Delving Into Dance and Gender

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Delving Into Dance And Gender

By

Nancy O. Sorensen

An Honors Thesis Submitted in Partial Fulfillment of the Requirements for Graduation from the Western Oregon University Honors Program

Professor Sharon Oberst
Thesis Advisor

Dr. Gavin Keulks,
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Western Oregon University
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Table of contents

Acknowledgments ................................................................. 2
Thesis ..................................................................................... 4
Voiceover Transcript ............................................................. 18
Rehearsal Notes .................................................................. 20
Bibliography ......................................................................... 44
I began dancing in ninth grade in a high school program that was based in the modern dance idiom, founded by Mary Bonasara-Matthews. I have since pursued my study of dance at Western Oregon University as a Dance Major. Choreographing for the Spring Dance Concert at the University was my Senior Project for my Dance major. I felt privileged to experience the dance department here at the University. My senior project is a commentary on men in dance.

I have always been captivated by the esthetic of men dancing. I also believe that when people have the opportunity to see a strong male figure who is comfortable with dance movement or being a dancer, either as an interest or a vocation, it is very out of the norm as far as accepted male behavior and endeavors and can be a powerful statement. My senior project comments on the male experience in dance through the mediums of dance, and sound. Before I describe my dance in greater detail I will discuss the process I underwent to create it.

Personally when I choreograph I have to be in a place where I can move about, whether that is to music, or to silence and my own thoughts. I create phrases of movement that seem like complete thoughts (having a beginning, middle, and end) and then I see how I can manipulate those phrases into different versions of their original. A few of the devices I use in order to do this with my movements are: changing timing, changing the size
of the movement, or using different special levels than in the original phrase. These and many other tools or devices I studied during my dance composition classes. These courses significantly helped me to craft and refine the movement I used to create my dance.

The music I set my piece to is from the motion picture, “How to Train Your Dragon”; it is instrumental and has a lot of contrast in its dynamics. The track is entitled “Forbidden Friendship”. I used audio clips of my dancers talking about their experiences with dance and gender; a complete transcript has been included at the end of my thesis. During the creative process of crafting the audio track and the movement for my dance, I found certain choreographic strategies to be very helpful.

Some of the things that particularly stuck with me throughout this process from the dance composition series were: using diagonal floor patterns to draw the viewer’s attention from one side of the stage to the other, creating movement and then seeing how many ways I could manipulate it to create even more movement, and the use of simple, slow, movement or even stillness. One can see examples of these devices and others not listed in the finished product of my dance, entitled “Voicing Acceptance”, of which there is a DVD included for viewing purposes.

The progression of my dance from start to finish seemed to take a life of its own. Originally I wanted to explore gender roles in dance largely
because I enjoy watching men dance and it’s interesting to me. Using that as a springboard I set out to define and narrow my project. I asked myself questions like, “what in particular do I like about watching men dancing? The athleticism? The strength? The difference from women dancing?...” Then I thought I would look at the difference between ‘masculine’ and ‘feminine’ movement. This was a short-lived investigation after talking with a male dance professor who had me explore what that would look like off of paper. The results are included in the final sections of this paper. I also moved through different ideas of mixed media for my dance.

I knew from the beginning I was going to make a dance. But then I had the thought of adding film projections to the background to support what was happening on stage. I considered filming my dancers in costume or just in a neutral color of dance clothing and projecting it to create the feeling of a larger group of people on stage. Also, I considered collaborating with the theatre department in order to create film of people who looked like family members turning away from the camera and leaving my dancers alone on stage. Of all my mixed media ideas my favorite was recording my dancers saying the things they had written down for me and editing it into the music for my dance. This way it would enforce the concept of their individual stories and experiences of people who dance, specifically men who dance. With all of these thoughts and ideas going into the process I knew the finished product
would morph and change from what I originally proposed. The following is a timeline of sorts of the state of my piece and the changes in concept or composition that happened along the way. Pertinent notes from my rehearsals have also been included later on to illustrate my creative process.

**January:** auditions. Dancers selected (Ermine Todd IV, Salvador Ledezma, Logan Espiritu, Courtney Martin, Angel Stromberg, Kirstyn Pagano, Sarah Greco). Rehearsal process began. Worked the first phrase I choreographed and drilled counts and uniformity with dancers. Asked dancers for typed thoughts on men dancing or (if they are men) their own experience of being a male dancer. Ideas about spoken word during the dance (using the text from dancers) or perhaps projections on the background of more dancers/ projections of text.

**February:** Continued in the rehearsal process. Added several more phrases, began crafting structure of the dance, and received feedback from Professors: Sue McFadden, Sharon Oberst, fellow composition students: Riley Buck, Ermine Todd IV, and fellow dancer: Tabitha McAfee. First faculty preview done on the 22nd of February- showed dance as-was (up to about 2 minutes and 50 seconds with three solos at the beginning) concept moved toward *individual experiences* and stories of men dancing – specifically the stories of the men and women in my dance.
**March:** Set the end of the dance on dancers. Rehearsed and continued to change and develop the beginning section. Also continued to change ending poses and spacing of dancers on stage at ending. Recorded dancer’s voices and did preparatory work and editing for final cut of music. Expanded male partnering and weight-sharing section and replaced men’s unison phrase with aforementioned partnering. Abandoned projected text idea, focused on dance and audio.

**April:** Second faculty preview on the 3rd. Showed complete dance (length: about 5:20 including men’s solos at beginning) without voices in the music (I read the spoken word sections). Dancers stayed for faculty feedback as well as choreographers. New title: “Strength To Be Heard” rather than: “Voices In The Crowd”. First cut of music done. Recorded and edited by Ian Ilert, obtained faculty feedback on music and set dates to re-record certain voices. April 19: title again changed: “Voicing Acceptance” - more accurately reflected the idea and intent of the dance.

**May:** Final rehearsals completed, dance performed May 10, 11, 12, feedback acquired, finishing reflections written.

Concerning several items in the sections above, I would like to go into greater detail. For example costumes, the process of communicating with the costume department and the completed products that were put on stage for performance. Originally, I had the thought that the men would have a costume
change halfway through the dance to show the difference of being “accepted” versus “not a part of the group” but in talking with dancers and researching I found that the dance community was not the place that men were meeting opposition, it was from friends and family. Since the women in my dance were representing a community of dancers and not family or society at large I changed my idea and just decided on one costume for everyone—men and women. For starters, everyone was barefoot, staying true to the norm of the Modern dance style. Then, going with the evolving concept of individuality in my dance I decided that the costumes should reflect the individual preferred dance style and comfort of the three men in my piece. I wanted their costumes to reflect their personalities and be stylized versions of the clothing they would wear on a regular day.

Running with this concept, these are the costumes I chose for the three male dancers in my piece. One of the men is more “street” in his dance style, (versus “studio”: modern, ballet, jazz, etc.) he does a lot of what is known as Popping and Waving, also a little bit of Tutting. So for his costume I envisioned a sleeveless hoodie sweatshirt and some dark jeans. Another of my male dancers loves to do athletic, high-energy, frenetic, leaping, rolling, and improvisational work. So for his costume I envisioned some straight legged sweat pants, and a ribbed athletic tank top. My last male dancer is very fluid and luscious in his movement. His style is more “new Modern” or
“contemporary” he has very connected, flowing, smooth, movement with an occasional frozen moment for effect. For him I chose some loose, knee length shorts, and a straight cut “surfer” tank top.

For the women I originally envisioned various “dance-wear” outfits. Such as tights, leotards, and warm up sweaters. With the idea of ‘individuals’ this changed to the idea that maybe the women would have their own style incorporated in their outfit and the overall color scheme would match rather than the costumes all being the same. In April this changed again to the women all having the same pants (Capri length) and the tops being different for each dancer (tank, cap sleeve, etc.), this way they looked as a unified group but still had variation. Below I have included a picture of my dancers and I, the dancers are wearing their final costumes.
One can see from the above picture that further changes made to the women's costumes, resulting in all dancers being sleeveless. This change made the group look more like a unified whole and less like one or two of them were wearing the only costumes with sleeves. Another section I want to expand on from the timeline is lighting.

Lighting my dance was important because the crafting of movement would be lost if the audience could not see the dancers moving on stage. The beginning of the dance had three “specials” to illuminate the three soloists at the beginning. A “special” in lighting terms is a light set up on a separate switch usually used for extra effect, creating a pool of light on the stage. In the case of my dance these specials were aimed straight down from above each of my soloists creating the pool of light around each of them as they danced.

Throughout the rest of the dance the lights change and shift from warm to cool colors to enforce the different sections of the dance. The pools of light are exchanged for colored lights against the RP screen and lights from above the stage, and sidelights.

For lighting the end of the dance there was a dramatic moment when all the dancers go to the floor and the music changed from an intense, building section to the epilogue of the song that did not have a very discernable beat. At that moment the lights went to silhouette and as the
dancers stood back up they created an outline of their figure against the colored RP (back-drop) screen. Then the lights faded up, fully lighting the dancers at the climactic moment of the dance when the audience heard their voices saying, “dance chose me” and then the colored RP screen faded away leaving just the dancers illuminated from either side, after that the rest of the lights faded to blackness to finish the dance. Seeing the dance performed by my dancers on stage seemed such an amazing ending to a process started so long beforehand. Viewing the finalized dance made me think of the changes that occurred along the way.

From start to finish my concept changed from the exploration of masculine versus feminine movement to the communication of individual experiences of dance through the lens of gender roles. During this process I found the statement of:

“Dance steps have no gender, it is the execution of the steps that project gender” (Grover 14)

to be very true in my choreographic research. However there are certain expectations of men and women in the dance world based upon gender.

“Women are expected to be supple and achieve great height with extension and not show effort. Men expected to jump and turn with spectacular effort, which is shown.” (Adair 15)

I find that many dance teachers today will often say “women- jump as high as the men” or expect men to do the small, delicate, “feminine” movements or
turns because it is “good for their technique” to learn to do both. But with
either of these viewpoints we must remember that dance among dancers is a
common experience and,

“Men and women have the same experiences of dancing and feeling
“another world” while they are moving that is somehow removed from
reality- this feeling is not gender specific (Thomas 82).

Regardless of gender and one’s feelings about the roles it should take within
dance or within culture one must acknowledge that they do play a role in the
way we as humans interact with one another or in the way we experience
things.

The stories my dancers gave me of their experiences with dance was
very personal. These narratives shaped and changed my concept from
commenting on gender roles in dance on a macro scale to illustrating the
struggle and yearning for acceptance from friends and family experienced by
many dancers but especially male dancers. Through discussion of my concept
with advisors and fellow dancers I concluded that the dance community is not
the place where dancers meet opposition. It is the place where they fit in
because dance is the common pursuit that unifies the individuals. Making the
decision for the women in my dance to represent the dance community
and/or other individual dancers rather than society or friends and family
helped to clarify the intent of my choreography. My dance changed because of
the developing concept and also due to the individuals I worked with.
The three men in my dance all move very differently. Through the rehearsal process I was able to get them nearer to moving in unison with themselves and the other dancers as a group but there were still very apparent differences in how they moved as individuals. It was suggested to me by several advisors that unison movement is not essential to my concept seeing as my dance is about individuality. After that I was able to create similar movement so that they looked like they were together as a group and not force unison movement on them that would only highlight the differences in the way they moved. I feel like these changed helped make my concept stronger in the end. I started out with a very broad idea: gender in dance. At the end I had a very distilled, complete, well-rounded, thought. The thought being: acceptance of dance as a worthy pursuit for anyone, irrespective of the gender of the individual. I illustrated this thought through dance and the voices and stories of my individual dancers. The development of my topic to this extent has been substantial but I do not believe my feelings about dance and gender have changed throughout this process.

From the outset I saw the idea of men dancing as something that was either “elevated or alienated” (Wagner 108) in the dance community and mostly alienated outside of the dance community. Also in many of the books I read on this subject I found statements like...

“[his dancing] marked him as effeminate, unmanly, socially marginalized, and queer” (Desmond 63) [talking about Charlie Chaplin]
“The stereotype of dance as a feminine activity has kept boys out of dance studios for years... dance is not a “manly” activity...” (Wagner 108)

“In Pina Bausch’s work the treatment of gender roles begins as stereotypical: men are the aggressors and women are the victims, the pursued ...” (Thomas 155)

“[Ted Shawn] claimed that he brought the new American dance to the “hinterland of the United States” where intense prejudice still existed against male dancers and against dance as an art form” (Desmond 133)

This view of dance as a study or an occupation less worthy was and is saddening to me because of the freedom, camaraderie, knowledge, and therapy I have experienced through dance. The idea that the opportunity to dance would be denied someone because they are male seems ignorant and selfish to me. From the beginning I wanted this project to be about making the statement of ‘dance for all’ and I believe I have done that. I think perhaps my original idea of a particular movement itself having a ‘masculine’ or ‘feminine’ quality is not something that anyone can say definitively. But rather the distinction comes from the way the movement is performed and the larger context of the dance in which it is being performed, whether or not that dance as a whole has a message or undercurrent of male or female-ness. For my particular project I wanted to discover what viewers thought after seeing the dance performed so I could have information that was not based on my view of the finished product.
Several people who viewed my dance “in-process” had very emotional responses; they were moved to tears. This was not something I was expecting from an audience and was not sure how to handle the reaction. I talked with two of the people afterwards and they assured me it was a compliment. One of them further explained that for her it was stirring because the men that are performing in my dance are her good friends. For her this means that these are men she knows and cares about and sees their struggles in this area as they move through life as male dancers. For the struggle to be illustrated in this way through the medium of dance was very impactful for her. I wondered if the finished dance would have a similar effect on viewers who did not personally know my dancers or their struggles but only saw and heard what was presented in my dance.

After the concert I was able to talk to several people who had various responses to the completed dance. I have included some of the comments here.

“It almost made me cry!”

“I appreciated that it was different, it was something I hadn’t seen before.”

“You could have really easily gone over the edge with a subject like that and been really overly dramatic and operatic, but I thought you ended up with something really well done.”

“You worked with a wide range of skill sets within your group of dancers and somehow managed to showcase each of their talents to the best of their ability.”
These and other comments I received were all quite positive and many seemed appreciative of the glimpse they were given into the male experience in dance. I feel that even though this is not what I set out to do in the beginning of this process it has been a success nonetheless.

This project perhaps didn’t comment on gender roles in dance as widely as it could have but I feel that the more narrow, more personal, scope of this project and thesis serves a purpose of making the subject relatable to others who perhaps are not dancers and do not identify with the experience or are dancers and need to know they are heard, and not alone in their experience with their art.
Voicing Acceptance – transcript of spoken word portions in final edited order:

Salvador - solo:

I come from a culture of football players and wrestlers who have grown up with the idea that dancing is a joke. I remember when I started dancing how conflicted I was with myself. I was embarrassed because I grew up in a culture that constantly looked down at men dancing. Sometimes the worst thing about being a male dancer is when you are judged or looked upon negatively. You become a walking joke before someone even knows you as a person.

Ermine - solo:

People have always assumed my sexuality has something to do with me being a dancer. Either I must be gay, or if I’m straight I’m only doing it to be around attractive women. It’s something convenient that people can understand, even if it’s not the truth. Sometimes I’m afraid of what people might think, if they knew that I dance because I need to, that it is the external expression of my internal soul, that I dance because most of the time it’s the only thing that makes sense.

Logan - solo:

I come from a family of athletes, all the men had to play a sport. My high school had a strong dance department and I went to one of their concerts to support some friends. That’s where it all started. Behind my family’s back I
stopped going to sports practices and enrolled in dance classes instead. I was transformed, I was consumed, I was in love. Now my family says they are glad I chose dance; but I didn’t choose dance, dance chose me.

Sarah – duet with Salvador:

I love having guys in dance class; it makes the time enjoyable and interesting. Watching men dance is really mesmerizing and it makes me wish I could be as strong as they are.

Courtney – duet with Ermine:

Everyone should be given the opportunity to dance. When men just want to dance and aren’t embarrassed I think that’s awesome. Freedom of expression in dance should be gender-neutral.

Angel and Kirstyn – trio with Logan:

What makes a dancer? … While precision and technique are necessary skills, they are not what define you as a dancer. Love of the art and the joy in your heart. That is what makes you a dancer.

Individual dancers: one by one:

I didn’t choose dance. (whispered)

Dance chose me. (stated)

Dancers as a group:

Dance chose us.
Rehearsal Notes:

SPRING DANCE:

- multimedia: voice over of men-
  dance quotes

  - cut voice over w/ b.g.music
    to Dragon track.

  - video of people "family/friend
    reject dancers"

  - video of dancers so it
    seems like more

    - use mirrors and all
      same color costume
      so seems like more
      dancers

    - black/mirrors
      (chicano-esque)

- find more girl dancers MW: 4:30-6:30 pm

- Ask Ermine to compromise (½ hr. not 1 hr)

- Post about dancers to film: Ask personal
  too.

- Ask men for quote/comment about
  their dance experience.
Rehearsal Notes:
- Intro new dancers
- Talk about piece to NOObS (?) if time
- Everyone go to costume shop?
  - plz call soon
  - # (503) 838-8878
- Questions to share? announcements?
  - Go over phrase *1*

Sarah: come up to straight leg after lunge
  - change palms down for (5-6-7-8)

Arm swings:
- 1-2 in
- 3-4 out
- 5-6-7-8 in
- 7-8 circle arm 1
- 12 arm 2
- 3-4 (w/ leg) arm 2

Plié 5

Jump 5 (more of a jump together)

4 steps 5-6-7-8

1= grab

Turn @ slow

"body fills w/ air” run-run-run

Hitch (hand still gesture but more relaxed)
Rehearsal Notes

1:30 pm

- swing phrase: 4 8-counts.
- beginning: @sal

Specials:
- 1. Sal popping → energy to Ermine
- 2. Jump before, hands up, jumps, handstands, lunge... to a leap (black-out before he lands) → logan
- 3. Logan jump before, light so come down like the end of E's jump → fluid contemporary modern goodness
- 4. All specials come up → turn to screen

5. Ppl. on screen walk away. fade to black-out.

6. BOOM! Spiral to DS facing spine rolls to head down.
23

After girls come thru & join boys, face off parts of phrase.

2-4 reps of "gushing" travel phrase.

Do phrase in canon, boys 2 counts behind.

Girls exit w/ 1 and a bit of phrase.

Wait 1 8-count & start w/ 1st part of new phrase. End here. w/ leg in air.
Rehearsal Notes: for 2/1/2012

- Work men's beginning quotes.
- Change girls entrance
  - 2 then 2
  - 1 then 3?
  - 2 reps of arms then new part
- Change travel phrase w/bent arms and new side / front / swing / jump - part
- Include "push away" in canon.
- Men part trio - fine
- Work on entrance for girls & another separating moment
- Guys 2 8's before big phrase @ 2:20 a jump face to floor face
  - Flute starts
  - Pauses - go when it starts again.
  - Work on traveling girls to corner for grab moment...
  - All together for end?
  - All doing different things...
  - Come together at very end?
Notes for 2/6/2012
Rehearsal: Sue observe @ 4:45pm
*Remind all about Preview no. 1 in two weeks.

- Review: for showing Sue @ 4:45pm.
- Notes from Sue
- Go over beginning (men) try to set some dynamics:
  - Sal start facing us?
  - Ermine start jump first?
  - E. end jump Logan start & land face at some point?

- Play:
  - Slow motion canon of palm/arm/jump/look phrase. (4 8-counts) (3 4-counts)
  - ½ do slow-mo / ½ do regular face
  - girls " " " men " " "
  - then " " " girls " " "
  - tack on end so can get up/turn around/transition.
- Go over/review/see you Weds. ♪

- Missing piece before canon: slow-heel scoot (1-2) together (2-4) circ (5-8) tag (7-8)

- Photo copy article (7)
  - email @de and remind about writing down thoughts

- Amazon search for books (Brad Garner)
  - book from Ermine? Title:
    - contact Chano: #? ??
    - contact Ted about specials
    - contact theatre dept about filming "family" for beginning.
Notes from Sue observing rehearsal.

- clarify flex hands.
- modify swing for guys.
- modify phrase for canon for girls.
- canon = not reading.
  - guys join on look.
  - arm turns vs.
- dynamics!

* Guys go off.
* First canon:
  - guys join on look.
  - arm turns.

* Too much unison.

Play with exclusivity vs. inclusivity.
- circle = inclusive.
  - trade places w/in circle.
- corner piece too fast.
  - more development of concept & acceptance.
fast/slow motion
2 rep. fast
1 rep. slow
catch up.

Trade places.

* lean on head and peel off.
 from outside to middle

Two in middle
Lean on hands

Then phrase that guys do in trio

walk on first 2 counts
Twists move again.
Notes for 2/8/2012
Rehearsal: OPT: 4:30-6:30 pm
- Erminne leaves early.

- canon: girls turn to ✲ arm circ. releve
- guys turn to ✲ 3° up look-look travel
- guys step up ✲
- girls look-look step in front w/arm to push/tum/exit × ×
- girls exit on 3° jump to "push" guys looking while sliding/head on 8 keep exiting.
- jump back: 3 gather....
- change spacing somehow arm/circ/jump/roll get up to lean-phrase
- girls need more time.
- come to... change girls spacing
girls spacing transition to diagonal we worked on last rehearsal.
- to circle.
- play w/guy girl interaction in 3°
girls push  guys.
exit.
guys turn to
diagonal.
phrase
to punch
phrase
girls enter
transition to
Big Diagonal
switch spot.
leaning
C. get up.
man phrase w/
flex’d foot to
Notes: Rehearsal: Sharon coming to watch. 2/15/2012 @ 5:30pm.

* Show Sharon everything so far as is... Notes.
* Work on timing of fitting other phrase w/what have so far.
* Work on girls part for guys big phrase... weaving back and forth...
* Work on setting solos to words.
* Title ideas: Voices in the Crowd voices to be heard
  * Voices dancing voices.
  * What you don’t hear

thoughts: something about ‘men’ in title.
  - imply masculine tone.
2/15/2012

Notes from Sharon:

- Spacing men: very triangular.
- Ermine: more front in solo.
- trans. bet. solos
- girls = no individuality.
- idea = not reading.
- guys = no id! after beginning.
- good phrases.
- Big D = favorite.
- "Nice Little Dance" vs. Powerful Beginning.
- Answer the "Why."
- More of individuality.
Studio time: 2/18/2012

* Remember to fix men start time after girls are leaving and they look: (start on first one)
  * call Chano.
  * call Tad

* start/end poses for guys.

* take beginning to make each an interaction

then go to canon.

* corner: walk walk etc. ...
  - grab
  - see-saw switch
  - go to poses from beginning
  - guys turn away - pause - accept hands
  - get up
  - celebratory moment of some kind
  - hands on shoulders &run motion ??

  * legs tucked.....

* Go home and type things. (thesis)
Notes from Preview no. 1  
2/22/2012

Sharon: more separation w/women
  * women still not as personal.
  * spacing w/Sal & Sarah
  * better interaction.

  * Men - change unison so won't be as apparent that they are so different

play cautious Ermine - abandon Sal - street

  * end on the 11 (come back to it.)

Sue: - men: facings. for solos.
  E: too much rep in solo.
  * give parameters.
  * guest = set.

  * Sal & Sar: spacing.
  - men: unison - change
    * make 3 diff

  - change corner
  - arm swings - men
Amy: E & C block S & S

- Logan: no hand & tummy
- Circle... ? intention of circle. Why?
- group: pathways unclear. (some).

Kaitlin: - Ermine's solo: tempo: slow down
- boys point toes
- relationships clear.
  - girls?
  - girls to boys?

NO SOCKS.
- focus: define.

Darryl: - transition to cannon.
- Who are the women?
- Support between the men.
- gender roles in lifts
- Athletic movement for men.
Notes for 2/29/2012:

whispers/murmurs “I didn’t chose dance.”

Ending: signal to many to unison:
“dance chose me” → “dance chose us” (unison)
(indiv ≠ many) layered.

on “me” all come up from a low level to
Standing (many
diff. facing = no
front)

dance = turn
front
choose → step
vs. → step
together
arms @ sides w/ energy
palms to audience
lights fade to silhouette
→ black out.

→ 3:30: “ding”
chest hits to floor like
the beginning / fall forward
head, hands, kneel up (both feet)
to facing other than front.

Ask dancers about end of the week,
afternoon/evening times (to record). (mostly Friday).

☐ Add 3 counts to Big D. beginning.
☐ change men’s trio L. all low level
☐ change all hits.
☐ pathways F. stand
☐ no forced arch on arms.
Notes for 3/5/12: Maple Hall.

- Print: "Things for Girls to Say"
- "Screen Projections"
- Recording: Studio: Fri. after 5pm (best) can do other times too... (next wk...) some can
- Rehearse timing of voices w/ & w/o music
  - solos
  - duets/trios
  - ending
    - didn't choose dance.
    - dance chose me.
    - dance chose us.

- Warm-up
  - run several times
  - run full-out
  - run full-out w/solos

- Changes:
  - men's trio:
  - girls' intro
  - extra half minute ??
  - bent arm - step tog. step:
  - fix spacing for Big D
  - girls enter... turn backs (reason for falling...?)
  - poses of duets/trios
  - fists for twists....

- Sign up for finals wk: W 4:30 - 6:30

- Maple
costumes: - blue / grey
- turquoise / teal
- pants / capris

Girls:
- tunic tops
- gaucho pants
- boot cut slacks
- t-shirt
- slacks
- same shirt / slacks

Sal: dark jeans / cut-off hoodie
Ermine: sweats / knit tank
Logan: b. ball shorts / surfer tank
Sarah:
Courtney:
Angel:
Kirstyn:

Today:
- Practice voices
- Talk about costumes
- Warm-up
- Talk thru
- Run 2x (water between)
- Exp. w/ ½ min of un-choreo. time
  - Girls: chorus
  - Guys: partnering
  - Come together
  - Pull apart
  - Facing front for DINE
  - Cont.
  - End?

Really good for Angel’s entrance.
Arm out to push back.
Girls melting thru to back
Girls to front.
Dynamic, quick, strong,
Shapes, moments,
Moving downstage...?
* Welcome back, E. V. 
  * aval. to record on weekend? 
  * later this week? * Friday 5pm * 
  * E. practice script... 
  * L. run-run to E. 
  * step-hi-hop-pop down. 
  * E. stunting/stalling on L # S. 
  * Bridge-pick up-move-put down. 
  * bicep curl w/ jump-look like lifting?... 
  * do cross body version 
  * timing of moving to corner... 
  * add some sustained movement till go! ♦ 
  * once trio gets to corner split, then 1st duet, then 2nd duet. 
  * girls exit: arm to lunge-ripple to go off? 
  * ending: girls go back to phrase, they come in on one at a time? guys do s/t else?
Rehearsal: 3/14/12 : HWC 302
*Sharon coming at 5pm

Sharon Notes:
- spacing of solos
- transition of Logan to girls
  - how see projections
- hand on face gesture
  - clarify
- unison - energy ↓
- Sarah

-n spacing?

- transitions --- to duets & trio
  --- to man partnering

- Big D. yay! ☺
- more partnering. Male
- play w/ two more weight share
- spacing in individual parts
- "dance chose vs. " = The end!

End Spacing: □ □ □
-maybe going to center
first to "DING!" to s-dots ....
* Beg. w/L/K/A

* Logan hopping. Confront the audience more w/end. cleaning.

* Girls exit. spacing @ end. Individuals.

* Improv solos. focus. nose wipe.

* E can be still. transition.

* Title: voices other voices. Commit to movement acting.

* Commit to movement acting. serious performance quality.

* During on End.

* Darryl 2-3 sentences about hometown. list.

* Title: repeated cast list.

* Focus: music, acting.
rehearsal: 4:9:2012: Maple

*Ask lan about availability to re-record.

- Ermine + girls: re-record.
- longer whispers (?)
- Logan more with the group (?)
- End w/ "Dance chose vs" - try.
- hard to hear. Courtney.
  Duet (K&A).
  - play w/ order
    Q2
    1/4
    Both, 1, 1, both
    - try both.

- Men @ beginning: too fast - all.
- play w/ order @ end: 1, 2, 4, all
  NOW: L / E+C / S+A+YB*K

- Lights: - ping - go to sil. - dancers to floor
  - "DANCE CHOSE VS" - lights upto full.

- trio, $L_1$, can be canon: jump @ end.

- circle: punch arms: define.
- Sal: too fast.
- Logan: pointed feet going over E.
- "DANCE CHOSE VS" : keep.
- L where is the emphasis.
4/14/2012: @ home.

New title: "Strength to be Heard"
"yearning for acceptance"

Rehearsal 4/14/12

✓ Sue - react to title
✓ Sharon - no need her ideas
✓ Lacy - make up tips - thanks.

Today:
✓ Sharon possibly visit
✓ Fix beginning: E/K/A

Re-record: Weds @ 5:30pm or Fri @ ___?

✓ Choreo exit for Courtney; no dance team jump."

✓ Men - hands loose @ beginning on knees.
✓ K: actually touch your face w/ hand gesture: L. Demo please.

✓ Logn - re-do.
✓ Looks lazy - circle hip - jump.
✓ Organic transition from BigD on floor
✓ Circle: clean: all check on each other.
✓ Spacing towards end.
Lighting Notes: 4/30/2012

Solos: fixed specials (3) switch between 3 men.

@ 1:24: Lights come up ("Boom"!) * fade back down a little.

1:40: slight change

1:50: " "

2:02: " "

2:15: lights up slightly

Men’s partnering - highlight.

3:09: Big D

3:42: beg. unison section: dramatic change

building, powerful, unified, resolving,

4:21:

4:53: go to silhouette (dancers to floor...)

- slow fade up while stand?

5:23: "Dance chose us" lights come up fully - to fade back down to black - end.
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