers have a clear vision of the content of the work. By contrast, Chaddick made it clear early on that *Kora* was a piece about relationships. Litwinowicz remarked that this was rare, and that typically a piece is about half done before Chaddick conveys her vision of what a piece is about, preferring that dancers find their movement qualities based on their own thought process rather than a perception of how it “should” be done.

Characterizing Chaddick’s communication style, Vogt emphasized that Chaddick is both a sender and receiver:

There’s a lot of two way communication. A lot of it. Not one. An essential part of her communication is that she’s a receiver. She tends to receive a lot. I really feel like she’s open to feeling the energy that’s in the room, open to where people are, and sensing people. I think she works a lot on that, and that affects her movement and the way she communicates with us.

Two dancers described specifically how Chaddick imparts the phrases. Ibarra emphasized how he learned the movement sequences using primarily a visual channel of communication, with very little emphasis on auditory communication. Robinson elaborated on how these phrases were developed, once learned. These accounts together create a better picture of the earliest rehearsal process. Ibarra described in detail how he learns the phrases in layers, first the sequence, then more subtle qualities, from Chaddick:

I like to see it first, because I can read it from watching it...The first thing you look at is the steps—where am I going to go? Once

you've got that, then you add to it, the breath...She made these noises over there—therefore, she felt something there...Her body is communicating with me first, I can read it, sense the tension in the muscles...At the beginning, the body communicates, I think before she speaks...I'm listening to her body before her voice. Then later, she starts putting in her stories or just her words.

Ibarra also stated that at times he will ask to see the movement again, "I've already got the movement, I think I already know the movement, but I want to see her doing it because it will add the second layer."

Robinson described the process of learning phrases, stating that they copy them to learn them, much as one does in class. This suggests that Robinson is learning the movement primarily through visual and kinesthetic channels of communication. She added that she looks for an emotional context right away, in order to learn the sequence more quickly than she would with a technical approach. Robinson goes on to say that, "She lets us play with it and take it to a level that makes it become our own. So we're able to be free and not married to the structure of what she's given us." The areas of freedom, according to Robinson, are in the use of time, primarily, as well as what is emphasized, and in each dancer's personal movement style. On personal style, Robinson stated, "I think she's chosen a unique group of people that all have a very different quality of moving. And she counts on that when she's creating with us because she wants us to be different, she doesn't want us to be cookie cutters."

Chaddick clearly has a preference for the individuality of her dancers to be revealed in the choreography. Rather than "painting on a blank canvas"

Chaddick in effect “chisels away stone,” in order to reveal what is within. Members of Company Chaddick are heavily involved in exploration during the rehearsal process. To this end, Chaddick does not come into rehearsal with a clear road map for the piece, rather her own deepest thoughts are revealed later in the process. Although Chaddick initially read poetry and explained the theme for *Kora*, the piece was rehearsed in a very nonlinear fashion, enough to cause discomfort in her dancers. Similarly, as a director, JoAnne Akalaitis entrusts actors with much responsibility for exploration and problem solving, to the point where it is uncomfortable (Saivitz 29). Akalaitis feels that the involvement of the performers is beneficial to the work; also, Akalaitis is not necessarily able to articulate the answers or solutions (Saivetz 76).

Participants’ Experience of the Process

The dancers’ descriptions of their experience of the creative process were in some ways similar to my own observations of the process, while in others they differed greatly. Just as the dancers bring their unique differences into the process, they describe the process differently although their actual experience appears to be similar. Most express a process of embodiment of the dance, moving from thinking about specific steps toward an experience, a state of being in the dance. Litwinowicz was the most analytical in his observations, breaking down the process into a number of discrete steps which most closely align with my perception of the process. This is consistent with my presence as a researcher, bringing an analytical perspective as I am looking for patterns within the process.

Robinson contrasted the beginning and the end of the rehearsal process, describing the beginning as, "getting into the work, what it's about, what we can bring to it" but emphasizing that is the tip of the iceberg. She emphasized that, "by the end, I feel like we have taken it to a level that is beyond what we even thought we could go...I see the beginning and I can see the end. But the in between sort of like, just comes without knowing. Sort of, just develops that way." Robinson described her own approach to learning the movement, "for me, immediately it becomes something sentimental, very emotional. I feel like with her style I'm telling a story, I'm in therapy, I'm going through all—these emotions. It's taking me on a trip throughout her piece, throughout her process."

Similarly, Brown refers to a journey of sorts, when she says:

What seems to be unspoken is like—they create this dialog as clear as day. By the time you get to the end of the piece, and they're all doing these gestures at each other. And you know, it's a conversation. You're seeing them, and one of them is, you know—it's coming from their hearts. They're bleeding, they're angry, they're going to walk away—whereas in the beginning, its "I do this, I do this, I do this."

Brown also mentioned that Chaddick's "vision comes to her in different ways and at different times" so that sections of the dance are in varying stages of completion, some in "skeleton" form, while others have been "fleshed out." Brown goes on to say, "you may finish a section, almost finish it out, and really

be building the others layers into it even before the skeleton to section three even exists.”

Litwinowicz characterized the process as threefold, broadly described as “creative,” “perfunctory,” and “recreate.” He discussed the first stage as a time for “trying interesting new stuff” and finding “what you’re trying to say.” Following, a period of time is more focused on the steps and traffic patterns. Lastly, he feels that time is spent to “recover that initial spark” and find, “what’s the story?” Moving into performance, Litwinowicz expressed that, “its all part of the process. [Performing is] the cherry on top. Just trying to keep it honest. Trying not to act for people. The essence of acting: you always want to be it or feel it.”

Chaddick related her experience of the process overall to “quilting.” She expressed her appreciation for my documentation of the process stating, “I’m so in it” and elaborated, “I don’t know, it’s quilting for me. The quilting is trying to make them connect. Here’s this and here’s this and here’s this, and then trying to connect them, you know. Do they connect, then? And how do they connect? It was actually quite hard. That was very hard for me, that piece.” Ibarra, present in this interview, responded that for him the process can be likened to gardening; the initial three phrases, the seed which is planted, grows roots, and a stem. From Ibarra’s perspective, each time Chaddick added another “piece to it”, it became a leaf. Ibarra said to Chaddick, that at a point, as if at the opening of the flower, “you let us in your head.”

Vogt described her own personal process of finding a continuous thread throughout a dance, and expressed that the early stages of the process can be

frustrating. She explained that they did not know which section was which for some time. Vogt went on:

I don't know that Cheryl necessarily knew that. She was being, I just said, more intuitive with this piece. She heard the music. And there were so many subtleties as well in *Kora*. That's probably one of those pieces where you can keep looking and looking. There's a lot of meaning and a lot of depth to it. She was going to arrive there when she arrived there. As a choreographer I understand that. As a dancer, I wanna know...!

Vogt contrasted the rehearsal process early on with the end:

As you get to know it, I do a lot less thinking and just feel it and go for it. By the time we perform it, I'm not thinking about it.

Hopefully there's something that makes sense to me there, and I immerse myself in the piece, immerse myself in the music, immerse myself with the people I'm dancing with, and hopefully make those connections with them.

Forming connections with other dancers, finding a continuous thread in the piece, and embodying the emotional content of the movement are the actions dancers described as taking place in the rehearsal process. Ibarra sees the growth of the piece as an organic process, while Chaddick herself perceives connecting the pieces. Brown points out that sections of the piece may vary tremendously in their stage of completion, and mentions the layering that takes place, eventually resulting in an exquisite exchange between dancers.

Discussion

Chaddick's rehearsal process shares many common elements with JoAnne Akalaitis'. Much like Akalaitis, Chaddick prefers her performers to be collaborating artists. Likewise, Chaddick stresses honesty and individuality in the rehearsal process and performance. Further, as creative partners, performers may at times experience discomfort in the process. Though having a vision for the piece, Akalaitis and Chaddick may not have fully formed the work or may have difficulty articulating the totality of the vision. Working in this manner requires a great deal of trust on the part of all participants.

Trust and honesty were commonly used words within interviews with company members. They referred to the dancer's trust in Chaddick, Chaddick's trust in the dancers, or trust between partners in the piece. Honesty in performance is another of Chaddick's key values. She looks for this ability "up front" in choosing dancers for her company. Allowing her dancers to frame the dance within their own experience, she consciously or unconsciously waits to express her own thoughts about the thematic content of the dance. While in the case of *Kora*, Chaddick uncharacteristically discussed the piece with the dancers early on, the process compelled the dancers to remain in unexplored territory, as rehearsal time shifted between sections of the dance. Throughout the process, the dancers contributed to the choreography both specifically, as in the case of gestures created within improvisation, and in a more general sense, through the energy they brought into rehearsal, to which Chaddick is very sensitive.

Chaddick's sensitivity and two-way communication with her performers combine with playfulness within the company to allow the process to proceed.

Chaddick's rehearsal process usually begins with three phrases, to which are added movement and gestures originating from improvisations structured by Chaddick. The earliest part of the process seems to rely heavily on visual and kinesthetic channels of communication, as dancers make the transition from learning steps to forming a continuous thread, or through line, realizing an emotional context for the movement, and working toward a state of being in the dance.

Participants immersed in the process had perceptions of the process that differed from my own. Dancers worked toward finding the emotional context of the movement throughout the process, while I observed communication concerned with finding the meaning in the movement in the third cluster. This suggests that the overt communication was in a sense a sweeping up, or cleanup of the few moments remaining. Clearly, the activities of the rehearsal process are separate from the dancer's experience of the process.

Ibarra's gardening simile was significant in that it identified the growth of the dance as an organic process tended by Chaddick. Chaddick's quilting analogy recognized the pieces she worked intellectually and intuitively to connect. While I noted patterns in the activities I observed within rehearsal, the members of Company Chaddick experienced an internal process which was influenced by their own approach to learning the dance. These observations do not seem to conflict with mine, but rather emphasize the depth and complexity of the rehearsal process.

Chapter 6

Conclusions

...I think that's what's going to be real to the audience. By just saying 'this is what I've experienced, you know, this is what I am' and this is how I can bring something to this character, in the work, in this movement.

Jose Ibarra

The rehearsal process represents the site of much of the act of creation within the performing arts. The performance is the culmination of that creative work, whether the art is theatre, music or dance. Within modern dance the rehearsal process takes on even greater significance, as commonly a choreographer will work and rework the dance itself while setting movement on their dancers. Understanding the rehearsal process is critical to better characterizing the nature of performance. Although crucial to our understanding of performance very little research has been directed toward a systematic study of the rehearsal process.

This study examined choreographer Cheryl Chaddick's rehearsal process of a specific dance, in order to gain a greater understanding of the rehearsal process within modern dance and ultimately, the process of performance. An ethnography based on rehearsal observation provided an overall view of the process. A detailed analysis of video recorded during rehearsal revealed patterns observed within the three rehearsal groupings, relating to the channel of communication used. Finally, interviews with company members explored the earliest rehearsals and the experience of the dancers. In combination, these

individual pieces provided a comprehensive picture, representative of Chaddick's process.

As the individual parts of the study are integrated, connections can be made between the process of rehearsal and the process of performance. The activities and communication patterns from rehearsal support the process of performance both in the performers' mastery of the content of the performance and in preparation for the conditions of performance. The elements of play and exploration, in combination with the multi-focused and nonlinear aspects of rehearsal prepare the performer and company for the process of performance.

The Element of Play

Within rehearsal, activities take place that do not contribute directly to the content of the work, but rather create a sense of readiness. These activities strengthen the connections between performers and prepare performers to do the real work of the rehearsal. Similarly, in Company Chaddick's rehearsals, extraneous activities were observed which contributed greatly to the performers' bonds, as well as created an openness for the work of creating and embodying the dance.

Play requires living in the moment without posturing or conforming to a preconceived notion of behavior. Chaddick referred in our interview to the vulnerability and trust that is inherent in play and is such an integral part of her process. Many such informal moments were observed such as enjoying birthday cake, or dancing movement extraneous to the piece and copying one another. In addition to the informal play which took place was an attitude of play, which permeated the entire process. Several of the dancers expressed their experience

of the rehearsal process as coming to a state of being in the dance, which begins with play.

The Element of Exploration

The exploration which took place in the rehearsal process was not Chaddick's alone but was undertaken by the company as a whole, penetrating unknown territory. This facilitates the creation of the dance and serves as a highly effective means of internalizing the emotional context and logic of the dance. Within our interview, Chaddick expressed that once she teaches the choreographed phrases to the company, and needs to go further, she is creating in the moment and many times doesn't recall creating the new movement. Living in the moment in this way is consistent with the experience of many choreographers, who will create and show movement, yet need to ask the dancers what they choreographed. It is not that their memory is impaired, but they are working in a way that is not aware of the content so much as the experience.

Brown's tendency to ask questions of the dancers to clarify the meaning of the movement was not only a sensitive means of communicating but placed the burden of problem solving with the performer. Finding the thread, emotional context, or meaning of a particular movement, offered more depth in the performer's understanding of the work, while a choreographer or director's specific note might have been understood on a more superficial level.

Multi-Focused Aspect of the Process

The focus of the dancers shifts frequently during rehearsal. From the spatial orientation of the dancers during communicative events, we can see that

at times a direct focus of attention existed between the choreographer and dancers, while at other times it was multi-focused. While multi-focused, the dancers were immediately able to shift back, when needed, to a direct focus. This facility allows dancers performing a dance to simultaneously integrate intent, emotional context, movement sequence, and spatial orientation, while maintaining awareness for potential problems.

In our interview, Brown expressed a need to problem solve at times during a performance, for example, when a support movement does not work. Brown referred to these as "externals" which compete for the dancer's attention and challenge their ability to "be" in the piece. The articulate use of the performers' focus allows for some adjustment to be made, to solve the problem, without the loss of focus to the dance.

Nonlinear Aspect of Rehearsal

The performers' ability to achieve a state of being in the dance requires that they make sense of the work, from moment to moment. The fluidity with which this is achieved impacts the performance greatly. JoAnne Akalaitis created rehearsal exercises which deal with "starting and stopping" emphasizing the feeling of "dropping one thing and starting something new" toward increased clarity in specific gestures and scenes while maintaining a view of the larger emotional context (Saivitz 101,103).

Company Chaddick's rehearsals similarly condition the performer, through the nonlinear element of rehearsal. The practice of rehearsing sections out of order, and focusing on portions of a section at any given time may be disorienting but force the performer to find the context. The communication

style, likewise, is nonlinear when a specific topic begins the communicative event and abruptly shifts to another topic, perhaps ending with the original idea. For example, a discussion began concerning timing on one of the motifs, abruptly shifted to a discussion of intention and narrowed to clarify the meaning of a second motif (Table 4.8A). Few examples are documented within the tables, as the shift in topic marks the boundary between one communicative event and the next; this pattern was frequently observed in rehearsal.

The members of Company Chaddick experience a way of working within the rehearsal process which supports their process of performance. The sense of playfulness, participation in exploration, use of multi-focus, and nonlinear way of working all contribute to the success of the work. Dancers with these abilities are specifically chosen by Chaddick for her company. This way of working is reinforced throughout the roughly six month rehearsal season, in preparation for a performance which emphasizes the honesty and individuality of the performers.

Company Chaddick's Performance

Viewing the performance, I felt that the performers existed in the dance as vulnerable individuals within relationships. Interactions between dancers were credible, epitomizing real life experiences. More significantly, the dancers' internal struggle was apparent, consistently exploring how as fragile beings, we interact with that which is outside ourselves. Decisions appear to be made spontaneously with conflicted emotions visible.

The emotional content of the dance was further supported by costuming and lighting. Portions of the dance were lit by a small pool of light on each of the

three couples, emphasizing the intimacy. It partially obscured the view of the movement, although the dialog was still apparent, much like overhearing portions of a heated conversation from across the room. Costumes were soft and pajama-like, connoting a casualness and intimacy; each dancer wore a different color reinforcing their individuality.

The inner logic of the dance was in place for the performers by this performance. In the flow of the piece, I was transported from seeing the dancers as a mass of humanity, to individuals in relationships, to discrete individuals attempting to meet their fears and need for human contact. Timing of movement sequences emphasized the individuality of the characters, either as couples phrasing the movement on their own time or as a canon in which each character navigated the human experience at their own time.

Discussion

Choreographer Cheryl Chaddick works from beginning to end to achieve her desired performative result. She begins with the choice of dancers, hiring performers who are open to play and exploration. She embraces the individuality of her dancers through her choreography, sensing and observing them as she creates. Nonlinear rehearsal activities and communication patterns further develop what I will call the *performing environment*.

Based on my own observations and discussions with company members, this piece is representative of Chaddick's work and process. Brown stated, "I feel like *Kora* is now Cheryl's signature piece. As a whole, it's about this communication between people. It's about interaction. It's about our humanity and as a dance and a dancer you're really conveying all these things."

Descriptions of Chaddick's rehearsal process overall, by company members, were consistent with observation of this process.

A number of structures emerged from this study that may be important for future observation of the rehearsal process. For example, the choreographer's activities can be characterized as *directorial*, *choreographic*, or related to her role as a dancer. It became apparent that the choice of channel of communication and duration of communicative acts correlated with the stage in the rehearsal process. It was also observed during the study that the spatial orientation of the performers during communication fit into one of the following categories: *aligned*, *facing*, *multi-focused* and *direct with spectators*. These communication patterns appear to be representative for the rehearsal process of the company overall.

At the outset of the study, I held the belief that communication patterns might correlate with specific dancers or type of movement. In practice, communicative events were more global, that is, in most cases they were not directed toward a specific dancer but the group as a whole. Phrases of movement were most often discussed rather than a single movement. On the occasions where communication concerned a single movement, no pattern was observed.

Communication patterns correlated with the speaker, in connection with their activity. In her *choreographic* role, Chaddick most frequently used visual and auditory channels, while Brown primarily held a *directorial* role and used auditory channels for her communication. In our interview Brown said, "I found myself communicating a little differently for [each of] the dancers because they

all process a little differently.” However, I believe this refers to how she approaches or articulates the content of the message, not the channel of communication.

This study was intended to focus on the *what* and *how* of the rehearsal process. The complexity and density of communication among the members of Company Chaddick necessitated an emphasis on the *how*, particularly in the detailed analysis. The communication patterns yielded a substantial amount of data for this study while the content of the message, preserved on videotape and in small part in tabular form, may be useful for future research. Most performances and rehearsals are not recorded or preserved in any form. This study documents the rehearsal process of one choreographer in the creation of one piece. An eventual archive of rehearsal documentation may prove useful to scholars for both theoretical and historical purpose.

Further inquiry is needed concerning aspects of the rehearsal process which are outside of the actual body of the work, that is, score or text. The way of working within rehearsal creates an environment, builds community, and provides a framework for performance. These conditions create the *performance environment*.

Though conditions of rehearsal create the *performance environment* in any performing art, modern dance is ideal for study. Historically, modern dance has emphasized the individuality and creativity of each dancer. Inherently, dance is a more collaborative venture, particularly in the creation of a new work, as movement created or chosen by the choreographer is set onto the body of

another person. This exchange provides greater opportunity for observation of communication, compared with the rehearsal of an established score or text.

Elements critical to a study of rehearsal process correspond with the methodology of this study. Extensive observation of the process by an outside observer provides an analytical perspective. Multiple methods for analysis are needed to provide a comprehensive view of the process. Study from the beginning of rehearsals through performance is critical in order to observe the relationship between these two processes.

The process of rehearsal and process of performance are closely related. More than setting the piece, rehearsals create the framework and *performance environment*. Activities outside of preparing the literal dance, score or script assist the performer in achieving the necessary state of being. The rehearsal process is commonly thought to create or learn the dance, but is in actuality a great deal more.

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Appendix A

Request for Exemption from Human Subject Review

Attachment to Request for Exemption from Human Subjects Review

Submitted by: Kerry DiLeonardo, XXXX XXXX XXX, San Jose, CA 95XXX
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Title: Performance Elements Viewed Through the Creative Process

Abstract: Current literature concerning creative processes in dance is largely general or anecdotal. Choreographers primarily discuss sources of movement invention or the form and structure of the dance. Little research examines the process of conveying a choreographer's intention to the dancer. This study intends to focus on how a specific choreographer evokes the desired dynamic and performance qualities from the dancers. This will be accomplished through an analysis of choreographer/dancer interactions. Once identified, these interactions can provide a framework for later studies of other choreographers or other works.

Purpose: To identify and characterize choreographer/dancer interactions which concern movement dynamics and performance elements, towards a better understanding of the creative process and performance.

Methodology: Observation of a substantial number of hours of rehearsals of a specific new work by a well-established professional dance company, Company Chaddick. Some rehearsals will be recorded on video, for additional review/analysis. I will attend multiple performances of the new work. Follow up interviews with dancers will provide additional data concerning their experience of the creative process and performance. At the conclusion of the project, all video will be turned over to the choreographer/company director, Cheryl Chaddick, or destroyed, at her discretion.

Timeline: Data collection will begin with the opening of the rehearsal schedule, in September 2002, and conclude with interviews following closely after the February 2003 performance.

Interview Questions: Will be constructed to follow up and give clarity to choreographer/dancer interactions observed during rehearsals. Additional questions will be framed to identify sources of performance dynamics, which may pre-date the rehearsal process and investigate the performer's experience of the actual performances.

- 1) What do you perceive as the choreographer's assumptions about how you perform, when you begin the rehearsal process?
- 2) How has your understanding of these assumptions changed over time--from your beginning with the company to the present?
- 3) What methods do you find most effective in the communication of the choreographer's vision?
- 4) Beyond the choreography (movement in space and time) what is there (elements/ qualities) that you perceive?
- 5) What did you experience concerning these elements/qualities during the actual performance?
- 5) What differences did you experience from one performance to another?
- 6) What do you typically observe, concerning these elements/qualities, during a performance?

Appendix B

Interview Questions

Questions for Performers:

- 1) Besides technique, what does Cheryl expect you to bring, coming in the door to rehearsal? Clarify: History/Cheryl's way, Performance skills...
- 2) How do these assumptions change over time--from one piece to another?
- 3) How does Cheryl teach new movement in a piece?
- 3a) Will you describe, from your point of view, how Cheryl communicates during rehearsal?
- 4) What do you think about with respect to the movement through the rehearsal process? Clarify: Space, images, relationship...
- 5) What about during the actual performance?
- 5a) What differences did you experience from one performance to another?
- 6) (For Allison Brown) When I set out to study Cheryl's work, I didn't know that you were part of the rehearsal process. Will you describe how you fit into the equation?
- 7) Another thing I didn't anticipate (well, I should have) was how difficult it was to follow the thread of conversation—can you recall some conversation from the Kora rehearsals and describe what happened?
- 8) I came in roughly at three different points in the process. Do you see stages that the process goes through?
- 9) Is there anything you'd like to add?

Questions for Cheryl Chaddick:

- 1) I'm interested in how you get the movement on or into the dancers in the first place, particularly since this isn't something I saw in my observation...
Do you come in with very specific movement or do you tend to tinker with it?
- 2) How do you convey it?
- 3) Do you have the dancers improvise as part of developing the movement?
- 4) When you teach movement in workshop, I recall you show the movement primarily...but it's accompanied by words and even more crazy sounds and evocative titles for particular gestures. Is that typical of the way you teach movement to your company?
- 5) What do you assume from your dancers, that they walk in the door with—that is, that you would never even need to communicate it?
- 6) How does that change over time, or from piece to piece?
- 7) One of my tasks is to choose a representative chunk of choreography for detailed study—I'm a bit stuck, since every section has its own character... One thought I had was to use movement from the first section, since it seemed to be a bit of a baseline, about relationships of couples and the other sections seemed to be a sort of zooming in or zooming out...a micro or macro level...? Or motifs—the kiss on two fingers, as one example...
- 8) I knew Allison is your right hand in the administrative world, but it was interesting to see how much she contributed in rehearsal. Would you talk about that?
- 9) I know from my experience, that it is very difficult to choreograph and dance in one's own piece. How do you do it?
- 10) Is there anything you'd like to add?

Appendix C

Rehearsal Observation Dates

First Grouping

November, 11, 2002

November 18, 2002

November 25, 2002

Second Grouping

December 14, 2002

December 21, 2002

Third Grouping

January 10, 2003

January 24, 2003

January 27, 2003

