PROPOSAL: CHOREOGRAPHY

Name of student choreographer: Candice Christopher

Number of dancers: 5 - 8

Semester of presentation: Fall 2016

Title ideas: Ameliorate; Avoirdupois; av-er-duh-poiz

I. The Seed: Project Inspiration/Intention

While executing ordinary tasks, we are interacting with countless forces around us: gravity, people, and our own consciousness. Our bodies fall into the earth naturally, in over-curves and under-curves, and I will emulate this through the drastic counterpoint of high and low spaces. I will utilize partnering as a way to investigate this natural movement and exaggerate the vocabulary of everyday human interactions. These partnerships will cause action and reaction in response to each other’s weight; each person’s body and consciousness in the space will affect how the other will move.
II. **The Roots: Research Process – Investigate Your Inspiration**


This article was examining how gravity and the human body in expenditure of energy interact. I intend to experiment with this on my own in a way that this makes sense in a physical manifestation.


I am drawing from this Pina Bausch piece in the way she uses counterpoint in the heaviness and rigidity of the lower body in juxtaposition to the lightness and fluidity of the upper body.


This source is particularly informative in how dancers relate to gravity and give the illusion of defying it. I will use this to find ways to show the fight against the laws of gravity.


Contact improvisation will be a useful tool in crafting my piece, and this video has some particularly striking lifts that I would love to find in my own choreography.


This video incorporates nature, and the dancer’s interaction with gravity is very apparent despite her ease of movement and airy quality.


This source inspires me to consider the physics of how any object that has weight and is affected by gravity to push down onto the earth (or is held up by another body) with have an upward force counteracting the gravity. To my choreography, this pushes me to consider that not only does the lifted dancer exert the force of their weight onto a lifter, but that the lifter also is exerting the same amount of force back up in order to maintain position.

This article is useful to me because it articulates the principles behind contact improvisation, a tool I will use with my dancers in order to find a natural way into and out of partnering.

“Sam Taylor-Wood.” *Sam Taylor-Wood*. Web. 6 Apr. 2016. <http://www.likecool.com/Sam_Taylor-Wood--Pic--Wood--Gear.html>. This collection of images is inspiring because they use images I would like to emulate in the air or on the floor to juxtapose the appearance of weightlessness while gravity is constantly acting on their bodies.

Snosti. "Pina Bausch The Fall Dance." *YouTube*. YouTube, 20 Nov. 2013. Web. 10 Apr. 2016. This Pina Bausch piece incorporates pedestrian movements, literally falling in and out of a partnership, using gravity to initiate the transition into a partnership. The couple must use trust, and must be able to fully rely on one another in order to not seem hesitant. This will be a vital component of my piece, because the choreography will be propelled by how the dancers are interacting with one another. The dancers will probably need coaching in how they approach each lift, and this video will be a good source to demonstrate trust and the way to catch the weight of someone else’s body.

TEDtalksDirector. “What the Discovery of Gravitational Waves Means / Allen Adams.” *YouTube*. Youtube, 10 Mar. 2016. Web. 2 Apr. 2016. This source is fascinating in how scientists are still researching gravity; I intend to use this as inspiration by using his vocabulary talking about gravity to generate movement phrases.

A. I am investigating full bodied movement and the release into and resistance against gravity. I am also experimenting with intricate partnering utilizing the images of fall and recovery.

B. I am inspired by the weight of Pina Bausch’s movement in the lower body in juxtaposition with the weightlessness and fluidity of the dancer’s upper bodies, particularly in her *The Rite of Spring*.

C. Instead of finding inspiration from particular visual artists outside of this work, I intend to find inspiration from the natural interactions of my cast in how they converse, emote, and find ways into weight sharing. Due to the ephemeral quality of the partnerships I will create, I will pull equally ephemeral inspiration.
III. **The Flowering**: What do you see/hear/taste/smell when you envision the work?*

A. [https://www.pinterest.com/candice5239/](https://www.pinterest.com/candice5239/)

B. I will start the piece by having each dancer moving on their own, entering the space as separate individuals. When they approach one another in the space, they will begin with simpler partner work, increasing in complexity as the piece progresses. I will approach the rehearsal process by coaching my dancers to fall into and out of partnerships; moving into and out of pedestrian tasks. Since my topic deals with partnerships, there will need to be some give and take between how the dancers utilize each other and gravity in order to find an easy way to transition between moving as an individual and then working together as a group. I will have some phrase work to prompt the dancers with, drawing from gestures and pedestrian movement in order to bring cohesion into the work.

C. Musically, I am looking for a piece that has a heavy feeling to it, but is not bold. The weight of the music will reiterate the weight of the phrase work. The intensity of the music, or lack thereof, will contrast to the weight of the music and create a similar juxtaposition to the one I am making in the choreography.
IV. **Reflection**

A. Do you feel more confident in your creative process? Did you accomplish the goals you set out to accomplish? Did your idea of the project transform into something else, and how so?
PROPOSAL: PERFORMANCE

WHO: Cathleen Atkinson

WHEN: Fall 2016