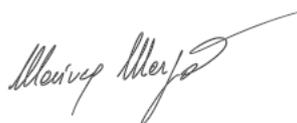


Portfolio

Focus on choreography

If

submitted by
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1. Introduction

Before to write my portfolio, I considered some early-stage questions: Who is the audience for my portfolio, and what are the elements of the rhetorical situation? Will my portfolio focus on my own teaching and making choreography and or teaching assistance class? Should my portfolio be a paper document or an electronic one? After I make sure that I answered these questions as early in my portfolio process as possible, and at the same time I tried to spend some time imagining how and what my portfolio might look like because one of my aim was to make a design that often sketches out the structure of my work on paper, much like a writer might use clustering or mapping. As I start to imagine my portfolio, I thought about the content and who will be reading it, because they might need in order to understand, appreciate, and navigate into my work. I thought my portfolio as a movie in production, with me as the director, setting up each scene and making connections between things. Writing and directing have much in common. In this planning stage, the three principles of portfolio keeping are: choice, method, and reflection. These pages will show a one completed project from conception to fruition. The project that become a performance for the Fringe Festival Edinburgh in Scotland.

It articulates the process of forming movement material within a solo, contemporary dance-making practice from the perspective of the dancer-maker, with the aim of giving voice to the embodied knowledge of choreographer making. Since the researcher's dance-making practice already has deep synergies with an natural movement practice, I was able to develop a simple and technical language by decoding the steps of classical technique and transforming them into contemporary and natural movements that also recall the common gestures of everyday life. Creating a communicative choreography that speaks directly to the audience through dance by the text of Rudyard Kipling's poem: *If*.

In this way, this thesis seeks to fulfil the aspiration within artistic research to recognize 'alternative ways of knowing' and the 'insider-experience' of the artist (Nelson 2013) and provide an alternative to the majority of artistic research in dance, in which practice is interpreted through the lens of an extrinsic theory. This project offers several contributions to knowledge which will be of value to contemporary dancers and dance-makers, natural movement practitioners and artist researchers with an interest in embodied creative practice. First, it articulates the activity of forming movement material from the perspective of the dancer-maker. Second, it addresses the need for more research exploring the relationship between dance-making and natural movement with the dancer. Third, it presents the development of a methodology for dance-making that is based in dance/movement principles (the processual qualities of movement). The final result is the detailed account of dance-making as an attentional, processual pursuit which takes place between the dance-maker and the dance that is being made. Significant components of the research and artistic practice are examined through pictures. The work in the portfolio is mapped chronologically and the development of themes and practices as the research progressed is considered, with particular attention to the development of interpretation dance within it. Insights into specific choreographic practices.

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

In my opinion, as I say before, I consider that the portfolio is an artistic extension of your work. Not only should it display your art, but it should be crafted as if it is art. Let's start to explain the idea and the starting point. Using the body and shaping the movement in an emotion, precise idea or image, 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 approach with the dancer and how the 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. Regarding the use of costumes and lights, the idea was to make the piece simple non-invasive for the eyes of the public but to give the opportunity to immerse yourself in the words of the text of the poem through the movements of the dancer. The costumes are simple with non-eccentric lines and colours. (Figure 1).

3. Research: knowing of tools and approach to creation

The approach to creation was to investigate and experiment more daily movements and gestures that we all do daily with the aim of translating and describing the meaning of poetry. Through the graphics, movement

studies, image actions and totalities I made the basic of my choreographic process. In other words these materials or tools became a fundamental part of my project, as well as functioning as an integral part of my future projects because the same materials can be used as supporting the future development ideas, movement and choreographic endeavours. However, my research aims to show the articulations of my practice through the use of a methodology that is developed out of dance and movement principles, is to provide an example that might open up the broader possibility for a multiplicity of articulations of the unique knowledges of different dance-making practices: break down a technical language into a new contemporary language that embraces the two worlds of dance, from contemporary dance to classical to gestures. During this period of work, I collected a set of documents both, written and multimedia, this allowed me to make a choreography and carried out. In themselves, even the tools do not ensure a usable or attractive documentation of a dance. In any project, the aesthetic and informational value depends on skill, which might be defined as the artfulness of the application of the tool.

As I say before I made my own language where I developed own form of movement notation in preparation for creating a dance. Of the tools available for recording dance movements, I used the videography that are the most familiar and most used because filming a dance sequence movement can be a potential and accurate tool where you can analyse the moving picture. ([Link 1](#))

The success of using physical demonstration of a dance, often with reliance on memory, is dependent upon the mind and body memories of the teacher, as well as the capability of the teacher in communicating fine details. For that reason, in this project as teacher and assistance of my rehearsals, my objectives goals were the primary transmission of elements and materials of the choreographic style and to explain the idea, the contents and the styles of movements. The intention devoted toward choreographic project documentation included a different broad category like creation, the making of a new dance, perhaps the least predictable and the most individualistic process; Idea, take the starting point through test or pictures or literatures; (Figure 2).

Transmission, the teaching of a work that has been inherited. This is distinct from “creation,” in which a choreographer may impart a new piece, in which the teacher may be working from a written or recorded score and with a voice test.

Collecting material video and pictures, in this way the tools consent to reviews the works and in case to adapt the sequence of movements or change or mastering together with the dancer.

Presentation makes the choreography for a specific audience; In the extended discussion of each framework, or situation, the “objective” is identified. This objective may have very little to do with preservation or documentation values. The “method” refers to how preservation or documentation materials may result from within the framework. In cases where more record-keeping should emerge, suggestions are made for ways that additional records can result.

During the creation of a dance, there are myriad opportunities to document the process of dance-making: conception, experimentation, rehearsals, and ultimately performance. The creative process is worthy of documentation, and potentially records of dance creation could unveil unique and unpredictable aspects about developing an idea into a finished dance. As rich as this area is for dance documentation, it is also understandably one of the most unplumbed, simply because documentation is rarely a primary consideration within the creative context. (Figure 3)

The creative process is might to make a map and make notes that a great deal of the preparation shows the idea for how it can be development. The first aim is to make the new materials. (Figure 4).

Furthermore, most choreographers do not systematically document rehearsal time (a known exception being Elizabeth Streb, who videotapes most of her hours in the studio). Many may prefer to be able to work without such scrutiny, without the potential judgment of a camera's eye, for example. But in my case, I prefer to record not all rehearsals but one or two rehearsals that include at least all choreography done; especially when the studio space and dancers' time are scarce, spending time documenting preparatory work help me to recap and review what I did together with my dancer.

Some choreographers design their own system of choreographic notation in preparation for rehearsals. Merce Cunningham is a significant example: his notes and shorthand are unique artifacts of the creative process. Nonetheless, documentation of the creation process and its outcome offers essential information for understanding a dance's context: witness the excerpts of the collaborative process of the Pilobolus dance company, as shown in WNET's *Dance in America* series or the dialogic process of Paul Taylor with his dancers in developing *Piazzolla Caldera*, as shown in the film *Dancemaker* (1998). Awareness of the future significance of records of the creative process may encourage choreographers and dance companies to record and preserve these materials, or they may open their rehearsals to reputable documentary videographers or others who can capture and save the essential features of creation, collaboration, and interaction.

Before and during the choreographic processing I sketched ideas of costumes and lighting graphic prospect that allowed me to realize in a concrete way the organizational and aesthetic aspect of the project. In fact, Sketch of costumes, technical drawings as light graph, block diagrams displayed the artistic and technical idea of my choreography. (Figure 5).

4. Method and approach

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.

According with Rosemary Brandt, the classical ballet vocabulary is not a bearer of meaning and not a referent to things outside of itself. It has intrinsic value, which is clearly expressed through the mastery of the principles, which govern classical ballet technique. Nothing needs to be added to the ballet. Expression is

inherent in its vocabulary. (Brandt 1987, 22). And for that reason, It is not my intention to disprove Brandt's words about the vocabulary of classical technique, but my intent for this choreography was to break down certain steps of classical dance by adding stylistic expressions that can range from the choice of movement dynamics to the execution of the movement from en dehors to en dedans. To make it I used also the application of Laban's principles of movement analysis for the identification of the qualities of dance as rhythmicity, musicality and dramatic ability for providing the means for explicitly teaching the students how to transform their movement vocabulary into dance.' Consequentially the structural components of dance are constituents of the medium itself and therefore communicate the formal dance qualities, including those inherent in the ballet vocabulary, because the structures and structural components in dance are the building blocks of form as content. They indicate what can be intended in formal dance material. By committing to intention in the form through these components as deep structures while performing ballet vocabulary, the dancer should embody the dance in its surface materials. For that reason, my goal was chosen and change intention in the same dance material, say a 'step' in ballet vocabulary there by producing multiple embodiments of the same step. The structural components are used in this research and project as images to intend the ballet vocabulary. The structural images serve as a means for me to see the qualities in ballet as open-ended and intend form as content in performance. (Figure 6).

We know perfectly well that the technique of ballet is the basis of dance and to make it visibly pleasing to the public, the dancer will have to take repeated rehearsals over time; so, I could say that ballet is learned as a closed skill by repeating the same forms over and over again with the goal of learning a fixed ideal execution of the coded vocabulary that then later this can be modified and corrected during the rehearsals of the piece itself. In the situation of constant repetition of the fixed forms, the outside feedback can begin to dominate the dancer's experience. The dancer may begin to rely on it rather than on individually sensed information of the movement. The research aim, to enhance intentionality in rehearsal preparing the dancer for the roles of interpreter through a good approach of teaching to allow dancer the autonomy to produce individual solutions, either when performing known vocabulary and creating own dance material. The overall aim of teaching is to educate dancer as practitioner for the evolving theatre art form of ballet, to educate autonomous artist in the field. During the process of artistic creation what interests me is not only plans to create a good approach with the dancer, but I am interested in the qualitative content of dance as art. Rather than looking at the 'measurable' qualities, I am applying the model to looking at how the formal qualitative content is kept predetermined or is opened out to interpretations by the students. ([Link 2](#))

Therefore, my emphasis will be in applying Mosston & Ashworth's model of divergent production teaching style, opening out the formal content in ballet to divergent production by the dancers with the help of the structural images of the dance. Mosston & Ashworth emphasise the reversibility of different styles along the spectrum. 'The fundamental issue in teaching is not which style is better or best, but rather which style is appropriate for reaching the objectives of a given episode. Every style has a place in the multiple realities of

teaching and learning!’ (Mosston & Ashworth 1994, 7) When the teacher is aware of possibilities, I can shift the teaching style according to the present objectives of teaching, either during a teaching session or in the course of several sessions. In guided discovery style as teacher, I design a chain of problem-solving tasks for the learner. At the end of the chain the learner discovers a new concept, idea or perhaps movement ability. Every problem-solving step on the way and the final solution are pre-determined; where I create a secure climate for divergent production by reassuring that all solutions within the parameters of the problem are accepted. ‘Learners who are used to produce single, correct responses may hesitate when asked to design and develop alternative movements.’.

In this way I provide a problem to be solved, which gives each learner the ‘opportunity to inquire, design, move and assess alternatives that he has produced.’ Meanwhile the teacher waits for the process to evolve. I realised during the rehearsal the need to initiate the dancer by asking for a certain kind of interpretation, to specify exactly the intention in a certain movement. I turned to structural interpretation as reproduction of given intention.

That is I asked the dancer to produce a given intention or quality at a certain time in a certain part of the body in a specific movement or combination of movements. My interest in reproduction was that it would be a mediating step into open interpretation when needed. I varied the intention that I suggested for the same movement at different occasions or during the same class. This kind of versatility was intended to offer and suggest performance choices and to be a way to initiate dancers to view ballet as an open possibility rather than one that keeps closing the movement to one particular interpretation. An active dancer might even when the performance quality was suggested, begin to realise her own choices in addition to the ones indicated by me as a teacher. A dancer found an intention that facilitated the execution of the movement ‘personally what worked best for me was when in the beginning of the sequence of movements I let the movement flow and at the end, to stop, I bound it.’ Or he found his own intentionality to the movement above what had been suggested ‘it was also good to think of *rond de jambe en pliè* as space enlarging between the feet’
Reproduction of artistic intention in these rehearsals was a mediating phase that paved the way for open interpretation. (Figure 7).

5. Conclusion

In the present research I have acted in a double role of teacher-researcher. The researcher would act as the portfolio designer and reporter of results. As required, I can involve expertise into the project's different phases: assessing needs, designing instruction. The instructional design process could show the most beneficial manner of implementing multiple embodiments of dance into the teaching approach during a rehearsal of a dance. Formative evaluation devises might expose needs to revise the original plan during the process of implementation. Summative evaluation would eventually give information of the long-term effects for all parties. Student achievement and motivation will always be the core of success, because multiple embodiments embrace principles for teaching strategies and delivery.

My mission, it aims at realizing the openness in performing and expanding the vocabulary. All teaching aims at eventually producing culturally aware and active agents in ballet. This does not mean that students spend all classroom time interpreting and composing. But it does mean certain attitudes in teaching. It means keeping the goal in mind from day one. It means opening attention to various motivations in the same movement as early as possible in the learning. It means always respecting questioning of the tradition when the experience of the learner so demands. It means a dialogical relationship between teacher and learners so that individual voices are accepted. The present research has shown how the experience can make a traditional teaching situation open and give the learner means for critical awareness as dancer and as man.

6. Appendix

Figure 1

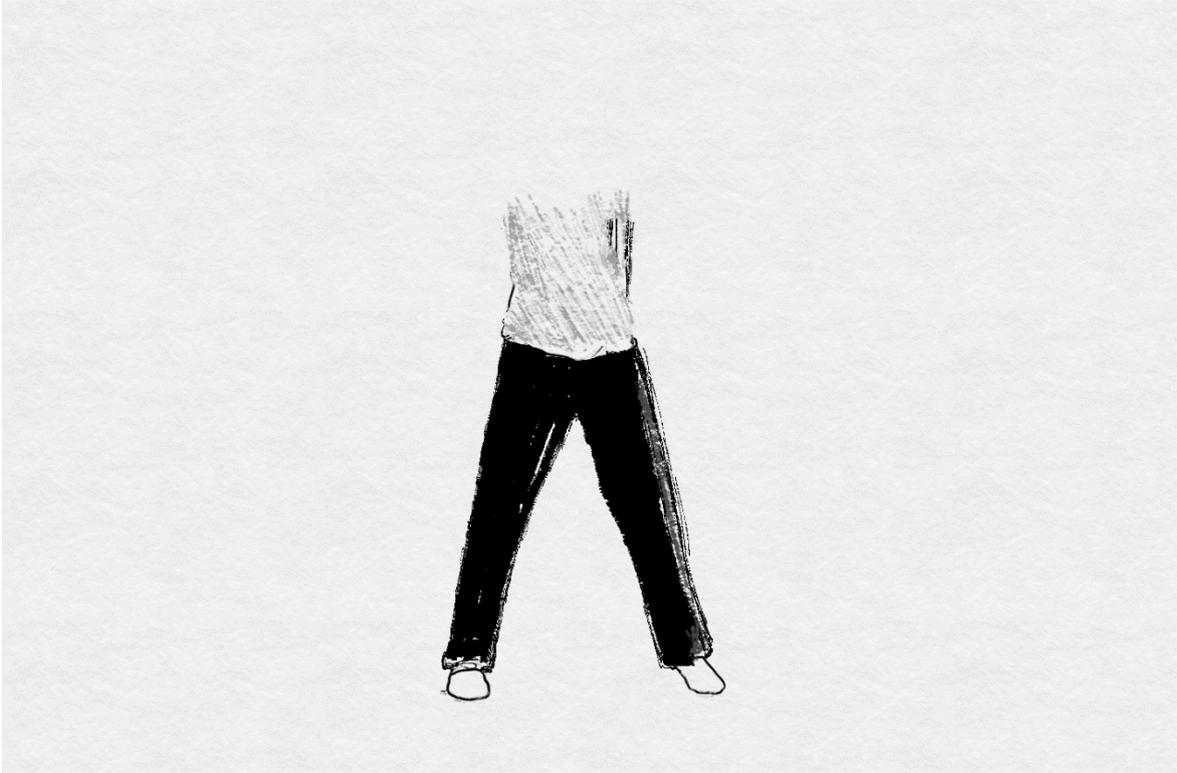


Figure 2

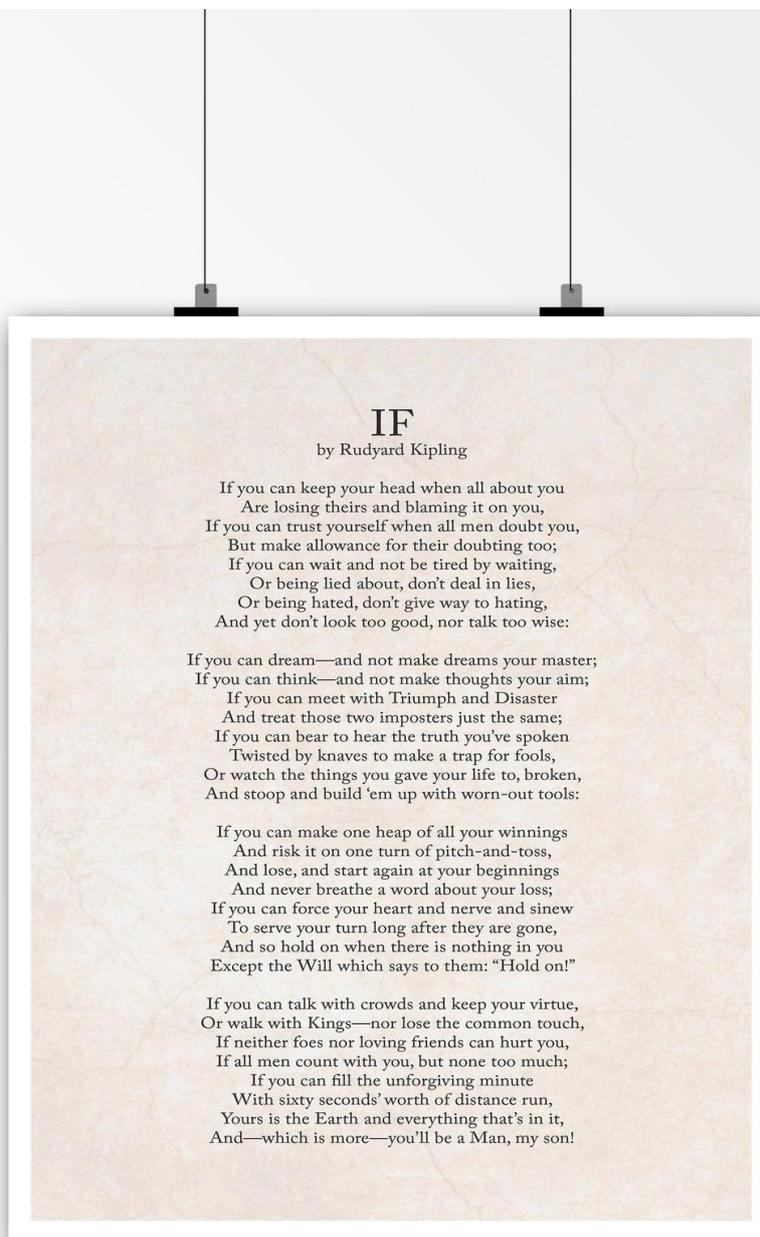


Figure 3



Figure 4

TÈ ENTORNAVANT VERSO LA SPALLA SX, MANO SU SPALLA SX CON
 VITO ALZATO, CON SCHIENA CHE SI INCLINA VERSO SX,
 POVA POSA TORSE Gamba SX IN PLE E Gamba DX IN ATTITUDE
 ESEGUE CIRCONDUZIONE BRACCIO DESTRO E CON MANO DX
 PINGO Gamba DX DAL CINGOLINO E GIRO TUTTA LA POSA
 ONTE AL PUBBLICO -
 BRACCIO DX ESEGUE CIRCONDUZIONE ENDELAN E
 V MANO DX RAGGIUNGE LA MANO SINISTRA, ED ENTRAMBE LE
 BRACCIA CADONO PERFETTAMENTE IN PARALLELO E QUINDI
 AURÒ QUESTA POSA: PARALLELO LE GAMBE IN P
 TESTA INCLINATA A SX
 E BRACCIA CADUTE
 Poi TRASPORTO IL PESO
 VERSO LA Gamba DESTRA
 E MENTREMANO IN POSA
 DEMS BRACCIA ESEGUE
 UN GIT IN DENTRO DIETRO
 ALZANDO LA Gamba SX IN
 ATTITUDE ALTA MA VERGHE
 ALTA -
 LA Gamba SX IN CROCE OVER CROSS
 Gamba DX ED IL BUSTO STANDE PERFETTAMENTE A QUADRATA E BRACCIA
 IN PRIMA POSIZIONE CON GOMITO ALZATO E BRACCIO DA AVANZE
 SITUONE COMPLETAMENTE FUORI PESO VERSO IL LATO DESTRO
 LA Gamba SX ESEGUE UN PICCOLO RESPIRO COME SE FOSSE UN
 "AMBIVALS" QUINDI Gamba SX VA IN COUPE DIETRO E LA POSA DEL
 BUSTO SI CONTRAEE VERSO SX - 12345678 + GIRO PUSA IN
 Gamba SX AVANZA' CROCE
 SX, DEMI PLE -
 VARIANTE PROFONDO
 CONTROSTIONE
 BRACCIA CLIP
 POCO ALTA
 POSA
 CONTRASTANTE
 EMPLE

BUSTO INTERAEE VERSO SVINCLINATA

Figure 5

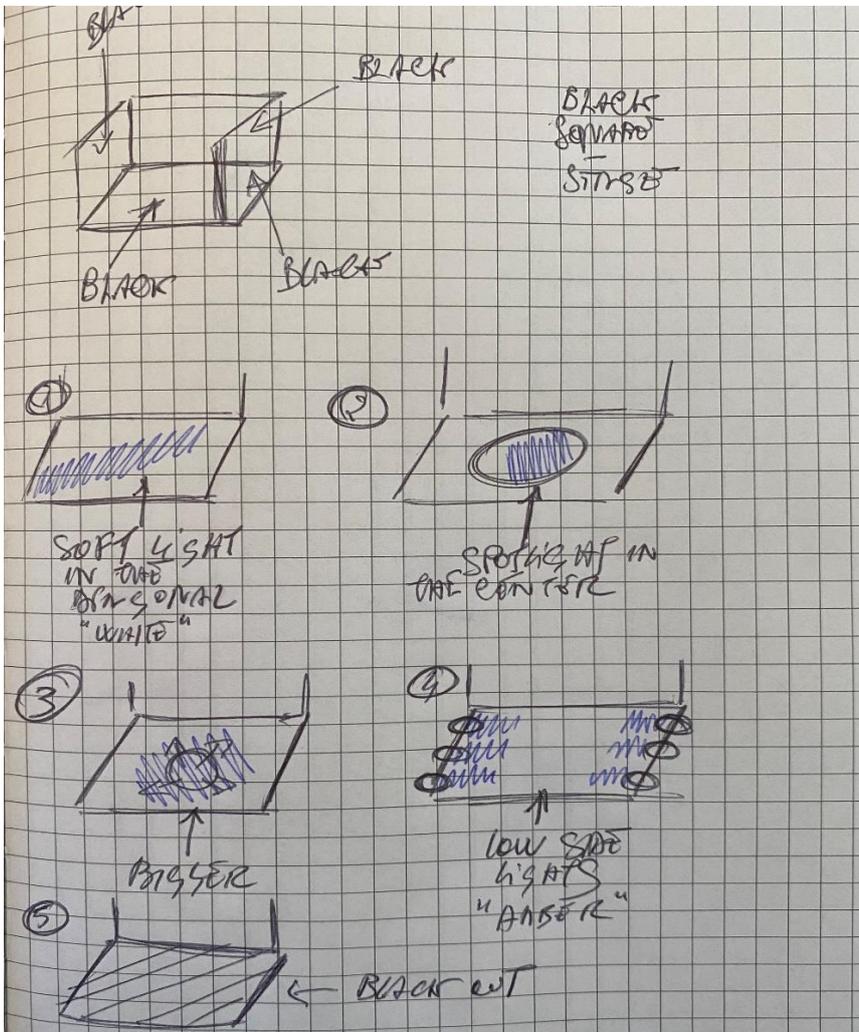
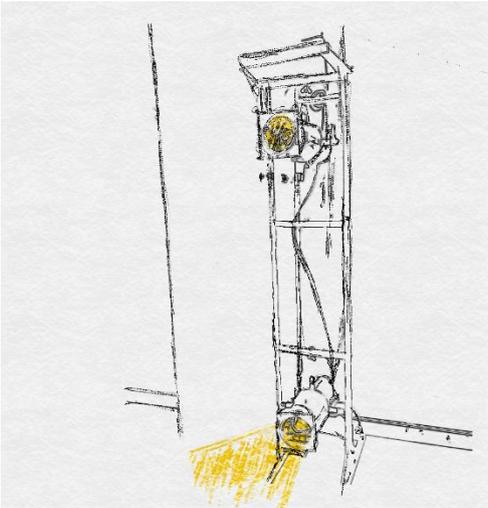


Figure 6

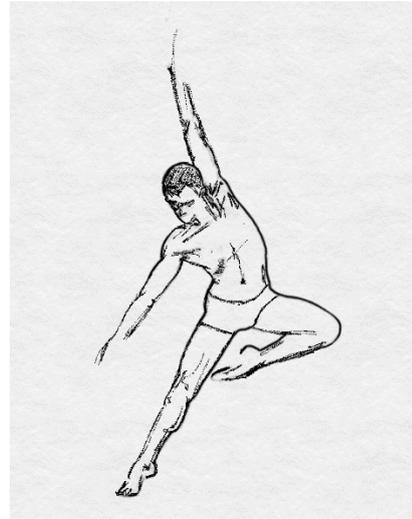
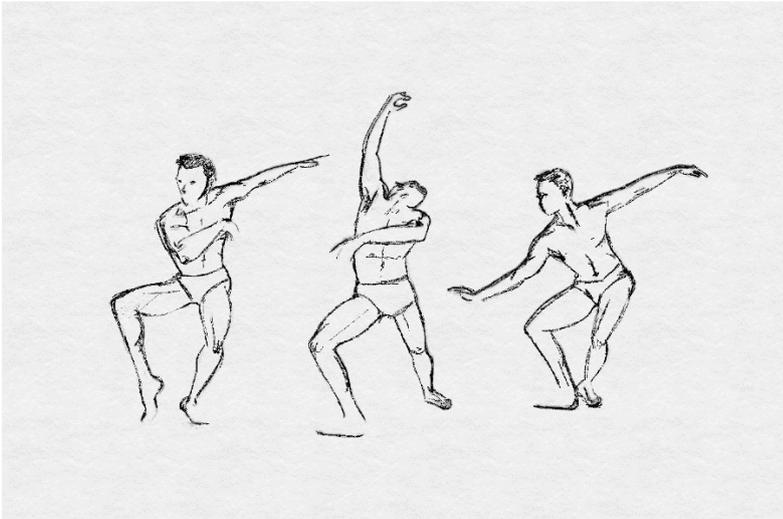
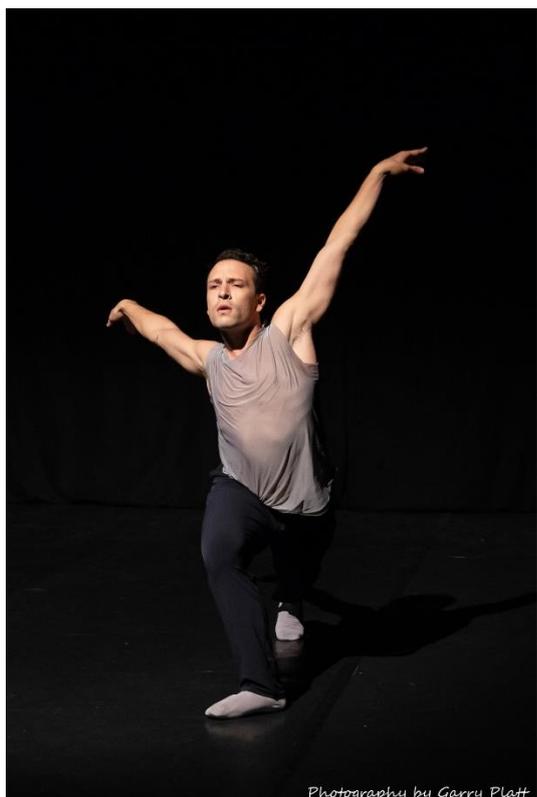


Figure 7



Dancer: Francesco La macchia
Choreographer: Mariuca Marzà
Event: Fringe Festival Edinburgh 2018 in Scotland.
Choreography: If

7. Multimedia link video

https://youtu.be/Ff7_A-uLnKU - trailer of Performance “IF” - Fringe Festival Edinburgh (Link 1)

<https://vimeo.com/436450717> - Rehearsal in Catania Sicily (IT), July 2018. “Aire Studio Danza” artistic director of school Fia Distefano. Choreographer Mariuca Marzà, dancer Francesco La Macchia. Title of choreography IF . (Link 2)

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