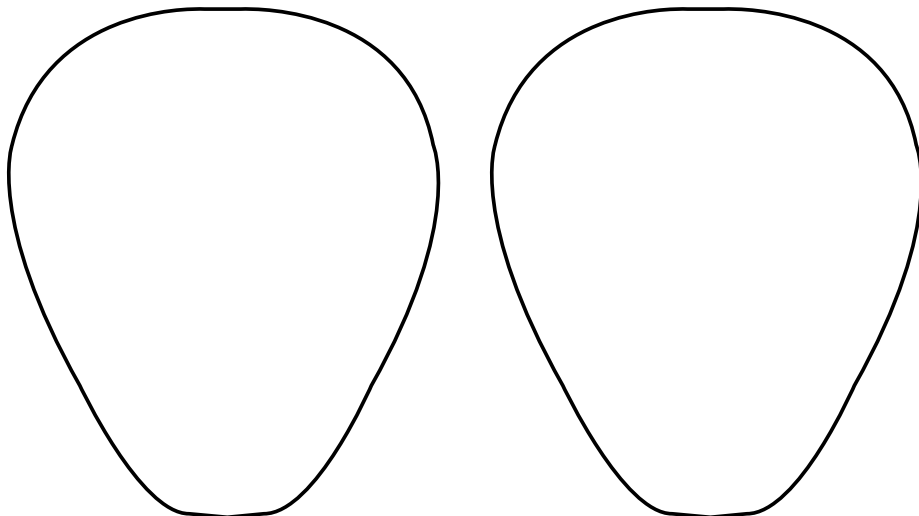
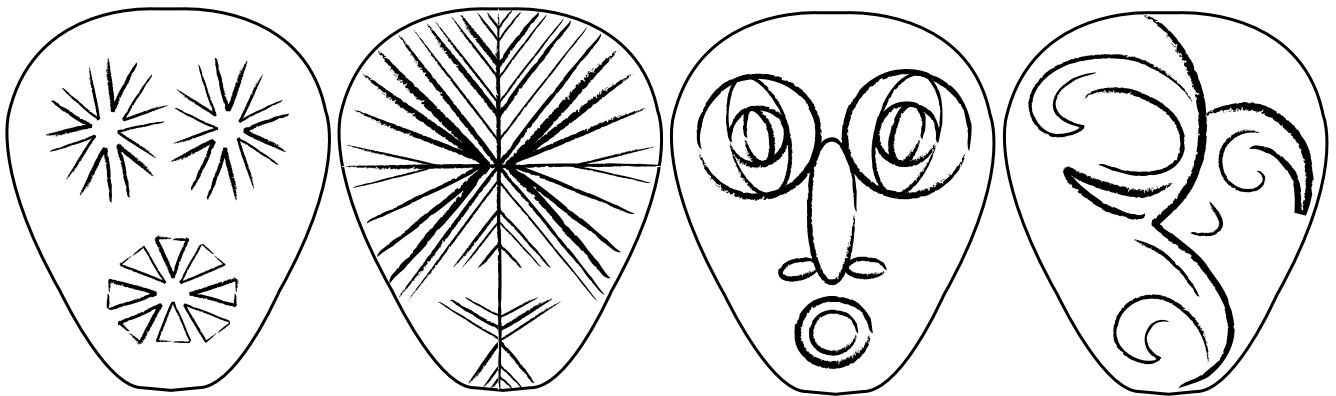


Student Journal 1.1

1. Which of the duets magnified the angular or curved contrasts the most? Describe the pattern (arm work, clarity of line or focus, and rhythmic qualities).

2. Look at the four illustrations of masks based on traditional aboriginal art. Two of the masks use only straight lines, the others only curves. Create two more masks, one using straight lines and one using only curves, in the empty masks below.



Student Journal 1.2

1. When working symmetrically, did you experience the world in any new ways? For example, did distance seem farther because you couldn't walk or run across the room?

2. Were there any interesting shapes you discovered that you don't want to forget? If so, use the space below for rough sketches.

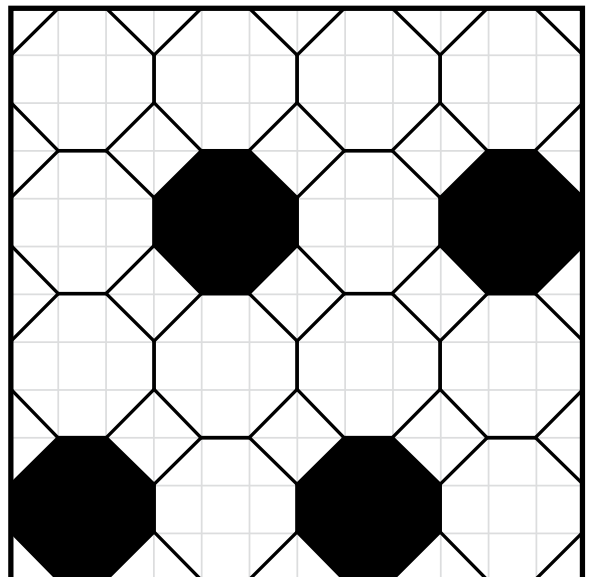
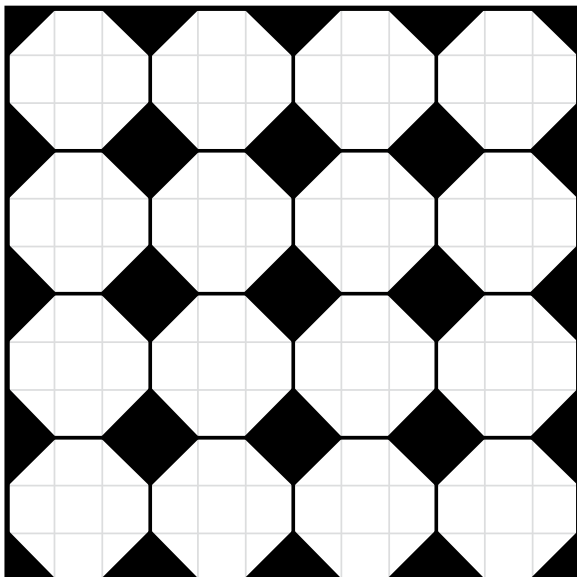
3. How was this duet experience different from traditional partnering, and what insights did you gain from working with your partner?

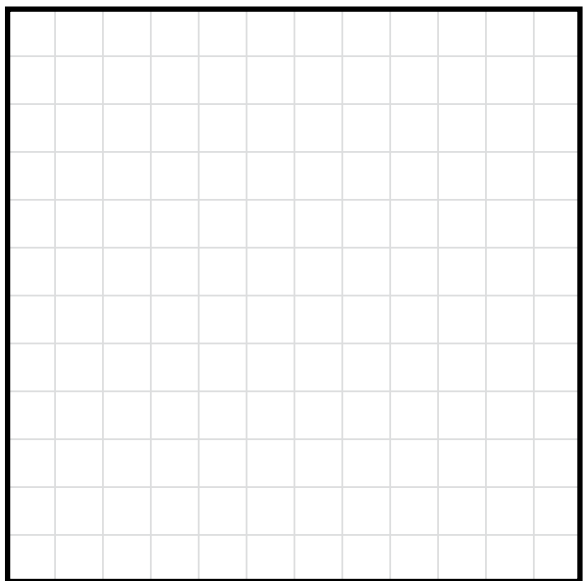
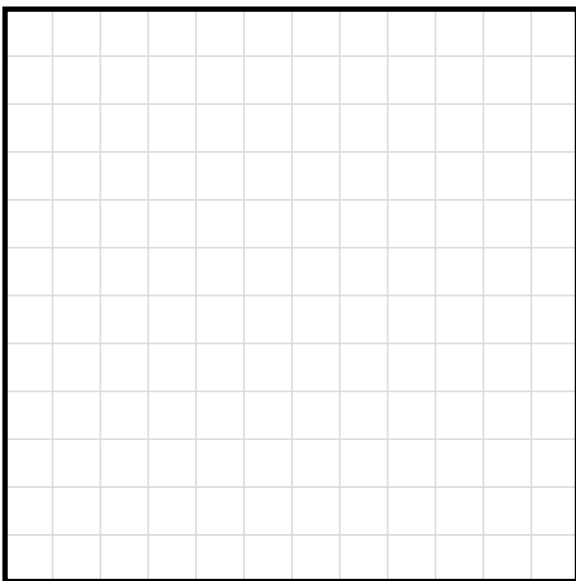
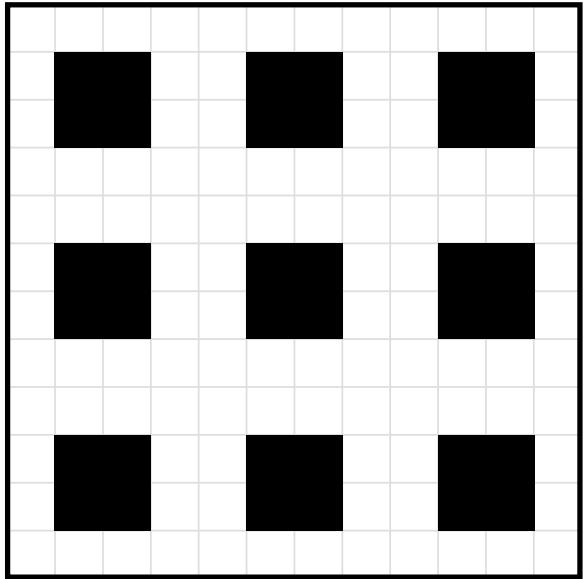
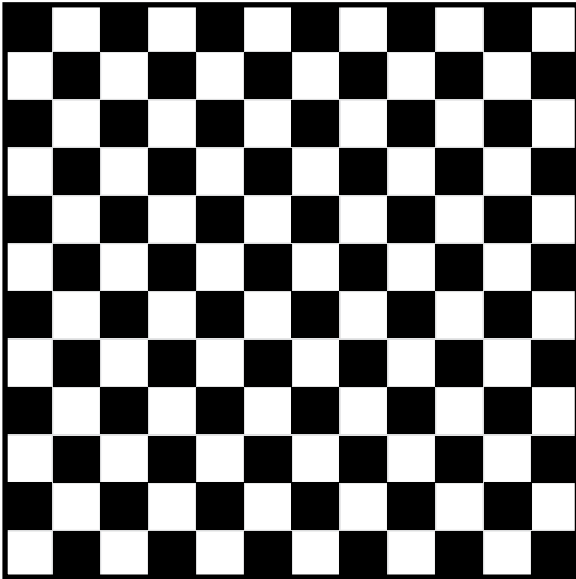
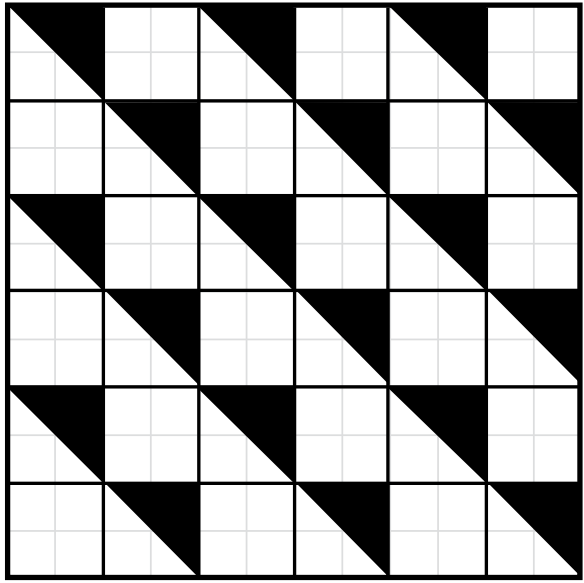
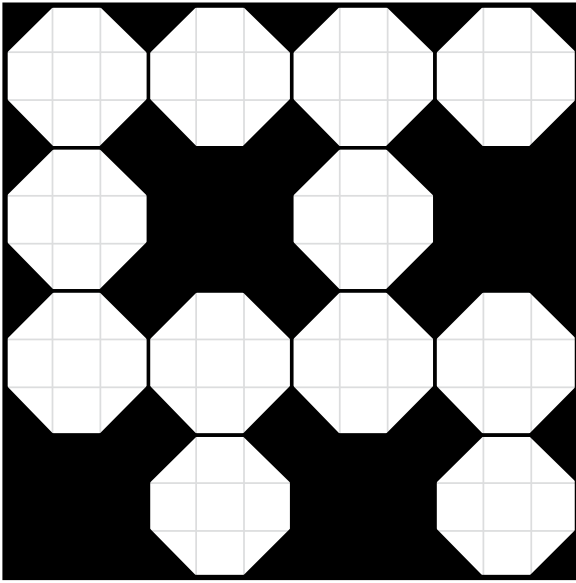
Student Journal 1.3

1. How did limiting the use of hands affect you or your ensemble creatively?

2. How did it affect you as a performer?

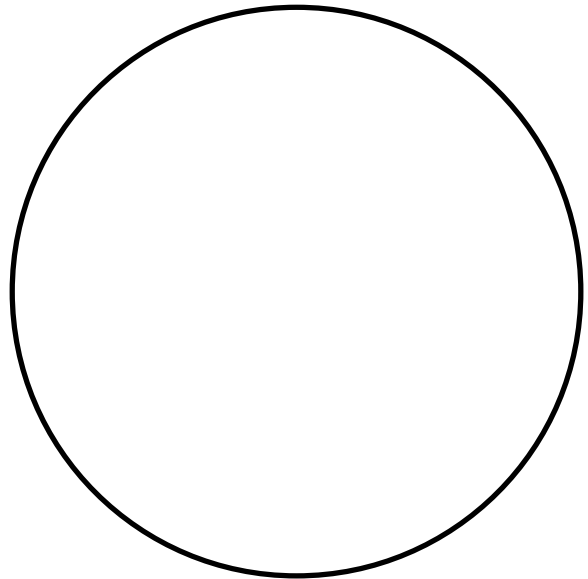
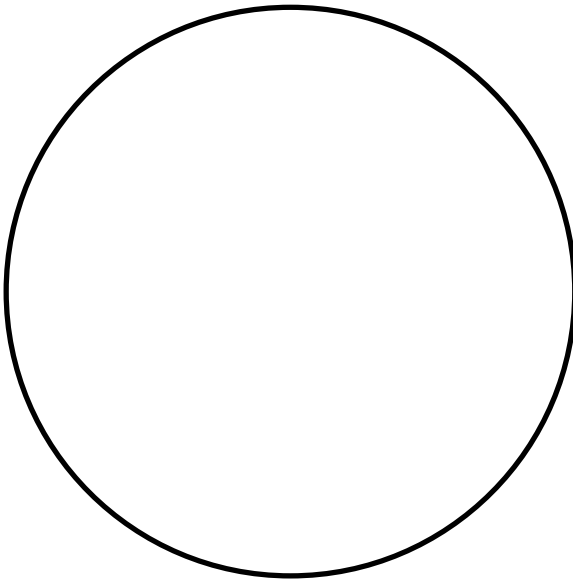
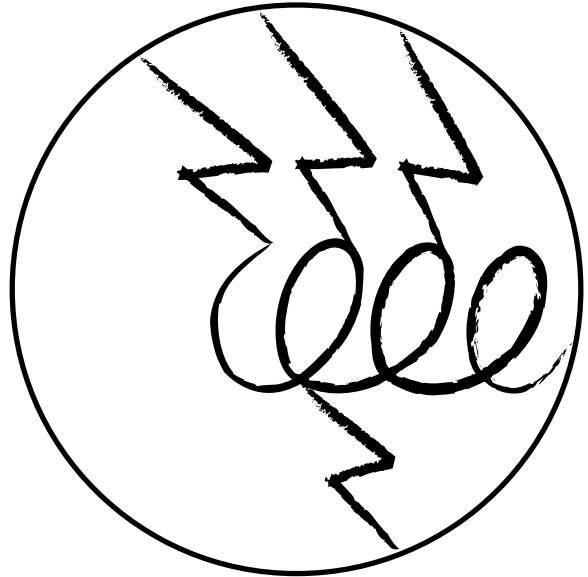
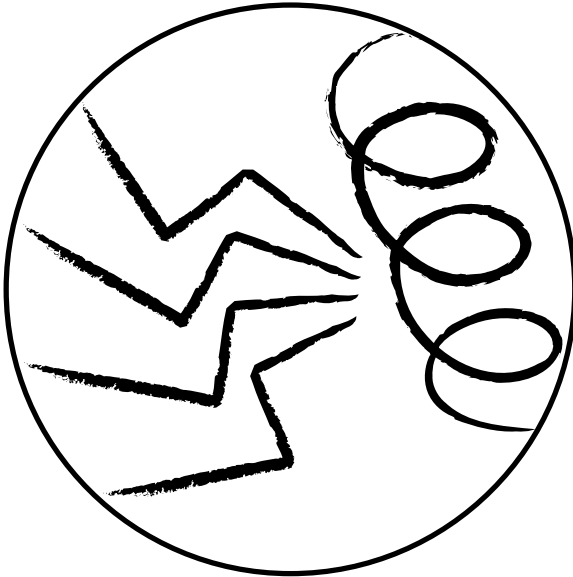
3. Look at the sample patterns and then create one of your own.





Student Journal 1.4

1. Look at the two illustrations. They are examples of how the basket's angular and curved elements can be rearranged. In the blank circles, work on your own to rearrange the geometric elements of the basket in two other ways.



2. Read the following poem from the Tao Te Ching.

What You Don't See
Thirty spokes share the wheel's hub;
It is the center hole that makes it useful.
Shape clay into a vessel;
It is the space within that makes it useful.
Cut doors and windows for a room;
It is the holes that make the room useful.
Take advantage of what is there
By making use of what is not.

How does this poem apply to your experiences while you've been "unweaving" the basket dance?

Student Journal 1.5

1. Write your signature.

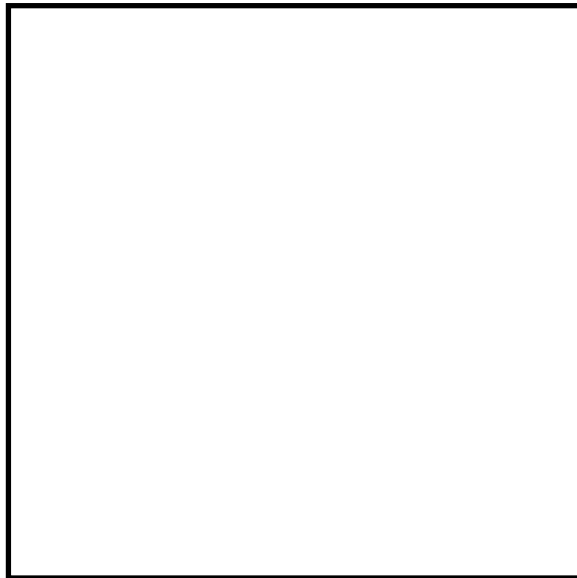
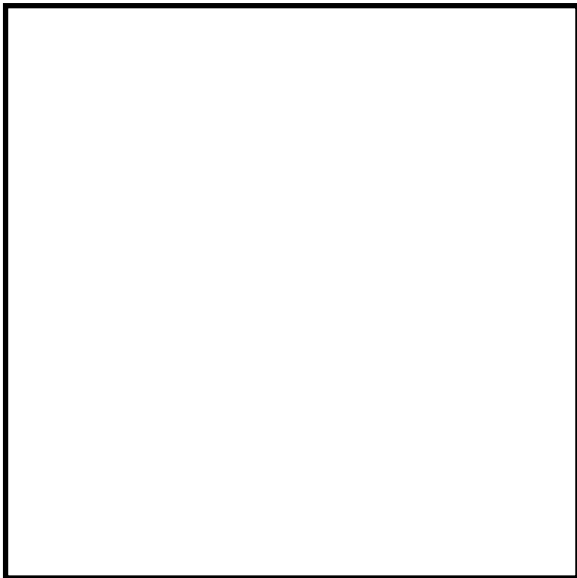
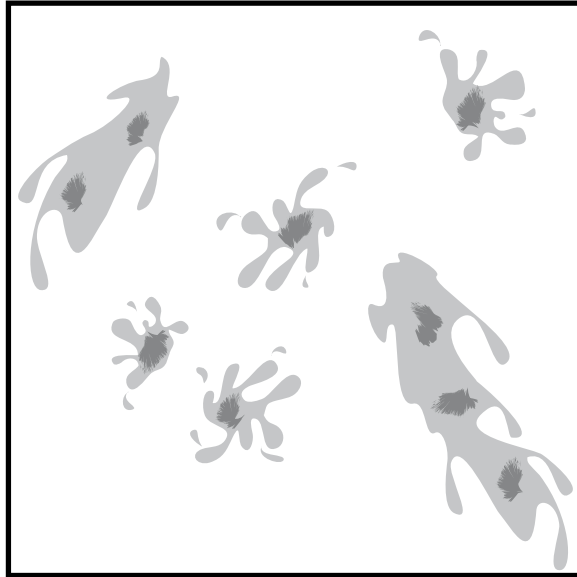
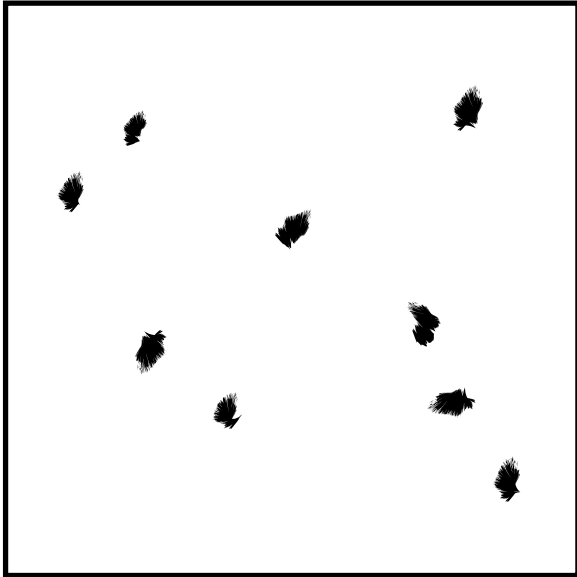
If you were to use it as a foundation for choreography, what three movements would you explore first? Why?

2. Ask someone else to write his or her signature in the space below (the person need not be in your class).

Would you choreograph the new signature using movements that are different from the ones you selected for your own signature? If yes, explain what the new movements would be and why you would use them.

Student Journal 1.6

1. Look at the two illustrations for connecting the dots. The illustration in *a* represents a canvas with randomly scattered dots. The illustration in *b* represents a canvas where those same dots have been replaced with pours and splatters. Use the blank squares to create two canvases using the same method: in the first empty square, randomly place 16 to 20 dots; in the second square, connect groupings of the dots into poured and splattered shapes.



2. How did this exercise affect your movement vocabulary? (For example, it emphasized different weights, levels, and so on.)

3. Do you normally look at the final position of a dance as an image held in time and space? What might be the benefits of doing that?

Student Journal 2.1

1. How has working on the alternative site exercise changed the way you look at and experience the spaces you move through?

2. Look at your original list of landmarks. Select one of the ones your ensemble didn't work with and briefly describe how you would interact with it if you had the opportunity.

Student Journal 2.2

1. What object did you use for your internal observation? Why did you select it?

2. Did the object change in ways that you expected, or were you surprised by some of the effects your lighting created?

3. How will you apply what you've learned about lighting in future choreography?

Student Journal 2.3

1. What was the most appealing aspect of the assignment?

2. How did you benefit from working on these conceptual dance projects?

3. How did the class benefit from working on these conceptual dance projects?

Student Journal 3.1

1. What did you experience while lying on the floor listening to the sounds of the room, then music, and then the room sounds again?

2. Did you or your relationship to the composition change when you isolated the parts of your body? (Could you articulate rhythms more in one area than another, feel a greater sense of flow, discover new movements, and so on?)

3. What strategies did you use in choreographing a strong rhythmic piece in silence?

4. In the space below, record two or three of the successful elements of your solo and two or three of the most memorable elements you saw in others' choreography.

5. How did your notion of silence change over the course of the exercise?

Student Journal 3.2

1. A simple rhythmic pattern for 5/4 is 1, 2, 3, 1, 2. List two other ways of counting 5/4 time.

2. A simple rhythmic pattern for 7/4 is 1, 2, 1, 2, 1, 2, 3. List two other ways of counting 7/4 time.

3. Explain how dancing in 5/4 and 7/4 is different from dancing in 4/4 time.

4. How has this exercise helped you strengthen the following skills?

- Listening and counting skills

- Musicality and performance dynamics

- Interpreting sonic and choreographic relationships

5. Use this space to highlight ideas and images to remember for possible future use.

Student Journal 3.3

1. How did your physical relationship to your four shapes change over the course of the exercise? (Did you become more conscious of the muscles you used in the slow, legato movements? Did you become more conscious of redirecting your energy while vibrating the trills, and so on?)

2. How did your dramatic or emotional relationship to the shapes change over the course of the exercise? (Did a shape feel more comfortable with one variation over the others? Did the shapes change dynamically?)

3. Read this statement and respond to it: Choreographers manipulate bodies. Composers manipulate sound.

Student Journal 3.4

1. How did your relationship to your movement sequence change over the course of the exercise? (Did you become more conscious of your energy filling space in the slow variation? Did your breathing or focus change when you were working quickly?)

2. Which tempo did you most enjoy working with? Why?

3. Which tempo variation was the most challenging? Why?

4. Which variation was the most successful for the class?

5. List any additional comments about how tempo affects articulation, lyricism, and dramatic expression in your own work and in the work of others.

Student Journal 4.1

1. If you performed with only one CD player, describe the differences you experienced while performing the duet to two different textures. Remember that the length of each composition was the same (90 seconds). Did it feel the same?

2. If you worked with three CDs, describe some of the compositional elements you found most effective (layering of textures, use of density, use of volume, and so on) to listen to and to dance to.

3. Did your response to the music change over the course of the exercise? If yes, describe. If no, describe your response to the individual compositions.

Student Journal 4.2

1. In what ways do brass bands, steel drum bands, or string quartets employ similarities and contrasts in tone color, pitch, and note?

2. How has this exercise broadened your understanding or appreciation of a wider range of musical aesthetics?

Student Journal 4.3

1. How did the previous exercises in this chapter and the exercises in chapter 3 help prepare you for this exercise?

2. In what ways did writing an artist's statement help you clarify your found sound selection and your choreography?

3. Which choreographic pieces did you find the most intriguing and inventive? Why?

Student Journal 4.4

1. Did you have an image of what kind of dance you would have liked to see accompany your music? If yes, how did it differ from what you saw?

2. Were some of the movement or sound presentations more successful than others? List the most outstanding ones and identify the reasons for their success.

Student Journal 5.1a

Read through the list of examples of emotions and how they move us.

- Pace with worry. _____
- Stammer with indecision. _____
- Nerves crack. _____
- Bubble with excitement. _____
- Squirm with embarrassment. _____
- Float with happiness. _____
- Shake with glee. _____

The list is composed of seven relatively common emotions that we've all experienced.

Take another 2 minutes to read the list again. This time, after each emotional movement phrase, internalize the image, both the feeling and the physical impulse. Taste each emotion and its corresponding physical sensation, even the uncomfortable ones.

There may be other ways in which these emotions can move us. The physical actions these emotions are associated with in the list are by no means exclusive. Write personal, alternative responses down beside the suggested ones; there'll be an opportunity to compare them with others' responses during the group reflection.

Student Journal 5.1b

1. The intensity of an emotion grows inside of us. How did increasing or decreasing the size of movements help you develop dramatic range?

2. How might you apply this choreographic idea in an ensemble dance piece?

Student Journal 5.2

1. In what ways did you feel yourself becoming your character? (For example, did your breathing change? Did your body feel stronger or weaker? Were you more nervous or relaxed?)

2. How does this exercise differ from the previous exploration (exercise 5.1) focusing on emotions? In what ways was it similar?

3. Have your feelings about the character changed since you've been living in his or her shoes?

Student Journal 5.3

1. What was most memorable about performance variation 1?

2. How and when could you apply variation 1 or 2 to conventional choreography?

3. Over-the-top is a clowning exercise. Did you feel yourself trying to be funny? If yes, how did that intent affect your work? (Were you more or less self-conscious, trying too hard, and so on?)

Student Journal 6.1

1. Review all four of the alliterations and describe the movements in your mouth as you pronounce *l*, *g*, *w*, and *b*. For example, does one of the sounds initiate at the back of the throat and travel gently through the lips? Is there one sound that moves very differently from the others? If yes, describe how.

- The *l* sound—Lithe, lazy lizards lounged languidly.

- The *g* sound—Green, greasy goo gushed from gray granite grates.

- The *w* sound—Winifred wandered wistfully while wondering where William went.

- The *b* sound—Ben broke Barry's bright blue bowl.

2. In their interviews, most of the artists talk about the relationship between movement and breath. How did this exercise or the breathing exercise help you strengthen that connection?

3. What did you learn about combining movement and text? How could you apply this in the future?

Student Journal 6.2

1. In the space below, illustrate the syllabic phrases your ensemble used. Use curves and angles, shapes, thick and fine lines, and color.

2. In what ways do these illustrations remind you of notating music?

3. Could you use this structure to tell the story of Little Red Riding Hood? Describe the sonic and movement patterns you would use for each of the following sections in the story.

- The place (the peaceful cottage in the forest)

- The main character (Little Red Riding Hood)

- Unexpected danger (the wolf)

- The crime (wolf eats the grandmother)

- Conclusion (Little Red Riding Hood is saved)

Student Journal 6.3

1. What emotional qualities did you explore in your solo? Why did you choose them?

2. How did this exercise help you develop greater dramatic conviction and performance energy?

3. Read the opening lines from Hamlet's soliloquy. In the column to the right, put his thoughts in your own words.

To be or not to be, that is the question;	<hr/>
Whether 'tis nobler in the mind to suffer	<hr/>
The slings and arrows of outrageous fortune,	<hr/>
Or to take arms against a sea of troubles,	<hr/>
And by opposing, end them. To die: to sleep,	<hr/>
No more, and by a sleep to say we end	<hr/>
The heart-ache and the thousand natural shocks	<hr/>
That flesh is heir to: 'tis a consummation	<hr/>
Devoutly to be wished. To die, to sleep;	<hr/>
To sleep perchance to dream: ay, there's the rub	<hr/>
For in that sleep of death what dreams may come,	<hr/>
When we have shuffled off this mortal coil,	<hr/>
	<hr/>
	<hr/>
	<hr/>
	<hr/>
	<hr/>
	<hr/>

Name _____ Date _____ Class _____

Student Journal 6.4a

I _____ you.

I _____ you.

I _____ you.

I _____ you.

You _____ me.

You _____ me.

You _____ me.

You _____ me.

I/you/he/she/they _____ me/you/him/her/them/it.

I/you/he/she/they _____ me/you/him/her/them/it.

I/you/he/she/they _____ me/you/him/her/them/it.

I/you/he/she/they _____ me/you/him/her/them/it.

I/you/he/she/they _____ me/you/him/her/them/it.

I/you/he/she/they _____ me/you/him/her/them/it.

I/you/he/she/they _____ me/you/him/her/them/it.

I/you/he/she/they _____ me/you/him/her/them/it.

Student Journal 6.4b

1. How did your word choice affect your choreography? Did you feel limited or empowered by your word choice?

2. Over the course of the exercise, did you discover or rediscover new verbs? If yes, what were they?

3. Dancers build physical vocabularies; writers build literary vocabularies. Choreographers need to be able to verbally articulate ideas and images. How will this exercise affect your daily vocabulary and speech patterns?

Student Journal 6.5

1. Repetition of a movement phrase in dance can be effective, especially when changing the attack, level, direction, and timing of a movement. Were you able to work as wide a dynamic range with your text?

2. Identify ways that you manipulated your voice to make the text or subtext connect.

3. Did you start to hear dialogue while you or your partner was moving in silence?

4. Did you have internal movement impulses while you or your partner spoke in stillness?

5. How has this exercise helped you to become a more communicative dancer?

Student Journal for Culminating Exercise for Dance and the Dramatic and Literary Arts

The North Wind and the Sun

The North Wind and the Sun were talking one day. Their conversation turned into an argument with each claiming he was more powerful than the other.

"We need a test to prove which of us is stronger," said the North Wind.

"Agreed," said the Sun, and he turned his gaze upon the earth. "Do you see that man walking below us?" asked the Sun.

"My vision's fine," replied the North Wind. "Of course I do."

"I propose we settle the matter by seeing which of us can get his coat off faster. Whoever succeeds is the victor."

The North Wind couldn't be happier. "You designed the test, so I shall be the first to try." And with that, the North Wind blasted cold air on the man and viciously whirled and swirled around him. The North Wind's attack was so strong that the man's coat almost flew off his back. Laughing, the North Wind blew down even harder, but the man was fearful of losing his coat in the sudden wintry storm, so he held on tight. Even though the North Wind raged with all his might, he couldn't separate the man from his coat.

Eventually the North Wind admitted defeat and let the Sun take his turn. The Sun looked down at the windblown figure and beamed rays of warmth upon the man's back. The North Wind frowned while the Sun smiled gently and glowed a deep golden hue. The man, who had been shivering, relaxed and looked up at the now-clear blue sky. As he walked on, the air grew hot and beads of sweat appeared on his forehead. The Sun looked pleased and continued to beam down his warm, penetrating rays. Soon the man took off his coat and the North Wind begrudgingly declared the Sun the victor.

Take 10 to 15 minutes to do the following:

1. Read the story two or three times.
2. Make notes of ideas these first readings conjured up (movement, text, props, costumes).
3. Fables contain morals. Sum up the moral in your own words and briefly articulate how it applies to personal relationships or world-reaching current events.

Required Elements

The adaptation of "The North Wind and the Sun" should contain the following elements:

- Short solos to establish each of the characters
- Duets between these characters:
 - The Sun and the North Wind
 - The North Wind and the man
 - The Sun and the man

- Create your own score using at least two of the following:
 - Rhythmic hand clapping, stomping, and other body sounds
 - Found sounds (is it possible to integrate found sounds with costumes or props?)
 - Recordings of music
 - Spoken or chanted syllabic phrases
 - Computer-assisted sound design using the Audacity program
- An artistic statement about the piece and the process (include a short biography of Aesop)
- Additional work should include the following:
 - Use of text in the performance
 - Costumes, masks, sets, and props
 - Possible alternative lighting