



SCAFFOLDS & STORIES IN DANCE

Scaffolds and Stories of Dance





REVIEW OF THEME ONE:

- A dancer is *anyone* who makes a movement with intention.
- A baby bouncing in time to what they hear and perceive is a musical rhythm is dancing.
- A crew of four elderly friends can certainly be dancers!
- A bunch of young women expressing their strength and personal power is dance.
- A technically skilled professional may not be as expressive as an elderly woman in a wheelchair!
(then is could be a question of which dancer you'd rather watch.)

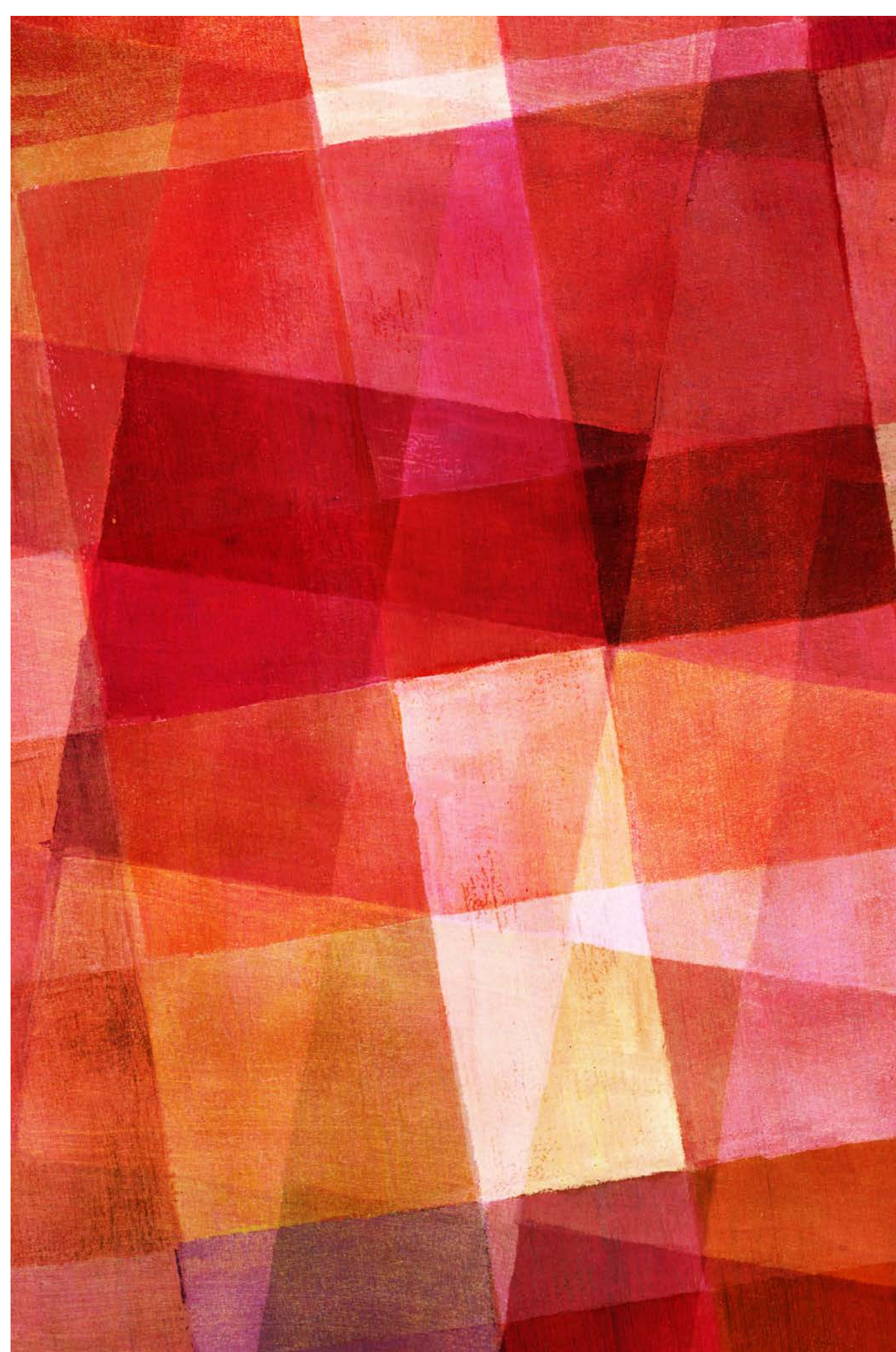
In Theme One, I suggested eliminating ALL constraints on the would-be dancers. Instead, I see how scaffolding a series of invitations or motivations will enable a person to realize their ability to move with self expression, and eventually that they are communicating to others.

AN IMPORTANT DISTINCTION:

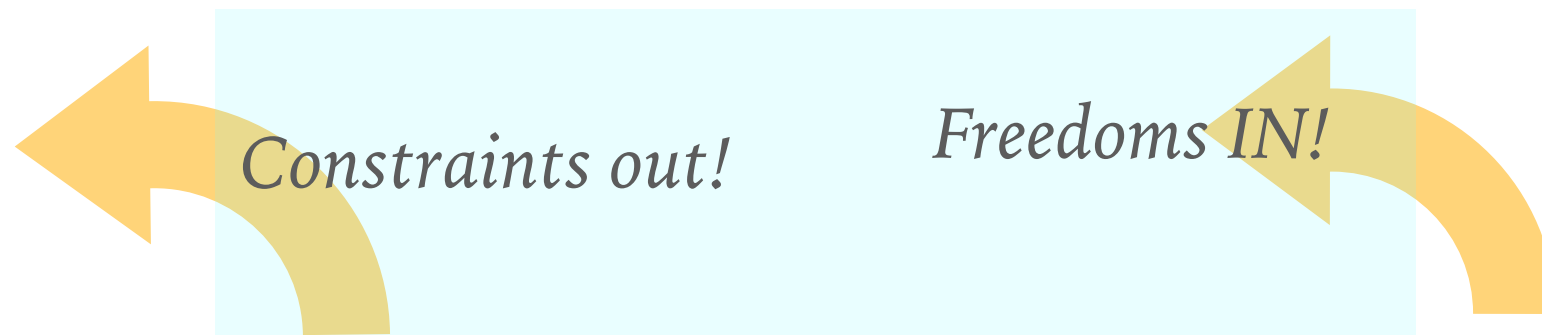
Craft, 2002

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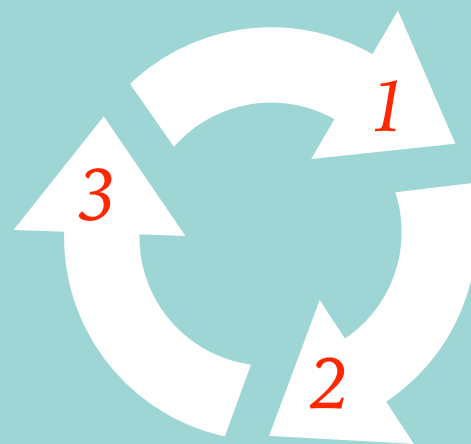
- If we are creative thinkers are we bringing something revelatory to the world?
- Or are we only bringing something revelatory to ourselves?
- Is either less important?
- Once we have this revelation what do we choose to with it?
- Do we create an artifact of our creative thought and further reflect on it, or discard the creative thought?
- “Who gets to make art?” A very charged controversy!



Background information on what one might expect from a dance workshop.....



The learning of dance technique will be considered a given because it's either already been taught Or will be created in this workshop at #3.



1. Objectives
2. Invitations
3. Formation
4. Reflection on Objective

Scaffolding to build Narrative

A possible scaffold to build meaning

Objectives.....

What are we making a dance about?
Who is our audience? Can we be our own audience?

"Visualization"...

Using all of our senses to gather the rudiments of what we know.
Visualization is a presumption.

Body's Wisdom...

calling on the vast matrix of memory and experience we have within us
to reinforce our intention for resolving the objectives,
....And giving the audience our kinesthetic clues....phenomenological....

"Excavating"/ Interrogating...

asking, "why this?" "what else?" "is this necessary?"
Proprioceptive assessment of physical, spacial, temporal and emotional "rightness."

"Equivalents"...

Liz Lerman, the closest proximal movement that conveys a concept or narrative.

"Deep Narrative"....

the above stages fold & blend upon each other & the meaning becomes very dense for the creators.
Will new viewers get this meaning?

Principle: Anyone and everyone can be a creative mover:

**If they desire to,*

**If they have intention in their movements,*

**If they don't think too much about cultural "norms"*

**If they are given enough freedom and safety,*

**If they are invited to explore.*

*Practice: *Actively appreciate this body you were given!*

**Become aware of one's body and what it "Says", then let it speak,*

**Be willing to challenge the influence of others opinions that may confine you,*

**Establish safety and freedom from judgement for yourself and others
to take creative risks and be "weird"*

**Trust in your curiosity!*

BIBLIOGRAPHY



Lerman, L. (2011). Finding the Fish, On Meaning, Narrative and Subject Matter Dancing. In Hiking the Horizontal, Field Notes from a Choreographer (pp. 67-75). Middletown, CT: Wesleyan University Press.