PROPOSAL: CHOREOGRAPHY
Name of student choreographer: Michelle Purdy
Number of dancers: 8-10
Semester of presentation: Fall 2016
Title ideas: Bond, Fragile Bond

I. The Seed: Project Inspiration/Intention
My project will focus on the trust, or lack thereof, we have in relationships with family, friends, lovers and so on. This concept stems from questions that include “Who can I trust?” and “Who trusts me?” In order to answer these questions I want to investigate how trust, that may take years to build, can be broken in a matter of seconds. With this, I plan to have one dancer fail to catch another dancer, who is falling. Then, I want to explore the difficulties of learning to trust again, and the discoveries that with the support of loved ones, that bond can be mended. I will have other dancers physically helping to lift them back up and give them support, tactiley.
II. The Roots: Research Process – Investigate Your Inspiration

• Cohen, Mary. I’ll Catch You If You Fall. Quotesgram. Web. 12 April 2016.

The image is a cartoon depicting a male figure standing with his arms stretched out ready to catch a female figure who is falling off a brick structure, with a caption saying “I will catch you if you fall.” I plan to use this as a basic idea of where I want this piece to take me.


This image shows a group of teens performing a trust fall exercise. Six of them huddled together with their arms stretched out ready to catch a fellow teen girl who is falling from a higher ledge. I plan to utilize the concept of allowing oneself to trust others enough to know they will be there to catch them when they fall.


This article discusses all of the things to consider when trying to boost the confidence of others. It touches on little things like how to approach situations and how to make sure your intentions are heartfelt. I plan to use what LeMouse says and physicalize the important concepts he points out throughout the article. I envision dancers carefully coming to help the fallen dancer back to their feet.


This article examines five critical elements a supportive relationship should have. Some of those points include, believing in the other person, committing to the idea of supporting them, and building and honest foundation. I plan to try and incorporate moments where support is not just represented by falling and catching, but with subtle touches and gestures to convey commitment.

This song is about being there for one another when a friend is needed. Withers eloquently addresses what being a friend truly means with his lyrics. I plan on using these lyrics as inspiration to generate movement vocabulary. I will not use the actual song for my piece though.


This source discusses how to genuinely serve others by first learning how to serve yourself and your needs. At one point in the article Light says that pain is inevitable, but suffering is optional. Then he goes on to describe how he came to this realization and by sharing this knowledge he is serving others. This article is helpful in my process because it allows me to look deeper into the struggles of rebuilding oneself after a hardship and how in turn being inspired to help others.


This article focuses on how to learn to trust again. Some of Sheldon’s key points include the belief that you are okay, perfect, and whole as you are, to listen to your intuition to seek out trustworthy people, and the belief that you deserve trusting relationships. This article helps me really hone in on some steps it takes to rebuild yourself. I can showcase this with initial low grounded movement that then transitions to movement that is higher up and proud.


This song talks about pushing forward even when you think you are losing or are wrong and how the sacrifices will be worth it in the end. I plan on using this song for inspiration when making the decision to not give up. This will be the pivotal moment the fallen dancer decides enough is enough and it is time to move on.


This book discusses topics from personal stories of struggle to words of encouragement in times of loss. Tworkowski writes in a
way that lets readers know it is okay to admit to pain and okay to ask for help. I plan to utilize this book as a way to really connect with my dancers and to embrace everyone’s story. They can choose to bring their stories to the table and help me steer this piece in new directions I could not foresee on my own.


This song is about always being there for a loved one and willing to reach out a helping hand. Just say the name and they will be there. The words really resonate with me because I always listen to this song whenever I am feeling down and it has made me realize just how fortunate I am to have all these wonderful people in my life. I will use this song as inspiration for not only choreography purposes, but to help me on my overall journey.

1. I am interested in investigating the physicality and technical aspects of post modern dance through my own unique voice. My general style favors very bold, powerful, and physical movements. I generally utilize staccato actions, locomotive movements, and dynamic level changes. With this work I want to, not only use my strengths, but I also want to incorporate antithesis vocabulary as well, such as drawn out movements with softer water-like qualities.

2. I would like to try and incorporate some ideas including Jose Limon’s suspension and release technique, as well as his predecessor Doris Humphrey’s fall and recovery technique into my work because I feel a natural connection to their styles that I want to uncover more of. Plus their styles fully encompass all of the ideas I am trying to convey.

3. I created a playlist of songs that really help me gather my thoughts about what I want to say and then from there I will work on trying to translate them into movement.
III. The Flowering: What do you see/hear/taste/smell when you envision the work? 
https://www.pinterest.com/mpurdyyy19/senior-project/
IV. Reflection
Did I fully investigate every aspect of my being to generate a movement quality that embraces who I am?
Did I succeed in not just focusing on myself as a choreographic tool, but also exploring the use of space, depth, dimension, time, counterpointing, levels, stillness, dynamics, etc?
Did you ever doubt that you could do it?
Do you feel as though you have accomplished something that will help you later on in life?
PROPOSAL: PERFORMANCE

WHO: Ross Honaker
WHEN: Fall 2016