

The Danceurgy Workshop Seminar: Defining our own dance terms – 1/20-4/28/17

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#1 - “taking risks” means...

Do not be a “perfectionist” – perfection is not a *thing*.

Try new styles and different movement

Push yourself to reach a higher goal

Find the inside of what you are doing and bring that out

Be honest with yourself and know your limitations

Stray from your habitual movements

Explore the dynamics of a phrase – sharp/quick vs. sustained/slow

Make a phrase “you.”

Get out of your comfort zone

Seek presence on stage and energize your whole body

Face the unknown

Do something new; go where you can pass the point of being comfortable knowing you will make mistakes

Let go of hesitation and self-doubt

Start with an idea in your mind & go beyond your own bodily norms

Let go of what feels safe to discover to discover the boundless possibilities you have within, in search of an emotional reward that you already know is only temporary and ongoing.

Give more energy and thought to the movement, playing with different musical dynamics, timing and intent.

Respond honestly to the choreographer or teacher asking to see something drastically different than what you have been doing or what was “given.”

Make different choices and be “OK” with the unknown

Get over that heart-pounding, stomach-churning, anxiety-driven moment and believe you can do the impossible.

Understand that overcoming risk is the only way to grow

Find the courage to grow beyond your capabilities

Be uncomfortable

Fill up the “in-betweens” with exploration of each movement

#2 - “bring a dance to life” means...

The finished product: a completed dance, on stage, dancers in costume and makeup, and an audience ready to receive what is about to happen

You as an instrument to the movement play the chords that will resonate for yourself and the public

To reinvent/reinterpret and give new meaning to the movement and the piece

Putting the essence of “you” into a work

Taking artistic steps and choices that go beyond mimicry; coloring choreography to make it more than “steps”

Making different choices throughout the phrasing of the choreography to challenge new feelings

As a choreographer, seeing how everyone brings their own energy to the piece

Using pure movement qualities to heighten the connection between dancer and audience

Bringing all of your past experiences with you, dance-related or not, as you perform, and showing how they make you *you*

Take what the choreographer says the dance is “about” -- and relate that to yourself

Letting go of fears and thoughts of judgement

At a specific moment in time, each dancer involved in the piece will share a collective energy which helps allow the work to reach its full potential

Finding a connection that helps me to embody and understand the intent of the choreography

“Leaving it all on the stage.”

Find nuances in the choreography and bring something to it

To skew the audience’s perspective so much that the piece teleports them to a different place and time

#3 – “make it your own” means...

Bringing your perspective and personal experiences into your movement – has a different result every time depending upon the dancer’s mood that day

Being the person to “go there” and stop moving for others but rather for yourself

Not replicating but reinventing

As a choreographer, giving up the rights to the piece to the dancers

“Gifting” the dance to those around you

To find your own personal connection even if you do not love the piece

Leaving the stage with the performance resonating throughout your entire body

Individualizing the movement within your own aesthetic

“You do you” in a roomful of people doing the same steps

To make yourself art

How you choose to live inside the choreography, and investigating in the exploration of how you can shape the movement

Putting the movement into your body so it’s as though you created it for yourself

Surrender yourself to the work and allow your personality to shine through

Receiving the dance, accepting it, and shaping it so that you find a balance on how it best reflects on you, for you, and for others

Finding where or how you can fit in and contribute

Make it your story to tell the audience to make them feel the emotions that you have

Taking the movement given, digesting it, and having it seep out of you in your own distinctive way

#4 – “Leaving it all on the stage” means...

Leaving the stage and feeling exhausted.

You are still out of breath but glowing all over because you have danced as if it were your first and last time.

Using your heart to move your body.

Displaying everything you have learned that makes you who you are.

Sharing a piece of your being with the audience and allowing your aura to resonate.

“it” means – your mark; your heart, vulnerability, energy, and intellect.

“It” is you – when you exit the stage, and the blackout hits, “it” continues to fill the space of the entire theatre, resonating energies reverberating to give audiences a continued high.

Not thinking at all about what is happening in the rest of your life off the stage.

“it” is your debut – because every time is your first time, a new introduction to who you are.

Saying the story you wanted to say – with the emotions you have left behind, to be able to start fresh the next day with a feeling of satisfaction

Not taking the moment and the opportunity for granted; bringing technique, effort, doubt, and willingness to try your best.

Leaving with a sense of completion and self-satisfaction and non-regret.

“It” is the time, energy, hard work, passion, and heart that has been put into the hours of training and rehearsal.

To dance as full out as possible to the best of your ability.

“It” might be your story, your mark, who you are, your voice, your message, a piece of yourself.

To do your job as a dancer so that you can feel like the process of creating and concluding is finally done because you have fulfilled the intention.

Bringing “it” to the stage means leaving it to the world; if it is *brought*, it is *left*.

#5 – “Go deeper” means...

Making some sort of change in choice that leads the material closer to the desired exposure in relation to what is being asked of the dancer...As a result this can alter the perception of what is being performed, for better or for worse.

The audience is able to see a story on stage rather than just dancers.

Despite the fact that my heart is racing, I’m breathing heavily, and my adrenaline is pumping, there is a sense of serenity in knowing that I am putting every piece of my being into what I am doing.

Understanding that dance and process of exploration are very sensitive.

When you no longer think you have anything left to give or create you will make something unique, substantial and honest.

An internal analysis / reflection of where you stand and what you are currently offering in order to externally provide something greater and more developed in a physical, emotional and/or intellectual sense.

You are the roots of a tree no one else can see and they keep going down into the earth, finding new pathways underground; in your branches, others can see your changes and where you are going with an idea nourished through your roots.

Diving into one’s self, looking into mind and soul to bring out what is required...Asking “Who are you? Why are you moving like this? What am I trying to tell the audience?”

You do not really know what you are seeking but the end result could be exciting and satisfying.

Pulling the dancer out that is inside me, mentally, physically and emotionally.

Adding more detail to the personal narrative like an actor would in analyzing a character and adding a background story.

Pushing yourself to a new place that will act as a new driving force.

Pushing past mediocrity and seeking the truth and knowing that you cannot fake the ending results.

You do not take your body specifically somewhere; instead, your mind takes control and goes toward the soul -- and the soul has no boundaries.

Once you physicalize the "task" as it was asked of you, you might find that you have discovered an added layer to add to your abilities – you find a new understanding.

To find something else to pull out of yourself, something new to bring – or to rediscover what is already there -- to reach a fuller understanding that brings more intention and clarity.

#6 – "Improvisation is..."

an itch that you need to scratch the best way you know how through movement...like an outfit that's never going to be the same, that only you can wear the way you want.

a technique in itself, a spontaneous, fleeting series of choices, a taste of honesty.

doing movement on the spot that wasn't pre-set, to explore a chosen intention, or focus, or "just because..."

an immediate release of my technique and emotion

asking myself the question, "Can this generated movement speak something as honest as it came from my body?" It can be difficult and kinesthetically freeing at the same time because my body does not move in all of the ways I would think of it doing.

not difficult or scary, because there is no judgment, rules, or 'right' and 'wrong.'

difficult for me, because I feel like I 'don't know what to do' or I am afraid to do something that doesn't look 'right...'

forcing you to be present in the movement so you need to be aware of the choices you and others make and opening up your senses as observer and participant

scary, because it should be authentic – but: *what is authentic?*

liberating, to start dancing without planning what you will be doing, being free in the space to move how you feel

needing to push myself past the point where it feels difficult and allowing it to grow; leaving self-judgment at the door to dig more deeply into my intentions

tending to highlight the dancer's preferred movement style by offering an unlimited amount of choices and endless possibilities

moving in a way that naturally fulfills the needs and urges of the body in a specific place on a specific day...showing a very personal side of your movement and your self that can be difficult to express to strangers

becoming accustomed to 'letting your mind go' without worrying about what people will think
easier to do when it is actually solely for you and you alone

just letting your body move in a natural and organic way – no judgment or hesitation, just pure, innocent movement – high-energy, grounded and unapologetic

presenting something in the spur of the moment with no time for self-doubt or second chances to repeat that given moment the exact same way; even when there is structure, one never knows what they will *unleash*.

#7 – “Over-thinking is...”

analyzing something so much and trying to process everything so precisely that you get stuck...becoming afraid when you see something new that you are asked to do...asking yourself where is the line between “thinking” and overthinking”?

hyperanalyzing something to the point where it is a hindrance...wanting to work smart and correctly in an effort to perfect what you are doing...not trusting yourself

the moment when my mind goes in and out focus and clear intentions are blurred...it comes when I want my very best to be presented

the continuous spiral one can easily get sucked into when trying to improve...looking too far into things and getting caught up in your head which ultimately takes away from the movement...the dancer’s subconscious at work as we try to analyze what we can do to improve...well-intentioned but generally has negative outcomes

processing a particular situation so much to the point where you become doubtful of yourself and your capabilities...it comes when I have to do something I have never done or that isn’t my strong suit...a mental game, caused by doubt and stress...the shadow that never really goes away

constantly thinking about current and previous events or what is going to happen and expecting the worst...comes from the perfectionist aspect in my self...comes at night in bed when I reflect upon how I could have changed something that I did that day

second-guessing yourself, going too far in analysis and not being conscious in your decision...it freezes me up when I am in a piece and cannot perform to my full potential

a bunch of thoughts rushing together in my head to the point where I could explode...thinking of the many “what-ifs”...comes at night when my body is at rest but my mind is not...I use dance to get away from overthinking

looking so deeply into something that it almost doesn't make sense anymore...can occur anywhere whether taking the barre and you get corrected or trying to portray a certain demeanor when on stage...comes when trying to perfect a triple pirouette turn ["a bad-turning day"]

to obsess about something over and over...comes when I am not feeling settled, when I feel like there is not an answer or that the answer isn't good enough

critically analyzing a situation or thing sometimes leading to an obsession over it...takes place when we want to unravel questions – but not all questions have answers...

it can be both good and bad, good by bringing us to a new perspective of a situation, but bad because we are no longer sensing what it feels like to be in the present.

#8 - When they say, "I want to see you *perform*" it means...

Looking present in class, like you are enjoying yourself, thinking as though it could well be your last time in the studio or rehearsal

Bring it to life and presence using your face...Your eyes and attitude have to connect to what you are doing at that particular time...[but] the question is, what really defines someone "performing," and what makes it enough to be legible...?

While the face and how it looks is important, it should not feel essential to express the movement...body language should be able to speak for itself.

Show more of your inner self, don't just focus upon the steps.

Showing similarity to an actual living thing that is constantly growing, functioning, needs care, takes time to mature.

Going out of yourself, when choreography transcends from movement into a piece...the outward projection of intention...it is enhanced based upon the information that is or is not given to the performer.

Doing the movement "fully," in the perception of the instructor -- even if you think you already are

Do not think about the technique or remembering the choreography; "just dance." ... Adding more physicality, liveliness to the face, and an overall awareness that people are watching you

There are two "faces" when it comes to dancing: performance and class. The two must be combined to keep me motivated, as when fatigue is overwhelming...Sometimes I fake it until I make it.

Be expressive and present through your face and body...Allow the movement to inform your emotional connection to the work, then show what you are feeling.

Give something to the work beyond just the steps...Adding a piece of myself while maintaining the integrity of the choreography...You must be fully invested in what you are doing to perform at your best level.

When you bring authenticity to your movement and devote yourself, it awakens the soul and eyes of those watching. Performance means unveiling layers of what you are and what you can express for others but most importantly for yourself.

There needs to be something behind the movement like a reaction or an expression...Adding a quality of performance can reveal the actual joy you have in your art.

Reaching – going for it – full bodied movement – stretching – full engagement – focus

Dance with your full body and not just with half of it. Add your flavor onto it and exaggerate the movement. -- “Although you are a dancer, you still have to look human.”

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