PROPOSAL: CHOREOGRAPHY
Name of student choreographer: Anna Jane Glascock
Number of dancers: 6-8
Semester of presentation: Spring
Title ideas: ייחד , ילה YALA

I. The Seed: Project Inspiration/Intention (No more than 100 words)

For my senior project I will be investigating the transition from isolation to community. I will examine how this sense of community and equality can create a sense of comfort to contrast the vulnerability of isolation. I aim to show this contrast by encouraging individuals to take risks and work with others to create a well oiled machine. My inspiration is rooted in my own experiences traveling in the past year. I am also very interested in the Kibbutz movement which I experienced in Israel and how its sense of community and equality relates to my own experiences embarking alone to a location far out of my comfort zone only to form a tightly knit community of individuals in similar situations.

II. The Roots: Research Process – Investigate Your Inspiration (Annotated Bibliography)


This adversely acts as a literary inspiration for concepts of community and belonging and how it makes us stronger which I intend to explore later on in my piece. I will use both poems to compare and contrast which I hope to reflect in the movement of my piece.


This short video is an explanation of Gaga movement research which I am studying and will draw from for my choreography.


This Image shows a circle of kibbutz members dancing while holding hands. This image inspired me to explore similar shapes in movement and formations in my project.
In exploration of the two sides of the spectrum, this acts as a literary inspiration for concepts of isolation which I intend to explore in the beginning of my piece.

This short video describes the kibbutz movement and gives a visual of kibbutzim and explores the community aspect of kibbutzim.

The Gaga master class with aya guided students to explore many different concepts of movement such as connecting to the passion to move, groove, and taking risks, which I intend to further research in my choreographic process.

This website discusses what the kibbutz movement in Israel is, how kibbutzim function and a brief history of the movement. This website summarizes the community aspect of kibbutz life and includes a few pictures of kibbutzim.

This piece of art is a woven carpet which depicts an abstract birds eye view of a kibbutz. The circular nature sees to be a recurring theme which I intend to explore in my work.

This masterclass explored concepts of release technique and weight sharing which I will include in my work. Also, the classes took place on their kibbutz. Thus, I will draw from this experience for my project.

This repertory workshop explored movement of ritual and community as the entire piece was done in a clump in unison. Also the method of teaching repertory through imagery and metaphor is a tool I intend to use.

Respond to the following in 2-3 sentences each:

A. In what style or type of aesthetic are you working with? For example, are you working in a post modern fashion? Are you interested in release technique? Are you investigating the physicality and technique of a more classically oriented modern form?
   My movement style reflects elements of Ohad Naharin’s work such as fully embodying the movement, and exploring a full dynamic range. Also, my choreographic process will consist of tools used by Batsheva company members in learning and teaching the repertory of Ohad Naharin, such as creating imagery and metaphor to communicate or relay movement qualities to dancers.

B. Are there any particular artists or movements that you are modeling your movement style and/or choreographic process on? For example, are you following William Forsythe and his improvisational concepts?
   I am working with an aesthetic influenced by elements of both Gaga and release technique. I aim to push the body's physical limits and fully explore all of the body's possibilities. This will be done by working with movement in contrasting extremes such as fast and slow, large and small, and thick and thin. I also plan to use improvisation in order to build phrase work which I can then manipulate.

C. Are there other visual, musical or theatrical artists that your thinking of modeling your work on?
   I do not have any other artists in mind at the moment.

III. The Flowering: What do you see/hear/taste/smell when you envision the work?*

https://www.pinterest.com/annajanee/vcu-sp/

IV. Reflection**

1. How does the work clearly display a transition from isolation to collaboration?
2. How did the choreographic process accentuate the dancers' experience and understanding of the movement?
3. What kind of relationship do the dancers seem to have with each other throughout the piece and how does this relationship change?
4. Was the number of dancers used beneficial to the piece? Why or why not?