

If

Explore idea, movements of my choreography

Specialization Ballet Master

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Contents

1. Description of the idea, starting point and artistic intention	3
2. Dramaturgical concept. Describing the guideline of Solo	4
3. Movement analysis. Solo	5
4. Description of the creative process. Solo	6
5. Space analysis, describing the space of each scene. Solo	7
6. Reflection, about the process.	8
7. Appendix	10
References	13

1. Description of the idea, starting point and artistic intention.

Use the body and shape the movement in an emotion, precise idea or image, this is what happens during a choreographic process. The body becomes the primary tool for shaping and giving life to the idea.

However, translating this imagination into the bodies of the dancers and shaping it into a dance is a very challenging process, but equally rewarding. For most choreographers, poetry and the excitement of movement motivate their creativity and find their greatest potential for expression through the unique elements of dance. These pages aim to describe the creative process from my choreographic point of view: how the sequences of movement are born and articulated through the words of IF, Kipling's poem written and dedicated to his son. The articulation of the creative process took place in a two-pronged way: on the one hand, the elaboration of movements with the aim of translating the text into dance and on the other, the study and textual analysis of the poem with the aim of developing an artistic and creative process based on the connective principle between dance, emotional experiences and visual elements of poetry.

Noted philosopher and psychologist Eugene Gendlin has examined and written extensively on the relationship between concepts and experience. His notions of “felt experiencing” and “felt sense” (Gendlin 1997, 2004) open up the possibility of a receptive inner sensing, or felt quality, to conceptualising activities. As he states:

The roles of felt experiencing in all our conceptual operations are not illegitimate “biases”. They are natural and proper functions... we cannot even know what a “concept” means without the “feel” of its meaning. (1997, p. 5).

Gendlin acknowledges a pre-conceptual, feeling stage of experiencing, claiming that through focusing; it becomes possible to give language to something bodily sensed and felt; something that gradually, through an ongoing process of applied attention. According to Gendlin's words, the focus on the elaboration of the choreography was more focused on the meanings and metric of the poem with the aim to create a sequence of movements that reflect the metric rhythm of the poetry. The approach to creation was to investigate and experiment with more daily movements and gestures that we all do daily, with the aim of translating and describing the meaning of poetry. In creating sequences, choreographer draws from a palette of elements, including: Shape, Space, Timing, and Dynamics.

2. Dramaturgical concept. Describing the guideline of Solo

The poetry “IF” is a poem that offers multiple interpretations because it suggests cycles and growth, it stimulates the creation of images. This poem selection went through the perception of the central presence of the embodiment, and therefore it is quite translatable into body and image to create a choreography. In this case, dance/body and poetry were used for creating a new artistic expression through dramaturgy and the use of common gestures. Working on the dramaturgy does not only involve the text or the story that we want to tell and make visible to the spectators but also involves the performance of the movement especially the way it communicate. There are different dramaturgies ways, which should happen simultaneously: A dynamic dramaturgy, which is the composition of the rhythms and dynamisms affecting both, the dancers and the spectators on a nervous, sensorial and sensual level; A narrative dramaturgy, which interweaves events and characters, informing the spectators on the meaning of what they are watching and hearing; at the end the dancer becomes a vehicle for communicating the poetry. In this choreography the dramaturgy is based on the change of moods. In a performance, this dramaturgy of changing states captures hidden significances. It gives the performance not only a coherence of its own but also a sense of mystery.

The dramaturgy of changing states is the most elusive. There are no technical rules. Furthermore, it is difficult to explain what it involves beyond the perceptible effects: leaps from one dimension to another. This leap from one dimension to another is dictated by the style of the movements. Changing the quality of energy and movements from sudden to rapid, for example, it produces a double effect: enlightenment or a sudden vortex that shatters the security of comprehension and is experienced as turbulence. Dramaturgy gives the performance a structure; the dramatic structure can consist of its ‘tale’ or the way in which its parts, scenes or moments are organized and evolve. When referring to an abstract choreographic fragment, movement dramaturgy is the way in which intensities, parts or phrasing are displayed.

The choreography looks like a monologue, each verse of the poem includes clear movements and precise metric where there is a beginning and an end in each verse as well as in the constructed sequences. Each phrase, in the choreography, is a series of movements bound together by a physical impulse or line of energy and having a discernible beginning and end. The first aim of the piece is to make the spectator perceive a series of movements as a phrase. The first is the recognition of some kind of logical connection between the movements that prevents them from appearing arbitrary and isolated. Rhythm is a significant factor, and movements are clearly linked by a recognizable pattern of accents. A movement’s accent is measured by its force and duration; thus, a hard, sharp movement has a strong accent, while a soft, gradual movement has a weak one. Even a single movement, such as a head roll, may begin with a strong accent and end with a weak one. Dance phrases vary both in length and shape. Each phrase begin with a very forceful movement that gradually comes to a pause. Other dance phrases, in contrast, have an even distribution of energy. These factors determine the way in which the phrase is perceived by the spectator: A series of short phrases with strong climaxes appears emotional and dramatic.

3. Movement analysis. Solo

Choreography can be defined syntactically as a sequential combination of human and abstract movements. However, all specific aspects of the choreographic process is targeted toward developing new knowledge regarding movement and meaning with the aim to impart the compositional richness of the poem's speeches.

This way of dancing includes movements emphasising the use of the torso, feet in parallel, concentration on body design and spatial design, movements of isolated parts of the body as well as the whole, emphasis on the pelvic region and the centre initiating and causing momentum, tension between up and down, floor-work and extensive variations of qualities and phrasing. Another important aspect of the style is the use of symbolic action embedded in the choreography whole; it, related with the poem, is based upon gestures are abstract and subtle in meaning. As an emphasized use of hands such as the "will to" indicate" or the "gesture of thinking". The sequence appears as a compound of several elements, each of which has not boundaries and are fluid. Added to these we have the personal style of the choreographer pervading the work. This comes over as a personal interpretation and way of using the technique, together with a personal interpretation of idea and the conventions and meaning associated with it.

The *kinaesthetic* is an important aspect of aesthetic experience, as it provides us with our self-perception of movement, the felt sense of our bodies in motion (Fraleigh, 1987; Sheets-Johnstone, 1999). The ability to work with the nuances of our kinaesthetic experience is an active area of design research. Researchers are inquiring into how to develop a design sensibility for working with movement, by drawing on first-person methodologies from dance and somatics (Schiphorst & Andersen, 2004). Bodily experience and awareness are taken as a starting point for architecting and building the choreography. The moving body is in one sense a visual medium—it can be seen by others. We can use our bodies to convey or represent ideas, qualities, forms and other meaningful aspects of the design situation (Klooster & Overbeeke, 2005). The design strategy of 'actions before product' has an emphasis on understanding and exploring physical actions prior to designing "interface mechanisms that afford such actions" (Buur et al., 2004, p.186). Motion analysis consists of asking about different types of human actions (e.g., walking, dancing, running or jumping) and variations in their style (e.g., intention, expression). In other words, the whole choreography has physical properties of times, weight and flow of which determines the form and the style of the action, starting with the relationship with the space. The choreography aims to communicate the meaning of the poem and; therefore, It has a form, an overall shape, system, unity of being. These constructional sequences support the inner arrangement of its components as the shape whether it rounded off as it began, the excitement of the development into the climaxes and the expressiveness of the movement dictated by the dynamics. (Figure1)

4. Description of the creative process. Solo

In the process of extending the form and movement vocabulary, the choreographer incorporates personal movement expression to allow and articulate own unique perspective into of whole choreography. Before to start, choreographer spends a period of time researching and developing own idea. In this case, images that generate movement ideas come from poem and from the life stories of people. As Rudyard Kipling separates his poem into four stanzas of equal length, also the choreography has 4 sequences of equal length; Each stanza has a set rhyme scheme of ababcdcd, with the exception of the first stanza, which has the following rhyme scheme: aaaabcbc. In terms of dance, the sequence follows the exact rhythm of the poem. The speaker of the poem, presumably Kipling, keeps a positive and upbeat tone throughout the work, informing the reader what he or she needs to do in order to be a successful person in life. Kipling makes this a very personal poem by his use of the pronoun “you.” In fact, one could even interpret that the poem is Kipling talking to himself or giving himself a pep-talk. According to the thought of poetry, the dancer plays the role of narrator who communicates to the viewer the individual emotions of the poem and with it the meaning. . The sequence of movements is focus on the words building a movement phrase on shape. The phrase starts with a soft dynamic with an explosive middle part and a calm ending. So, the phrase is structured in a rhythmic pattern. Each consecutive phrase makes clearer the idea of the words, exposing a different meaning, unfolding more dance content and material. In other words, all section is described as a collection of phrases which are connected between them even if each section appear with new dance materials as the energy starts the movement through an application and release of force or accents that punctuate and divide the time. A second phase of inspiration and exploration of the movement arises from the observation of common gestures. Everyday movements and gestures can be the starting point for exploration of new movement possibilities and experiences. A movement can be performed with kinetic variations of speed, scale and direction to produce different patterns, dynamics and qualities of movement. Speed varies from slow to fast. Scale varies from small to large. Direction varies relative to the body axis or to the axis of external space. The idea is to use a habitual movement and observe the kinetic variations of the movement. For example, as swinging your arm up and down. You can change the performance of the gesture by moving your arm to front and back very slowly and smoothly or rotate the whole arm and draw a circle. The focus here is on the relation between the movement and the felt sensation of movement. Another example, changing the act of walking, by slowing down your walk as slow as possible or walking back or changing the speed. This speed change brings sharply into focus how our body organizes itself in walking and the precariousness of our balance at this very slow speed or fast. The act of walking becomes a negotiation of weight transfer and balance. A third key element was to use imagery to shape body movements and generate distinct movement qualities, such as ‘like a heavy stone’ or ‘like a floating feather’ with the aim of emphasizing the meaning of the poem. The image can be localized to a part of the body, extended beyond the physical body or be outside the body in space. Or you might imagine that a long string was pulling you

up by the crown of the head towards the heavens. The focus is on generating felt sensation in the body corresponding to the image, which in turn informs how you move. The more fully you commit to the image, the more convincing the expression. Embodying images in this manner allows us to experience the felt sensation of our moving bodies in a radically different way to the everyday and may result in new artistic material for building up a choreography. (Figure 2).

5. Space analysis, describing the space of each scene. Solo

The movement can be analysed as a process of the body changing relationally in space and time. Hence the space can be defined as a 'Potential Movement Network' comprising with the areas of dance such as body, movement and balance. Physical space is an area set apart or available for use. It may be identified as personal space, which is the immediate area around a person, or general space, which includes shared items around the person such as a stage area, equipment. Personal space is characterised by the area around the individual's body, otherwise known as the kinesphere. The personal space around the performer may expand or contract. A direction refers to the posture and movement of the body or body parts in relation to the space, audience and other performers. A direction that performers may use include forward, backward, right, left, down, up, diagonal and sideways. Choreographers have their dancers face a given direction to reflect their intent; for example, a position which faces a corner may indicate fear or hiding and facing on a particular diagonal indicates a focus for the next movement. Basic geometric forms include straight lines or rows that extend from wing to wing or from upstage to downstage. Choreographers may modify these by changing the direction the dancer faces or by adding turns. Other examples of shapes and paths performers may use include the zigzag, square, curve, circle, figure eight, serpentine and random patterns. Pathways may also be performed in clockwise or counterclockwise direction. Diagonal pathways are visually pleasing (in my personal opinion); However, the effect will change according to the dancer's focus and direction and whether the dancer is moving forward or backward along that diagonal. In addition to horizontal patterns along the stage floor, performer can explore vertical space through movements like jumps. A floor pattern is the pathway that the dancer takes when moving through space. It is also an indicator of where the dancer has been. It can be any combination of straight, circular, curved, zigzag or spiral movement patterns. In a composition, the floor pattern will also reflect the strong and weak areas of the performance space. A choreographer will make use of a floor pattern prior to the performers actually performing. In other words, the choreographer or composer has to consider the dancer's shape in space, the pathways created on the floor and the pathways created in the air. This Analysis will be focus on the pathways created on the floor during the sequence of travelling through the graphic illustrations. These pictures show only the direction of the body, where the dancer is moving. Direction of movement can be straight, curved, diagonal or changing. (Figure 3).

6. Reflection, about the process.

The art forms of dance and architecture share a special relationship, both define three dimensional spaces. Dance defines space in time, the dancer's describes a three dimensional spaces around herself, through the different movements and postures. Architectural space is continuously structured by the human activity that takes place in it. Architecture defines space through its built form; the spatial structure informs the movement of the human body through the spaces over time. Dance like architecture is an exploration of spatial structure. Dance sketches out a possible structure of space within an infinite set of possibilities. At each dance, all body movements have the intention to convey various information such as actions, intentions, emotions, and aesthetic qualities and so far, have been handled individually. We can constitute that space and body has some structures, forms and scales so that when we physically think, they are like stable systems. However, when they come together, space becomes the object and body becomes the subject and object - subject interrelation makes a dynamic system, a system where body has movements in the space. In other words, the dance can be defined as patterned, rhythmic movement in space and time (Copeland and Cohen, 1983). This is a broad definition that links dance to common everyday patterns of movement, perhaps as a conscious elaboration of relationships and potentialities that are also manifest in such everyday patterns.

Spatial experience is related to properties of spatial elements, but also to subject that has experienced space according to these properties' positions and movements. Then instead of seeing space design as a three-dimensional Cartesian idea, it would be more efficient to analyse and define it as a dynamic system along with movements of body. With the movements, space becomes a time wise and lively structure. The relation of space with time makes dance and architecture come together with the sub-issues that dance has: the choreography of movement, orientation and wideness. Research investigates issue of space in architecture along with terms 'space-body-movement' while looking the process through an interdisciplinary way, 'dance' becomes also a related term. This study focuses on the space information with body which experiences, changes, and creates and the aim is to connect the space and dance analysing the behavioural patterns through body. Most importantly, the principles that generate dance include a reflective awareness of the interplay between a locally applied rule, or force, that becomes visible as a movement, and an overall form that unfolds over time as the collective effect of such rules or forces. Dancers and viewers alike consider the individual moment as part of an overall flow, and the individual movement as part of a complex co-ordination of other movements, the difference being that the dancers are immersed in the very flow they are creating, while viewers are presented with it. However, the overall form of dance cannot easily be described. First and foremost, the whole form is only present in the imagination, it implies an "imaginative space of dance" (Sheets-Johnstone, 1980). The imaginative form of dance is not constituted as a series of images but as unified and continuous image, an almost paradoxical synchronic capture of a diachronic phenomenon. As Foster (1986: 58) has put it, "only the viewer who retains visual, aural and kinesthetic impressions of the dance as it unfolds in time can compare succeeding moments of the dance, noticing

similarities, variations, and contrasts and comprehending larger patterns – phrases of movement and sections of the dance – and finally the dance as a whole”. After connecting movement, body and dance, the next step is Understanding relationship between dance and architecture, first of all we can consider space between moving body and architecture. Robert J. Yudell writes ‘Space is typically thought of as void or as absence of solid and movement thought of as a domain separate from its existence in space’. ‘We see one side are the person and the other is the space’. However, space is not a static object in front of person; by contrast it is an inherent experience. Static space that body force to breaking limits is the main investigation of architecture. Spatial experiences, movements and behaviours convert space into a timewise and performative content. “The body, its form, and movements are embedded in architectural treatises, proportional systems, and theories”. Dealing with dance in architecture makes also an examination of spatial experiences of body. It is questioned that Cartesian form of space and movement relation evolves into a dynamic or static character. “Studies of dance provide a particularly interesting point of departure for discussing them, precisely because they call us to look at spatial structure in terms of patterns of potential coordination that arise between otherwise discrete and independent entities, rather than merely as patterns fixed into the shape of material things”. The question of architecture leads to an interdisciplinary concept relating dance and architecture together.

7. Appendix

Figure1

Structure of choreography	Movements have a very precise beginning and end followed by a pause. All perfectly reflects the metric of the poem's verse.
	Sequences have a string of movement that alternate between strong and weak accents with clear, precise and clean dynamics. Each count has a movement.
	No music track, only voice. Using voice as music reinforces the dynamics of movement; between a succession of strong and delicate accents; who see the choreography understand the meaning of the choreography in an easy way.
Analisis of movement	The choreography presents an alternation of circular and linear movements giving the whole piece harmony, fluidity and dynamics that are opposed to each dry, precise movement. Movements characterized by the wide use of gestures of the hands: Indicate and grab. Indicate yourself, indicate a precise point in space.
Style	Movements intertwine among them. The sequences create a dramaturgical expression linked to the verses of poetry. During the execution it highlights the use of daily gestures as indicating, grabbing, thinking, talking, hugging, walking, curling up, running. These gestures characterize both the dramaturgy of the piece and the style of the whole choreography along with other movement as contractions, rowing, slides, pirouettes, suspensions of poses in attitude, twists, bust tensions, jumps, weight transfers, sudden movements. All of these movements show the rhythm, dynamic and style of the choreography.
Action	Each sequence is characterized by an action that consequently creates a reaction. It looks like a dialogue with yourself where there is an answer to a question. Action through addition in action (turn, walking, gesture, stillness) Action by changing the body flow through different steps as Contact. The dancer manipulates himself. The sequence of movement is a consequence of the impulse dictated by the manipulation of a certain part of the body as the head moved by the hand. It means hand is the action and the movement of the head is the reaction.
Space	Movements are circular and sinuous. These focus on the mobility and flexibility of the back as opposed to the movement of the arms that outline a circumscribed space in front and around of the dancer. The choreography includes up-and-down movements that focus on changing the level of space. (high – medium- low). The first 6/8 of sequence develops within a confined and delimited space like a room. The dancer performs the movements inside a square, then breaks this pattern. It is well noted that the choreography develops initially in the center, then diagonally, then horizontally and again diagonally and then back to the central position as at the beginning with the only difference where the last section uses the maximum expression of kinesthetic and dynamic movement as opposed to the initial static position of the choreography.

Figure 2

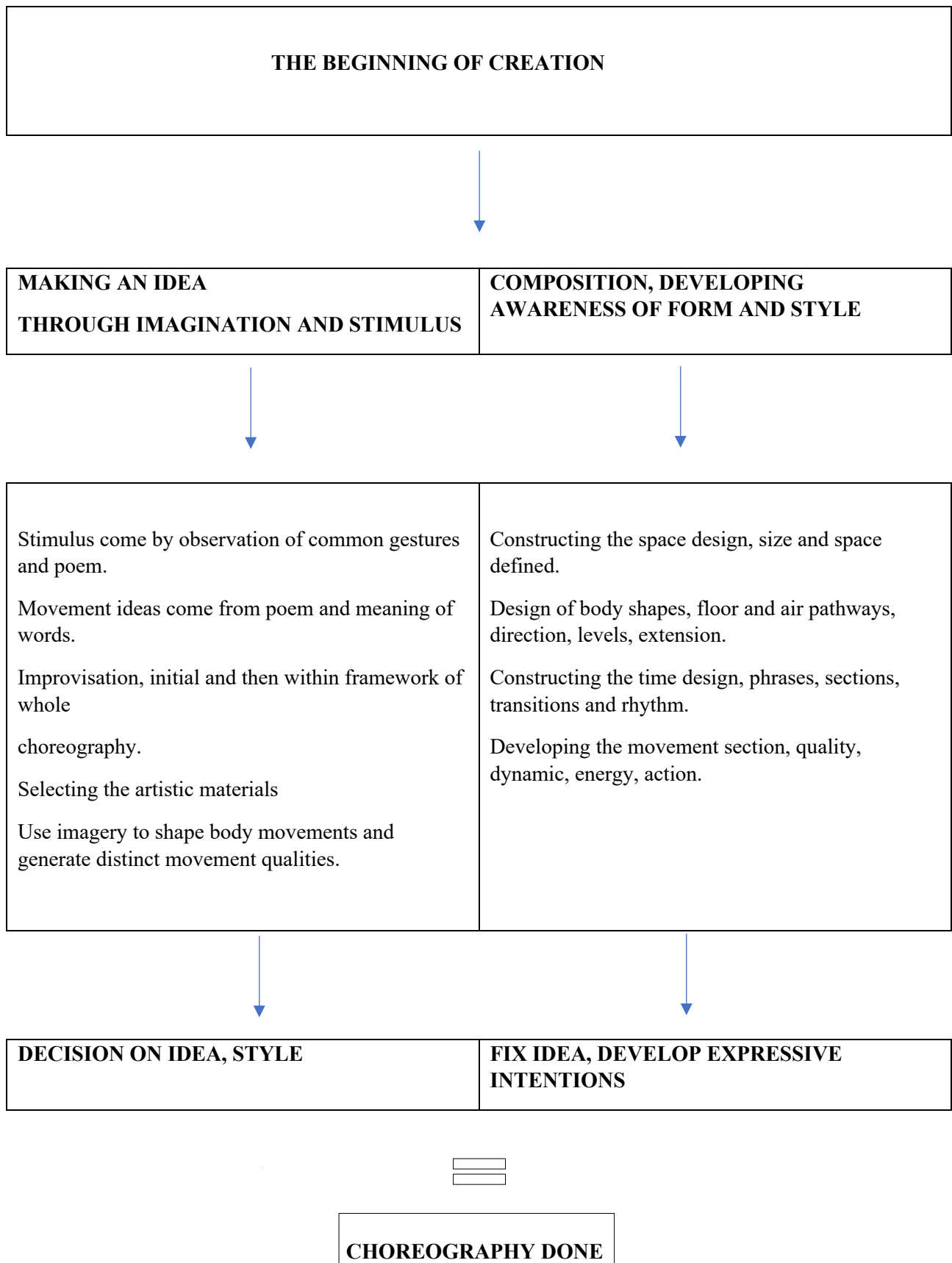


Figure 3



- 1) The dancer follows a step forward and then comes back to the central position. Dancer moves inside a limited space, thinking a mini square frame around him / her.



- 2) The dancer takes a step diagonally and then comes back to the center again. Same ideas as the previous image.



- 3) The dancer performs movements back keeping the center and then exploring the space diagonally and returning to the initial position again.



- 4) Performs a mechanical profile walk moving to the right and left of the scene. The idea is to move sideways, horizontally and then walking front to the audience.



- 5) The dancer goes back by performing movements by drawing a diagonal and through a broken and abstract walk reaches the central position.



- 6) The choreography ends with a sequence of common gestures of strong phatos such as hugging yourself and running to reach a different thigh dimension from the current one.

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