

B.O.D.I.E.S

Implementing Somatic Principles Into My Choreographic Process

by

Rebecca Blair Hillerby

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Graduate Supervisory Committee:

Karen Schupp, Co-Chair  
Cynthia Roses-Thema, Co-Chair  
Grisha Coleman

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## ABSTRACT

The purpose of my creative research was to analyze my choreographic process and answer the research question: how will implementing somatic principles impact my choreographic process? In determining the impact I analyzed the use of choreographic approaches that bring proprioceptive awareness to interdisciplinary somatic themes of bodily systems, sensing, connectivity, initiation and sequencing. These somatic themes were utilized in movement invention and exploration as well as the structuring and performance of my choreography. Additionally, the research involved clarifying my role as a choreographer and my relationship to the dancers in my work. My creative research occurred in three choreographic phases and resulted in the production of *B.O.D.I.E.S* performed in three consecutive sections titled *Discovery*, *Exploration*, and *Identity* November 5-7, 2010. *B.O.D.I.E.S* demonstrates how somatics will lead to greater movement possibilities and dynamic range to explore in the craft of dance making.

## DEDICATION

For my mother, my angel and my sister, my bird.

## ACKNOWLEDGMENTS

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## Chapter 1

### INTRODUCTION

*“Just as there are no two minds alike, so there are no two people who move naturally in precisely the same way, partly as a result of different personality, partly as a result of unique physical structure; therefore, if we are to assist the co-operation of mind and body, it is the harmony between a particular mind and a particular body that we seek to achieve, and not that between a standardized body and mind.” – Rudolf Laban (As cited in Thornton, 1971, p.86)*

Humans have an inseparable relationship between the body and mind. In 1976 philosopher Thomas Hanna created the word somatics to name approaches that bring attention to mind/body integration through a first-person perspective (Criswell-Hanna, n.d). Somatics is a field that investigates the soma, or lived body. According to Hanna (1980), many people look at the human body in an externalized third-person perspective, which is potentially disempowering. Hanna argued that humans are all self-aware responsible somas and this awareness leads to perception of internal functions and enable humans the ability to change themselves (Hanna, 1980, p. 21).

The soma is what a person senses from his/her internalized first-person viewpoint (Hanna, 1980, p. 20). Somatics is a field that investigates the soma, a Greek word that refers to the lived body. With somatics, a human being experiences him or herself from the inside (Criswell-Hanna, n.d). According to Rebecca Weber (2009), somatics continuously relies on and values the subjective experiences of each individual mover (p. 238). It is my understanding that exploring the subjective first-person experience of

somatics develops the ability of dancers to change and break out of habitual movement patterns, which opens the body up to greater movement possibilities in dance choreography.

Martha Eddy (2009) indicated the 'field' of somatics is still barely a field, seeming relatively new and not-yet mainstream (p. 5). Somatic practitioners have learned to perform more efficiently with greater vitality and expression by actively engaging in conversations with their own bodies (Eddy, 2009, p. 5). There are many different somatic and bodywork practices. According to Eddy (2009), Don Hanlon Johnson (2004) and Seymour Kleinman (2004) supported Thomas Hanna's theories of somatics and identified the common themes and methods of Alexander Technique, Feldenkrais, Laban Movement, and others (Eddy, 2009, p.5). Johnson (1997) writes that while these somatic practices have different methods and concepts, the importance of acknowledging first-hand experiences is the medium for ideas and values (p. 5). I have connected Hanna's ideas involving moving from a first-person perception to Sylvie Fortin's somatic research emphasizing inner body focus. Dancers need to coordinate their inner body focus with the outward projection needed in dance performance (Fortin, 1998, p. 56). In agreement with Fortin's research I have found that moving from the inside out by connecting body and mind creates self-awareness. Awareness through self-evaluation impacts bodily perspective and empowers dancers as movers in gaining authority over their own body. Somatics encourages the use of verbal, kinesthetic and proprioceptive



experiences to communicate body patterning and form as opposed to the visual modeling of many practices in western dance techniques (Weber, 2009, p. 239).

I have explored the concept of body/mind integration through various somatics approaches and have realized that the human body has both physiological and psychological factors that contribute to its particular movement behaviors. This field studies the body in the first-person from within (Johnson, 1997, p.10). Somatic researchers such as Martha Eddy, Jill Green, and Sylvie Fortin have demonstrated that a somatics have been extremely influential in dance technique. The influence has impacted the way technique is approached and taught.

For many years, my dance training was void of any somatic concept involving the relationship between my body and mind or neuromuscular facilitation. Instead of consciously conceiving and embodying movement, I would simply imitate what I believed was correct by duplicating the movement patterns of my instructors and choreographers. This experience forced me to rely heavily on the external sensory information received through my mirrored image. This heavy reliance on the mirrors was one factor that led me to believe that I had become dependent on the reflected, external image of my movement. Through learning by imitation and focusing only on external sensory information. I was not truly embodying the movement or engaging in a personal bodily exploration. My dependence on the mirrors was overshadowing inner sensations and emphasizing an

outward attention. I was not somatically connecting with what was happening inside my body.

Once I began my undergraduate dance education at Slippery Rock University, I was introduced to teachers who implemented somatic practices into their technique classes. These classes were taught with emphasis on somatic principles of whole body connectivity and mind-body awareness, and combined exteroceptive and proprioceptive approaches to kinesthetic learning. I was introduced to somatic themes of dynamics, breath and imagery. Imagery or ideokinetic facilitation enables dancers to connect the body and mind and clarify intent by visualizing movement in relationship to visual images. Imagery also clarifies movement qualities or dynamics. Dynamics refer to the amount of energy exerted in movement. Developing a dynamic movement range provides dancers with an array of movement possibilities.

Through exploring these same concepts throughout my graduate dance education at Arizona State University, I began to coordinate my inner body focus with an outward projection of movement. When taking technique classes, the instructors' implementation of somatics into modern dance technique allowed me to develop a greater awareness of my own body. Sylvie Fortin (1998) argues, "Somatics is primarily about coming to know oneself" (p.65). Somatic awareness empowered me as a mover in gaining a greater understanding of my body and allowed me to move from the inside out.

The impact somatics made on my experiences as a mover inspired me to question how somatics would impact my choreographic process.

Choreographic process refers to the method by which a dance composition is perceived, developed, and structured. Each choreographer develops his/her own unique choreographic process. For this process, it is important that I encourage dancers to move somatically.

It is my view that a somatic approach to choreography emphasizes the relationship between body and mind during the development, exploration, structuring, and performance of a piece. Choreography should provide opportunities for dancers to experience movement from a somatic viewpoint. Implementing Hanna's ideas into a somatic choreographical approach allows dancers to consciously conceive movement through an internal first-person lens, as opposed to physically regurgitating the movement of choreographer or demonstrative body. The dancers are therefore able to perceive their bodies from within through first-person perception. (Hanna, 1995, p. 341).

In order to empower dancers to move with somatic awareness of their bodies in the choreographic process, I must re-examine my choreographic method with an internal focus on sensory information. To investigate my research question, I identified interdisciplinary somatic themes. I insert themes of bodily systems, sensing, connectivity, initiation and sequencing into my choreographic process. For this choreographic process, I determined to focus on what movement feels like instead of primarily focusing on how it looks. This requires an understanding that no two dancers have the same

bodies, and therefore movement will feel and even look differently to them. Therefore as the choreographer, I must take a more somatic approach in achieving my vision.

In my experiences both as a choreographer and performer, I have found that dancers often look to their choreographer as the demonstrative body in dance composition, especially when the focus of the movement was based on the externalized view of the body. A somatic approach to the choreographic process would bring more attention to the internal messages dancers are receiving from their own bodies. Therefore implementing somatics into my choreographic approach required clarifying my role as a choreographer and my relationship to the dancers.

#### Statement of Purpose

Hanna argues the impact a somatic awareness has on the human body's capabilities. The somatic research of Eddy, Fortin, Green and others has demonstrated the impact of implementing somatics into dance technique and performance. The purpose of my creative research was to examine the research question: How will implementing somatic principles impact my choreographic process? While answering these questions I was also guided by my observation of the dancers' dependence and obsession with visual external sensory information.

My creative inquiry was based on my belief that integrating somatic principles into my choreographic process would aid dancers in developing an individualized understanding and perception of how their bodies work by

de-emphasizing external sensory information. This research set out to establish that performing choreography on stage with a somatic consciousness provided the dancers with a greater holistic experience and led to more genuinely expressed movement in performance.

The process of exploring the implementation of somatics into my choreographic process was the development of my MFA Thesis Project entitled *B.O.D.I.E.S.* This stands for **Bekki's Observation of and Dancers' Individual Experience with Somatics.** *B.O.D.I.E.S.* involved exploring and implementing somatic practices into my choreographic process. In this project, I took the role of a facilitator, guiding my dancers in their sensory perception of the movement. I designed three choreographic phases that emphasized a focus on internal sensory information as I gradually increased visual external sensory information throughout each phase. During *Choreographic Phase I* of *B.O.D.I.E.S.*, I collaborated with each dancer individually and eliminated mirrors from the rehearsal studios. In *Choreographic Phase II*, the dancers were introduced to one another's visual images as they began rehearsing as a group. *Choreographic Phase III* consisted of the dress rehearsals and performance of *B.O.D.I.E.S.*, which was performed on a stage set with more than 20 mirrors. The use of mirrors, which reflected the dancers' image, challenged the dancers to maintain awareness of internal sensory information and not rely too heavily on their reflection.

As a choreographer, I have a precise movement quality that I expect my dancers to embody. This quality could be achieved through a somatic approach to choreography that empowers dancers through developing internal awareness. Both exteroceptive and proprioceptive sensory information are important to dance technique. However, I also understand that dancers' dependency on external sensory information can overshadow their attention to internal sensory information. I wanted to encourage dancers to discover movement by listening to their bodies and dance from the inside out. To help dancers gain a proprioceptive awareness, I needed to develop sensory integration techniques based off of somatic methods including Body Mind Centering (BMC), Bartienieff Fundamentals, Laban Movement Analysis, and yoga to help dancers gain a proprioceptive awareness. Developing a proprioceptive awareness enables dancers to claim ownership of their movement and develop greater technical proficiency, versatility, and expressive range.

In order to enable dancers to engage in somatic exploration of their bodies, I needed to revolutionize my choreographic methods with an internal focus on sensory information. Individual dancers can become aware of who they are and what they can do. The focus of my choreographic process was on what movement feels like with the understanding that no two dancers have the same bodies.

## Overviewing the Contents

This chapter has introduced the reader to the field of somatics and demonstrated the need for implementing somatics into the choreographic process. Chapter two, the review of literature, provides research on somatic understanding, the perceived body, and historical presence of somatics in dance choreography. The review of literature identifies gaps in previous research setting up my research objectives. Chapter three outlines the development of the choreographic process for this research. Chapter four analyzes the qualitative methodologies of the research by isolating interdisciplinary somatic themes of bodily systems, sensing, connectivity, initiation and sequencing in choreography. The data analyzed in this chapter include journal analysis and post-performance interviews. The final chapter concludes my research and demonstrates the significance of the research and suggests areas for further research.

## Chapter 2

### REVIEW OF LITERATURE

In order to implement somatic principles into my choreographic process and assist my creative research and development of *B.O.D.I.E.S* as described in Chapter I, it was necessary that I research somatics and historical choreographic processes that I view as somatic. In this review of literature, I demonstrate how research on somatics connects and intersects with the notion of implementing principles of somatics into the choreographic process. Despite the lack of research specifically pertaining to the use of somatics in the choreographic process, somatic experiences can be easily connected to and implemented directly into dance choreography. Establishing these connections are essential to understanding the importance of developing a psychological awareness and relationship between the body and mind, especially when approaching the choreography of others. Sylvie Fortin (1998) argues knowledge emerges from a dancer's personal somatic experiences in dance " (p. 67). This review of literature illustrates my subjective understanding of somatics. My research placed bodily discoveries into context during the choreographic process. This research in combination with my own experiences was used to enhance my understanding of somatics and further develop and expand my own choreographic process.

#### Historical Presence of Somatics in Choreography



In order to implement somatic principles into my choreographic process I needed to determine the previous extensive existence of somatics in choreography. Modern dance was a revolutionary movement historically for dance. Many such as Eddy and M. Mangione find the emergence of modern dance and the development of somatic theories and practices advertently connected (Eddy, 2009, p.8). The development of modern dance allowed freedom from the structural confinement of stylized ballet. According to Mangione (1993) somatics and the modern dance movement are connected through their value of the complete human being (1993, p. 27). Francois Delsarte (1811-1871), Emile Jacques-Dalcrose (1865-1950), Rudolf Laban (1879-1958), Isadora Duncan (1878-1927) and Mary Wigman (1886-1973) noted by Mangione may not narrowly be considered somatics pioneers, however their influence is undeniable (Eddy, 2009, p.9-10). Delsarte, Jacques-Dalcrose, Laban, Duncan, and Wigman paved the way for the emergence of somatic movement as an essential component in dance education, performance, and choreography.

A kinesthetic focus on the relationship between somatic experience, spatiality, and modes of performance was present in postmodern dance and permeated the new dance of the Judson Dance Theatre. Through improvisation Judson invited the audience to acknowledge the physical presence of the dancing body in ways radically different from the traditional spectatorship of dance performance. For the Judson group, improvisation was a great tool for developing a relationship with somatic concepts, and

enabled the performers to break free from their habitual movement patterns and develop new movement vocabularies (Burt, 2005, 48). During improvisation, according to Lynne Ann Blom (1998), kinesthetic sensations and responses, psychological awareness, mental images, and kinetic phenomena feed off of one another creating a deeper understanding of the body. I interpret that through improvisation, the Judson group used somatic principles to move from the inside out. Implementing improvisation activities focus on somatic sensations, compared to those explored by Judson group, in the choreographic process could be useful kinesthetic performance tools.

After thorough research I have come to understand that historically a lot of choreographers utilized somatic principles without referring to these principles as somatics. Trisha Brown is one of the most influential American choreographers using improvisation and somatic imagery in her exploration of movement (Burt, 2005, p. 12). Brown recognized the impact that improvisation in the 1960s played in changing the relationship between the dancers and the audience and believed that improvisation heightened the senses of the dancers. Brown's improvised execution of *Trillium* established that she had somatic knowledge of her body, which had been developed independently of conventional dance technique (Brown, 2005, p. 67-72) Brown's internal awareness, kinesthetic responsiveness, and intellectual approach to dance enabled her to develop an anatomic and somatic understanding of movement along with the ability to organize and respond

to information she was receiving (Burt, 2006, p.22). I interpret Brown's use of improvisation to inform physical awareness as somatic. Heightened awareness of movement leads to a deeper comprehension of one's own movement as well as recognition of the significance of both conscious and unconscious movements (Thorton, 1971, p. 34). Brown's intellectual approach to movement enabled her to recognize and develop an anatomical and somatic understanding of choreography (Burt, 2006, p. 71).

Steven Paxton was another significant choreographer using somatics as a tool for movement research. Through improvisation, Steven Paxton discovered new ways of moving and developing sensitivity within the body (Burt, 2006, 13-15). Paxton was able to connect to the unconscious of embodied subjectivity without being confined to preconceptions about how his body is supposed to move and what his limits are supposed to be.

Viewing the dancing body from a first-person perspective, as Hanna argues, empowers the dancer. The value of the first-person perspective of movement is the medium of somatic practices such as Alexander Technique, Feldenkrais, Laban Movement Analysis, and others. The research of Eddy, Foster, and Weber support the theory that somatics emphasizes a subjective experience contributing to a greater self-awareness. Historically dance choreographers such as Brown and Paxton have demonstrated this awareness and an intellectual somatic understanding of movement in choreography. Unlike the aforementioned research on somatics, my research specifically addresses the importance of implementing somatics into the

choreographic process. Somatic research has not chosen to query dancers about their somatic experiences during dance rehearsals. Research efforts have neglected to establish the significance of somatic's role throughout the choreographic process, not only as a means of movement invention and exploration, but also structuring and performance.

### The Perceived Body

In *Dancing Bodies* Susan Foster (1996) explores bodily perspective in her theories on a dancer's tangible perceived body (p. 237). The perceived body is how a dancer views his/her moving body. Foster argues the development of the perceived dancing body through dance techniques is done by correlating the presented information with demonstrative and ideal bodies (1996, p. 238). Dialogue between dancers' and their bodies gained a lot more attention in the twentieth century throughout Europe, Australia, and the United States as curiosity about the body and its independent systems rose (Eddy, 2009, p.5). It is my understanding that this dialog has impacted bodily perception. Glenna Batson and Ray Eliot Schwartz (2007) explain that historically dance culture has modeled various external bodily authorities contributing to a third-person bodily perspective (p. 48). I have determined that the integration of somatic ideologies has changed bodily perception in dance. According to Weber (2009) somatics re-positions authority on individual dancers by emphasizing a subjective experience (p. 238). During somatic inquiry, for example, as a dancer learns to perceive these internal sensations, his/her body will react responding to the

instructions it is given (Eddy, 2009, p.5). I believe that this coincides with Foster's theories about the perceived body. According to Foster, the dancer's perceived body develops as a result of the sensory information, primarily kinesthetic information (p. 237-238). Foster values the importance of a dancer truly understanding and sensing his/her tangible body, and argues that images of an aesthetically ideal body can influence imagery used to sense kinesthetic information by the perceived body and vice versus (Foster, 1996, p. 237-238). While Eddy and Foster both indicate the importance of bodily perception they fail to specifically address the significance of implementing somatics into the choreographic process.

It is my understanding that Maurice Merleau-Ponty's theories, which are heavily based upon accounts of perception, connect to Foster's theories involving perception of the dancer's body. In the *Phenomenology of Perception*, Merleau-Ponty implicates the importance of the body, or what he terms the body-subject (1962). Humans have the ability to mentally visualize their body and its movement, even the parts of the body that cannot physically be seen (Merleau-Ponty, 1962, p. 172). He emphasizes an embodied inherence, arguing that knowledge is always derivative in relation to the more practical exigencies of the body's exposure to the world. Merleau-Ponty's work, when placed in reference to dance choreography, indicates that a dancer's adaptation of a choreographer's movement onto his/her body requires the dancer's utilization of multiple perceptions, which build upon one another to develop a complex system of bodily consciousness.

Perception was the guiding principle in Merleau-Ponty's work. Merleau-Ponty viewed perception as creative receptivity to sensory stimulation (1962, p. 240-282). According to Merleau-Ponty, humans access the world through their body (1962). Therefore, my understanding of Merleau-Ponty's research is that the movement of the body-subject is inseparable from the perceiving body-subject, which requires the perceiving subject to be active and not position him/herself as a spectator in his/her own experiences (1962).

Susan Foster (1996) argues that a dancer's constant dependence on mirrors encourages narcissistic enthrallment with the human body (1996, p. 240). The placement of mirrors in the rehearsal studios contributes significantly to the physical self-evaluation, behavior regulation and objectification of a dancer's body (Green, 1999, p. 81). I believe that these factors are a main reason many dancers have become dependant on the mirrors in both technique class and rehearsal. Placing mirrors in the studio reinforces the idea that the external image is an important factor in movement (Fortin 66). However the extensive research efforts of Foster, Green, and Fortin did not specifically examine the influence of external sensory information during the choreographic process. My research on this issue inspired me to take a closer look at dancers' dependence on external sensory information.

My interpretation of the research of Foster, Green and Fortin is that through somatics, an internal awareness can be brought to the attention of a

dancer and introduce dancers to a new view of their body and sense of self. According to James Kepner (1987) many humans are out of touch with their physical being altogether and do not identify with their own bodily experiences from an internalized first-person viewpoint (p. 12). My understanding of Kepner's research lead me to realize that as a choreographer I can help the dancer become more aware of what he/she is doing physically by bringing the experience of the body into the foreground of experience (Kepner, 1987, p. 53-54). According to Rebecca Weber, somatics values the subjective experience as primary by focusing on how the body adapts to information received through interoceptive, proprioceptive, and kinesthetic sensing (2009, p. 238).

This review of literature demonstrates significance of somatics in dance and the historical presence of somatics in dance in choreography. My own investigation picks up where I feel research has failed to contextualize, the influence of somatics on the choreographic process. The next chapter outlines the methodologies used to explore the research question: how will implementing somatic principles impact my choreographic process?

## Chapter 3

### METHODOLOGIES

The purpose of my creative research is to analyze my choreographic process and answer the research question: how will implementing somatic principles impact my choreographic process? In determining the impact, I analyzed the use choreographic approaches that bring proprioceptive awareness to interdisciplinary somatic themes of bodily systems, sensing, connectivity, initiation and sequencing. These somatic themes were utilized in movement invention and exploration as well as the structuring and performance of my choreography. I determined the impact of implementing somatic principles into my choreographic process through self-reflective journaling, continuously communicating with my dancers and documenting this communication in my journal, an analysis of their reflective journals, and post-performance interviews with the dancers. The research also involved clarifying my role as a choreographer and my relationship to the dancers in my work. My creative research occurred in three choreographic phases and resulted in the production of *B.O.D.I.E.S.* *B.O.D.I.E.S.* was performed in three consecutive sections titled *Discovery*, *Exploration*, and *Identity* November 5-7, 2010.

#### Defining my Choreographic Process

In order to implement somatics into my choreographic process, I first needed to define my choreographic process. I have identified the following factors as influential elements of my choreographic process.



**Aesthetic Sense**

Femininity and sexuality ring throughout each of my pieces. I explore the architecture of the human body as a means of communicating my personal frame of reference. Each individual work provides insight on my frame of reference at that time.

**Educational Aspect**

Many choreographers engage in creative conversations with their dancers. I believe that a collaborative approach to choreography not only makes me a more holistic and successful dance choreographer, but also a better dance educator within the choreographic process. As a teacher, I facilitate self-educating learning experiences in which students and I can learn from each other. This is also an essential part of my choreographic process. In this environment I believe that my dancers are able to identify their movement tendencies, and as a result are able to maximize their potential and efficiency while executing my choreography.

**Intention**

The intention of my work always stems for a personal place. I map out specific ideas that I want explored and indicated in my work. It is very important to me that my dancers understand why we are creating a work and that they can reference their own experiences when executing the choreography. I want my dancers to relate on an emotional level to the intention of my work. Therefore, I maintain a close dialogue with them throughout the process, which allows each dancer to find his/her own

connection and intention to the work. Because of this process, the work not only demonstrates the theme or idea from my perspective, but also incorporates the perspectives of my dancers.

### **Generating Movement**

Movement generation is not always completely separate from intention. The intent directly influences the movement generation, and the movement may influence the intent. The movement is inspired and achieved through collaboration with my dancers. Generating movement connects the idea and theme of the work to movement through exploring of the architecture of the body. Not only do I reference my understanding of the human body, I continuously communicate with my dancers about their understanding of their bodies. I utilize a variety of different methods for developing movement and continue to engage in an artistic collaboration with my dancers. The movement qualities range from an athletic and vigorous movement vocabulary, to exploring the use of gestures, to minimal movement. The movement palette is generated by myself and through creative conversations and social experiences with my dancers, and structured improvisational tasks. I enjoy exploring chance methods of choreography, which I feel provide new artistic possibilities that coincide with my overall vision. Experimentation with the movement vocabulary provides the dancers with an opportunity to discover their movement possibilities and opens the work up to innovation.

### **Structure**

The next stage of my choreographic process is structuring the work. Creating the overall structure of the work may be influenced by a variety of considerations, including my intention of the work and remaining true to my personal aesthetic lens. During this stage, I modify and select phrases and organize them to create the architecture of my work. I enjoy manipulating the structure of my work. The dancers constantly move in and out of synchronization and explore different configurations of solos, duets, and trios. My work explores different floor patterns and use of the space while closely examining the relationship between the dancers and their relationship to the space.

#### Research Population

*B.O.D.I.E.S* involved four female dancers including one graduate and three undergraduate students: two seniors and one junior. The dancers ranged in age from 20-23 years old. I chose dancers that I believed were technically proficient and all exhibited excellent performance qualities. The dancers also each had a very individual movement aesthetic. These dancers will be referred to as Dancer 1, Dancer 2, Dancer 3, and Dancer 4 throughout my research in order to maintain the confidentiality of their communication, which includes journal entries and post-performance interviews.

#### Choreographic Process of *B.O.D.I.E.S*

Rehearsals for *B.O.D.I.E.S* began in August 2010 and continued up until the concert in November 2010. Once I had defined my choreographic

process, noting important aspects of my work, I determined how I would implement somatics into the process of *B.O.D.I.E.S.*

Prior to the first rehearsal in *Phase I*, I spoke with the dancers about somatics and how we would approach the rehearsal process. Communication with the dancers helped determine my initial approach to the process. In the beginning of the process, many of the dancers were unable to clearly define somatics or what it means to embody movement. The dancers also did not depend on internal sensory information but focused more on external sensory information including their own images/reflections, the choreographer, and other dancers. The dancers' limited understanding of somatics influenced my initial approach, both in introducing the dancers to my understanding of somatics, and the methods I used to allow the dancers to explore somatics. Throughout the choreographic process, communication with the dancers was vital in determining the continuing direction of my choreographic process and measuring their receptivity to the knowledge and approach as the rehearsals continued.

The movement experience for each individual dancer was a subjective experience. Throughout the entire choreographic process each dancer kept a journal and I provided time during rehearsals for each dancer to reflect and address issues in their journal, as they needed. Journaling was a vital part of each dancer's experience. I was able to review the dancers' journals, which gave me a greater understanding of their subjective process. I also

conducted a post-performance interview with each dancer, which referenced their journal entries in order to develop a greater understanding of how they processed the information, responded both physically and mentally, and how their experience affected their performance.

The choreographic process occurred in three phrases. Throughout the three phases, I applied somatic principles from the various somatic movement practices such as Body Mind Centering, Bartienieff Fundamentals, Laban Movement Analysis, and yoga. I followed commonalities explained by Rebecca Weber that are shared among these various practices such as sensitivity to both inner landscapes and the external environment, breath, sensing, connectivity, initiation, deep awareness, imagery, the use of rest phrases, spatial-perceptual, kinesthetic, and creative body-listening techniques (Weber, 2009, p. 238). During each rehearsal in every phase, I facilitated a discovery of information gathered through interoceptive, proprioceptive, and kinesthetic sensing. Each rehearsal focused on the dancer's internalized first-person experience of movement while emphasizing awareness to sensation.

### ***Choreographic Phase I: Individual Rehearsals***

During *Choreographic Phase I* of *B.O.D.I.E.S*, I collaborated with each dancer individually. My goal for *Phase I* was to introduce each dancer to my somatic approach to movement in choreography. Information gathered in my review of literature demonstrated that dancers are influenced both by their external and internal sensory information. I believe that both of these

are important to a dancer's overall dance technique. Because of dancers' sensitivity to their external environment, I decided to deemphasize visual external sensory information when developing my somatic approach. In *Phase I*, I worked with each dancer individually in studios without mirrors. Removing mirrors from the rehearsal setting turned the dancers' focus onto their internal sensory information. *Phase I* began in August 2010 with each dancer rehearsing 3-4 hours per week. At the start of the fall semester, each dancer had one-hour, one-on-one rehearsals with me twice a week.

I developed my individual rehearsals based on my research into somatics, particularly Martha Eddy's scholarly research. My rehearsals with each individual dancer included varied qualities of touch during both subtle and complex movement experiences (Eddy, 2009, p. 6-7). In the beginning of *Phase I*, I rarely provided any physical demonstrations. Therefore, I relied heavily on imagery (ideokinetic facilitation) in describing movement combinations and facilitating improvisational phrases. These approaches integrated the body and mind, which helped to increase responsiveness to each dancer's physical experience of the movement and shape her physiological perspective of the movement.

During each rehearsal I attempted to heighten both sensory and motor awareness to facilitate a greater self-knowing as Eddy's research suggested (Eddy, 2009, p.7). I introduced/refamiliarized the dancers with various bodily systems, such as breath, skeletal, muscular explored in Body

Mind Centering (BMC), and the inherent movement qualities they associate with each, as well as the ability to access a multisystem support balance.

Each rehearsal began with a somatic meditation allowing each dancer to turn her bodily focus within. For example, I would use imagery to guide the dancers through a journey of their chakras, a yoga exercise, to identify internal sensations and familiarize them with the current state of their body. In turn, this exercise awakened awareness and attention as the dancer cued into sensing.

The use of touch was used as a tool in rehearsal because its application quickly amplifies sensory experiences through heightening awareness (Eddy, 2009, p.7). In a BMC exercise referred to as bone tracing, I traced along the outside of the dancer's skin and encouraged her to imagine the shape of each bone. This purpose of this exercise was to enable the dancers to sense the weight of their bones moving through space from both distal and proximal areas of the skeletal system. This isolating exercise challenged the dancers to focus on the skeletal system and not on the muscles surrounding their bones.

I found James Kepner's description of Gestalt approach to body therapy as a useful guide in structuring *Phase I*. The Gestalt approach to body therapy occurs in the following stages: awareness of "what is," the emergence of body process from body structure, and development of theme from structure (Kepner, 1987, p.53-56). During *Phase I* of the choreographic

process, I developed my rehearsal timeline into stages based on those used by Kepner.

**Stage 1:** I worked with each dancer to more clearly sense “what is.” This was done through direct manipulation of her bodily structure during somatic movement exploration and stretching in order to revitalize and enliven specific areas of her body. I introduced/reintroduced dancers to the various systems of the body including breath, skeletal, muscular and the relationships between the systems to each other.

**Stage 2:** Once each dancer developed a greater sense of ownership of her body and a bodily identity, I worked with her on sensing meaning in movement. For example, if a dancer sensed tension in her shoulders, what does this mean? And what could she do to release this? How did this relate to emotion and the body-mind connection? During this stage, I introduced very minimal movement demonstrations. For example, I may have demonstrated a phrase once; after which the dancer would work through the phrase from their understanding and interpretation of the visual demonstration. This combined the use of limited external sensory information with their internal sensory information.

**Stage 3:** At this point, movement themes of *discovery*, *exploration*, and *initiation* began to emerge which organized the continuing direction of the rehearsals and choreography. Specifically each dancer discovered new ways of moving from various systems and origins of the body, explored the possibilities of these movement techniques, and found identity within the



movement. These ideas were directly tied to each dancer's experience of movement and expression. This is why I decided to make these themes the three sections of *B.O.D.I.E.S.*

Each dancer went through a slightly different rehearsal and choreographic process. I continuously addressed each dancer as an individual and therefore during *Phase I*, I structured each dancer's rehearsal to her individual needs. I really appreciated the intimacy this allowed and the ability to isolate the process to fulfill the needs of each individual dancer. I agree with Eddy that somatic work is interplay, and therefore if at any time my dancers were not responding to the approach or modalities used, I made adjustments to my approach (Eddy, 2009, p.7). I effectively allowed the needs of the dancer to influence the direction of each rehearsal. Constant communication with each dancer enabled me to determine whether or not they were effectively grasping the concepts. Due to time constraints, I was only allowed one-hour rehearsals twice weekly with each dancer. Despite the fact that I was rehearsing eight hours a week, I still felt that I could have benefitted from more time with each dancer.

I made sure to vary the somatic exercises and choreographic exercises I did throughout *Phase I* with each dancer. I was interested to see how the dancers reacted with various somatic processes and how much they relied on visual demonstrations. Before entering into *Phase II*, my goal was for the dancers to develop a body mind balance between thinking and doing, as explained by Weber, and to shift attention away from product to the process

(Weber, 2009 p. 246). The process we were using to create movement was becoming the product.

I chose to begin the choreographic process of *B.O.D.I.E.S* with individual rehearsals in order to provide the opportunity for each dancer to have a subjective experience. The individual rehearsals were designed to provide an environment that allowed dancers to feel comfortable to try new things and really be present in the moment. Most importantly, individual rehearsals provided an environment for each dancer to explore her movement possibilities without being influenced by other dancers' movement.

### ***Choreographic Phase II: Group Rehearsals***

Visual exteroceptive sensory information was gradually increased throughout the choreographic process. *Phase II* introduced a new layer of external sensory information. At the end of September 2010, approximately one month prior to the concert performance, the dancers began rehearsing as a group. The external information provided by the other dancers' bodies and movement patterns challenged each individual to move somatically without becoming solely dependant on the external information provided.

During *Phase II*, I addressed similar themes from *Phase I* while adapting the direction of the choreographic process to the whole group. We rehearsed 2-3 times per week for an hour and a half to two hours up until the technical rehearsals. It was not until this phase that the structure of the work began to come together.

As a choreographer, I was struggling between somatic themes and the concept of craft. When discussing concepts of craft, I am referring to decisions regarding the structure of the dance. Initially the decisions I was making in the process stemmed from somatic experiences. As the concert grew closer, crafting the piece began to override the somatic emphasis that was present in *Phase I*. During *Phase II*, I made structural decisions based on my personal aesthetic in order to connect movement. I have connected these structural decisions to Lynne Anne Blom and L. Tarin Chaplin's (1982) explanation of compositional structure versus choreographic devices. Blom and Chaplin describe choreographic devices as the development of movement phrases that can be changed, repeated, and manipulated into choreographic content, such as the material generated through somatic exercises. When making structural decisions about the work in *Phase II*, I strived to base the decisions off of the somatic progression of the dancers' experiences in the rehearsal process. It was important that the arrangement of the material, while aesthetically pleasing to me, would also permeate the somatic experiences of the dancers. This will be discussed further in my evaluation of the process.

*B.O.D.I.E.S* included three sections: *Discovery, Exploration, and Identity*. These sections represent what the creative process was for both myself as the choreographer and the dancers. While the sections occur independently, discovery, exploration, and identity all occur within each section. We discovered movement through somatics, explored the movement, and found

identity within it. I challenged each dancer to realize who they are, why they are doing this piece, how they relate to the movement, one another, and the space. These questions challenged the dancers to dig deeper and connect the movement (body) and purpose (mind) of the experience. Once the dancers began to answer these questions for themselves they were able to clarify their intention of the movement.

### ***Choreographic Phase III: Dress Rehearsals and Performance***

*B.O.D.I.E.S* was performed on a stage set with more than 20 mirrors positioned to emphasize a human dependence on and obsession with visual external sensory information. In rehearsals, I deemphasized the visual information provided by each dancer's body image by rehearsing without mirrors. The performance juxtaposed the process by highlighting the visual image of the dancers. The set design related to the sequential choreographic phase and exposure of external visual sensory information to the dancers in *Phase III* of the choreographic process. The mirrors created another dimension to the piece by reflecting the dancers and their movement. I wanted to determine how limiting visual external sensory information during the first two choreographic phases would affect the dancers during *Phase III* when presented with their own reflected image. The mirrors were not only a research tool, but also an element of the performance. I set out to demonstrate that by turning the dancers' focus within their bodies onto their internal sensory information their movement would not be significantly influenced by the reflective image of their bodies.

*Choreographic Phase III* began the week prior to the performance. This phase was the first time the dancers rehearsed with the full-mirrored set. During this phase, the dancers were not only exposed to external information provided by their fellow dancers but the abundant external information delivered through their mirrored images.

#### Data Collection

Data collection consisted of post-performance interviews with the dancers and analysis of their journals. According to Amy Williams, human senses are explored through moving, drawing, and writing, and are given visibility through reflection (2009, p. 40). Therefore the dancers were encouraged to journal throughout the process. A journaling process supports certified Laban-Bartenieff Movement Analyst Becky Dyer's argument that cycles of sensation, perception, reflection and action develop bodily knowledge (2009, p. 69). Throughout the process, I continuously dialogued with the dancers. This communication allowed us to create a context for the process that involved perceptions from the dancers and myself a witness (Dyer, 2009, p. 65). I documented continuous verbal communication with the dancers in my journal throughout the process. When the process was complete, I analyzed the dancers' journals and conducted post-performance interviews.

The post-performance interview questions were generated prior to the interview and follow-up questions were asked for clarification. The

interviews each lasted 30-45 minutes and were conducted on February 10 and 11, 2011. Each interview was audio recorded and transcribed.

### Limitations

Throughout the process, I generated continuous dialog with the dancers. I documented continuous verbal communication with the dancers in my journal and encouraged the dancers to write in their journals throughout the process. Following the performance of *B.O.D.I.E.S.*, I analyzed the dancers' journals and conducted post-performance interviews. It is important to note that the qualitative information collected were reflections on the dancers' experiences since they were not able to respond in the moment of movement. I cannot know what the dancers were thinking and feeling at any given moment. I also cannot be sure that the dancers were telling me how they actually felt.

### Assumptions

This study has two major assumptions. First I assume that all four dancers are technically experienced enough to clearly articulate their movement experiences in rehearsal and performance. Second, I assume that the dancers are providing honest answers and reflections in their journals and post-performance interviews.

## Chapter 4

### DATA ANALYSIS

The data analyzed in this chapter include journal analysis and post-performance interviews. That data collected were primarily reflections. According to somatic researcher Elizabeth Smears, 'doing' an activity provides the basis of experience. Reflecting on the process through writing or drawing are learning tools for transcribing the experiential process (Smears, 2009, p. 101). The data addresses the research question: how will implementing somatic principles into this process impact my choreographic process? According to Martha Eddy (2009), Don Hanlon Johnson (2004) and Seymour Kleinman (2004) supported Thomas Hanna's theories of somatics and identified the common themes and methods of Body Mind Centering (BMC), Alexander Technique, Feldenkrais, Laban Movement, and others (Eddy, 2009, p.6). In order to determine the impact of implementing somatics into my choreographic process, my research isolated interdisciplinary somatic themes including: bodily systems, sensing, connectivity, initiation and sequencing from these methods to explore in choreography. I choose these specific themes to impact and inform the dance because of the influence they have on my own somatic awareness. These interdisciplinary somatic themes were not experienced independently from one another, and often overlapped one another in the process. Together these somatic themes influenced each dancer's bodily perception.

I developed somatic exercises emphasizing the somatic themes based on both somatic methods, such as BMC, Bartienieff, and yoga as well as my interpretation of the themes. These exercises used imagery and often lead to or involved improvisation. According to Eddy (2006), anatomical imagery can be experienced freely through a structured improvisation (p. 90). Halprin (2003) explains that improvisations aid dancers in perceiving new sensations and learning new movement patterns as they take risks and make discoveries (p. 10). These improvisations developed into the movement phrases of *B.O.D.I.E.S.*

### *Bodily Systems*

Body Mind Centering utilizes both “cognitive and experiential learning of the body systems,” which include skeletal, muscular, and breath (Cohen, 1993, p. 2). According to Eddy (1996) movement can be initiated from any physiological system of the body and these bodily systems each provide different access to movement qualities (p. 87-88). Developing a greater understanding of these bodily systems is essential for generating a deeper understanding of the body and its movement possibilities in choreography and performance. I chose to introduce/refamiliarize the dancers with the bodily systems of skeletal, muscular, and breath explored in BMC and the inherent movement qualities they associate with each, as well as the ability to access a multisystem support balance.

*Skeletal System.* According to BMC practitioner Linda Hartley (1995) the skeletal system provides the framework or structure of the body (p. 137).



In combination with the body's connective tissue, the skeletal system provides the balance and alignment for the body's weight. I chose to explore this system because understanding this system is essential to understanding individual movement potential. Dancer 2 confirmed the importance of understanding the skeletal system stating in her journal, "To acknowledge the structure underneath [the muscular system] creates this limitless advantage for me." When moving from her skeletal system, she was able to explore different movement qualities and pathways beyond her habitual movement patterns.

The use of touch was used as a tool in rehearsal because its application quickly amplifies sensory experiences through the skin by heightening awareness (Eddy, 2009, p.7). In order to access the skeletal system, I facilitated a BMC exercise referred to as bone tracing that I had previously experienced in somatics class. I choose this particular exercises because of the profound impact it had on my understanding of the skeletal system. In this exercise, I touched the outside of each dancer's skin and encouraged her to imagine the shape of each bone. The use of touch and imagery enabled the dancers to sense the shape and weight of the bones moving through space and provided the greater anatomical and kinesthetic understanding of their skeletal system. Developing anatomical and kinesthetic understanding of the skeletal system informs the dancer of the body's movement possibilities. Dancer 2 was successfully able to imagine and feel the shape of her bones in most parts of her body, especially in her

fingers and toes, but found it difficult to feel the shape of larger bones. This experience was similar for Dancer 3 who had to work much harder to strip away the layers surrounding the bigger bones such as the femur and humerus. In the movement exploration, Dancer 3 found that she habitually moved from the distal parts of her skeletal system rather than the proximal. This discovery provided information on her movement tendencies. Understanding tendencies encourages dancers to discover new movement patterns. This was an important discovery found through implementing somatics into my choreographic process.

I developed another exercise based on bone tracing that isolated the focus on the skeletal structure of the head. In my own movement patterns I often neglect the top of my spine and head. This inspired me to develop an exercise that emphasized the weight of the head and movement initiated from the top of the head. During this exercise I cradled each dancer's head and instructed them to release the weight of the head into my arms. Then, I began to move their head. I gradually decreased my tactile aide until the dancer was moving on her own and improvising movement initiated in response to the weight of her head. When initiating movement from the head, Dancer 1 connected her skeletal system with the muscular and was able to acknowledge where she was experiencing muscular tension in her body. After identifying the tension, she was able release the roadblock of energy, opening herself to a greater range of movement exploration. Focusing attention on the skeletal system was extremely beneficial to the

dancers in regards to movement initiation and sequencing. Dancer 2 stated in her journal, "In the future I will definitely try to be more aware of my bones to see how that will affect my movement choices."

*Muscular System.* The muscular system is a complex system of over 700 muscles, which provides the body support by attaching to the skeletal system (Hartley, 1995, p. 157). The muscles continuously exert energy through contractions to maintain and adjust the alignment of the body. Knowledge of the muscular system, which includes an understanding of effort, strength, and endurance, impacts a dancer's movement dynamics. I developed improvisational somatic exercises based on imagery to explore levels of energy exertion through muscular dynamics. One exercise encouraged dancers to imagine varying speeds of wind from gentle to harsh traveling through the inside of their body. This imagery led to a movement improvisation that explored the varying degrees of wind and how they influence movement.

Through the imagery-based somatic exercises the dancers were able to connect the use of their muscles to dynamic movement qualities. Dancer 4 was challenged when moving into *Phase II* with the muscular energy she exerted in the phrases in terms dynamics and speed. In her journal she stated, "I think that the main affect the group had on my movement was in reference to speed. I fed a lot off of their energy and either sped up or slowed down in my movement." Dancer 1 also acknowledged the importance of the muscular system explaining in her journal, "The muscles visually are

extremely complex and orderly. They exist as relatable to movement.”

Understanding the muscular system impacted the dancers’ perception of muscular energy, dynamics, and movement qualities.

*Breath.* In BMC, Bonnie Bainbridge Cohen incorporates the respiratory system, or breath, into the autonomic nervous system or visceral nervous system (Johnson, 1995, p. 190). This system can be further broken down into organs, glands, and fluids. In a 1980 interview with Nancy Stark Smith, Cohen explains that the breath is directly related to the body’s fluids (Johnson, 1995, p. 190). The importance of blood, a bodily fluid, is that it carries oxygen to the body’s cells. Cohen also explains that breath directly affects the nervous system. In BMC, “When you feel that deep breath, something has been repatterned in the nervous system” (Johnson, 1995, p. 191). It was important to analyze the impact of breath on a dancers’ movement because of the role breath plays in the respiratory system, and in the autonomic nervous system or visceral nervous system. Dancer 4 acknowledged the importance of the breath in her journal stating:

The main thing I have carried with me outside of rehearsal is my recognition of breath. The exercises we started with really did grant me deeper in connection and in tune with body/mind. Being aware and really using my breath helps me move as a whole integrated body. When I ignore my breathing my body becomes very disconnected. I notice this not only moving for dance but moving as a human in all activities of my life.

Accessing the bodily systems was not always easy for the dancers. For example, Dancer 2 initially struggled connecting to certain bodily systems, such as the breath. During an improvisational activity she recognized that she initiated movement from her bones, joints, and muscles but found it extremely difficult to initiate movement with her breath. She expressed that her movement and breath felt very disconnected. She explained that breath is helpful during movement, but at times it is difficult for her to access. To assist the dancers in accessing their breath I developed a breathing exercises based on a chakra breathing exercise in yoga. According to somatic therapist Anodea Judith, chakras are core centers in a network of energies of the mind/body system (1999, p. 4). Chakras interact with the physical body through the endocrine system and the nervous system. In agreement, Eddy explains that yoga exercises that explore breath through the chakras make exploration of the breath in the body's glands and fluids assessable. The chakra exercise enabled Dancer 4 to locate disconnections within her bodily through her breath. Dancer 1 had a similar experience with this exercise stating in her journal "I have always struggled with efficiently utilizing my breath to help me move and think clearly, but these exercises really became the solid foundation to my understanding of present embodiment." Dancer 1 explained in her journal that the somatic exercises developed a greater understanding of the role of breath in movement brought a greater attention to energy. In her journal Dancer 1 stated:

I found the exercises that focused around the chakras really provided me with a clear visualization of my internal sensations, while structuring a clear understanding on my use of breath. All the breathing exercises impact strong alertness to my energy. Then all the further exercises ride off of that breath. The visualizations really bring new dynamics and challenge habitual movement.

The dancers' discoveries regarding the influence of breath on movement uncovered new movement possibilities. These possibilities influenced the movement explored during my choreographic process.

As I outlined in the review of literature, movement is a subjective experience. Thomas Hanna argues that self-awareness leads to perception of internal functions, and enables humans the ability to change their movement patterns. For this reason, exercises were repeated to determine if the dancers' experiences and responses were different. After repeating the chakra series a second time, Dancer 4 stated in her journal that she had more success accessing her chakras because she had prior knowledge of their location and purpose. She also explained that she sensed blockages in different areas of her body than the first time she executed the exercise. Repeating exercises demonstrated the subjective nature of the body.

*Multisystem Balance.* I believe that understanding the bodily systems was a benefit of implementing somatics into the choreographic process that expanded the dancers' exploration of the movement. After exploring somatic exercises within the choreographic process, Dancer 1 explained in her

journal that she was successfully able to connect to her bodily systems and demonstrate a connection between the systems. Dancer 1 expressed that she could sense her breath feeding into her organs creating a sense of calm and safety. She sensed her skeletal system as intricate and the muscular system as a blanket of support over her bones. Dancer 1 explained that understanding the structure of her body was a limitless advantage. As a choreographer, I witnessed each dancer expanding their movement vocabulary throughout the choreographic phases as they integrated the knowledge of each bodily system into a multisystem balance.

Exploring the bodily systems was a major contributing factor in developing Section III of *B.O.D.I.E.S., Identity*, which was a duet between Dancer 1 and Dancer 4. This duet was very meticulously performed as each dancer executed specific initiations from their skeletal system. The dancers continued the movement from these initiations by riding sensations through their breath and allowing the breath to connect each movement and provide direction. Their movements came across as an illusion as each dancer moved her arms in ways that appeared inhuman exploring the various muscular dynamic qualities.

### *Sensing*

Certified Laban-Bartenieff Movement Analyst Becky Dyer explains that in somatics sensation is often viewed as bodily knowing (2009, p. 67). Bartenieff Fundamentals involves a relationship of inner and outer experiences or sensations that articulates an interaction between inner

connectivity and outer expressivity (Hackney, 1998, p. 34). Sensations significantly contribute to movement discovery and performance. Therefore, my choreographic process focused the dancers' attention to their internal sensations.

Throughout my process, I developed and facilitated somatic exercises intended to turn the dancers' focus to their internal sensations. Dancer 4 explained in her journal that *Phase I* of the choreographic process was the most beneficial to her because it provided an opportunity to explore internal sensations of movement without worrying about what anyone else was doing or their perceptions of her movement. In a post-performance interview, Dancer 4 stated that prior to this rehearsal process she relied on watching other people during a rehearsal process to inspire her approach to movement. During *Phase I* Dancer 4 was alone in the rehearsal, exploring somatic exercises that encouraged her to rely on her internal sensations.

Beginning with individual rehearsals provided each dancer the opportunity for a subjective experience that emphasized internal sensations. As Dancer 2 expressed in a post-performance interview, the individual rehearsals gave her the time to explore the somatic concepts of sensations on her own time. The individual rehearsals provided an environment that was safe and allowed dancers to rely on internal sensations, feel comfortable to try new things, and really be present in the moment of movement. Most importantly, the individual rehearsals allowed each dancer to explore her



movement possibilities based on internal sensations without being influenced by watching other dancers' movement.

During *Phase II* and *Phase III* of the choreographic process, I encouraged the dancers to embrace external sensory information or exteroceptive senses without losing their internal connection. Dancer 1 explained in her journal that she initially struggled to balance internal and external sensory information. Throughout the processes, she found it important to develop a relationship between the two and develop a constant negotiation. This negotiation allowed her to recognize her bodily sensations and take responsibility in decision-making.

During the performance, Dancer 1 initially felt that the external stimuli provided by the mirrors challenged her focus on internal sensations. As she continued to perform the piece, she found a balance between her awareness of internal and external sensory information. Based on journal reflections from each individual dancer following the performance of *B.O.D.I.E.S*, I determined that implementing somatics into my choreographic process allowed the dancer to focus on internal sensory information.

### *Connectivity*

Somatics involves many connections. Connectivity of the body is the linking sensory information to enhance bodily understanding. According to somatic researchers Julie Brodie and Elin Lobel (2004), connectivity in the body is necessary for developing power and efficiency in movement (p. 83). For this research I have focused on the connection between the body and

mind in relationship to movement. I understand that connectivity is essential in developing a greater bodily intelligence. According to somatic researcher Amanda Williamson, connectivity is developed through experiential processes communicating with greater bodily energy, usually located within the body's movement (2009, p. 32). A deep connection to body through a felt dialogue with the bodily systems is important to deepen connection with body and materiality (Williamson, 2009, p. 40). Analyzing connectivity is important to my choreographic process because an increased connectivity demonstrates positive receptivity to somatics in my choreographic process.

Journal analysis and post-performance interviews demonstrated the dancers' positive receptivity to connectivity. During the individual rehearsals, I focused on desensitizing the dancers' dependence on external sensory information so that they could focus on internal sensory information. The individual rehearsals helped prepare the dancers for exposure to external stimuli while maintaining awareness of their internal sensations. In a post-performance interview, Dancer 2 explained that her environment affects her dancing. She anticipated that the other dancers would adversely influence her movement in *Phase II* of the choreographic process. However, Dancer 2 stated in her post-performance interview, "I felt comfortable to play with things and experiment with things and I think that was something that I never would have been able to do before." The choreographic process gave Dancer 2 the confidence to experiment and

connect with movement in ways that she previously was not able to do. Coming into *Phase II*, Dancer 4 explained that she did not immediately react to the presence of the other dancers and was able to focus her attention within. It took some time for her to accept the presence of the other dancers. She also explains in her journal that she eventually noticed the other dancers and appreciated their energies. This demonstrates how the exploration of internal sensory information of the body connects to the mind's ability to respond.

According to Williams (2009), "connectivity is fostered through experiential processes which contact a deeper sense of vitality, usually located within the body's moving physiology" (p. 32). The choreographic process and somatic exercises enabled dancers to find connections within their body through movement. Dancer 2 stated in a post-performance interview "[The process] made me more aware that if I am doing something with my feet the other parts of my body are still working and they are still connected. Even though my attention is not there, my focus is not there, what my upper body is doing is impacting what my feet are doing."

There were many external factors that I did not anticipate would impact the dancers' connectivity. One of these external factors was lighting miscues. On Saturday, November 6, there were a lot of missed lighting cues. The dancers did not physically react to the lighting miscues. However, the issue had a large effect on their mental state. Dancer 4 stated, "Tonight felt a little off for me. It may have been the shock of the first big light cue

happening too early, but it took my somatic awareness someplace else, which seemed to reverberate throughout the rest of the piece (both the awareness and lighting cues).” Dancer 2 echoed this experience stating, “I definitely let the external stimuli affect my performance this time.” She explained that while the lighting cue problems did not affect her movement, it affected her mood and impacted her awareness of the mind and body to connection. The experience highlights the fragility of the body-mind connection and demonstrates the importance of developing a body mind connection through somatics.

#### *Initiation and Movement Sequencing*

Somatics enables dancers to recognize habitual movement patterns in order to discover new patterns of movement (Eddy, 2009, p.8). Movement patterns begin from initiation. I understand that exploring movement initiation and sequencing through improvisational activities enables dancers to discover movement possibilities. Exploring initiation and sequencing through somatic exercises demonstrated the positive outcome of implementing somatic practices into the choreographic process.

I facilitated an exercise focused on movement initiation and sequencing that I experienced in a somatic class referred to as the “color ball exercise.” The purpose of this exercise was to use imagery to initiate movement somatically. This exercise produced many discoveries for the dancers about movement sequencing stemming from movement initiation. In the exercise, each dancer was asked to lie on the floor as if they were

simply a pile of bones. They were then asked to associate a color with how they were feeling in that moment and allow the color to fill the entire inside of their body, every organ, bone, and space. Then I asked them to imagine a small color ball of a completely opposite color and imagine that ball entering their bodies from any point. I then asked them to imagine that color ball traveling through their bodies and painting it a new color. Eventually they were encouraged to begin moving their bodies to help the ball travel and in response to the direction of the ball. This exercise used imagery encouraging the dancers to focus on their bodily systems. The imagery initiated movement and guided movement sequencing. After performing this exercise, Dancer 1 responded in her journal that this exercise awakened energy in her body. For her, the image of a color ball developed an intimate relationship between imagery and movement specificity beginning from movement initiation. This was the most profound somatic experience Dancer 2 had during the individual rehearsals. In a post-performance interview she explained that during the exercise she initiated movement very differently than any previous experience stating:

I started moving, and I let where I sensed the color ball manipulate my body. I remember that the movement, although I couldn't see it, the movement that I was doing was just something that I would have never would have done before. Instead of worrying about what I was doing or what it looked like, it was just me, letting the sensations in my body lead what I was doing.

Without focusing on how the physical image of her body looked, Dancer 2 allowed the mental images and sensations of her body lead and manipulate her movement.

As I previously mentioned, we often repeated exercises exploring the subjectivity of movement experiences. Repetition informed the dancers of the changes in their body that may lead to changes in dance performance and choreography. Dancer 1 expressed in a post-performance interview that when repeating the color ball exercise, she explored the three-dimensionality of her body, whereas the first time her movement had been two-dimensional. The second time she performed the color ball exercise she also incorporated her breath and allowed the breath to influence the direction of the color ball. For Dancer 1, this experience taught her “how to listen to what’s happening.” In her journal she concluded that this exercise showed her the endless possibilities of movement beginning from initiation.

Dancer 3 explained in her journal that the improvisation based somatic experiences allowed her to further comprehend movement possibilities. Dancer 4 had a similar response explaining that exploring somatic concepts throughout the process allowed her to develop a greater range of movement initiation and sequencing.

### *Bodily Perception*

Exploring somatic themes of bodily systems, themes of bodily systems, sensing, connectivity, initiation and sequencing impacted each

dancer's bodily perception. Each dancer was encouraged to draw her body in her journal.

Dancer 4 drew a body diagram (APPENDIX J), which demonstrated that she perceives her body in terms of movement. In a post-performance interview she explained, "I was thinking about my body in reference to the way I move. I feel like I move in arcs and spirals." Her movement directly reflected energy she felt in her body. Dancer 4 explained, "These are the pathways that I would move, or energies that I am feeling in my body." Many of the dancers saw perceived their body in terms of energy. Dancer 2 explained in a post-performance interview that her body drawings (APPENDIX H) were demonstrations of the energy exerted during different movement phrases that she was doing in rehearsal at the time. In the interview she stated, "The arrows were representing the energy that I felt around my body." Dancer 1 also saw her body in terms of energy. In a post-performance interview she stated, "I like to draw. I see a lot of things visually. And I see my body specifically, like my shoulders, my elbows, my knees those are all circles. And the way that my hips connect in those are circles. There are different lines of energy, I color coded it." Dancer 1's body diagram (APPENDIX G) was color coded to demonstrate areas where she sensed energy, parts of her body that she neglected, and areas of tension.

Dancer 3 explained in a post-performance interview, looking at the body diagram (APPENDIX I), how much her bodily perception has changed. She stated:

I feel like I have become more aware of that subjectivity instead of being like 'oh this is how it is and this is how it is always going to be'. I have been able to accept the fact that it's going to change. I mean [I] could draw body diagrams and it would be different because every moment is different. Being able to accept the fact that it can change and that's okay as well.

Dancer 3 has accepted that the body is not constant, but continuously changing. Therefore her bodily perception will shift and change.

The body diagrams represent each dancer's bodily perception. These perceptions were influenced by the somatic exercises and movement phrases exploring somatic themes of bodily systems, themes of bodily systems, sensing, connectivity, initiation and sequencing in the choreographic process.

### Summary

Analysis of journal and post-performance interviews demonstrated that implementing somatic themes of bodily systems, sensing, connectivity, initiation and sequencing into the choreographic process provided each dancer with an individualized understanding and perception of her body. This enabled each dancer to expand her movement potential and led to more genuinely expressed movement. I believe that I successfully developed a process that focused on internal sensory information. This success demonstrates the positive impact implementing somatics into my choreographic process had on each individual dancer. Focusing on each dancer's experiences revolutionized my process and changed the way I



interact with dancers in choreography.

## Chapter 5

### CONCLUSION

*“When influenced by somatic inquiry, choreography and dance should well become of increasing interest to academic inquiry, especially as its impact on modern culture becomes more known” -Martha Eddy, 2009, p. 23.*

#### Overview of the Process

*B.O.D.I.E.S* was creative research, which investigated the impact of implementing somatic practices into my choreographic process. My desire to research somatics and methods for integrating somatic principles into the choreographic process stemmed from my belief that somatics would contribute to my choreographic process. In order to enable dancers to achieve a somatic ownership of their bodies in rehearsals, I believed that I needed to re-examine my choreographic method with an internal focus on sensory information. As the choreographer in this project, I took the role of a facilitator and guided my dancers in their sensory perception of the movement by examining the use of choreographic approaches that brought proprioceptive awareness to interdisciplinary somatic themes of bodily systems, sensing, connectivity, initiation and sequencing to determine the impact. This research project challenged me to analyze my choreographic process, and determine how it could be further developed by the integration of somatic ideas. My creative research included four dancers and occurred in three choreographic phases. The process resulted in the production of *B.O.D.I.E.S* (**B**ekki’s **O**bservation of and **D**ancers’ **I**ndividual **E**xperience with **S**omatics).

Prior to *Phase I*, I identified the following factors as influential elements of my choreographic process: aesthetic sense, intention, movement generation, and structure. Therefore in developing the choreographic process of *B.O.D.I.E.S.*, it was important that these elements remain significant factors in the development of the work. Once I had defined my choreographic process and identified the influential aspects of my work, I determined how I would implement somatics into the choreographic process of *B.O.D.I.E.S.*

The choreographic process of *B.O.D.I.E.S.* involved four dancers and occurred in three phrases: *Choreographic Phase I: Individual Rehearsals*, *Choreographic Phase II: Group Rehearsals*, and *Choreographic Phase III: Dress Rehearsals and Performance*. Throughout the three phases I applied somatic themes from various somatic movement practices such as Body Mind Centering (BMC), Bartienieff Fundamentals, Laban Movement Analysis, and yoga. I choose these techniques to impact and inform my dancers because of the influence they had on my somatic knowledge. I developed somatic exercises, based of the aforementioned somatic practices that emphasized themes of bodily systems, sensing, connectivity, initiation and sequencing, as well as my interpretation of the themes. These interdisciplinary somatic themes were not always experienced independently from one another, and often they overlapped one another in the process. Together these somatic themes influenced each dancer's bodily perception. Through these exercises, I facilitated discovery of information gathered through interoceptive,

proprioceptive, and kinesthetic sensing. Each rehearsal focused on the individual dancer's internalized first-person experience of movement while emphasizing awareness to sensation.

Information gathered in my review of literature demonstrated that dancers are influenced both by their external and internal sensory information. I believe that both of these are important to a dancer's overall dance technique. Because of dancers' sensitivity to external environments, I decided to deemphasize visual external sensory when developing my somatic approach for *Phase I*. In *Phase I*, I limited visual external sensory information by rehearsing with each dancer individually. I rarely provided any physical demonstrations of movement during *Phase I* and relied heavily on imagery (ideokinetic facilitation) in describing movement combinations and facilitating improvisational phrases. I gradually increased visual external sensory information throughout the next two phases. *Phase II* introduced a new layer of external sensory information as we began group rehearsals. The dancers were challenged to move somatically without becoming overly dependant on the external information provided by the other moving bodies. *Phase III* consisted of the dress rehearsals and the performances of *B.O.D.I.E.S.* During this phase, the dancers were not only exposed to external information provided by their fellow dancers, but also the abundant external information delivered through their mirrored images on a stage set with more than 20 mirrors.

Throughout the choreographic process, communication was vital in determining the continuing direction of my choreographic process and measuring the dancers' receptivity to somatic knowledge and my approach. I documented continuous verbal communication with the dancers in my journal throughout the process. I encouraged the dancers to document their process and reflect experiences in journals. When the process was complete, I analyzed and collected data from the dancers' journals and conducted post-performance interviews. In order to determine the impact, I analyzed the dancers' receptivity to isolated interdisciplinary somatic themes of bodily systems, sensing, connectivity, initiation and sequencing. The dancers' receptivity determined the impact of implementing somatic practices into my choreographic process.

#### Exploring the Research Question

The purpose of my creative research *B.O.D.I.E.S* was to analyze my choreographic process and answer the research question: how will implementing somatic principles impact my choreographic process? I analyzed the use of choreographic approaches that bring proprioceptive awareness to interdisciplinary somatic themes of bodily systems, sensing, connectivity, initiation and sequencing through journal analysis and post-performance interviews.

I have concluded that implementing somatic principles into my choreographic process had a positive impact on my approach to dance making. The dancers developed a greater awareness of the connection

between their body and mind. The awareness of that connection empowered the dancers as movers in gaining a greater understanding of their bodies and allowed the dancers to move from the inside out. The somatic themes guided the dancers in exploring their dynamic range and provided them with an array of movement possibilities. The discoveries made by the dancers exploring these somatic themes influenced their personal bodily perceptions. The dancers no longer felt limited in their movement vocabulary, but began to discover many new movement possibilities.

Answering the research question, I determined that implementing somatics into my choreographic process impacted the role of the dancers within the process. Based on the data analysis I have determined that implementing somatic principles impacted the relationship that I have as a choreographer with my dancers. I expanded the role of the dancers in my process and valued their experiences as an essential element in my choreographic process. My process became focused on the dancers' experiences with somatics. As I focused my research on the dancers, I became more appreciative of them. By measuring the receptivity of the dancers to the process, I chose to base the success of the research off the dancer's receptivity and experiences. By learning more about the dancers, I felt the creative options within my process expand.

Implementing somatic principles into my choreographic process also made my process more responsive and less pre-determined. I set up

situations for the dancers to explore movement and allowed their discoveries to influence the choreography.

My research analysis determined not only the positive impact somatics had on my own choreographic process but also investigated the role of somatics in choreography. I have concluded that role includes, but is not limited to, movement invention and exploration as well as structuring and performance.

### Significance of Research

Somatics has led me to understand the personal and subjective nature of the body and its movement. I have come to embrace the concept of body/mind integration that enables me to connect my soma and inner proprioceptive signals, developing awareness of internal body messages. According to Thomas Hanna (1980) connecting to your soma, or internalized first-person viewpoint, can be empowering (p. 20). Implementing Hanna's ideas into a somatic choreographical approach allows dancers to consciously conceive movement through their soma. My research set out to fill the gaps in somatic research. Unlike the extensive research on somatics by Martha Eddy, Rebecca Weber, Jill Green, and Sylvie Fortin, my research specifically addressed the importance of implementing somatics into the choreographic process. My research chose to query dancers directly about the impact of somatic themes of bodily systems, sensing, connectivity, initiation and sequencing on their ability to adapt choreography. In exploring the impact of these themes, I was redefining my role as a choreographer or, as Susan

Foster's research expresses, the demonstrative body. The research addressed the impact that somatics in choreography has on the dancer's bodily perception or Foster's perceived dancing body. The choreographic process supported Foster's belief that a dancer's perceived body develops as a result of the sensory information. *B.O.D.I.E.S* also expanded Merleau-Ponty's theories on the perception to the impact that somatic has on the dancers' bodily perception in the choreographic process. The choreographic process was a subjective experience that highlighted the importance of the human body, encouraging each dancer to develop her bodily perception.

This research was necessary to demonstrate that for dancers to achieve somatic ownership of their bodies in my creative process, I needed to revolutionize my choreographic methods by focusing on internal sensory information. The data analysis demonstrated that developing a proprioceptive awareness enabled the dancers to develop a greater understanding of their movement and, in my point of view, develop greater technical proficiency, versatility, and expressive range. This research was necessary because it demonstrated that performing choreography on stage with a somatic consciousness provides dancers with a greater holistic experience and leads to more genuinely expressed movement in performance.

#### Connecting to Future Research

*B.O.D.I.E.S* has created questions about how somatics relates to choreographic processes. Looking into the future, this creative research has



generated questions addressing how this work will connect to my upcoming research. The research has also opened up questions for other researchers in the field of dance and somatics regarding: the relationship between somatics and craft, the role of the choreographer, the importance of language, approaches to somatic choreography.

*Somatics and craft.* While completing this research, questions emerged about how somatics relate to crafting dances. *B.O.D.I.E.S* did not just involve the creation of movement, but crafting movement into phrases and sections that would shape the work. I had to find a balance between directing my dancers to think and move somatically and making aesthetic choices about the construction of the work. For example, in *Phase III* as I connect the movement phrases, I made structural changes to the movement generated through somatic exercises based off my own aesthetics. I am unclear as to how my structural decisions impact the dancers somatically. This was a delicate balance that I will continue to work on in future projects. Is it possible to make aesthetical structural decisions to a work that are still somatic? How do I measure the somatic impact of an aesthetic change made to a dance piece?

*The role of the choreographer.* Conducting this research challenged me to take a closer look at who I am as a choreographer and how that relates to my holistic views as an artist and educator. Thus I needed to clarify my relationship to my dancers as a choreographer. In order to do this, I needed to find meaning in dance making.

Before the choreographic process of *B.O.D.I.E.S*, I asked myself, why do I make dance? I determined that I make dance because I enjoy learning about the body, what it is capable of, what its limits are, and how to push through those boundaries. In a journey to create movement that is aesthetically unique, my dancers and I discover new information about the human body and how it moves. For this creative research, I decided to facilitate this learning experience for my dancers and me through implementing somatics. Throughout the choreographic process of *B.O.D.I.E.S*, I connected the dancers' discoveries of the somatic themes with the success of the process. This changed the relationship I previously held with dancers during a choreographic process. The dancers now had a more significant role in the process. As the dancers were learning about their bodies, I felt that the choreographic process was positively impacted. Therefore, I have concluded from this process that being an educator is interwoven into who I am as an artist. Looking to the future, I will continue to explore my role as a choreographer and the impact somatics has on this role. This will include analyzing expectations dancers place on me as well as expectations I place on myself in the choreographic process. It will also include exploring my relationship with the dancers and what it means to facilitate in the choreographic process.

*The importance of language.* Throughout this experience, I came to understand the importance of language. I grew up looking at dance and life from a black and white, right or wrong perspective as determined by an

authority figure, such as a teacher. Through my personal journey with somatics, I began looking at dance from a subjective viewpoint. Instead of dealing with right and wrong I facilitate a movement discovery that enables each individual dancer the ability to explore movement possibilities. This has caused me to change the language that I use in a rehearsal setting. Instead of telling my dancers what to do and what they should feel, I needed to speak in a manner that encouraged dancers to discover and explore their own ways of moving. For example, I would not tell my dancers, “You should feel your breath moving through your body. This will cause your body to move through the room.” Instead I would guide my dancers, “As your breath moves through your body, how does this feel? Allow the sensations of your breath to begin to move your body.” Early on in the process I found myself stumbling on my words. I would tell the dancers how to feel, based off how I thought they should feel or how I felt. As the rehearsals continued, it became easier to use a language that promoted a somatic, open-ended exploration of movement. I began asking more questions to promote movement exploration. I found that asking the dancers questions prompted the dancers to critically think about their body and movement. This enabled them to discover for themselves how they felt. I could actually see the effects of changing how I used language when watching the dancers’ movement responses. Dancer 2 confirmed the effects of my language choice stating in her journal “I’m not worrying about whether what I’m doing is right or wrong because instead I’m just exploring the movement and seeing how my

body can play with the movement.” After this process I will continue to pay attention to the language I use in rehearsals and continue to develop a somatic language. What does it mean to have an efficient somatic language?

*Approaches to somatic choreography.* I chose to implement interdisciplinary somatic themes of bodily systems, sensing, connectivity, initiation and sequencing into the choreographic process. There are many other somatic themes that a researcher could choose to explore such as BMC exploration of developmental movement or Alexander Technique’s original principle of primary control, which focuses on the head and neck relationship in regards to movement quality.

There are opportunities for researchers to focus on a single somatic movement practice such as BMC and determine the effect of its methods on the choreographic process. How would implementing BMC impact the choreographic process? Or how could a focus on Bartienieff fundamentals contribute to dance making? Research could also be done comparing the impact of one somatic practice into two different choreographic processes. There are also opportunities to explore the impact of somatics on various dance styles, other than post-modern contemporary dance.

### Concluding the Study

I believe that somatics can open up many possibilities in the choreographic process. Implementing somatic practices into my choreographic practice revolutionized my approach by expanding the role of dancers within the process. Researchers implementing somatics into the

choreographic process can demonstrate the impact that somatics has on dancers during movement discovery, exploration and structural composition. For the dancer, I see the implementation of somatic practices into the choreographic process positively impacting his/her proprioceptive awareness, and enabling the dancer to claim ownership of his/her movement while developing technical proficiency, versatility, and expressive range. For the choreographer, I understand that somatics will lead to greater movement possibilities and dynamic range to explore in the craft of dance making.

My research demonstrated the positive impact that implementing somatics can have on dancers' receptivity to my choreography. Based on the data collected from each individual dancer's journal and post-performance interview following the performance of *B.O.D.I.E.S*, I determined that the somatic-integrated rehearsal process connected each dancer to their soma and prepared them for moving on a set that accentuates external sensory information without altering their execution of the movement. Therefore I have concluded that I successfully integrated somatics into my choreographic process. The somatic exercises incorporated into the process encouraged the dancers to focus within. I contend that the implications from my research would encourage more choreographers to implement somatic principles into their choreographic processes.

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APPENDIX A

INFORMATION LETTER: POST-PERFORMANCE INTERVIEWS



January 27, 2011

Dear \_\_\_\_\_:

I am Rebecca Hillerby, a graduate student under the direction of Professor Karen Schupp in the School of Dance at Arizona State University. I am conducting research interviews in reference to rehearsals and performances of *B.O.D.I.E.S* that you participated in the fall of 2010.

Throughout the dance rehearsals you were encouraged to journal to help process your thoughts and the movement, but it was not required. I would like the opportunity to review any journal entries you may have made throughout the process. You have the right not to turn over your journal for review or eliminate any entries you do not want read. I am inviting your participation, which will involve an interview referencing and reflecting on your experiences with the process you were a part of in the fall of 2010 as mentioned in your journal. You have the right not to answer any question, and to stop the interview at any time.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty

Your responses to the interview questions will help me determine the effectiveness of my choreographic process. The possible benefits of your participation in the interview process include discovering a greater awareness of somatics in relationship to movement and an educational contribution to the growing field of somatic research. There are no foreseeable risks or discomforts to your participation.

All information obtained in this study is strictly confidential. The results of this research study may be used in reports, presentations, and publications, but the researchers will not identify you. In order to maintain confidentiality of your records the investigators will refer to you as Dancer 1, Dancer 2, Dancer 3, or Dancer 4 in order to maintain your confidentiality when using material from your participation in the research including interviews and journal entries.

I would like to audiotape this interview. The interview will not be recorded without your permission. Please let me know if you do not want the interview to be taped; you also can change your mind after the interview starts, just let me know. The tapes will be kept in my possession and will be destroyed once a transcript of the interview is typed.

If you have any questions concerning the research study, please contact the research team at: PI Karen Schupp or Co-Investigator Rebecca Hillerby. If

you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

Your signature below indicates that you consent to allow the researcher to review your rehearsal journal.

\_\_\_\_\_

Name

\_\_\_\_\_

Signature

\_\_\_\_\_

Date

## APPENDIX B

### POST-PERFORMANCE INTERVIEW QUESTIONS

*In the fall of 2010 you participated in the rehearsals and performance of B.O.D.I.E.S. In as much detail as possible, please answer the following questions. Take time to think about the questions and be honest in your answers. You have the right to not answer any individual question and to stop the interview at any time. Even though the questions are scripted, I may ask follow up questions for clarification. With your permission this interview will be audio recorded. Please let me know if you do not want the interview to be recorded; you may also change your mind after the interview starts, just let me know. The recordings will be kept in my possession and will be destroyed once a transcript of the interview is typed.*

Which journal entry demonstrates to you the most profound somatic experience you had? Why?

Where in your journal would you say you are writing about a shift in perspective?

Would you please elaborate on this sentence (I am referring to a selected sentence in the journal that interested me) in terms of the somatic creative tools you were using at the time?

Would you please explain this drawing/diagram that you created in your journal (I am referring to a specific drawing/diagram in the journal that interested me)?

APPENDIX C

JOURNAL INTERVIEW: DANCER 1

2/10/11 1:00 pm

Rebecca Hillerby: Which journal entry demonstrates to you the most profound somatic experience you had? Why?

Dancer 1: The entry where I had to discuss my body. I think just the point of really sitting down to focus on the basics. I think I am constantly over thinking a lot of things, but to take it one step at a time and really try to articulate what my struggles are and what things come more naturally to me. Throughout this whole process incorporation of breath was really a big issue with me and to realize how I notice my breath. To find my problem, this took me to go further in how to start fixing them or viewing them as options to go through. I wrote, "Breath brings the conscious choice of motion versus intelligent motion," it says that I am stuck between those places a lot. After noticing this about myself it carried on not only in rehearsal, not only in technique class with dance, but just with my breath in general; like when I am walking really fast, am I holding my breath because I want to get there faster. Is it easier for me to travel faster when I'm incorporating my breath? When I hold my breath I realized I would take shorter strides and it would take up more time, versus riding my breath I would have longer strides and it was a more efficient way of moving through. Going through my strengths and weaknesses I talked about plié and issues of absorbing these movements. How I choose my focus. It all starts with breath. And this was something that I never really utilized before I started looking deeply into how I work my

breath. It all strengthened the awareness of it and brought efficiency to how I choose to act upon.

RH: Do you feel like this idea of somatics and in particular breath, do you feel that it helped you grow as an artist, outside the piece as well? How so?

D1: My most recent film that I am making for undergrad, well I am in a thing of tin foil, I want something else to initiate my movement or inspire it. Music is there sometimes, even if it is not the music I intend to use, but I just need something to motivate me. This was a very different quality of my movement this time around. I just got into tin foil and was concentrating on my breath and when I felt like I wanted to shift somewhere I would go with the shift on my exhale. And my other ones, my first film I made was all over the place, and breath was not even thought about in that situation and so it is just nice to see the contrast that can come from when you focus on breath versus other things. I started even when I am stressed about something I go back to my breath and I've realized how it is the beginning point to everything.

RH: So you have learned to utilize somatics outside of the dance world as well?

D1: Yes. Even when I am flustered with reading or something and I realize that I am reading a sentence over and over again. I take a deep breath and I

breathe out and another deep breath and then I start reading again and the concentration comes back and I am at ease with my mind.

RH: Where in your journal would you say you are writing about a shift in perspective?

D1: I think in the SRC with the surroundings.

RH: Do you want to elaborate on that entry and what was happening that caused that change?

D1: Well being in the room at the SRC we shared the room with the break-dancers. This was also kind of in the beginning, or when we just started working together as a group. I felt that by myself before this I had a good sense of my internal stimuli. And once I had all of this external, a lot of elements around me: new location, the people that were in the room, and the music that was going on. This was the first time that I really struggled to maintain that connection. It was the biggest challenge for me I think in my process, not in the performance, I think that the performances were something set aside, but just in working up to the performance. That was my first “whoa” moment of how do I hold onto this and how do I find that balance that its okay to check to maybe check in with the external, but then how am I still acting upon my internal? How does the external then change



what my internal is? In rehearsals and in different studios my internal was a lot more calm and knowing of where I was going to go, and the sense of what the exercise was but it was still open to exploration; and I was comfortable there. In the SRC we did the improv[isation] with the partners and we figured out how Whitney and me were doing the piecing thing. It kind of brought a whole new perspective of what our opportunities [were]. I don't want to say that I wanted to show off in front of those people but [it] was an outside audience and outside eye watching that made my internal more heightened to the choices I was making, where before I was letting things happen. These choices weren't coming from, at first they were coming from the external stimuli but then I like tried to bring it back. To see that I had a broader spectrum of choices available to me, where I think I was getting comfortable before in the exercises we were doing. And I was starting to find repetitions of how I would normally move and this was a new range of opportunities.

RH: Do you think that before [this experience], even with the way that I instructed that it was either internal or external? Do you think that this experience helped create some type of synthesis or balance between the two?

D1: Yea. I think a balance. Once I was able to tap back into the internal, because I think that I am naturally more comfortable with external, because

there were also mirrors in there and a window reflection. I wasn't holding them as accountable. To find that balance it was different than any other time before. To find that balance between my external and internal, it was nice. It was like a different arrangement of thoughts that I hadn't experienced before. At first it was intimidating, but then I found this overall cohesive understand of [that] it is okay to flip out into your external for a second because something from your external can stimulate the internal to take over again. It was this nice flow of back and forth, versus more stagnate here and then there. It was trippy, but also really exhausting in a sense of going from one to another, in a good way, exhaustion.

RH: I want to go where we talk about the color ball exercise. Journal entry from 8/12 and 8/16. Could you elaborate on [when you wrote]: "Visualizing a colored ball throughout my body was a completely new experience. The visual sensation was viewed completely differently this time, which made the body respond to a different feel." Could you elaborate on the experience and what this sentence means?

D1: I think that the main this with the color ball is finding that comfort and not controlling what the color is and what not and really letting it flow through. I think that this time it was more... I really emphasized the three-dimensionality inside my body. Where before it was more two-dimensional. I would picture a color ball and it was my imagination. This time around I

remember being very full as if my whole body inside was hollow and...I talk about my joint areas and my pelvis being trouble spots. So the way it would fill up the space it was like cover all surfaces and it would go up and around the joints and do a spiraling motion just to really emphasize the space there. I hold a lot of tension in my joints. The way that it traveled was much more fluid. It was controlled by my breath, so it was more spontaneous to me. This was one of the moments where its like 'oh learn how to listen to what's happening.' Rather than my imagination saying 'okay go up the leg now, and now go down the other leg.' It was just very natural. A lot more natural. I watched it. I felt it go through my body in a sense. I have to see it, no matter what even though I am feeling, the visualization of it. And the colors were fuller. I would have the ball, and then would picture the color of my body. The ball was a color and then color of my body was the different shades of the color as to where some parts are comfortable, depending on the color of the tone. That's where I knew, I am distant from that part of my body or I am more familiar with this area, or I hold less tension.

RH: Do you think that there is something in particular that this somatic exercise taught you or brought awareness to?

D1: I think really listening. That was one of the first time that it clicked. You can concentrate on really listening to your body but its just like you're thinking about it still and then its that one time that it just happens. And that

was this time. And it was an “Aaha moment.” This was definitely that. So after that I still struggled with listening, but I went to that place for a period of time. So it gave me inspiration to rediscover that in the rest of the exercises or find it in different moments throughout the choreography. Rather than telling my elbow and arm to go there, kind of just like understanding that my elbow is going to go to my hip. How does that happen? How is it going to go there? Because I chose for it to go there, but the direction of how it would go there changed. I started finding those little moments to try to make it more of a whole throughout. Those trouble points are everything but it opened up my eyes to myself.

RH: Could you please explain the drawing of your body that you created in your journal?

D1: Yea. I like this drawing. I like to draw. I see a lot of things visually. And I see my body specifically, like my shoulders, my elbows, my knees those are all circles. And the way that my hips connect in those are circles. There are different lines of energy, I color coded it. These are things that I know, the orange are across my shoulders, down through my spine from head to tail, the spreading of my feet. Those are things that I know from technique class, or just training in dance that I am constantly aware of. To feel the release in these place and the length in these places, the two-dimensional length that happens. That’s something that just comes to me know from all these years.

The yellow, some of these I realized more so in our process, that's where I hold my nerves. I think when I improved in these exercised I realized that I like to fold things and bend things. If I don't know what to do all of a sudden my wrist bends and all my tension or nerves go right there because its like and easy and mobile place. The red is where I really try to find the outside sense inside my 360 Kinosphere; because those of the kind of place that I forget about or I disregard in a sense. But using my breath is where I started to realize, oh no these connect.; there are connecting points that continue the motion of the energy. And purple, are my trouble areas, where I lose that energy flow, where my concentration breaks. The pelvis especially; I realized I have a lot of issues with focusing on the pelvis. Now I've come to the place where... doing the chakra exercises, we would start down there and it would be gone by the time I'm on my second or third chakra and it was really hard for me to maintain that connection. But now I'm finally starting to understand that even afterward.

RH: Do you feel that journaling through the process was beneficial to you at all?

D1: Yea, for sure. I personally like to explore myself a lot and I am very detail oriented. I like to have a lot of information. Taking the time to be serious about it and really dedicating yourself to looking into what you're doing made the process go a lot more in a positive direction. I knew where I

stood and I knew what I wanted to work on. I knew what my troubles were. I learned that it's okay to not know sometimes as well and its good to just write because you find things in that writing that you then move forward with. I started journaling within other classes too, not because I had to, but just because when I'm writing I can see myself and its nice to go and look back and see improvements you've made. In those times where you are a little stuck or troubled, there are times you work through it and it happens different every time.

APPENDIX D

JOURNAL INTERVIEW DANCER 2

2/10/11 2:45 pm

Rebecca Hillerby: Which journal entry demonstrates to you the most profound somatic experience you had? Why?

Dancer 2: For me it was one of the ones earlier in the process, August 19 is what my date says. In this journal entry I wasn't very specific with it, but I remember this as being the most somatic experience for me. This was one of our individual rehearsals just with you and me. It was the last activity of the day, and I had to lie on the floor like a pile of bones on the floor, I think that was the cue that you gave [me]. And then from there I was told to imagine that a colored ball was traveling through my body, through different parts of my body, entering different parts, exiting different parts, and was coloring different parts of my body that color. So we spent quite a while just sensing it and feeling it go through my body. I think from there I started moving, and I let where I sensed the color ball manipulate my body. I had to initiate movement and start something. And that was something like I had never done before. And my eyes were closed too, during this, I remember that. And I just remember that the movement, although I couldn't see it, the movement that I was doing was just something that I would have never would have done before. Like the way I was moving and it was such minimal movement, which is also very different from how I move. Instead of worrying about what I was doing or what it looked like, it was just I, letting the sensations in



my body lead what I was doing. That was just like I said something that I hadn't experienced before so I think that was the most somatic experience that I had throughout the, well at least the individual rehearsal process that was the most.

RH: What do you mean by somatic? What makes it a somatic experience?

D2: I think, the fact that, just like I said, I wasn't worried I guess about what I looked like or the physical, or the aesthetics of the movement. It was just me, I was there by myself, no other dancers, no other distraction, my eyes were closed and I was really inside of myself just feeling what I was doing. Letting how I felt emotionally and mentally and physically how my body felt, letting all of those things impact how I was moving. [I] let those sensations....and a dance came out of that. It was somatic because I let the sensations of how I was feeling lead what I was doing.

RH: Where in your journal would you say you are writing about a shift in perspective?

D2: It was the one after we had our first group rehearsal. And I was just reflecting on my experience with that. And I think the reason that I had the biggest shift was because the first thing that I said in the journal was that even though it was my first time dancing with the other people, so I wasn't by

myself anymore, and I had that external stimuli of other people being there, my movement didn't change. When I spoke with you in the beginning and we talked about internal and external and what influences you and what affects you I was very much talking about how everything on the outside influences me, and how I always looks at people. What their doing affects me. The environment that I'm in affects my dancing and me. So I think that we had just spent so much time doing individual rehearsal it was very much about my experience that I was worried that coming together as a group, that it wouldn't be the same. That I was going to see them and see the things they were doing and I would automatically change what I was doing to either fit into what they were doing or let them influence what I was doing. But like I said, I think that was the shift that I noticed. That even though I hadn't been rehearsing with them I felt the same doing the movement and I felt like I was still getting the same experience out of it. And even though there were still people there, I felt comfortable to play with things and experiment with things and I think that was something that I never would have been able to do before. So yea that was the shift, for me.

RH: Do you think it would have been different if we would have started in group rehearsals?

D2: Yes. I think that it would have been very different. I think that individual rehearsals for me were very important because it gave me the

time to do what I needed to do and explore things on my own time. If I needed to take longer with something were able to do that or if I was moving quickly through something we were able to that as opposed to have to pace it along with a group. And I think I was open and comfortable to try new things and be really present in the moment because it was just you and I. So I think that if we would have started in a group that my habits would have stayed there and I would have let them influence me and affect me and I don't think that I would have gotten as much out of the whole thing.

RH: [Entry 8-31] In the one part of this entry you say 'When I think about my body I tend to see it as a bunch of separate parts.' Would you elaborate on that entry?

D2: What I meant at the time that I wrote this, and this was something that I knew that I had difficulty with, was the idea of full body or whole body integration. It was something that all of my teachers had talked about and told us that was something to strive for. And I never understood it or got it because to me the body wasn't an interconnected whole it was all separate disjointed parts. While physically they are all connected, but when I was moving it didn't feel like that to me. If I was doing something with my arm, because that is what was moving or doing the most dominant movement that was what I sensed and that's what I experienced. All of my focus went to my arm, and I could feel the sensations in my arm, but the rest of my body was

just there. I said the same thing for anything my head, my pelvis, or my legs, whatever part was doing the movement or that I was told to focus on, or if I knew I was working on feet that is where my focus went. That is where the whole idea of separate body parts came in because if I was doing something with my legs even if my head and arms were moving as well, to me it didn't really seem like it. It seemed like they all worked separately as opposed to working together.

RH: Do you still feel that same way?

D2: No not at all actually. Well, no I guess I shouldn't say not at all. I guess sometimes. I think now the idea of whole body integration was just something that was just crazy to me before. I think that's something that I understand a lot for a couple of reasons. One was definitely this experience because I think just finding the time to just be present in myself in my dancing and not let external things affect me. It just made me more aware of even if I am doing something with my feet the other parts of my body are still working and they are still connected. Even though my attention is not there, my focus is not there, what my upper body is doing is impacting what my feet are doing. In that sense I think that just helped me see that our bodies are separate, that's its all connected. Also I took kinesiology this past semester, during when this was happening, with Cynthia. That was one of the biggest things that she talked about, that she wanted to us to understand, was the

idea of whole body integration, and seeing your body as, I think that the term that she used was a bicycle wheel. How each every single part of your body is like the spokes, and the center of your body/the core is the center of the wheel, or something like that. But I think that focusing on that idea in a sense where I wasn't moving but in an academic sense with my mind, thinking about that and how the body was connected. But then also while I was doing that my body was also experiencing that through this [experience]. So I think that I don't feel that way anymore, I guess at times I can see how I used to think this way, that parts were separate. But I think most of the time now I try to be more aware of what's happening internally and the sensations that I'm feeling and trying to keep remembering that everything that I do impacts the other parts.

RH: On 8/19 you drew this "body diagram." Could you explain this diagram? Explain the drawing and what it means to you?

D2: All of the different drawings have to do with the different sections that I was working on at the time. The first one was when I did the original beginning of the phrase, when I was standing, and it was the 'foot phrase,' I think that's what we called it, it was just me moving my feet and my knees and hips. That's why I drew that drawing. The head and the neck, the body, shoulders and arms are just like a stick figure and just plain because to me those weren't involved in what I was doing. I didn't really pay attention to

those parts of the body when I was coming up with the movement for this. Or even when I was doing it I felt that at the time I wasn't aware of the sensations of those parts of my body. But then the lower body I have my feet fanned out, each individual toe is spread out. And then I have little circles on the knees and on the hips because to me those were the areas that I could really feel articulating and I felt movement was initiating from. I was very aware during this whole part of the phrase what each of my individual toes were doing and what my ankles and knees and hips. I could really sense all those areas. The middle one was representing the one-dimensional part of the phrase. In that one I just drew a stick figure because for me in that part of the phrase everything was even to me. There weren't parts that stood out to me more than other parts. It wasn't my head or lifting more my arms or legs. It was the idea of one-dimensional so that's the position I was standing in. I think that was just even and simple because that's how I looked at it. The one-dimension movement was very simple and each part of the body was equal in what it was doing. The third drawing was representing the section where you told me to pretend like I was getting pulled by a mob. This was a really the idea for me, not to understand because I understood it, but really hard for me to embody. For me to physicalize what you wanted me to do. I was hoping that this drawing would help me. I just have my body all, the arms and the legs and the feet and the head all off center and weird directions. Then I have arrows coming off the body in all different directions and that was suppose to help me to know that if someone was to grab my

arm that it would really take me that way and I wouldn't stop it or control it. So all the little arrows represent how if I was in a mob and people were pulling me in all different directions that is where my energy would be going and where my body parts would be going. And that it would keep going in that directions as opposed to me stopping it or me trying to get it to go another way. And then the last picture is representing the magnet part of the phrase. So I drew arrows facing each other, like going into each other. The top set of arrows I have going down onto my shoulders, and the middle ones across my chest. So it's all the arrows going in. And I think that was how I felt doing the phrase. Not necessarily how I felt in the beginning but what I think we were trying to accomplish was to be very sharp and magnetic. Quick movement. Have it be like my two forearms were attracted to each other, or my knees, or whatever parts were suppose to be magnets were really attracted. So the energy that I saw then, because again the arrows were representing the energy that I felt around my body, so that was just representing things being drawn together. I think on my hands and feet I have little circles, like little masses. And I think the reason that I did that was because I felt like my hands and feet were really stiff during this part. I think my hands were in a cupped position and I kept them there and my feet were in a parallel until I started moving. So I think to me those areas just seemed very tense. So that's why I drew them.

RH: I have one follow up question from what you said. So you said with some concepts you understood them but you weren't able to embody them. Do you feel that any of the exercises we did or idea of implementing somatics into your movement helped you bridge the gap between embodying and just understanding the principles?

D2: I think that in 95% of the things that you wanted us to do the somatics definitely helped me. Because like I said I had to get over the fact of it doesn't matter what I look like, it doesn't matter what I'm doing it doesn't matter what other people are doing. I just need to, I just really tried to be present and get something out of this that I don't normally get from working with choreographers. So I think having that mindset and trying to really listen to what my body was telling me. I think that did help me understand and grasp things. Because you would give a directive and then I would have time to sit there and think about it and have my body play with that idea. I think really just listening to my body, which is something that I didn't really do before, that in and of itself helped me to understand things. But then there were a few ideas, and this is really the only one that I can think of, the whole being pulled by a mob was something that I never really got, ever. Even looking back at the performance, like watching it I think it was fine, I didn't look out of place. But to me even when I was doing that part in the performance I didn't really feel like that. But I think that's just like the way that I move. The aesthetic quality of my movement is not like jerky and being pulled. I felt like



no matter what we did I was never really going to get that in my body. But if that is the only thing out of all of them, I feel like that's not that bad.

APPENDIX E

JOURNAL INTERVIEW DANCER 3

2/10/11 3:15 PM

Rebecca Hillerby: Which journal entry demonstrates to you the most profound somatic experience you had? Why?

Dancer 3: I think in terms of the journal entry that was the most profound experience was actually the first group rehearsal journal entry. It was such a strange transition moving into we're sharing the space with other people who've gone through a similar process, but I didn't necessarily know what that was. I just knew that they did something like what I did. And having their energy in the space, it was unsettling but not bad. It was like okay something is different. Something is causing my body to be different. I wrote a lot about how their energy helped me place my identity with them within the piece, especially within the phrase work that I had been having so much difficulty actually embodying the movement and for some reason that day it all stuck. I think it was just because I had other people around me. So yea, that would probably be the most profound one.

RH: Where in your journal would you say you are writing about a shift in perspective?

D3: It was toward the end. The shift was more in my somatic awareness, I would say. Noticing that I am going in and out of somatic awareness and performance quality. It was this shift in my mind, is it bad? Is this right for

me to be coming in and out of it? And then trying to formulate a solution for myself. I just felt like I needed to find some kind of connection between the somatic awareness and performance quality. I think that was probably like the shift in my mind. It was constantly trying to figure out what I should do. This helped me realize that its okay. That shift in my mind, the constant shifts helped me realize that it was okay because somatic awareness is part of performance.

RH: Do you think that this started because the performance was getting closer?

D3: Possibly because it [the journal entry] was in the middle of October. I wasn't focusing on November but I knew that it was getting closer so the performance quality started emerging a lot quicker and a lot more predominant in the movement. So yea I think that's why it happened later.

RH: On October 25, in talking about how somatics and performance relate to one another, you said, "In a nutshell, somatics is a term under the umbrella of performance." Could you elaborate on that?

D3: Its funny because that was the last sentence of that journal entry. Its really interesting because, I kind of described it before but in a way I kind of got back to where I was in the first place when I was trying to answer the

question by saying that. I just feel like performance has so many different pathways or has different things that you have to shift in and out of depending on what the performance is like. With us somatics seemed so prevalent in everything that we did. It started out with it. It felt like the somatics area under that performance umbrella was very large, it took up a very large amount of that term for me. So I think that it changes depending on what the performance is. Because we did it so much before, even though somatics wasn't the number one thing I was thinking about during the performance, I was thinking about all these other things too, somatics was like a huge part of it. It was a huge thing to cover within my performance quality.

RH: Around September 20, you drew your body diagram. Could you explain this diagram and elaborate on what's there.

D3: When I was looking at it before I noticed that it's kind of judgmental. The part where it says that I don't have a mouth, and there's no mouth there, I put my words get me in trouble. I think that's very judgmental of myself to say, to proclaim that about what I drew. But I think that when I was doing it I wasn't necessarily thinking oh I'm being judgmental, I was just trying to explain why there wasn't something. Now that I look back I think that it was a little judgmental toward myself. But I do see a clearer picture; I've done this before, I've done this body diagram before, and this is much more clear

than anything I've ever done. Because I really tried to sense my body as an overall thing instead of necessarily focusing on one thing, they all kind of interrelate in a way. The eyes are really huge, but I can't always see where I am going; this is something that has been prevalent in my graduate studies since the beginning. I just have these huge eyes but I don't really know what I'm shifting through or what's going to be at the other end. And then just the way that my body is shifted forwards a little bit. I know that I'm trying to move forward but sometimes I feel stuck. Sometimes I feel like I can't really push myself through something. Yet I am kind of suspended on this hope or dream that I am trying to get to. But a lot of my inhibitions, all those little judgmental things that I say kind of hold me back in a way, and also the sensations that I have in my body. Being able to put that in there too. I don't know, I've never really been able to sense my body in that way before, especially since I got into graduate school, but even with our process really starting to notice imbalances and notice things that weren't there before. I think that it's interesting that I drew a human form other than just an image or something. Because the other times its always been kind of like circles and little squiggles and stuff like that, and I actually drew a body which is kind of odd to me. And then [I drew] an alien head. I drew like an alien head and I don't think it is indicative of anything or symbolic of anything, but I do think that it is kind of funny that my body is this human form and my head is this alien looking thing.

RH: Do you think that diagram is subjective to where you were in that point in rehearsal and where you were that day? For example the fact that you don't have a mouth, you feel is weird that you did that? Do you think that some of the things you might still consider a part of your body diagram and some of the things that might be different?

D3: Oh I think it has changed. Not completely, I think some of the things are still there. It is completely subjective base on how things have gone since then. I feel like I have become more aware of that subjectivity instead of being like oh this is how it is and this is how it is always going to be. I have been able to accept the fact that it's going to change. I mean we could draw body diagrams and it would be different because every moment is different. Being able to accept the fact that it can change and that's okay as well. But I feel like there are some qualities within [the diagram] that are always there, the most specific stuff might shift around or go away. I think that the body leaning forward is something that's always there, and the big eyes always there. But the other stuff is definitely shifting from day to day.

APPENDIX F

JOURNAL INTERVIEW DANCER 4



2/11/11 2:30 PM

Rebecca Hillerby: Which journal entry demonstrates to you the most profound somatic experience you had? Why?

Dancer 4: I think that a lot of my entries don't have any profound or life altering 'oh my gosh' [moments] but just a slow investigation of smaller things about somatics that I didn't really notice before. I'd say toward the beginning [of the journal] are the entries that are more about exploring somatics because toward the end it's more about the piece. Probably the first two when we were really just working on somatics and not creating movement as much were the most profound moments.

RH: Do you feel like for you that you separate the two: somatics and performance, or do you think that somehow they relate? Were any of the little things that you were discovering lead into the performance?

D4: Yes and no. I mean performing for so long you kind of switch into performance mode. I think that because of the way the movement was generated a lot of it wasn't me thinking as a technician. I was more so thinking about how the movement was created. I guess I was more aware of my body then usual.

RH: Where in your journal would you say you are writing about a shift in perspective?

D4: I'd say in the end when I'm talking about who I am as a mover. I was talking about the difference between when I did this piece as opposed to when I was doing other things.

RH: Could you elaborate on the sentence in the September 30 entry when you say, toward the end of the entry you said, "I also think that it has allow me to embody the movement that was given to me in a more personal way?"

D4: So I'm talking about individual rehearsals?

RH: Yes it is a reflection on the individual rehearsals.

D4: I think because I was in individual rehearsals and we weren't having those outside stimuli that you talked about. I was more so just making it mine, and it's going to look this way. Usually when I am dancing I look at other people and I'm like "oh that looks good" and I would rather do it that way than the way I'm doing it. But because there weren't any other people I was just doing it in the way that felt most natural to me. Personal.

RH: I would like you elaborate on the phrase “I am a technician. When I am moving in this piece, I let go of almost all of that” in the next entry?

D4: I feel like that sounds kind of bad. But its not meant in a negative way. It's that I'm not so wrapped up in “oh is this technically correct?” “Is my pelvis square when I'm dong this?” I always very concerned with the anatomy of my body and making sure that its all correctly placed. Almost sometimes for injury prevention or stuff like that. But in this piece it because it was coming from an internal place rather than an external place of me thinking about where my body is placed. Because it was internal it was just happening rather than me over thinking about it.

RH: Could you elaborate on your body diagram and explain why you see your body in that way, or in the time why was that the diagram of your body.

D4: I was thinking about my body in reference to the way I move, I feel. I feel like I move in arcs and spirals. If that makes sense?

RH: So you see your body in reference to how you move?

D4: Like these are the pathways that I would move, or energies that I am feeling in my body.

APPENDIX G

DANCER 1 BODY DIAGRAM

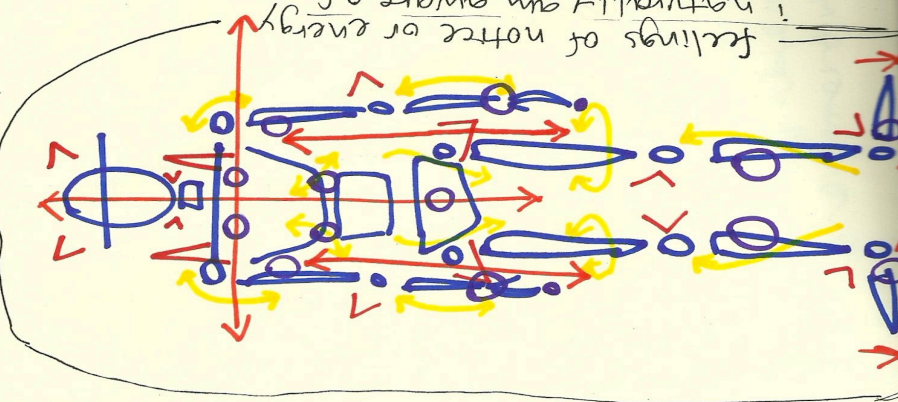
orange - overall sense of being. sensations i always can recognize and relate to.

yellow - points where i hold nerves. constantly rotating through these energy spots. fidget.

red - out ward or inward energy and folds neutral body energy constant

purple - space or disconnect from body and energy. distant in relation to the rest of body. needs concentration

how i see my Body.



feelings of notice or energy  
! naturally am aware of.  
+ plus what techniques? is.

APPENDIX H

DANCER 2 BODY DIAGRAM

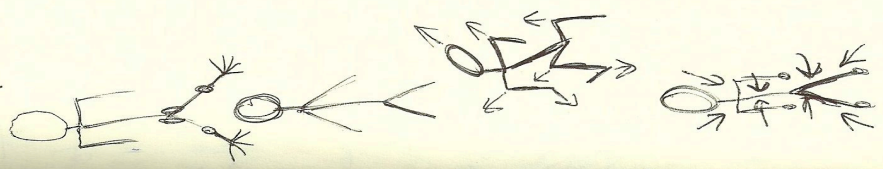
Body Diagrams

Beginning of Phrase - Feet Phrase  
 Slow articulate  
 sustained precise  
 controlled strength

Middle Section - 1-dimensional  
 stiff tense  
 quick feet

Middle Section - ruled by a mob  
 out of control sharp  
 off-center unbalanced

End of Phrase - Vignette phrase  
 sharp energetic  
 fast

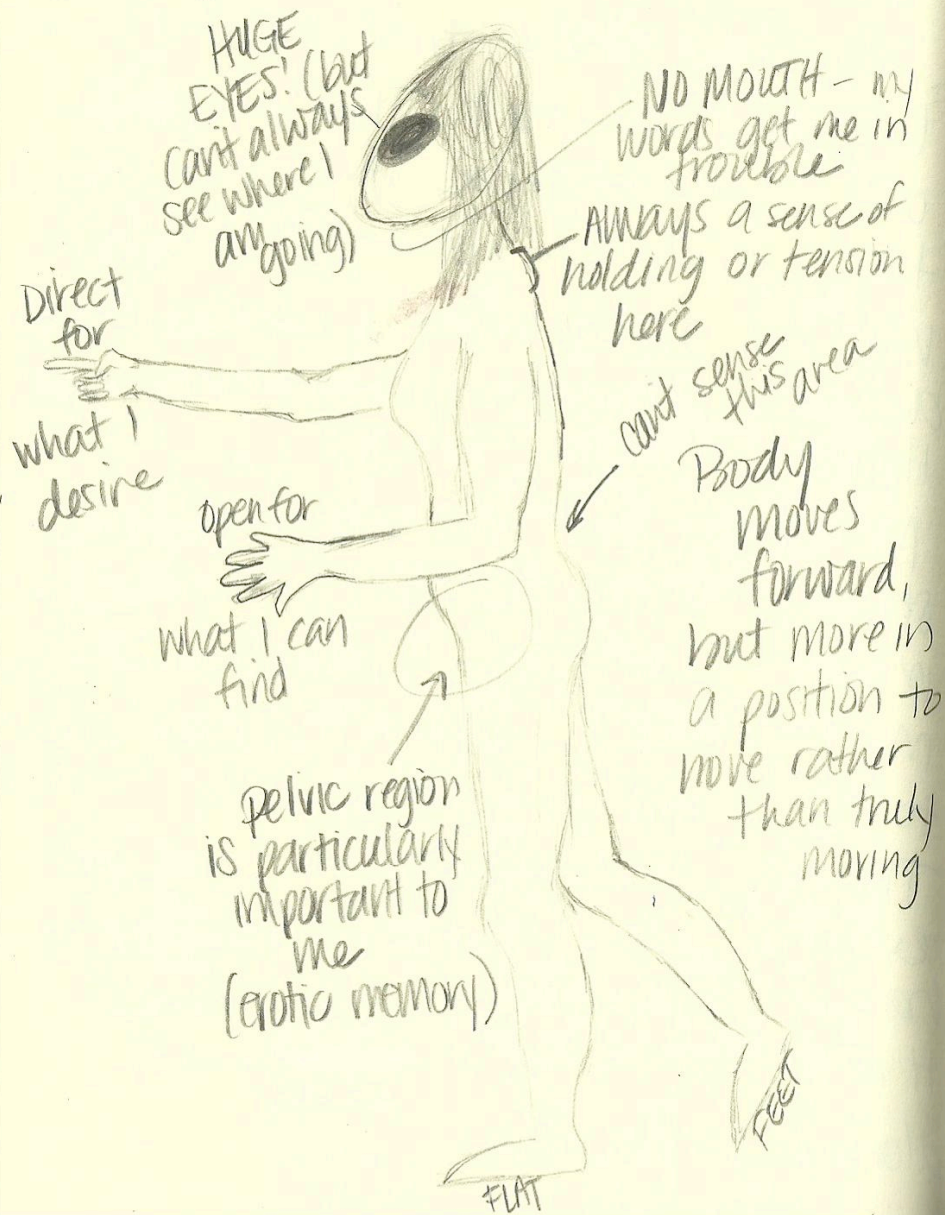


APPENDIX I

DANCER 3 BODY DIAGRAM



# Body Diagram



APPENDIX J

DANCER 4 BODY DIAGRAM

# Body Story

- in reference to the way you move
- diagram of your body

