

Something about Self:  
Moving the Creative Flow Within  
by  
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## ABSTRACT

This thesis paper, *Something about Self: Moving the Creative Flow Within*, explores the progression of the author's abilities as a facilitator in a creative context through her project presentation *SELF(ish): grow(tru)thOUGHT*. Along with the subjective assessment of creative facilitation, the underpinnings of the author's creative process and artistic vision are exposed through relevant literature, significant inspirations, personal insight, process comparisons, and imaginative metaphors. The author/artist offers a unique perspective on personal interests collected over the course of her graduate studies. Waugh expounds upon pertinent content such as intuition in creativity, the emotional link to the mind-body connection, dance movement therapy and its effects on states of being, self-realization and self-transcendence. Each of these contextual elements contributed to the creation of exercises for movement generation used in a performative dance work. Ultimately, this paper elucidates a transparent, versatile creative practice and the evolution of a unique, passionate artistry that is based on a balance between structure and flow.

## DEDICATION

I dedicate this to my family for their undying love and support—without you, I would not be who I am today; to my best friends Bethany and Birkmeyer—thank you for always being there when I need a hug and some positive reinforcement; to Dulce Dance Company for being an amazing support group; and to my sweetheart and partner, Jamie, thank you—you have shown me patience through the difficult times, support through the long days and nights, and love that is everlasting. You have all helped me be able to truly see *me*. I will forever be in gratitude.

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## Chapter 1

### AN INTRODUCTION

I have always considered myself a perpetual student, willing and ready to learn about anything and everything. As a former Chemistry and Biology student, with the plan to attend medical school, the transition to dance has been filled with new understanding, confusion, downfalls, and passionate searches. The decision to fulfill this unknown aspect of myself lent me the opportunity to discover various personal characteristics and qualities. Ultimately, the pursuit of dance and the study of movement became ways to understand my purpose in this life as an intellectual, strong, confident, loving, passionate, helpful and creative being.

Throughout the course of my studies as an ASU School of Dance graduate student, I have been on a rollercoaster of emotions and ideas about what I ultimately desired to present for my project. Shifting constantly, it was difficult to pinpoint exactly what I was drawn to in terms of my interests, what made the ideas special, and how I learned to understand and apply the practice of my creativity to different areas of my life. I went through periods of contention and self-degradation, wondering if I was ever going to figure out what all of these interests meant to me on a personal level. I exhausted myself in the stress of not knowing.

Interestingly, “not knowing” happened to be exactly how my creative practice and process developed into something I have accessed continuously as an artist. The actual process of recognizing my growth as

an artist of value shaped the methods in which I tended to develop and create art. This recognition opened the door to another realization: I unknowingly found a joint likeness between my creative practice and aspiration to become a movement therapist. This common denominator was facilitation, which ultimately led me to the main questions of my research: (a) Who am I as a facilitator of movement experiences and ultimately an artist? (b) How could my practice be related to and translated into various contexts (i.e. dance/movement therapy) related to my life and personal aspirations? (c) How does my creative process relate to other similarly working artists' processes? (d) Can (and how does) an intuitively driven, yet methodical creative process produce a clear work of art? These foundational questions became important in multiple aspects of the project, such as: development of creative methods, rehearsal protocol, performance production, choreographer-dancer (aka: facilitator-mover) relationships and interaction, and the implementation of personal interests, gathered over the course of my graduate studies, into the work.

During the past two years of graduate school, I investigated several important topics that I felt were imperative to implement into the project: (a) the self-journey; (b) emotional linkage between the mind/body connection; (c) intuition and creativity; (d) dance movement therapy and its effect on states of being; and (e) Meg Stuart's (and others') approach to choreography. Instead of focusing my thesis work merely on the concepts I was drawn to over the past two years, I utilized them as the frameworks in

which I created my thesis project, *SELF(ish): grow(tru)thOUGHT*, as well as in how I studied myself as a facilitator in the creative process, as a creator of art, and as a potential movement therapist. This revelation befell as completely relevant in terms of how I envisioned the design of my project. In essence, I made my real life progress be the basis for how I created my identity as an artist—this identity was necessary to embed within my project, *SELF(ish): grow(tru)thOUGHT*, because it became the foundation for its growth and development. My thesis paper investigates the development of a personal creative process, elucidates an extensive illustration of the creative process, and initiates a discussion of the project's results and emerging questions. Additionally, it explores the boundaries between process and product along with personal conclusions drawn from the sensual, persistent symbiosis between these two bodies.

Chapter Two is a comprehensive uncovering of inspirations (i.e. literature and similar artists' perspectives) that investigates specific content and places them into a relatable context for my project. The literature, along with personal insight, elucidates the content used for personally chosen frameworks within the process as well as defines process and product by exposing other similar artists' ways of working and producing. Additionally, this chapter introduces the uses and effectiveness of dance movement therapy as a creative and expressive process for personal self-discovery in order to compare processes between modalities.

Chapter Three includes an extensive story of the process of unfolding and creating both the movement experiences and the product itself. This thorough description purposely reveals the emergence of the work as a metaphor that I developed through a creative practices module at ASU. This chapter also focuses on the importance of all facets of the process as well as the preparation for a performance of the product. Chapter Four delves into relevant specifics of the process, including significant exercises that affected its trajectory. It provides a unique look into the mind of the work, while offering a deeper understanding of the consistent methods and systems used within the process. These specifics are provided in order to further expand on learning experiences that developed and enhanced both the essential meanings and performance qualities within the work.

Chapter Five describes the results and discusses the importance of the project post-production. The initial questions posed for research are answered and other critical issues are highlighted, including what changed in the process and offers new questions that have emerged post-process and post-production. It also provides a supplemental production of the work in response to post-production personal reflections and external feedback. Chapter Five concludes with personal reflections of the project as an overall experience, my artistic statement, and implications (based on the outcomes of this project) about how I visualize my creative and/or career choices progressing in the future.

## Chapter 2

### INSPIRATIONS AND PERSPECTIVES

*“Mind is indeed part of the body and body affects the mind.”*  
–Sharon Chaiklin

#### **The Self-Journey**

It is essential to begin this chapter with the foundational concept of this entire project because it clarifies and exemplifies the path that my process has taken. Understanding who I am through experiencing the journey of the self in relationship to the universal self is invaluable and necessary for my development as an artist as well as the manifestation of my passion to help others through movement. I am inspired by authentic creation. According to a 1995 interview with Simone Forti in *Nouvelles de Danse*, Forti has not made much set work. She states, “I’ve done some, but still it wasn’t step by step—it’s one image that moves to another... I will orchestrate the sources, the images...” (Benoit, 2007, p. 163). This type of original work has always interested me. By “original work,” I do not mean in the sense that the concepts, forms, and/or movement are new or have never been explored; rather, I suggest that creation is personal expression which stems from an inner place of knowing, manifesting and unfolding from that unique perspective.

Meg Stuart, a working artist in the field of dance and multidisciplinary art, has similar interests and defines the process of expression and creation through the development of distinctive movement vocabularies:

Looking for movement vocabulary and finding the right form of expression is an ongoing interest in my choreographic research. Much more energy has gone into that sort of research than into practical decision-making and the management of form . . . it is about being open to a new mode of expression each time (Stuart p. 26).

Stuart's interests relate to how I understand and experience the self-journey: a conscious creation of inner expression that manifests itself as events, people, ideas, and ultimately one's life path. Consequently, this definition also relates to my artistic identity, which is expressed thoroughly in chapter five.

The manifestation of one's life path can be seen through the process of self-realization. Based on personal understanding, self-realization is the direct process of noticing and becoming aware of the true self, the self that lacks ego, which is composed of an individual's personality. Karren et al (2009) defined personality as "the group of behavioral and emotional tendencies that distinguish you from everybody else. It is the way your habits, attitudes, and traits combine to make the person that is uniquely you" (p. 65). In this case, personality is the basis for the ego and self-realization is the awareness of the lack of personality in our uniqueness.

From another perspective, Gee (1999) explained self-realization through the function of intuition: "The function of intuition [holds] a place of tremendous importance in relation to our physical and spiritual well-

being, our creative self-expression, and our ability to understand ourselves” (p. 3). Gee also delves further into this idea by declaring, “Intuition is not ego. Intuition is soul . . . intuition knows that the concept of individuality is a construction of the mind/ego . . . [it] knows that we are all ultimately and deeply one being” (p. 195). Inspired by the idea that humans can create the world in front of them, I defined self-realization as a conscious personal process of the self-journey. The self-journey as I understand it, is the overall process of discovering the true self through awareness and the progression of time.

Through my own self-journey of self-realization, I have come across the idea of self-transcendence. Based on the journal article, *Rainbow of Emotions* (2008), the concept of self-transcendence is gaining a wider perspective of the true self, the dynamic of the body self that contains the ability to inherently create something from itself (Natalie Depraz p. 243). In essence, this is the self’s ability to recognize the universal qualities of a larger self, one that’s made of the soul, energy, life force, and/or god, etc., not merely the qualities that make up human personality. In this way, the self becomes greater than the form of the body, but spreads out as energy into the external world.

### **Emotions as the Link to the Mind-Body Connection**

Through the years, I have discovered that the inherent ability to recognize and live through my self as larger than my corporal form exists actively in my mind and body, which is linked directly to my emotional



self. I believe emotions are the seat of the mind and body connection—the tie that binds the mind and body inexorably and completely in order to experience the internal self and the self in relationship to its environment. To me, emotions are a way to experience the present or the action of being present. Depraz (2008), in her article *Rainbow of Emotions*, states that “‘being present’ comes to refer to the cultivation of the ability to anticipate the unexpected, and to becoming aware of the strong emotional quality of such an ‘unexpected.’ Welcoming what is radically unexpected is the very experience of the surprise” (p. 253). I understand this idea to mean that through the emotions of an unanticipated experience, the emotions/responses create an experience all in itself that includes the mind and body together as “present” or “in the moment.”

The history of the mind-body connection, however, has gone through different levels of criticism and analysis. Based on *The Brain that Changes Itself*, the French philosopher René Descartes argued that the mind and the body were separate entities and operated under different rules (Doidge, 2007, p. 213). According to the same source, Descartes’ “mind/body division has dominated science for four hundred years” (p. 213). According to a recent article regarding the previous understanding of the mind and body (2009), “The emotional body became a text that could be measured, compared, and laid out for scrutiny. In the process, mind and body became distinct, and it was the secularized mind that was ultimately associated with emotions” (Fay Alberti, p. 801). This

distinction, while outdated, laid the path for new understandings of the connection between the thinking mind and the feeling body. Because of research on novel concepts such as brain plasticity<sup>1</sup>, the trajectory of the mind and body connection has changed drastically over the most recent years. The line between mind and body has diminished, instead of being distinctly separated by it.

The connections between the mind and body, via the emotions, are also determined by the relationship with the self. In this case, the self in relationship to the universal self is a rising concept in today's society. According to Sharon Chaiklin and Hilda Wengrower (2009), more and more people are attending holistic healing centers, learning how to access intuition, and getting massages/bodywork, to name a few. I attribute this rise in self-care to the increase in awareness of the gap between the thinking brain and the emotional body.

Personally, my relationship to this rise in awareness of mind-body connection translates through the realm of dance, or rather movement. Because of the increase in awareness of the mind-body connection, movement therapy is an up and coming field within dance. Based on *The Art and Science of Movement Therapy* (2009):

There has been a gradual recognition of the importance of the interrelationship of the 'bodymind' and how it affects human behavior . . . the body relays information—our emotional history—

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<sup>1</sup> The ability of the brain to change and evolve its own structure and function through thought and activity (Doidge, 2007, pgs. xix and 296)

that remains stored in our musculature and other psychological systems. It is manifested in the individual's postures, gestures, use of space, and movements large and small . . . The 'bodymind' as one entity became clear to many involved in dance in conjunction with the role of creativity as a means of bodily expression (Chaiklin, p. xv).

Bodily expression, as translated through the emotions, creativity and healing abilities that lie in the mind-body connection, is the underlying goal of the process in which I have created *Self(ish):grow(tru)thOUGHT*. Candace Pert, PhD, author of *Molecules of Emotion*, states that "the tendency to ignore our emotions is *oldthink* . . . emotions are a key element in self-care because they allow us to enter into the bodymind's conversation" (1997, p. 285). Emotions are the connection to which we are able to explore the possibilities within our mind-body. This allows freedom in expression, in regards to movement that involves the body.

In congruence with the emphasis on bodily expression, the concept of being in the moment, or being present, was the basis for my work in this project. Depraz (2008) defined being present as "the cultivation of the ability to anticipate the unexpected, and to becoming aware of the strong emotional quality of such an 'unexpected'" (p. 253). In order to honor this idea, I had to remain open to letting the process unfold and flow at its own accord, while maintaining a balance between what I wanted to accomplish and letting go of structure and formality.

Structure and flow is an enlightening analogy to the thinking mind and the feeling body. The shared space between logic and emotion is where creativity develops and through the body emerges. Chaiklin (2009) claims that “creativity in art . . . is a search for structures to express what is difficult to state” (p. 5). Through the process of finding structure, space becomes available for freedom of personal expression—this space accordingly provides perspective about the performative and production elements of *Self(ish):grow(tru)thOUGHT*. Not surprisingly, this shared space is also home to another important aspect of my creative process and interests—intuition.

### **Intuition and the Creative Practice/Process**

The gray area between structure and flow is where I have defined my intuitive state to exist. Through intuition, I have created art that is authentic and unique in which everyone has a specific voice. I have discovered, through independent creative projects in graduate school, that I tend to work in a deep state of intuition. This intuition is an ability I desired to refine and hone in through my MFA project because it has come to define who I am as an artist and person. In S.R. Riley’s (2004) article on embodied perceptual practices, she references Antonio Damasio, a neurologist, who recognizes the mind as “embodied, in the full sense of the term, not just embrained” (p. 451). Based on Damasio’s explanation, I understand the mind to be composed of the body, brain, and the experiences (physical, mental, emotional, and spiritual) collected over

time in relationship to personal environment. Intuition, therefore, accesses this information through an embodied understanding.

In an alternative perspective, Gee (1999) explains, “intuition is a function that springs from a deeper source than the linear, rational mind” (p. 3). To me, this implies that intuition is an aspect of the mind that is complimentary to the logical or “left brain” activity. Gee proceeds with a deeper interpretation of intuition by declaring:

If we imagine that instinct is a function of the awareness of the body, and intelligence is a function of the awareness of the mind, then we can understand intuition as a function of the awareness of the soul and spirit... beyond our human dimension of the body/mind, we exist above all as a being composed of a soul and a spirit... which animates our body/mind (p. 4).

In this way, we can access all parts of our being through the function of awareness. The parts can work together, when needed, to promote the power of creativity through many facets, not just one.

My entire life, I spent listening to my left-brain activity, suppressing the creativity that needed to emerge from my subconscious mind. One of the main reasons I became aware of this was my research into Meg Stuart, a choreographer and founder of the dance company *Damaged Goods*. Stuart works from an intuitive state from which her creativity emerges by listening attentively to the physical language that emerges from her dancers. “If the shoulder stayed up and the back was hunched, there was

something about an inner world that was being expressed physically” (Stuart, 2010, p. 46). Once I began to find my voice as an artist, I was able to recognize the place from which I was creating art. Consciously I was making a decision to lean on my intellectual prowess, rather than utilizing my creativity to enhance my intellectual capacities. I now understand the significance of my creativity complementing my intellectual abilities in this project. This significance is how I realized and actualized the reason behind the essence of my research and work—to study *myself* as a facilitator.

### **Being a Facilitator**

Though the previous concepts are foundations for building the work upon, the main research developed as my identity as a facilitator. I was a bit stuck before coming to the realization that I wanted to research myself as a facilitator, though I knew intuitively that the idea was planted. A therapeutic facilitator, as defined by Susan Kleinman in *The Art and Science of Dance/Movement Therapy* is:

The ability to facilitate meaningful expression [that] leads to patients being able to experience a stronger connection with their bodies, trust their feelings, explore what they are communicating through their body language, and discover the metaphorical connection between how they move through life and problems they are facing (p. 133).

To understand myself as a facilitator, both creatively and therapeutically, was the impetus that pushed me past my own boundaries. It became the all-encompassing personal harmony that could help me understand myself within each aforementioned concept in this chapter. Significantly, the concepts that powered the project's growth also fulfilled the qualities I have craved to develop as a creative and therapeutic facilitator and ultimately to live within my life's purpose.

I have always wanted to help people, which is why I am driven to become a movement therapist. I did not always consider myself the type to help/heal people, however. I was in my own states of ordeal and complications—*how could I help others when I could not help myself?* I was in a rut for quite some time. Over time, events transpired, people came in and out of my life, I made endless decisions (good, bad, and ugly), and somehow the light bulb went off in my head that I actually help people all the time. Through helping people, I was helping myself (physically, emotionally, mentally, and spiritually) understand my life purpose. This awareness of my potential is precisely why I developed my *self* in this project as an intuitively experiential, conceptual, and authentic facilitator and creator of movement art.

## Chapter 3

### THE CREATIVE PROCESS: THE MATURITY OF SELF

#### **The Invisible Seed**

*As I lay on the cold, bare floor, I am bombarded with incoherent thoughts of my internal monologue. I take a deep breath and I feel the cold air hit the insides of my nostrils and I am aware. The weight of my body into the floor gives me a sense of weightlessness that allows my mind to free. The previous thoughts become fleeting as a new awareness emerges and the voice in my head becomes clear. Soon, I am able to feel the entire voice penetrating my tissues. I hear the words clearly, yet softly, repeating—What is the self? What is self? Self. I am...I am. I drifted into a deep slumber with the remnants of the voice ringing into my soul.*

When I awoke, there was a sudden sense of urgency, as the realization that I fell asleep in class registered in my brain. I became aware of my surroundings and quickly understood that my catnap had not altered the energy of the room. I immediately saw a large piece of thick white paper in the corner of the room and tore off a piece. With colored markers in hand, I set out on a life altering journey of creating my own diagram that defined everything that I believed composed the self. At the end of the class, my self-chart was completed and I stared in awe at what I had created.

Without knowing, I had planted a seed in my mind and body. A short while after I created my self-chart, I tucked the quarter-creased piece



of paper in a green folder and placed it on my bookshelf. I did not look at it again for almost a year, until the week after I began rehearsals for the project in the summer of 2011. During a move, I came across the green folder. I opened it and there placed in a pocket, my self-chart, still folded quarterly, was ready for me to take hold of it and run.

### **The Planting of SELF**

The goal of this project was to develop a process for creating that is conducive to being a facilitator. In order to determine my purpose and clarify the movers' roles, a thorough set of guidelines was formulated and was followed as closely as possible. These guidelines were anticipated to be respected, with regard to any unforeseen modifications, issues, or decisions that needed to be made in the process itself.

To ensure a purposeful method for working in a rehearsal setting, each mover understood the following guidelines: I was referred to as a facilitator, rather than a choreographer; the facilitator provided movement templates/exercises as origins for the generation of personal movement phrases and/or gestures; movement templates/exercises were to be produced by the facilitator based on the needs of the individual as well as the group; movement that was created by the movers existed as the core of the piece; piece structures and transitions were created by the facilitator in collaboration with the movers; and the trajectory of the piece depended on the flow produced by each rehearsal successively.

## **The Groundwork of SELF**

In order for my ideas to flourish, it was imperative that my methodology was conducive to my interests as well as to how the process of my project unfolded. Because I researched myself as a movement facilitator, one who works in the moment, through intuition, and based on a deep somatic level of mental, physical and emotional awareness, the practice of my creative work also had to mature over time without placing too much emphasis on structure and formality as foundations for movement creation. The emphasis on process provided a clear intention for the movers to explore and create movement without too much regard to a certain aesthetic or finished product. Nevertheless, a viscous aesthetic emerged that branched out from each of the mover's personalities, technical abilities and artistry, and past experiences.

One of the main objectives of the process over product method was to provide and implement exercises that aided in the movers' growth of the mind-body connection through movement to foster previously mentioned concepts: realization of the self-journey, refinement of personal intuition, developing emotional well-being, understanding movement potential and range, and becoming aware of the sensual relationship of the self to the universal self. As mentioned, this relationship was meant to arouse the senses in a gratifying way, in order to amplify a different level of thinking and to promote wellness in each of the movers throughout the process. I purposefully discussed topics such as the self and the universal self with

my movers for clarification and a deeper understanding of what their roles implied. Each mover collaborated with my ideas and contributed to approximately ninety percent of the creative process.

The movers contributed to the process through a variety of forms: creating movement to experience and be shared with other movers; reflective practice such as journaling, interviewing, free writing, and drawing that were utilized as: (a) inspiration for further progress within the creative experience, movement invention, and/or personal discovery, (b) an underlying sound score (text) for the final presentation (c) unforeseen experiences that emerged within the process; (d) the background film played on the north wall of the performance space; bringing in ideas for movement generation; and the structural elements of the “product.”

### **The Continuance of SELF**

It was important for me to consider several factors in order to maintain the project’s salubrious development. As mentioned earlier, the performers in this project were referenced as movers because I felt it provided space for more interpretation of the term. I collaborated with five movers, all of whom I have worked with in my past creative endeavors. The development of our roles was established based on my experience with former projects in graduate school: *Pixelated Ipseity*, a look into the inner psyche of four troubled individuals, and *Render in Reverse*, which grew from various exercises that prepared me for my thesis work. Through

these projects, my specific process of facilitation was refined and ready to be executed in my thesis project.

In addition to having practical experience with movement facilitation, it was also crucial to have movers whom I trusted. Each mover's personality was integral to the process, and they were a group of unique people who I knew worked hard, remained committed, and were open to the ideas I presented. Based on this level of trust and respect, we created a safe space in which all involved could choose to express entirely and without inhibition. All movers were involved in the process of the project's creation because involvement from each person was integral to the creative process and the formation of bonds as a group working towards a common idea.

Another factor considered in regards to the maintenance of the process stemmed from my interest in creating a sense of wellness within the movers. This contributed to my role as an appropriate facilitator, as bringing attention to the well being of the individual and/or group is a quality that a facilitator must have in order to be effective. I considered the privacy of each mover individually and maintained trust by asking permission to expose personal information with each other. The movers always had a choice to respond or contribute to discussions at their own level of comfort.

Contrarily, by creating a safe space for open expression, I offered the space for each mover to push herself past personal boundaries. This

space was under the assumption that each mover would be willing to personally challenge herself, without full reliance on me to provide all avenues of personal exploration. Being able to facilitate positive growth in each mover was of utmost importance to me in maintaining the progress and integrity of the process. The level of individual positive progression depended on each mover's enthusiasm to challenge and work through internal struggles and/or obstacles as well as how these issues were personally interacted with and resolved.

### **The Progression of SELF**

The progression of creating *SELF(ish): grow(tru)thOUGHT* was inherent in my ability to respond to the energy of movers and use my intuition to guide its progression over time. In the early sets of rehearsals, I brought in movement exercises that were based on my previously mentioned interests: the self-journey; mind/body connections through the emotions; transformation through self-realization and self-transcendence; and intuition. These exercises were created in order to help the movers access and evaluate internal sensations that were provoked, evoke movement responses that represented or alluded to the content, and explore the subjective relationship to the content through movement. The material produced became useful in two main ways: it established more levels to build upon and it was the catalyst for the creation of more content exercises that generated movement material for the work. This movement material became the resources I observed and sifted through in order to

structure the work. The structure of the piece evolved from how I intuitively perceived its implication on the process and the relevance to my vision of the finished product.

The simultaneous progression of the process and the product resulted from both my reliance on the movers to be honest in their expressions and my ability to access my knowledge of choreographic tools spontaneously in response to what each mover offered me. Because we established trust from our initial discussions, I assumed that each mover expressed herself without inhibition. The ability to listen and respond was a method I developed during several classes in graduate school. I used my experience to foster a sense of personal confidence in each rehearsal that would translate through my facilitations.

Each meeting with the movers was a fully improvised facilitation to further promote an authentic and meaningful experience for the movers and myself. With each added layer emerged another idea for progression. Unless an incredible realization emerged outside of a rehearsal, I came into our early meetings without a structure and with an open mind that enabled me to truly see and experience what was happening. However, once an idea was finished, another door was opened for us to explore together, which promoted progression and a steady evolution. Towards the end of our rehearsal times, structures became more prominent in order to focus on the “product.”

The process of creating a product was a rollercoaster of mental and emotional progress. One of the most influential occurrences during the work's progression was when I stumbled upon my previously made self-chart. My body lit up and I knew instantly that I had to use it. I brought my self-chart into rehearsal one day and every aspect of the piece began to click. We all decided that it would be beneficial for each mover to make a personal self-chart. It became an overall concept for the meaning behind the project and was used in the performance itself.

### **The Design of SELF**

Being able to adapt to external changes became a recurring pattern within the process of creating my project. Initially, the location of the piece was going to be the Margaret Gisolo Studio Theatre in the Physical Education Building East on the ASU campus. The dates for the concert were originally set for November 18, 19, and 20. Due to some unforeseen circumstances, the presentation of *Self(ish): grow(tru)thOUGHT* ended up being presented in the Dance Lab located within the Nelson Fine Arts building on the ASU Tempe campus. The dates were also changed to December 2, 3, and 4, with the last day being a matinee performance. While the changes were significant, I felt a sense of harmony once things were finalized.

Once the space and times were secure, I was able to focus on how the project was presented. I originally wanted the piece to be seen in the round for the following reasons: (a) a sense of intimacy was created by the

seating arrangement, which brought the audience into the experience of being with the movers rather than being separated by the “fourth wall” of a traditional proscenium stage; and (b) I wanted the audience to have multiple perspectives to view the project. Because of the space change and the technology used in the performance, the viewing arrangement became a thrust, or horseshoe shape, in order to facilitate intimacy, multiple perspectives, and the ability for the entire audience to view the video projection on the north wall.

In terms of production, Melissa Rex created the lighting. After several production meetings, Rex was able to formulate a structure and a meaning. Because of the content of the performance, there was no need for exaggerated lighting, and therefore it was simple in design. The emphasis was mainly in creating subtle shifts in lighting that highlighted certain prominent moments in the piece. The floor space was lightly washed with a gobo that looked like the rays from the sun. They were illuminated outward to emphasize the significance of the opening circular image. Throughout the piece, specific moments were highlighted to signify their importance to the movers’ interactions and experiences. Each mover’s self-chart was illuminated when it was interacted with and faded as the piece ended with the movers back in the center. Lighting, while minimal, was a strong force of beauty in the actual aesthetic of the product.

Melissa Rex also helped me set up the viewing space in order to place the movers’ self-charts where I envisioned them to be. The self-



charts were individually attached to PVC pipes and a heavy-duty string was tied inside of each tube so it could hang. With the use of five wooden bases and dowels with slits sawed into the tops, we were able to hang the self-charts with ease. It was also easily transportable since it could be broken down into separate parts. The structures were placed inside of the seating area, with the idea that the audience would feel enclosed in the performance space. This was vital to the intimacy of the work and offered the audience a unique vantage point to be inside of the performance.

Music was also a vital component of the performance, as I desired something ephemeral yet symbolic of the content of the piece. I sought to find music that emphasized both structure and freedom, which represented the organization of the movement and the liberating qualities of the process, respectively. After some contemplation I got in touch with a classical guitarist, Jonathan Crissman, who agreed to perform live on stage with the movers, with the understanding that I would pay him a small fee for his services. He also agreed to a specific schedule to attend rehearsals every Monday night in order to create music that would complement and represent the process of the project as a whole. He asked for feedback and I provided him with new prompts each week in order to help him identify with the piece. While he and I were both open, there were some blockages that emerged in our partnership. The changes that we both had to adapt to were learning lessons in a novel, collaborative process.

In addition to feedback that I received from my committee members, these adaptations led to the search for some outside aid, particularly in the form of advice, as I had no concrete knowledge about how to articulate my thoughts to a classically trained musician. I asked Rob Kaplan for some assistance in verbalizing my desires to Jonathan, as there were some difficulties involving confusion of his role around the midpoint of the rehearsals. Eventually we were able to be on the same page and Jonathan found a sense of clarity and presence in the work. During each performance, Crissman played his guitar on stage, which was hooked up to the room's sound system. Crissman's music was amplified and transmitted through all four speakers in the performance space.

In regard to the supplemental sound score, William Swayze created a time lapsed track of the text created by the movers. The text was acquired from the aforementioned interviews<sup>2</sup>, rehearsal discussions, and from different exercises within the movement experiences in rehearsals. The text appeared in the space at different intervals in order to correspond to specific movers and images in the piece. Swayze came up with the idea to put various voices in different speakers in order to create the effect of being encircled and intertwined within the space. This text, along with the live music being created on stage, provided the manifestation of both time and timelessness that purposefully alluded to foundational concepts in the

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<sup>2</sup> See Appendix A for the interview questions used for the sound score.

work: the conscious action of evolving (which occurs in synthetic time)  
and the evolution of the self (which occurs everlasting).

## Chapter 4

### THE PROCESS EXPOSED

The approach for my project was intuitive and operated from a state of mental and emotional awareness and physical sensitivity. While the exercises brought to each rehearsal were vastly open, they were also quite structured in order to guide the movers in a focused direction. Based on the ideas expounded upon in the previous chapter, I developed an approach for bringing clear and symbolic exercises into each of the early rehearsals. Each exercise built on the previous one, which added layers that unfolded and exposed each mover's unique expression of movement. Through focused direction and guidance, the movers and I began a journey towards understanding the self via movement, or bodily, expression.

#### **Revealing the process**

Typically, each session (rehearsal) followed a generic, flexible order:

1. Introduction to the scope of activities and/or reflection on the previous rehearsal
2. Engagement with new or evolved exercises and/or review of former material
3. Movement exploration through individual and/or group exercises
4. Free reflection and/or discussion questions given by the facilitator to answer verbally, through movement, or with another creative outlet

5. Structuring of material (this step emerged later in the process)
6. Assigned journal reflection or other task to be used in the next rehearsal

### **Significant Exercises<sup>3</sup>**

**Exercise one: making meaning.** The rehearsal began with a concise, yet comprehensive, description of the process and how each rehearsal would be conducted. The guidelines mentioned in Chapter Three were delineated and discussed. I offered the movers two readings, one from *Intuition* by Judee Gee and another from *Mind, Body, Health* by Karren et al. In small groups, each mover read the assigned passages. The readings addressed two main concepts, previously explained in Chapter Two, that I felt were relevant to each mover: self-realization and the use of intuition as a means for consciousness as well as different categories of stress (i.e. distress and eustress)<sup>4</sup>. After the reading, I asked that each mover go into the space and center her mind and body through controlled breathing and stretching. While maintaining a steady breathing pattern, I then asked each mover to repeat prominent words or phrases from the text in her mind. Discussion of the centering and focused thinking was ensued along with the offering of a movement exercise.

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<sup>3</sup> This section is a description of significant exercises and experiences within the process that added depth, meaning, movement material to the development and emergence of the finished product. With each exercise, its significance and/or learning experience is noted.

<sup>4</sup> Eustress is good stress that “promotes productivity and facilitates our efforts” (Karren et al, 2010, p. 31). Distress is bad stress that “may cause disease . . . it has been shown to affect almost all body systems . . . resulting in [disorders]” (p.31).

To begin the movement portion of the session, I gave the movers three concepts to work with subjectively and through movement: (a) stress holding body parts; (b) current number one energy (life) guzzler; and (c) focus exploration. In addition, one associated idea per concept was provided that the mover had to explore simultaneously: (a) a feeling of concern; (b) use of positive energy; and (c) one question that emerged from the readings, respectively. The first objective was to personally identify the answer for (a) and (b). Once this was completed, the movers then explored each concept and associated idea through gestural and locomotor movement, with the goal of creating small nuggets of movement and/or one long phrase of each exploration strung together. Each mover showed her movement separately to the entire group, and a discussion followed. This exercise stemmed from my understanding of the reading and my curiosity with levels of interaction.

This exercise aided in the understanding of the rehearsals to follow. Since this was the first exercise, it set a standard for the way in which we interacted and generated movement material within the rehearsal setting. This type of generating movement became a foundational method of investigating concepts that I brought into the process<sup>5</sup>. I believe this aided the movers in their ability to adapt to working with various interpretations of ideas and how they would be able to relate to each other in later rehearsals.

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<sup>5</sup> See APPENDIX B for rehearsal photos from this rehearsal session.

### **Exercise two: Creating personal self-charts.**

The task to create an individual self-chart came into fruition once I found my own from earlier in my studies. The movers really enjoyed the idea of the self-chart and were eager to delve into it. Based on my initial gut feeling and their sensitivity to the task, I decided to implement the task into the creative process. In the beginning, I asked them to just implant the idea in their minds—in essence, brew about it, be it, feel it, and let it stir inside of them. This period of incubation lasted for two weeks, until one rehearsal I surprised them with large white foam boards, colored pencils, and markers. I was ecstatic to see them ecstatic about experiencing the process of it, though the element of surprise was a bit of a hesitation for me since I was not sure how they would react. Amusingly, my worries were laid to rest as soon as I walked into the rehearsal space with the boards.

The entire rehearsal was reserved for the creation of personal self-charts. As I witnessed them creating the pieces of art that eventually were used in the performance, I could see each of their minds sifting and processing through their ideas of what made up the self. The movements in their bodies were interesting as well—there was an organic way of moving that was displayed in their posture and body alignment. It was quite a fascinating experience.

Ultimately, each self-chart was filled with a uniqueness that I could have never imagined and I was thankful that each mover was open to

exposing such a precious part of her life with me and with each other. At that moment, I felt our foundation of trust was stable, yet transparent. I realized the importance of the self-chart both personally and from an observer/listener point of view. It was a way to each of us to see the big picture of who we are as personalities and gave me the ability to help each mover choose to transcend those limitations and boundaries of herself. In addition to being useful in the process of self-discovery, each self-chart informed several other facets of the structure (including the creation of a group self-chart that became a time lapsed video projected onto the wall during the performance<sup>6</sup>) as well as being utilized as props inside of the performance.

### **Exercise three: The seed, the pot, and the plant**

As the structure of the piece began forming, I realized that there was another creative activity that I desired to bring into the process because it related effortlessly with the content of self-discovery and self-transcendence. The activity revolved around a self-created metaphor, (which was used in Chapter Three as a structural element of my writing), of “the seed, the pot, and the plant.” This common, yet empowering metaphor described all of the elements of an enclosed plant (aka: domesticated) as related to self-realization as well as the process of self-transcendence, as seen below in my personal interpretation:

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<sup>6</sup> See APPENDIX C for a photo of the finished group self-chart.



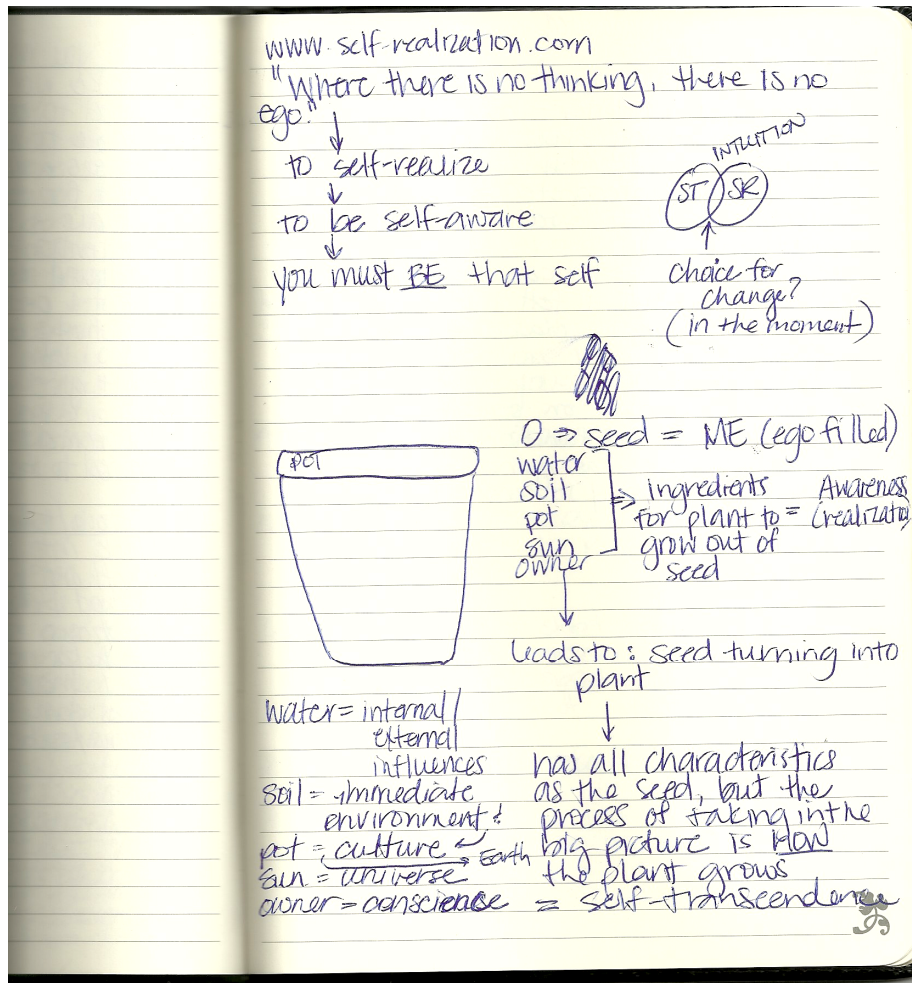


Figure 1. Personal interpretation of seed/pot/plant metaphor.

As a facilitator, I initially gave the movers the generic metaphor, with a simple example of how to address each part that made up the sum. After giving them enough time, and allowing for questions, we (including myself) discussed what each part represented to us personally. Based on our conversation, we decided that the revelations found within the metaphor were to become an underlying tone for the piece as a whole.

Eventually, through more rehearsals, it specifically became the progression for the piece in which each mover could relate to on a

performative level. It was a way to individually challenge the voice of the piece on a daily basis, which kept the material fresh and new, preventing staleness and a sense of being “stuck” in the material. I believe this exercise was more important in the outcome of the piece in relationship to the other significant experiences previously described. The structure of the progression provided the movers with the choice to explore and push boundaries within their inner performer.

## Chapter 5

### DISCUSSION AND REFLECTIONS

The sole reason for conducting my research was to understand my process of being a facilitator in the context of creating movement. This process was to be held in higher regard than the product that was created from it, with the rationale being three-fold: (a) by experiencing the moment, via the process of guided improvisations, the movers were able to discover and generate movement without regard to aesthetics and/or traditional properties of performative dance; (b) process, by definition, directly referenced the core concept within the project—the continuing evolution of the self in order to transcend itself over time; and (c) the understanding of my process would lead to a practice that could translate into various aspects of my life. The deconstruction of these ideas remained crucial to the understanding of the work as both an experience and a performance.

One thought-provoking question that has emerged from this experience is: What is the purpose of an audience witnessing the product if the process holds more importance than the finished product? This question brought about many reactions, both positive and negative in nature. Insecurities built up quickly as time grew closer to the performance date. Conversely, I focused my concerns about the audiences' purpose through my own contentment with the piece. By the end of the process of creating, I developed a strong sense of personal approval that

abolished the judgments I concurrently received from internal and external sources. Regardless of what other people considered successful or not, I had to accept my work as meaningful in order to let it exist. However, I discovered that both the contentment and the insecurities of producing a progressive, and potentially futile, piece of art weighed heavily on how I perceived the success of the project. The issues with understanding the need for an audience became perceptible in my own insecurities and within the piece itself. Maintaining privacy and intimacy for the movers and finding a reason(s) for presenting their collective experience through the realm of performance was a balance I had not considered wholly.

Though the balance between privacy and performance was difficult to address within my process, it was essential for me to represent my work both privately and performatively in order to present it as art and not merely a study. The concern with defining the audience within the scope of my project was one of great distress. With a creative practice that is based mainly on the process and what information that experience holds, it was challenging to make that translate into a performative work of art. I played with these issues by creating moments when the movers stared into the eyes of an audience member. Though there were no moments of direct touch between the audience and the movers, many times during the piece, movers were in close proximity to people. These subtle moments formed as opportunities for the audience to relate—connect on a human level—to

what they were sensing. Notably, the creation of these subtle moments was under the assumption that my understanding of connection might vary from another audience member's idea of it.

Being open to various forms of understanding and relating, allowed me to accept my work as it stood. Rather than trying to ultimately communicate something directly through the organization of the piece, the evolution or organization of the piece became a moment lived. In this instance, a moment lived existed through communication—the exchange of meaningful energy. In terms of the performance, it was the audiences' option to choose how to engage with this communication. This moment lived allowed freedom of observation—the right to stay engaged or become disengaged. My goal was to offer the audience an experience, much like I offered my movers experiences in each rehearsal. Offering a lived moment experience was a method to understand what it meant for me to create something unique that would allow the audience to connect or relate to its internal meaning. Do I consider the product a piece of art? I found myself cringing a bit when I asked myself this question because I reflectively understood that if I could do it again, I would not show it on stage again. Though the goal was for the audience to have an intimate experience with the dancers, the layout did not completely render this outcome successful.

While there is a major part of my self that is content with the outcome of the piece, I believe there is always room for improvements, progression, and clarity. If I had the option to present again, I would

choose another type of venue or atypical presentational techniques in order to clarify the audience's role in the experience. This is not to denounce the original performance; on the contrary, it would be an offering of another type of viewing experience that would add to the clarity of the piece, and more importantly, develop the piece as both a private experience and a performative drama with an emphasis on the audience as voyeuristic and impending. It reminds me of an idea that stemmed out of my research and creative exercises for the process: when one becomes increasingly aware of the genuine self, the more the outside world can see that individual authenticity as a reality. This idea, I believe, is the glue that holds the core themes of the piece together.

### **A Supplemental Performance Option**

In order to emphasize this idea of internal clarity that creates outward, authentic expression, I would like to suggest a more specific option for a supplemental viewing of the work. Instead of using a semi-traditional setting for the presentation of my dance work, I envisioned that it would be shown outside in the open. I imagined that if it were to be presented outside, I would have the audience remain far away in proximity in the beginning and have the live musician lead them closer and closer to the movers as the piece progressed. The nontraditional outdoors setting would demonstrate the voyeuristic aspects of the performance and the ability of the audience to experience it from multiple, yet distinctly directional, perspectives. The linear, inward enticement of the audience

would add to the intensity of the piece since the movements were minimal. I believe it would create urgency for the audience to see the details of the piece becoming clearer, as many of the movements were used repeatedly throughout. Moreover, this would relate to one of the focal themes of the piece, which emphasized reaching a clarity in the understanding and perpetual growth of the self over time. With these changes in place, production elements could also be altered to increase the thematic elements of the piece, rendering it as a work of art to be seen by an audience.

Some elements of production would not be needed with the addition of previously mentioned developments. Personally, the projection would be not used again, as it would take away from the intense directionality of the movement and focus of the audience's journey towards the movers. In terms of the self-charts, I see them placed along the pathway that the musician takes the audience along during the piece. It would reference the individual personalities of the movers without making the movers interact with them. The distance of the self-charts from the movers would represent remnants of oneself left behind; the audience could then explore each chart as thoroughly or as loosely as they desired. In addition to inferring these options for the audience to choose the level of active participation, the self-charts could create space for people to remain far away or continue to move closer, depending on their level of comfort with voyeurism. In terms of lighting, I would envision that

the piece would begin in the moments before dusk. As natural light dims, the audience intrudes the space of the movers, and less light is needed.

For many reasons, this supplemental performance provides me with an articulate understanding of all of the piece's elements as working together for an ultimate effect. I desired the audience to witness five women experiencing something together. In contrast to Nancy Bannon's work in *The Pod Project*,<sup>7</sup> I did not want each individual to exist separately, but rather to illustrate their existence together as individuals. I believe that if these elements were altered for another performance, it would keep the integrity of what I wanted the audience to see and how I wanted that interaction to develop. It would also give a stronger context for the audience to have a specific, clear role in the performance. Accordingly, all of these changes are under the assumption that some qualities within the movement would be changed to accommodate the proximity between movers and audience.

### **Process Comparisons between Modalities**

**Creative practice comparisons.** My creative process can be placed within several various contexts. Since much of my research into a process based creative practice stemmed from my interest in Meg Stuart,

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<sup>7</sup> Nancy Bannon's work, *The Pod Project* (2009), is a "performance/installation consisting of 13 private, one-on-one performances housed within 13 sculpted spaces . . . the viewer actually enters each performance environment and experiences a one-on-one exchange in unconventional proximity . . . ranging from highly interactive to resolvedly voyeuristic, is original and diverse" ([www.theatermania.com](http://www.theatermania.com), 2009).



most of the emphasis within this section will draw from her process and practice. Our ideas are similar in that we both desire to be present and to elicit authentic responses within the dancers and audience members. Stuart (2010) states, “One is always thinking, remembering or imagining, superimposing layers of the experience at hand, which confronts me with the impossibility of being totally present” (p. 15). This is one of my biggest concerns within my own process in that I have a difficult time distinguishing between what is authentic and what is forced, or if authentic really exists in creation.

In order for me to be authentic, I gave myself a method to follow strictly throughout the process. This method of working became my platform to explore more infinitely the possibilities of intuition in creativity. The structure created stability that, surprisingly, made room for freedom within it. A former *Damaged Goods* company member, Andre Lepecki, gave some insight into the workings of Meg Stuart’s way of creating with structure and freedom:

Conversations with Meg tended to be most of the time... extremely specific regarding each work’s concrete theme and problems . . . what I learned working with/for Meg was that the collaborative ‘method,’ had to be absolutely contextual... my task [was] to always be aware of the work’s surface tension... that could trigger... an intuition” (Stuart, 2010, pgs. 64-65).

This explanation provides me with quite a bit of insight into my creative process/practice. Like Stuart, my work stems from a concrete knowledge of theme and context, but unfolds through intuition.

Though we have a similar way of working, Stuart's way of working is labeled by many of her collaborators as "dramaturging." Lepecki explains, "It was about working together in an open dialogue on how to tackle the process of creating a very specific piece" (2010, p. 64). Notably, my creative process for this thesis actually operated within the same framework, but in direct opposition to Stuart's way of creating—it was working collaboratively in an open dialogue on how to tackle creating a performative work through a very specific and private process.

I find solace in knowing that I am aware of another artist in the field of dance that works similarly to me. Stuart writes, "I am still learning to make dances. I don't feel I have a formula. But I do know that I don't believe that things that happen during the creation process [are] random or meaningless" (2010, p. 14). Though we come from a widely different background, it is remarkable to notice myself in another person. From this perspective, I can place myself even further into my own creative process in order to develop an evolving practice that can also translate into my future career.

### **Line between movement therapy and creative practice.**

The importance of translating my work across other modalities of creativity is inherent in this section of the paper. As described in Chapter

Four, each rehearsal session followed a generic order. In comparison to several prominent movement therapy methodologies, I found analogous characteristics between my process and the features of dance movement therapy (DMT) illustrated in Table 1.

Table 1

Creative Practice vs. Features of DMT

<b>My Creative Process</b>	<b>Features of DMT<sup>8</sup></b>	<b>Analogous Results/Intentions</b>
Introduction to the scope of activities and/or reflection on the previous rehearsal	The facilitation of work towards new ways of physical and emotional coping	New ideas to explore through the mind-body connections, including the emotions
Engagement with new or evolved exercises and/or review of former material	The inclusion of relaxation, breathwork, imagery—incorporation of the body	Bodily explorations
Movement exploration through individual and/or group exercises	Use of touch, body empathy—use of creative movement expression	Conscious use of movement to understand and interact with new material
Free reflection and/or discussion questions given by the facilitator to answer verbally, through movement, or with another creative outlet	The promotion of emotional healing—building a positive relationship with the patient and patient's body	Trust, openness, willingness to expose the self in order to grow and evolve
Structuring of material and embodiment of movement	Integration of mind, body, emotions, creativity and spirituality	Assimilation, conscious action and personal growth

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<sup>8</sup> Sharon W. Goodill. (2005). *An Introduction to Medical Dance/Movement Therapy: Health Care in Motion*. (p. 31).

Though there are many similarities, some dance movement therapists argue that there is a specific difference between creative art and therapy that renders them distinct. “ There is a differentiation between the work done with an artist or dance teacher and that by a therapist. For [therapists], dance is at the service of promoting health and change” (Chaiklin, 2009, p. xvii). While valid, based on my beliefs about movement healing and the creation of movement art, I see that the two uses are fluid and unified—much like the mind-body connection. The modalities can be seen as distinct, but can also be equally conjoined in their use and function.

Embedded within the modality of my creative personality is my identity as a healer. As a prospective movement therapist, I intend to help people learn healthy ways of dealing with the emotional strains of life by providing experiences to develop a strong mind/body connection as well as foster personal trust, respect, and self-realization. “What is significant is that [dance movement therapy] is related to the art form of dance, which supports and encourages creativity through use of time and space using the body, oneself, in an active way” (Chaiklin 2009, p. 10). In terms of both my facilitation and the production of *Self(ish):grow(tru)thOUGHT*, I can confidently state that these two processes of creativity and support were successfully merged.

## **Final Reflections and Artistic Statement**

Overall, I truly believe that my thesis project was a success in all aspects of its creation and presentation. I feel confident in the methods and systems that spurred its creation as well as the freedom and space to explore inside of those structures. I am in gratitude for the opportunity to better understand myself as a unique, evolving artist in the growing field of dance. With infinite options ahead of me, I am prepared to take my creative practice to new levels and keep exploring my self through its development.

The development of myself as an artist, a creator, a thinker, a mover, and a performer has helped me clarify my purpose in life. Intuitively, I have always had the yearning to help others. Through the medium of dance, or rather *movement*, I will be able to fulfill my internal passions and thus, my artistic identity becomes transparent, fluid, and ever changing. I can choose to create my life, both personally and as an artist, with confidence in my ability to use structure and flow, left brain and right brain, and systems and intuition.

I do not have to lean on anyone to understand my purpose. Because of this experience, I can jump headfirst into my love affair with movement. With the skills I have attained, the keen sense of self-awareness, and pure confidence in my own self worth, I know my passion is already fulfilled. It is my job to keep questioning, investigating, and embracing life—transcending any previous notions of a concrete identity—

in order to keep growing in my own truth. I am an artist who loves movement and knows no bounds. This understanding of my self opens up the doors for personal growth and a deeper awareness of my creativity. My creativity is infinite—my self is expansive—my purpose is exposed.

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APPENDIX A  
SOUND SCORE INTERVIEWS



1. How do you define and/or understand the *self*?
2. What are some external perceptions about you that you believe are not true in relationship to who you are?
3. From your own perspective, what are true qualities concerning yourself that you are insecure about?
4. What are some authentic qualities about you?
5. Based on those qualities, have you/how do you become aware of those qualities?
6. How (if at all) has this process of awareness changed/altered the way you perceive yourself?
7. Has this work we have been doing changed your life/perspectives in any way? If so, how?

APPENDIX B  
REHEARSAL PHOTOS





APPENDIX C  
GROUP SELF-CHART



APPENDIX D  
PROGRAM NOTES

*SELF(ish): grow[tru]thOUGHT* developed as a collaborative, integrative, and interactive process of personal growth and discovery. The product, while secondary to the process of creation, reveals human interaction at a micro level by using nuances of connection to unveil an emotional journey of discovering oneself. Waugh offered movement experiences and guided the movers along with intuition and a keen sense of listening in order to evoke emotional responses.

The time and space of the work is an intimate, emotional world of five women who explore what it means to exist, connect, experience, and create something genuine with each other that is both alluring and inquisitive. The work shows the infinite wisdom of the *SELF* in its ability to grow through the ways in which we think about ourselves. The process of growing in truth means to reflect on and accept our own unique humanistic behaviors—we begin to receive the shifting nature of our lives as they authentically unfold with meaning and purpose.

“Self-transcendence is moving beyond the orbit of your ego into your soul...You are part of much more than you know or imagine. The universe is interconnected. You are everywhere.” -Leland R. Kaiser



APPENDIX E  
PROMOTIONAL MATERIALS

ASU SCHOOL OF DANCE PRESENTS EMERGING ARTISTS II

MFA Thesis Work by Whitney Waugh

# SELF(ish): grow[tru] THOUGHT

ASU ART MUSEUM  
NELSON FINE ARTS CENTER  
DANCE LAB - ROOM 122

DEC. 2, 2011-6:30 P.M.  
DEC. 3, 2011-7:30 P.M.  
DEC. 4, 2011-2:00 P.M.

**ASU** Herberger Institute  
FOR DESIGN AND THE ARTS  
ARIZONA STATE UNIVERSITY

**\$16 GENERAL - \$12 FACULTY/STAFF - \$8 STUDENTS**



**ASU Herberger Institute**  
FOR DESIGN AND THE ARTS  
ARIZONA STATE UNIVERSITY

**SELF(ish): gro[tru]THOUGHT**

*MFA Thesis work  
by Whitney Waugh*

Nelson Fine Arts Center  
Dance Lab - Room 122

*Dec. 2, 2011 6:30 p.m.  
Dec. 3, 2011 7:30 p.m.  
Dec. 4, 2011 6:30 p.m.*

\$16 General Admission  
\$12 Faculty-Staff-Alumni-Senior  
\$8 Students w/ASU ID

