

Materialization of a Choreographic Process through a Cross-Disciplinary Approach

Appendix

A practice-led research digital portfolio submitted in partial fulfillment of the requirements of Liverpool John Moores University for the degree of Doctor of Philosophy

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Appendix A

Chance Chart

Shape	Shape	Shape	Shape	Shape

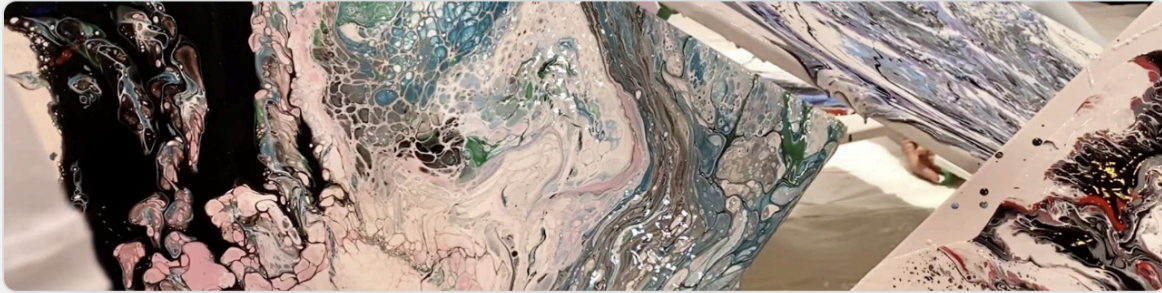
Roll of the Dice/Repeat

Roll of the Dice + Choice Chance

Appendix B

Questionnaires

Link to Google form shared with dancers: <https://forms.gle/8xGE6Ss5UGXFHG9x>



MATERIALIZATION OF A CHOREOGRAPHIC PROCESS

PhD Study / Liverpool John Moores University

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 Not shared

* Indicates required question

What is your level of dance training? *

- Dance Studio Training
- College Dance Ensemble (non-major)
- 2-yr College Dance Minor/Major
- 4-yr College Dance Minor/Major
- No training prior to Project

Are you a professional Dancer? *

Yes

No

If your project included a group of dancers, did you know all the dancers prior to working on this project? *

Yes

No

NA

Has working on this project helped you to strengthen and/or build relationships with your peers. *

Yes

No

Some

How would you describe your collaboration with other dancers? *

Your answer

Have you ever created visual artwork and developed choreography from the product? *

Yes

No

Have you ever made a painting and read it as a *Score* to materialize choreography? *

Yes

No

Do you know anyone who has made and used painting to develop works of choreography? *

Yes

No

When I started to make my painting I felt: *

- Confident
- Apprehensive
- Excited

After I made my painting I felt: *

Your answer _____

In the beginning of the choreographic process I felt: *

- Unsure of this practice
- Ready to Explore

As I was developing movement phrases I found myself: *

- Finding new movement my body produced
- Relying on movement my body already knew

Recalling and setting improvisational phrases I recorded were: *

- easy
- challenging
- hard
- enjoyable
- aggravating

I found it (fill in the blank) to manipulate the set choreographic phrases. *

- easy
- challenging
- hard
- enjoyable
- aggravating

Did you feel this practice allowed you to make personal choices and have a voice in this practice? Why or Why not? *

Your answer _____

Did you find yourself developing a relationship with your painting in the creation process? Explain. *

Your answer _____

Learning other dancers Authentic Movement in my group was: *

- easy
- challenging
- hard
- enjoyable
- aggravating
- NA

Use one word of choice to describe working with the dancers in your group. *

Your answer _____

When setting the movement/phrases for your work to perform, did you feel you had a voice in setting the piece? *

- Yes
- No
- Maybe

Did you keep ideas to yourself vs voicing them to the researcher or group? *

- Yes
- No
- Maybe

If you voiced your opinion, was the researcher open to your ideas and input? *

- Yes
- No
- Maybe

Were you given the option to dance without music at all during the process? *

- Yes
- No

If given the choice you would choose: *

- Music Always
- No Music
- Indifferent

After participating in the research will you ever use these methods to create choreography in the future for yourself or students? *

- Yes
- No
- Maybe

Expand...why or why not? *

Your answer

What is the most valuable information you learned from this experience? *

Your answer

The final product of the project I participated in I: *

- Loved!
- thought was good art.
- could take it or leave it.
- would never perform again.

Submit

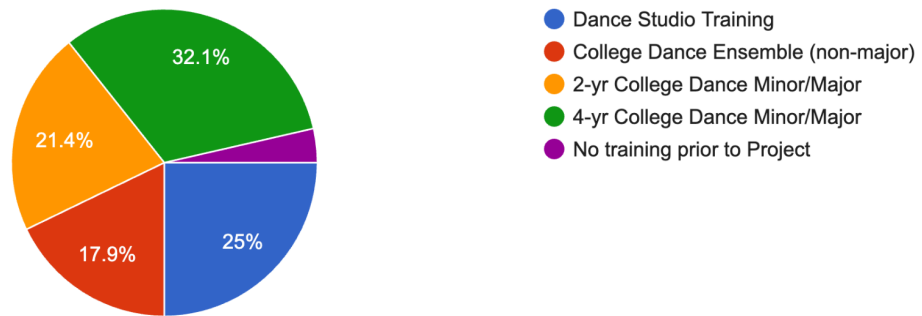
Clear form

Appendix C

Pie chart results from questionnaires:

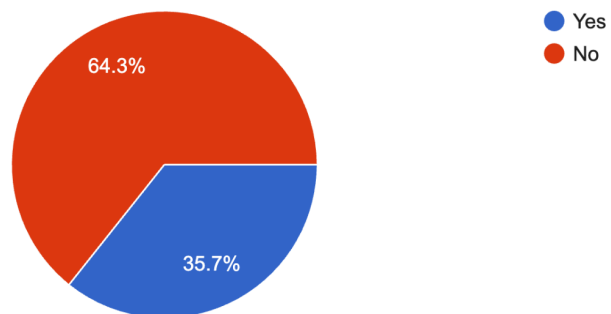
What is your level of dance training?

28 responses



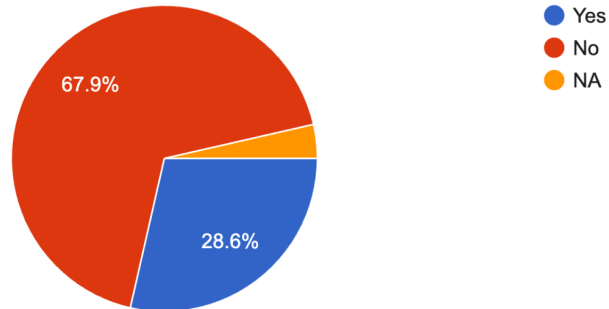
Are you a professional Dancer?

28 responses



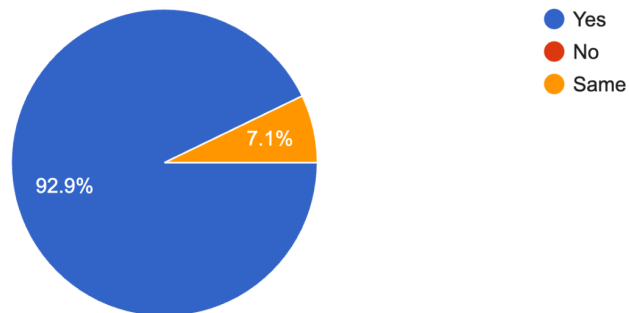
If your project included a group of dancers, did you know all the dancers prior to working on this project?

28 responses



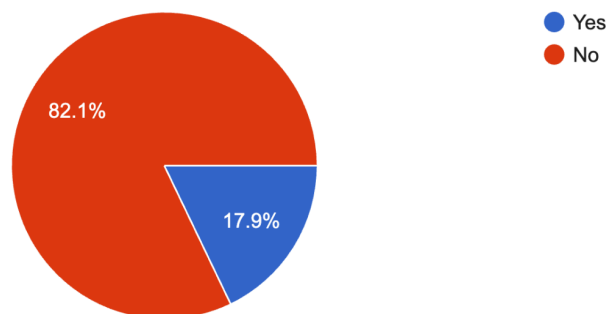
Has working on this project helped you to strengthen and/or build relationships with your peers.

28 responses



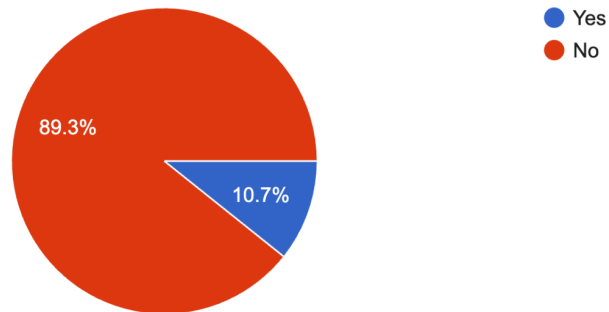
Have you ever created visual artwork and developed choreography from the product?

28 responses



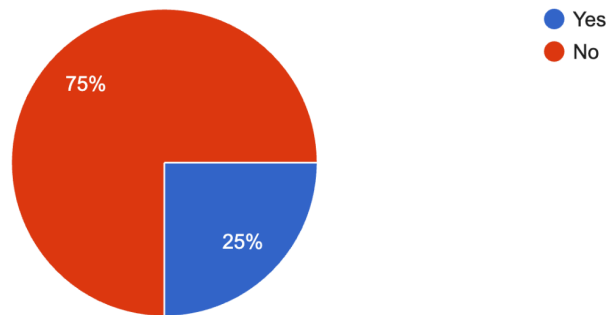
Have you ever made a painting and read it as a Score to materialize choreography?

28 responses



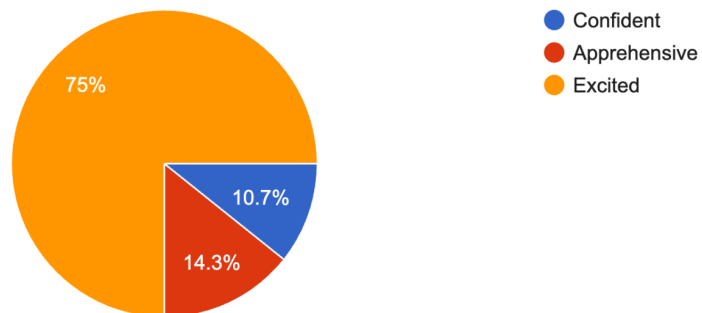
Do you know anyone who has made and used painting to develop works of choreography?

28 responses



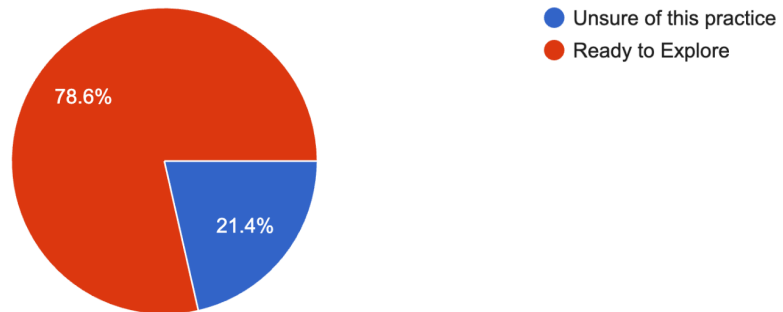
When I started to make my painting I felt:

28 responses



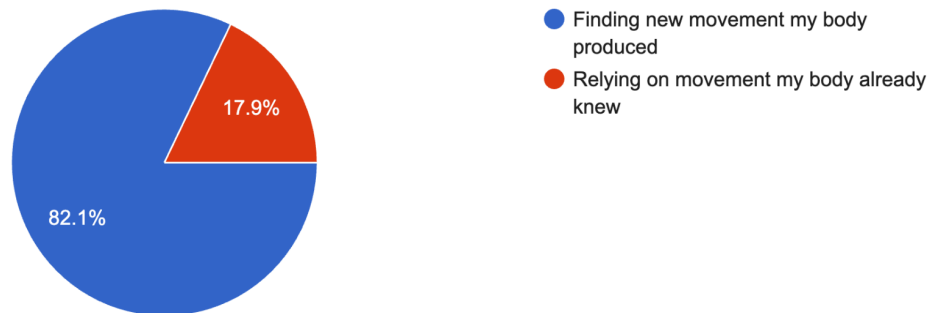
In the beginning of the choreographic process I felt:

28 responses



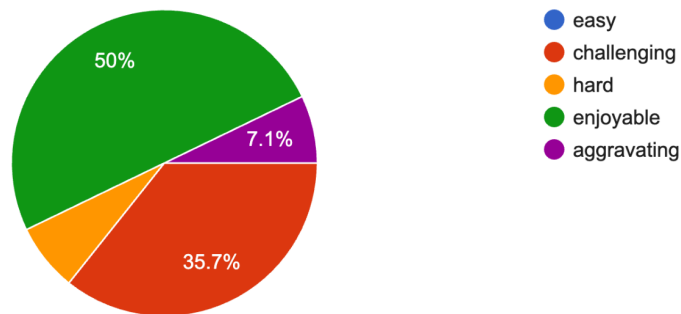
As I was developing movement phrases I found myself:

28 responses



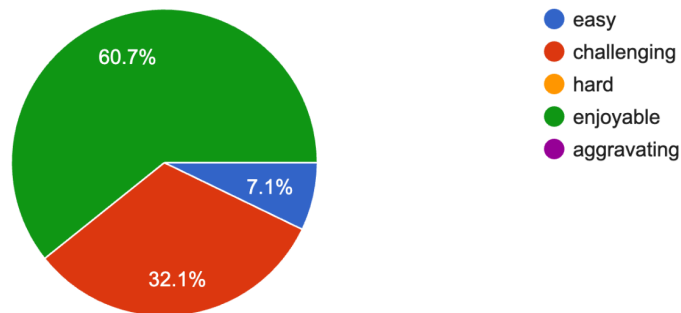
Recalling and setting improvisational phrases I recorded were:

28 responses



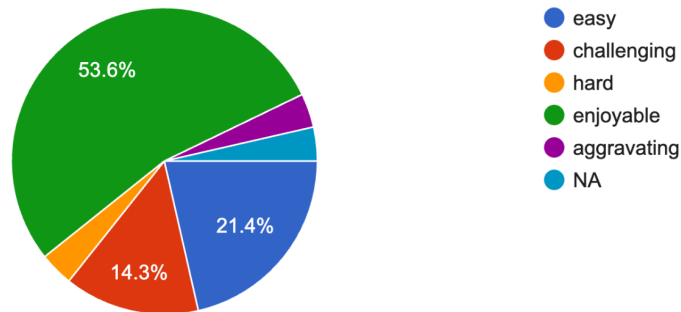
I found it (fill in the blank) to manipulate the set choreographic phrases.

28 responses



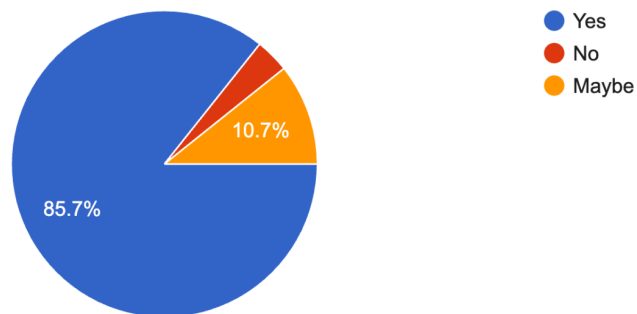
Learning other dancers Authentic Movement in my group was:

28 responses



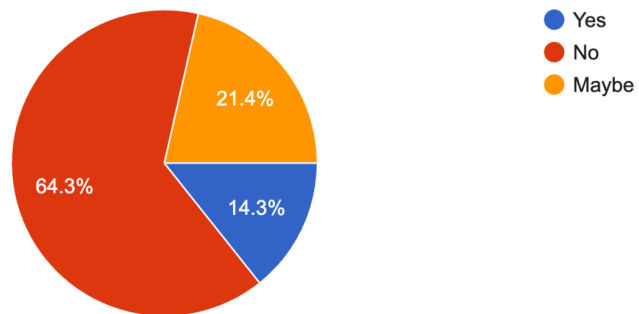
When setting the movement/phrases for your work to perform, did you feel you had a voice in setting the piece?

28 responses



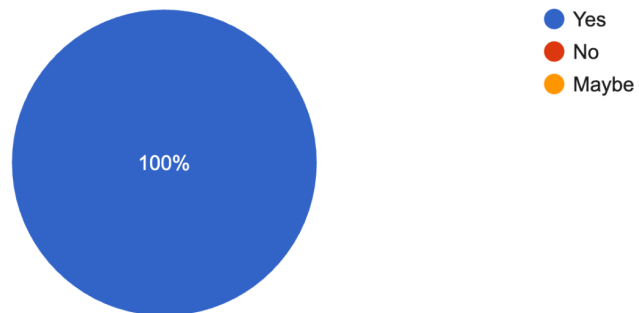
Did you keep ideas to yourself vs voicing them to the researcher or group?

28 responses



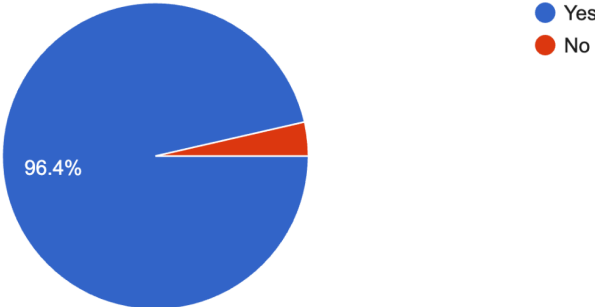
If you voiced your opinion, was the researcher open to your ideas and input?

28 responses



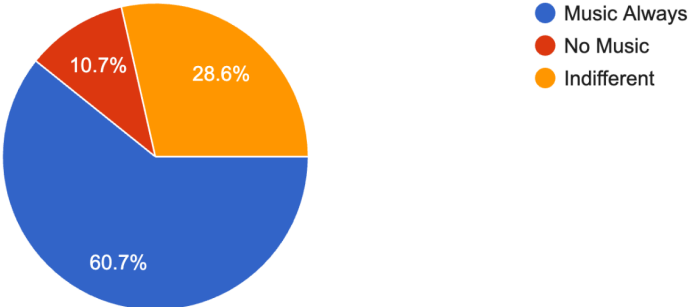
Were you given the option to dance without music at all during the process?

28 responses



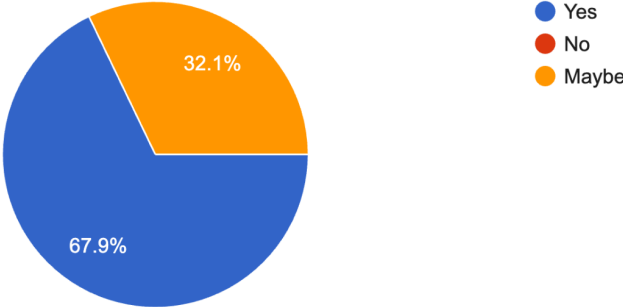
If given the choice you would choose:

28 responses



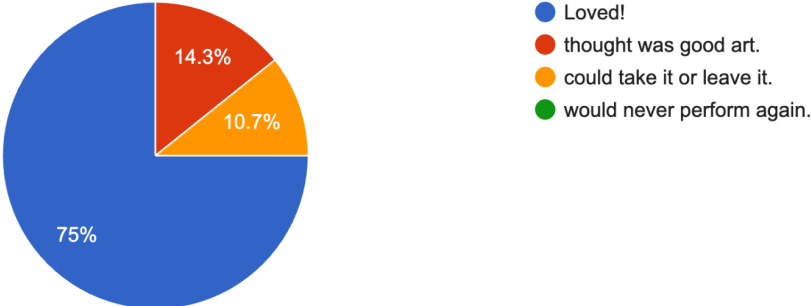
After participating in the research will you ever use these methods to create choreography in the future for yourself or students?

28 responses



The final product of the project I participated in I:

28 responses



Appendix D

The following table is a visual presentation of the code frequency. When viewing the data, note the multiple activities presented in Chapter 3, *Phenomenology as a Reflective Practice*, which included participant involvement in research projects and, therefore, the collection of this data.

Code Frequency Table

Code	<i>f</i>
individual choice and creativity	36
collaborated with other dancers	27
encouraged to develop new movements	25
felt connection/attachment to my art	22
trusting the process/let go	17
helped with developing own choreography	16
felt involved/included	15
tendency to revert to codified technique	13
art was extension of the body	11
overall positive sentiment of experience	11
inspiration from unexpected sources	11
unfamiliar/uncomfortable	10
excitement	10
learning from each other	9
new/unknown movements	9
needed guidance	8
discovered unknown artistry in myself	8
open to new ideas	7
freed from expectations of traditional choreographic practice	6
pleased with results	6
felt artistic/creative	6
gained confidence	6

accustomed to dancing to others' choreography	6
amazed	5
known/established technique	4
surprised by results	4
felt inspired	4
had fun	4
enjoyment	4
embrace failure/mistakes	4
trust myself	4
proud	3
shared ideas	3
therapeutic	3
anxious	3
want to paint again	3
developing relationships	2
made friends	2

Appendix E

Sample Coding

Excerpt	Coded as
Yes, because we each made our own painting that was very different from the others, this allowed us the freedom to be different and take control of our own manipulations and choreography.	Individual choice and creativity
Dawn guided me through improvisational exercises that used the painting as a blueprint to assist in the development of unexpected movement.	Encouraged to develop new movements
It was hard at first to allow it to speak to me or through me to help me dance, but then I really felt like we were dancing together. In a way the painting was my silent partner, like my invisible/visible duet partner.	Felt connection/attachment to my art
Trusting the process of letting things just fall into place.	Trust the process/let go
We started by examining an existing painting that I painted by using my body as the vessel.	Art was extension of the body
This extremely challenging process took me out of my comfort zone.	Unfamiliar/ uncomfortable
Working with the other dancers helped me to learn from people with different background and experience.	Learning from each other
As a professional dancer, I so often feel the need to abandon individuality and adopt the aesthetic of my director or	Accustomed to dancing to others' choreography

choreographer.

This process creates an environment free of execution
expectation.

Freed from expectations of
traditional choreography

Appendix F

Themes and Supporting Codes

Themes	Supporting Codes
Dancers had positive experiences with the projects	overall positive sentiment of experience excitement pleased with results surprised by results amazed felt inspired had fun enjoyment trust myself gained confidence proud therapeutic
As a choreographic tool, the projects fostered individual expression and creativity among dancers	helped with developing own choreography individual choice and creativity encouraged to develop new movements inspiration from unexpected sources new-unknown movements freed from expectations of traditional choreographic practice
Participating dancers were open to experience new movement making processes	trusting the process/let go open to new ideas embrace failure/mistakes
Dancers were challenged to let go of codified technique	tendency to revert to codified technique known/established technique

accustomed to dancing to others' choreography
unfamiliar-uncomfortable
needed guidance
anxious

Dancers valued social
connections

collaborated with other dancers
felt involved – included
learning from each other
shared ideas
developing relationships
made friends

Participation provided
dancers with a new sense of
artistry

felt connection-attachment to my art
art was extension of the body
discovered unknown artistry in myself
felt artistic – creative
want to paint again

Appendix G

Excerpts Supporting the Notion of Individual Choice and Creativity

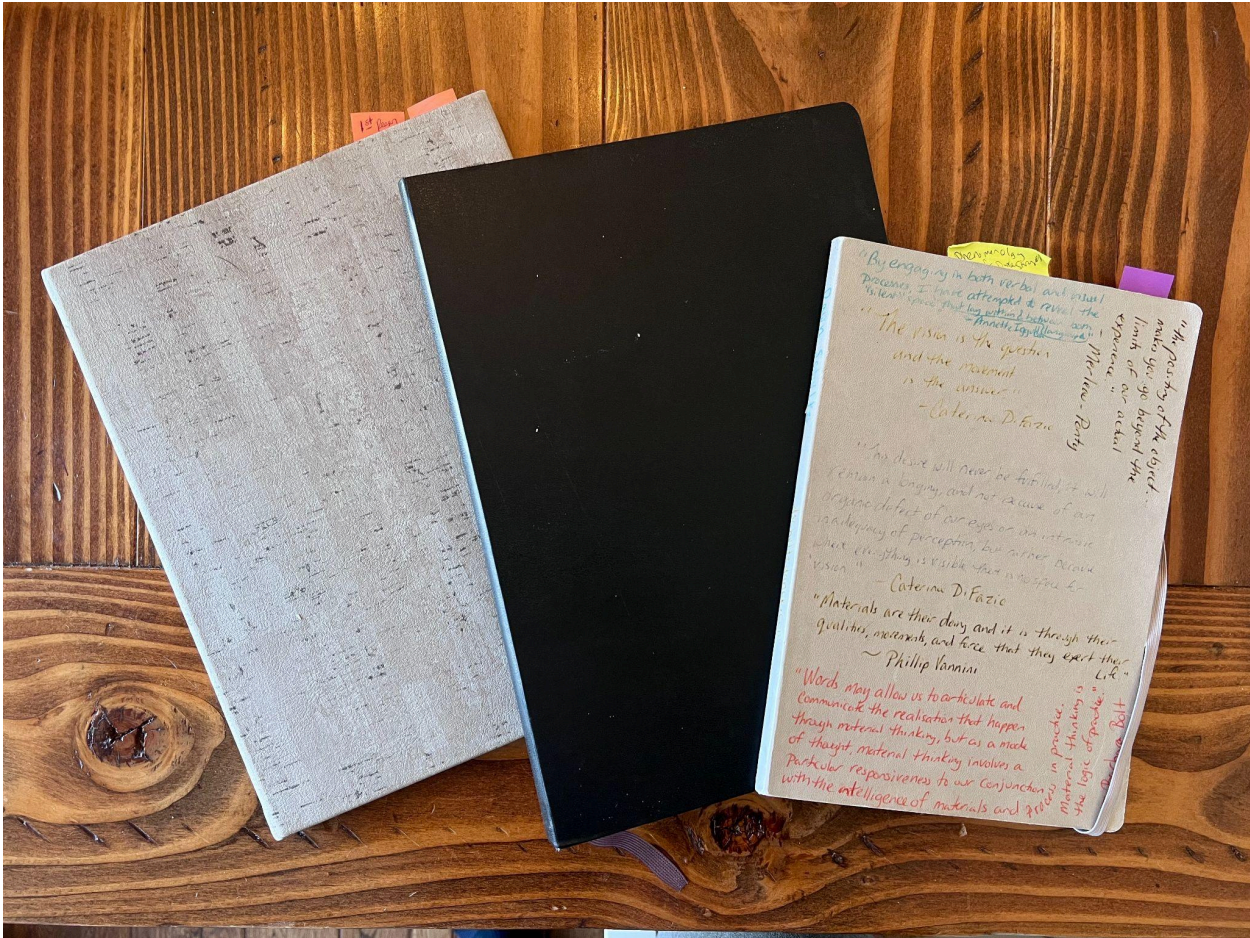
Participant	Excerpt
P3	<p>This experience was something different because, as dancers, we actually created the muse/inspiration</p> <p>There was something about purposely putting your hands and feet in the paint that felt childlike and rebellious, and I think that made it so much fun.</p>
P1	<p>This method is unique because there was no regard for my existing technical vocabulary. Instead, the process required honesty and trust in my own personal movement choices based on the visual stimulation of the painting.</p> <p>It values the individual voice and validates individual choices.</p>
P2	<p>Yes I do believe that this practice allowed me to make personal choices and have a voice.</p>
P3	<p>The moment I choreographed according to my painting I was making personal choices.</p>
P4	<p>I like the idea of creating the visual art yourself and then exploring movement from there.</p>
P5	<p>We created some choreography based on our own feeling on the painting.</p>
P8	<p>I was able to come up with my own moves from looking at my painting.</p>
P10	<p>We all were able to use our own improv as choreography and give input when it came to choosing paint colors etc.</p>
P12	<p>I learned new ways to think about dance for myself.</p>
P13	<p>I felt like I had a choice.</p>
P14	<p>We each made our own painting that was very different from the others, this allowed us the freedom to be different and take control of our own manipulations and choreography.</p>
P15	<p>I had the opportunity to choose the colors I wanted and even</p>

when we did activities where I had to pick a stick by chance I felt the painting spoke to me where to begin the create movement from.

- P17 Yes, I got to move in ways I wanted to and I became the choreographer with the other dancers in the work.
- P18 My voice came through in the phrase that I created.
- P19 I was able to make my own choices with my body movement and was not told that the movement was not good or not right.
- P20 The researcher allowed us to create the choreography.
- P21 The aspect of creation was always founded in myself, and guided to the final product.
- P22 The entire project was based on personal choice for the most part.
- P23 The movement was based on a set of choices I had already made regarding the painting.
- P24 Dawn asked for us to share our opinion and if we had any ideas to voice them.
- P25 I had to find the movement from within me inspired by my painting not from someone telling me what or how to dance.
- P26 Yes, I got to choose the colors for my painting, I got to choose how my body moved even though the painting was guiding that movement it was my body's choice in how I moved.
- P27 It is a good research method to create authentic body movements, generated spontaneously without external influences other than those suggested by your painting and the others taking part in the creative process.
-

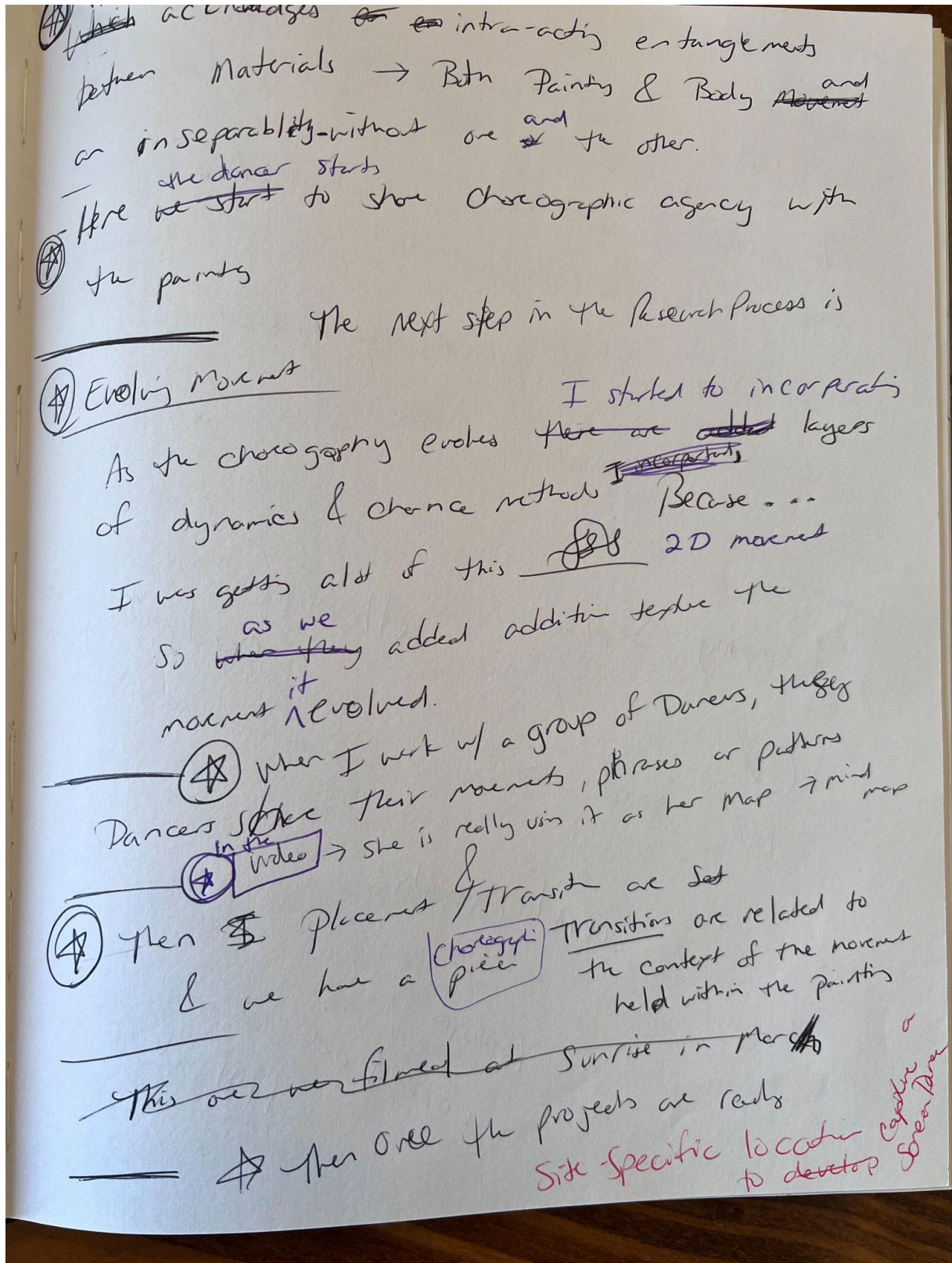
Appendix H

Photograph of notebooks used during study



Appendix I

Examples of notes from the researcher during studio lab sessions



- went for 2 hands right away
- shed energy
- stopped & looked back
- fingers
- hit down hard
- splat

19/7/21

High - Med - Low (Professional did in until mastigata)

Had to choose to travel moment

- She wanted to watch back all of her input to remember → order of operation ← Everyone has a different process
- Not so quick to look in the mirror At All → Feels movement in the Body even on the hardest shape
- Almost as if it doesn't matter what it looks like → taking risks → no mistakes can be made

Thoughts

Personal movement vocabulary

Discovered when patterned start to appear in the movement

Jump - (Change = 2 color sticks)

From one patch to the next -

Where would you land? Shape/pattern (in the air)

Embody this in take off in landing = Connect to movement in color patchwork / Score

Turn Like Never Before = How can the Body

Take off prepare = move or turn through space -
What form or shape does it take = think of

Body as a whole

↳ Suph → I have something in my head I just
don't know how to do it

Challenge → Being able to be in the
Air long enough to get the shape in
your body → especially when the
movement in paintings is so organic & fluid

& try to find fluidity in the ^{body} movement

Turns →

Soph starts w/ Cape turns

Bell ends up on floor

↓
first flexing foot then ↑

→ affected by mounts → No influenced by other in
the room

- Both went Back to look at paintings again

Bell
Really exploring the Bodies Capacity for movement

Toes still Pointed

Mar Paint

- See Body Respond

- think of tasks to give mar after she finish paints

Painting Bodily Tasks - Movement

* Paint the Body as if it was the canvas

Picks up the paint which fell on the floor & ^{Paint clothes} water (Naomi) etc

(How the ^{Painting} Pleased on the canvas → as it was picked up & manipulated →
if a hand or foot was the paint or another Body Part → how
C Can you make contact w/ the Body & travel on this material?)

- Contact with the Canvas → As the Paint made contact
C w/ the canvas → embody this Action → how does this look in the Body?

C Find one section in your painting & map the
out through bodily movement

~~X~~ Travel → Through space → as the paint
traveled through the canvas

- Think of paint merging with another

on
2. the
About
Relationship
of

Appendix J

Examples of participant narratives

Dancers Reflection

"Dawn and I cultivated a friendship during our two-year intensive MFA at Jacksonville University. It was there that I saw the birth of Dawn's current study. I've had the privilege of witnessing Dawn's research evolve and recently applied her current choreographic method to my process. We started by examining an existing painting that I painted by using my body as the vessel. The work investigates two principles, that of dance as ephemerally existent and the embodied understanding of the quantum principle called Tunneling. The choreographed phrase built by attending to the sensations of the body during theoretical discourse was captured on canvas by applying paint to my hands and feet and performing the phrase repeatedly. The final product is a visual representation of the quantum principle, tunneling.

Working under Dawn's guidance, I reimagined my relationship with the painting. Instead of regarding the painting as something that emerged from my body, I viewed the painting as a separate entity and allowed its movement to dictate my movement responses. This was extremely challenging because I have an embodied memory of the existing choreography. Dawn guided me through improvisational exercises that used the painting as a blueprint to assist in the development of unexpected movement. Following the paint strokes on canvas, I outlined movement by creating a visual map, attending to the journey of my eyes on the painting, and embodying the journey in my pelvis, then rib cage, then legs, and finally the port de bras.

Dawn then prompted me to identify 5 pictures in the painting and give bodily shape to their illustration. I inserted those shapes into the score-based choreographic phrase. To manipulate further, Dawn asked me to identify the intention behind the 5 pictures. For example, is the paint thick and bold? Is the paint applied stroke-by-stroke to create the picture? Is the picture splattered and are the remnants of the splatter on the canvas? The questions influenced dynamic shifts in the choreographic phrase. During this part of the process, I was challenged by Dawn. Based on my discomfort in the manipulated

From the very beginning of this process, learning about what exactly we were going to be doing up until the stage performance was full of exciting surprises. Creating the paintings was so much fun, and I was delighted to learn that it didn't require too much artistic talent since I don't consider myself the next Picasso. Both the paintings and the movement we created allowed me to be less judgemental of myself because the painting really dictated what was going to happen, and it was sort of out of my control. Most pieces I have danced in have allowed me to be present for the creative process with the choreographer for the movement, but not the impetus or inspiration that came before. This experience was something different because, as dancers, we actually created the muse/inspiration. Even if the movement that came from the paintings was not our own choreography, we were still connected to that original shared experience. What was really exciting about this process was that it allowed me to get out of my own head and source movement from something external that was entirely unique. Through studying our paintings, we each got to learn the nuances of the shapes and flow in our paintings, and I think it translated differently within each dancer's body. Trying to keep the movement authentic to where it originated from was a challenge for me because once it translated into my body off the painting it became 'dance,' and I felt that I needed to approach it with technique in mind. It's difficult sometimes as a trained dancer to take yourself out of your usual habits and delve into something different, but that was the beauty of the way this piece came together. In the end it was a dance, but the flow of the different sections felt like the paintings where everything was poured into one place and happened organically. Actually, pouring the paint and putting it on our bodies and costumes in the film might have been my favorite part of the experience. There was something about purposely putting your hands and feet in the paint that felt childlike and rebellious and I think that made it so much fun. Even though we needed some sort of structure in these dances so that it wasn't total chaos, I felt like I had a lot of creative freedom, which helped me grow as a dancer and also see things from a different perspective as a choreographer.