

“Prompts” we did not get a chance to write about – for the Danceatugs of the Future – by the Spring 2018 Danceatugs – May 1, 2018.

Describe your favorite memory of performing here at Montclair. Why is it memorable, is it the people, the costumes, the choreography or the process? Explain.

What is the worst part about dance, besides the physical pain, and how do you overcome the negative to ultimately decide that despite it, dance is what you love most?

Share a personal mantra that dance has led you to develop and describe its significance to you.

In dance we are always given corrections. Is it enough just to internalize them? When is breaking point where the corrections can seem or become attacking or overwhelming?

Dance serves many purposes, such as art or entertainment, for example. How does the sensation when you dance change when dance is serving an artistic versus an entertainment purpose? Do you prefer one more than the other? Do you consider one to be more "valid"?

As dancers we are referred to as "performing artists." Since we have said that performance quality is a technique on its own, is artistry also a technique? How do you develop, practice, and employ artistry? Is it possible to measure artistry, or growth in artistry? If we take out performance, we are just artists. Therefore, if a work is *not* performed, would it still be as valid or valued as a work that *is* performed? What do you think separates dance from other art forms if you take out the performance factor? Does dance need to be performed or presentational -- or can it give something else unique to itself?

What is your personal definition of progress? Have you seen progress in yourself throughout this program? Was it one moment? Was it over a period of time? When did you notice this change?

How has being a dancer shaped or informed who you are as a person *outside* of the dance studio?

With the dance world constantly changing and evolving, do we focus on the “now,” or do we relish the past? Is there a necessity to remember those historical pieces, or should we be focusing more on the newer styles?

I thought of this while dancing Earl Mosley’s “Horizon” for the last time on stage at Kasser, Ruddy Frias came up to me and my parents afterward and he said “I just wish it could feel like the last time every time.” Because something sparks, I am not sure what happens in our bodies or brains but something changes in the way we move and think when we are so aware of doing something for the last time that we desperately try to hold on to that moment. When was a time where you were totally aware of it being your “last time” doing something and how did you react? Did you cry? scream? or just not accept it yet?

When you experience something in life, you can love it for a short time, love it consistently, or fall in and out of love with it. Do you find that you have fallen “out of love” with *dance* in your dance career?

When you found a new inspiration to spark your love for it, did you find it changed you as a dancer?

This is a prompt about grading and how we all think it is done vs how teachers say we are graded, about personal progress as opposed to a “comparing” factor used in the classroom and how that is reflected on our grades. I struggle with getting that A in a technique class, while someone who is technically “better” than me expects nothing less.