

THE CREATIVE PROCESS:
HONESTY, INDIVIDUALITY, AND EMPOWERMENT

by

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THESIS ABSTRACT

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Title: The Creative Process: Honesty, Individuality, and Empowerment

This study explores a model for the creative process to facilitate an honest, individualistic, empowering human experience for the dancers and choreographer in the Higher Ed dance studio. I investigated the role of choreographer as facilitator/collaborator and dancer as creator/co-owner to formulate a model aimed at developing connection.

Over the course of eight weeks, I facilitated a creative process workshop. Eight undergraduate dance majors volunteered to be a part of the study. My evaluation was conducted through pre and post workshop interviews, self-journaling, group discussions, as well as video documentation. As a result, three themes and six subthemes emerged from the data: Self-Realization with subthemes of self-reflection, self-acceptance, and confidence; Safe Open Environment with subthemes of group empathy and connection; and Using the Voice with a subtheme of vulnerability. This model offers a safe environment geared toward using the voice, practicing vulnerability, and making individual artistic decisions.

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Dedicated to my mother and father, Carol and Ron Scherman

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CHAPTER I

INTRODUCTION

I was standing at the barre, in the middle of a tendu combination, and Alonzo King came and stood next to me and said, “Why are you so afraid of being ugly?” I said, “Because I’m afraid of being rejected.” He said, “Why would you be rejected for being ugly?” I said, “Because that makes me not worthy.” Alonzo said, “You are a human being, and that makes you worthy and that makes you perfect, exactly as you are.” At that moment, June of 2006, I knew intuitively that this place, with this man, would be my home, for quite some time. How did I know? Because it was the first time in my life that I felt safe enough to be my true self.

Like many young dancers, I developed a loud inner critic at an early age, due to the perfectionist demands made by my parents and dance teachers. I struggled with confidence, perfectionism, self-doubt, a lack of voice, and shame. Growing up in the dance world I had to imitate the teacher/choreographer exactly. If I made a mistake I was bad, if I didn’t do it perfectly I was bad, it was all about who had the best feet, body, turns, and extensions, all of which dismissed my individual unique voice and said that I was not worthy if I didn’t do it their way. I internalized every mistake as shame.

In looking at the differences between shame and guilt, guilt signifies ‘I did something wrong’ versus shame being ‘I am wrong.’ Erik Erikson’s (1993) second Psychosocial Stage of Development, autonomy vs. shame and doubt, which occurs from ages 18 months to 2-3 years old, brings up parallels to the dance world. I find it interesting how much this stage can be prolonged and provoked in the early years of

dance training, and even beyond. In this second stage of development, if the parent provides room for the child to be independent and explore, it can eventually lead to the virtue of will, but if not, the child can feel a sense of self-doubt and inadequacy (Erikson 1993). Therefore allowing the child to fall and make mistakes, can hopefully aid in developing a sense of independence and self-control, as well as the development of the skills of resilience. Unfortunately, classical ballet seemed to only provoke my shame due to the lack of individual expression and independence within the walls of classical ballet. Like many dancers, my training was strictly geared toward attaining perfection.

Alonzo King's LINES Ballet Professional Workshop, held in 2006 for 15 professional dancers around the world, was a transformative point in my life, for it provided me with a safe and trusting environment to begin to shed the layers that had limited me from living an honest, vulnerable, and intuitive life. It was the first time I had a voice as a dancer, and wasn't expected to imitate, conform, or be who I thought I had to be. Opening up to complete strangers who might judge me or become aware of my deepest of secrets and flaws was terrifying. However, Alonzo created a supportive and nurturing environment, which allowed us artists to reach a deeper and more intimate level of art making. Leaping over that first hurdle of vulnerability is what opened my eyes to a new awareness; not only an awareness of myself, but the connection I held between other dancers, the synergy among choreographers I worked with, as well as the audience I would expose myself to. Alonzo's collaborative approach was geared toward working together with mutual respect as well as celebrating the individuality of each artist in the room.

In the eight years since my participation in the Alonzo King workshop in 2006, I have had the privilege of dancing with professional companies and working with acclaimed choreographers and teachers. As I reflect on my experiences with different choreographers, I notice how important it is for me to feel connected to the choreographer and dancers, to have a voice, and to trust that I am not just a replaceable body in the creative product. A majority of my work as a dancer has been based on imitation, pleasing the choreographer, and giving the choreographer exactly what s/he wants. Only a small handful of my experiences as a dancer in the creative process offered me opportunities to be a collaborator and have a voice, which allowed me a transformative, life enhancing experience in working with the choreographer and the other dancers involved.

In 2010, I participated in *REVIVE 2010: Improvisation into Performance*, a workshop facilitated by Julie Ann Stanzak, former principal dancer with Pina Bausch Company. Her workshop was designed to help artists find an “authentic emotional impulse for movement” (Stanzak 2010). The 6-day workshop took place in San Francisco at the LINES Ballet dance studios and involved 15 artists from various fields. Stanzak, similar to King, offered a space to self-reflect, be vulnerable, and connect with the other artists. Most recently in Spring 2014, I enrolled in a Theatre Department course at the University of Oregon entitled *Embodiment*. Theresa May, PhD, facilitated the workshop, geared toward “self-discovery through the embodied (kinesthetic) experience and practice” (May 2014). The workshop emphasized spoken text, relationship to each other, and a collaborative creation.

Each workshop (King 2006; Stanzak 2010; May 2014) provided me with a space

to indulge and relish in my own self-discovery as well as my connection to others. However, something was missing in the relationship between choreographer and dancer. There was still a wall dividing the space. In recounting and reflecting on my experiences, I found three themes that consistently came up for me as a result of each workshop: Honesty, Individuality, and Empowerment. As an educator and a choreographer, I question how students can benefit from a collaborative creative process model geared toward these three themes. Honesty, Individuality, and Empowerment have remained at the forefront of my mind leading me to investigate and develop a collaborative creative process.

In *Contemporary Choreography: A Critical Reader* (2009) edited by Jo Butterworth and Liesbeth Wildschut, Butterworth discusses the varied roles in choreographic processes in her chapter “Too many cooks? A framework for dance making and devising.” Butterworth has devised a Didactic-Democratic Spectrum model, where the roles of choreographer and dancer are examined in hopes of providing dancers, choreographers, and teachers with tools for “refreshing new ways of thinking about key social and creative aspects of dance making” (Butterworth and Wildschut 2009, 177).

Butterworth’s model first lays out the role of dancer as instrument/interpreter and choreographer as expert/author:

- 1) Teaching method: Authoritarian
- 2) Gives the choreographer control, generates all material
- 3) Dancer imitates and replicates
- 4) Social interaction is passive but receptive

- 5) Learning approach is to conform, receive, and process instruction, while utilizing talent as performer (187-188).

To compare, Butterworth (Butterworth and Wildschut 2009) lays out the roles of dancer as creator/co-owner and choreographer as facilitator/collaborator:

- 1) Teaching Method: Nurturing and mentoring
- 2) Choreographer provides leadership, sharing, negotiating and decision making, facilitate process
- 3) Dancer is divergent, shared decision-making, creating and developing and responding
- 4) Social interaction is interactive
- 5) Learning approach: problem solve, respond to tasks, contribute to guided discovery, actively participate (187-188).

While both models have their strengths and weaknesses, at this time in my artistic journey, I am more interested in the choreographer as facilitator/collaborator and dancer as creator/co-owner. This model speaks to my interests in nurturing the creative potential of students, and as based on the theories of John Dewey (1903), invites the student to have “such possession of himself that he may take charge of himself; may not only adapt himself to the changes which are going on, but have power to shape and direct those changes,” (12).

The creative process, among many other experiences in my life, has supported my transformation into the human I am today. It has provided me the opportunity to see possibilities in the chaos, take creative risks in overcoming fears, and to be open to connect and share the hidden layers of my being in order to connect with others. Pina

Bausch states the value of the creative process in that the “rehearsal mirrors the process of probing the world to find our place in terms of and within it,” (Climenthaga 2009, 96).

I see the creative process as an invitation for self-empowerment.

Purpose Statement

I explored a model for the creative process to facilitate an honest, individualistic, empowering human experience for the choreographer and dancers in the Higher Ed dance studio. I investigated the role of choreographer as facilitator/collaborator and dancer as creator/co-owner to formulate a model for educators/choreographers aimed at developing connection. My hope is to develop a set of conditions that provide a trusting, nurturing, and supportive atmosphere, where dancers feel comfortable to take risks and hone their creative power within a community. I strive to answer the following questions:

1. What tools in the creative process open possibilities for the dancer and choreographer to transform?
2. In the role of the facilitator, what behaviors are encouraging for the dancers in the creative process?

My evaluation of the creative process workshop was conducted through pre and post workshop interviews, self-journaling, group discussions, as well as video documentation.

Delimitations

- 1) Participation in this study is delimited to undergraduate dance majors at the University of Oregon.

2. This study will not result in a final culminating performance, but instead be examined over an 8-week creative process workshop comprised of structured activities based on weekly lesson plans. The study was conducted in the dance studios at University of Oregon.

Limitations

1. I am not a psychologist trying to access truth and honesty, but a creative artist observing and analyzing what tools open possibilities for the dancer to express honesty, be an individual, and feel empowered in the process. The psychological demands on the performers as they reveal themselves to me and to each other during the creative process may cause them to feel resistance and resentment at first. There could also be a potential element of “faking” or “imitating vulnerability” in order to please me, the choreographer, and gain praise. This limits the connection I make with the dancers, and limits the dancers of a connection with themselves and the other dancers in the creative process.
2. Limited by potential dancer injuries, absences, illness.

Definitions

Authenticity

Brené Brown (2010) defines authenticity as a “set of choices we must make every day. It is about the choice to show up and be real. It is about the choice to be honest and reveal our true selves,” (Brown, 2010).

Empathy

Brené Brown (2010) quotes Theresa Wiseman's four defining attributes of empathy, "To be able to see the world as others see it, to be nonjudgmental, to understand another person's feelings, to communicate your understanding of that person's feelings," (Brown, 2010).

Empowerment

Ken Blanchard, John Carlos, and Alan Randolph (1999) define empowerment in their book, *3 Keys to Empowerment*. They explain, "The real essence of empowerment comes from releasing the knowledge, experience, and motivational power that is already in people but is being severely underutilized," (6).

Honesty

Honesty is to be truthful; to be honest; to speak your truth; to be open.

Individuality

In a dance setting, individuality is the uniqueness you bring to the environment and the movement.

Intuition

Intuition is our gut feeling and our inner guide. David Myers (2010) defines intuition as our "effortless, immediate, unreasoned sense of truth. Intuitions shape our fears, our first impressions, and our relationships," (371).

Resilience

Brené Brown (2010) defines resilience as the “ability to recognize shame when we experience it, and move through it in a way that allows us to maintain our authenticity and grow from our experiences,” (Brown, 2010).

Self

Self is the total being of a person, an individual, and individuality. Melanie Meenan (2013) states the self is “One’s fundamental existence and entire being that differentiates one person from another,” (7).

Self-Actualization

According to Abraham Maslow’s (1943) theory on self-actualization, "What a man *can* be, he *must* be. This need we may call self-actualization...It refers to the desire for self-fulfillment, namely, to the tendency for him to become actualized in what he is potentially. This tendency might be phrased as the desire to become more and more what one is, to become everything that one is capable of becoming" (383).

Transformation

Transformation is self- discovery, self-reflection, and self-expression inwardly and outwardly. According to Birringer (2009), transformation is clarity, positive change, and coming to a deeper awareness and understanding of one’s self. Transformation occurs through “the necessarily constant struggle to welcome the widening range of the unexpected, the unpredictable” (7).

Vulnerability

Brené Brown (2010) defines vulnerability as “uncertainty, risk and emotional exposure.” Vulnerability is courageous. She states, “Vulnerability is revealing what you deny or keep hidden from other people. Vulnerability is the birthplace of creativity and the cornerstone of confidence,” (Brown, 2010).

Significance of Research

This research is significant to the continuum of dance knowledge because it offers an approach to dance making which reveals a shared human experience in order to empower and bring forth honesty amongst choreographer and dancer(s). Not only will this aid as an educational and choreographic tool, but as a means to build connection in a collaborative process. It also benefits and supports the dancer, who, instead of imitating the choreographer’s movement, finds power in his/her own individual voice. Through the practice of being honest, we let ourselves be seen, we find a sense of worthiness, we transform, we gain courage, and we open ourselves up to more possibilities of expression as artists and human beings. Too often dancers are left with an experience where they are just bodies, told what to do, where to look, etc. This is invalidating to the dancer, diminishes their individuality, and restricts the art form of its potential to empower. This process creates opportunities for a deeper connection between the choreographer, dancer(s), and themselves.

CHAPTER II

REVIEW OF RELATED LITERATURE

Introduction

This review attempts to support a heuristic approach to the creative process in hopes of exploring a model within the creative process to facilitate individuality, honesty, and an empowering experience for the choreographer and dancers in the Higher Ed dance studio. Primary and secondary source material from the creative processes of Alonzo King (2006) and Julie Ann Stanzak's (2010) workshop on Pina Bausch, will be used in generating tools and exercises for the creative process workshop. The writings of Carol Press (2002), Penelope Hanstein (1990), John Dewey (1903), and Jessica Nicoll and Barry Oreck (2013) will be examined in relation to dance education and autonomy of individuals in the dance studio. In relationship to creative practices, psychological theories on vulnerability, shame, and resilience will also be examined. Lastly, the importance of empowerment in the creative process will be regarded as well.

These scholars impact my research by supporting the notion that by implementing a collaborative and humane approach to the creative process, we gain a broader outlook on the depths and complexities of life.

The Creative Process

My four years of work at the LINES Ballet/Dominican University Bachelor of Fine Arts in Dance program provided me with rigorous training along with the study of the philosophies of Alonzo King. My approach to creative processes is largely inspired

by my time working with Alonzo and his quest to break me free of habits hindering my creative and individual potential. Janet Lynn Roseman (2001), dance critic and teacher specializing in dance, interviewed Alonzo King, artistic director of Alonzo King's LINES Ballet, in an interview titled "Alonzo King" in her book *Dance Masters: Interviews with Legends of Dance*. Roseman shares insights into the internal world of King's philosophy, training, the spiritual aspects of a performance, and his creative process. Roseman's connection to King is largely on a spiritual level, as evidenced by her explanation of King's craft as a powerful and prayerful ritual. King's approach is entrenched with knowledge that can only be learned from deep self-reflection. King is more concerned with 'being' than 'doing' which is a more holistic approach to the artist's approach to movement, connecting mind, body, and spirit. According to Roseman, King speaks to enthusiasm as an essential quality in the creative process, as well as knowing through intuition instead of through imitating. King slams the traditional educational system for "suffocating individuality" (118) and calls for students to tap into their creative and intuitive minds, which he says is the "vault of all knowledge and power" (125).

According to Roseman, King highlights individuality over an ideal appearance, and concludes that in the dance studio, "there is a daily examination of what the purpose of being there is, the understanding of the body in its relation to the mind and the soul, the origins of form and their meaning, and what uniqueness we are bringing to the art," (128). King's philosophy is a direct path to transformation and honest investigation. In providing a space that celebrates individuality, students become responsible for the self-work necessary to dive deeper into the purpose of their art.

Jill Nunes Jensen (2005), PhD University of California, Riverside, investigates Alonzo King's LINES Ballet in relation to dance historiography in her dissertation “Re-Forming the Lines: A Critical Analysis of Alonzo King's LINES Ballet.” She examines how Alonzo’s creations comment on gender, race, spirit, and the human being. Jensen interviews King and his dancers, which makes up the bulk of her analysis. Jensens’ observation of rehearsals, classes, and performances support the personal knowledge she gained as part of the LINES community for two and a half years. Her dissertation is composed of four chapters: chronicling the company's development over time and King's role, the company's particular movement aesthetic, gender and sexuality in King's choreography, and the infusion of the classical ballet vocabulary with African style approaches. Community, process, individuality and spirituality are key in King’s creative environment. Jensens’ greatest discovery is King’s commitment to individuality as an imperative piece to his collaborative creative process with the dancers (Jensen 2005).

She states

King and LINES, in contrast to the working practices of most ballet companies, have cultivated a process wherein ballets are collectively created. A company rich in metaphor and complexity, LINES is straightforward in its mission to strip away ballet’s artificiality and hierarchal history to instead probe the individual dancer’s experience of, and relationship to, the form (2-3).

Jensen’s research significantly reveals the power and achievement in King’s aim for individuality in the creative process.

Rose Eichenbaum (2004) shares her dialogue with King in an interview titled “Alonzo King: Dance Mystic” in *Masters of Movement: Portraits of America’s Great Choreographers*, exploring the experiences and emotions that drive creativity. After attending a performance of LINES Ballet in San Francisco, CA, Eichenbaum sits with

King in his home, where she is immediately drawn into King's philosophy. King's inspiration stems from eastern religions, science, mysticism, yoga, and art: all of which are connected in serving honest portrayals of the human experience through movement. King is fascinated with the discovery of who we are, using the body as a symbol to communicate thoughts and ideas (Eichenbaum 2004).

According to Eichenbaum, King references nature, the solar system, and the world around us, as the origins for ideas in dance technique. He says, "regardless of our knowledge of the origin, art yields many meanings" (198). King states intuition as a key element in the artistic process, as well as a "vital muscle to be trained in the body" (199). King reveals, "you can see how life can be lived through honest, generous dancing," (199). By implementing a humane approach to dance training, King affirms we can gain a broader outlook on the depths and complexities of life. In trusting our instincts and following our impulse, we not only become more of ourselves, we separate from expectations which limit our capacity to grow, learn, and evolve.

Similar to Alonzo King, Pina Bausch has explored a unique methodology in her creative process to reveal the individual. In 2010, I participated in a workshop conducted by Julie Ann Stanzak, former principal dancer with Pina Bausch Company. Her workshop was a practice in composing and creating work based off Bausch's creative process. The 6-day workshop took place in San Francisco at the LINES Ballet dance studios and involved 15 artists from various fields. Exercises revealed deep personal stories from each individual while sharing and connecting through practicing vulnerability. In *Pina Bausch*, a historic and artistic overview of the work of Pina Bausch by Royd Climenhaga (2009), Bausch states, "I wanted to express what I couldn't

express with words at all. Something I have to say urgently, but not verbally. These are feelings or questions, I never have an answer” (40). Bausch questioned her dancers about their most uncomfortable, most frightening, and most vulnerable experiences.

Climenhaga mentions that when Bausch initiated the question methodology in her rehearsal, “the questions begin to open up experience, and the work in rehearsals becomes the slow uncovering...of the idea or feeling in question” (52). Through the disclosure and articulation of their answers, Pina Bausch and her dancers create choreography that is based on the physicalized reenactment of these experiences. Bausch’s dancers repeatedly exposed themselves from rehearsal to rehearsal. The dancers’ spoke to the challenges that came from maintaining an emotional availability in Bausch’s rehearsals (Climenhaga 2009). Although it is difficult to maintain such emotional availability, the result is that the movement is not merely about moving the body (Climenhaga 2009). It creates a relationship between the movement and the individual dancer. This unique relationship makes those movements belong only to the dancer, which allows for an empowering and liberating experience.

Through the questions, Bausch attempts to help her dancers become more aware of their life experiences and their hidden selves, insecurities, anxieties, etc. Climenhaga also suggests that “the questions reveal the way in which the performers are contained through their experience, how they experience individual moments of connection” (52). Climenhaga states that Bausch does not expect her dancers to answer the questions she provides. She values the process of exploring the range of possible answers, so that the dancers can communicate more deeply with themselves and with her (Climenhaga 2009). She states, “Bausch gives her dancers time to explore the self questioning initiated by her,

time to arrive at answers of their own” (54). This approach not only encourages dancers to deeply listen to their answers, but also creates a connection between the question and the embodied answer.

Both fear and insecurity affect Bausch and the dancers in her choreography. In Bausch’s work, we are able to sense the dancers’ wide range of emotions through their movement. Although these vulnerabilities are sometimes ugly or uncomfortable to watch, often, it can be transformative to witness dark things brought to light because we can discover that our struggles are similar to the struggles of others. Our deep human experiences become universal. Although we are all individuals, we are all human. The repetition in Bausch’s dances seems to portray the futility of human struggle. The repetition of struggles shows the possibility of redemption, in that there comes a time when we must accept what is (Climenhaga 2009). Through her willingness to openly share vulnerable parts of self with an audience, Bausch provides an experience for the observer and performer to self reflect. Bausch’s collaborative and humane approach not only respects the dancer’s voice but also values the struggle and challenge within the transformation.

Dance Education and Theories

In exploring a model for the creative process that values an honest, individual, and empowering human experience, I turned to Penelope Hanstein’s (1990) article, “Educating for the Future- A Post-Modern Paradigm for Dance Education,” as a launching point. Hanstein pinpoints openness, discovery, interconnectedness, and transformation as characteristics of a post-modern model for dance education, based on

William Doll's (1989) characteristics for a revision of curriculum. Hanstein puts an emphasis on exploring and discovering new ideas as, "meaningful engagement as the maker and perceiver, and an emphasis on becoming" (58). Her emphasis on making connections and wholeness reveals the significance of exploring and addressing dance education as a way of enlarging the imaginative and creative mind of the individual. This openness "will provide students with a viable and relevant means of reckoning with a changing world," (57). Therefore a shared experience in the creative process opens the choreographer and dancer(s) to connect and engage, inviting new ideas and creative possibilities. Hanstein states "change and growth are the fundamental purposes of education" (57). This leads me to ask, "Is this a goal for the choreographer in the creative process? Or is it more so about creating a piece of work that signifies the choreographer's vision?"

Hanstein comments on the pitfalls of an authoritative education in terms of mimicking and replicating in saying

When taught only as the replication of steps, as a closed system in which the ends are preset and the outcomes tightly controlled, we fail to promote the kind of inquiry, imaginative thinking, and discovery necessary for ordering our experience and making sense out of our lived world (56).

Therefore, the student's growth is halted, denying them the opportunity to take risks, and to make connections. Hanstein also emphasizes the importance of process over product in the artistic processes, which allows for the pressure of an end goal to be secondary to the teaching/learning.

In grappling the question, "How do we as facilitators step aside to give students internal authority?" it seems the facilitator must be just as open, vulnerable, and empathetic as the student in order to create an engaging artistic environment. I was

drawn to Jessica Nicoll and Barry Oreck's (2013) article "Can the 'Best Practice' Trend Leave Room for the Unknown?" for their mission to nurture and support the creative potential of students. "When students and teachers bring autonomy and artistry together, they create a productive environment in which individuals are active, curious, risk-taking, and reflective, regardless of specific content, task, or role" (93). Therefore it is the environment that is created by the facilitator that must be taken into consideration, just as much as the facilitator's presence in the space. "If the teacher herself lacks a sense of ownership, motivation, and originality, she undoubtedly faces nonautonomous and inartistic conditions, and would be hard pressed to create such an environment for her students" (93). I believe this is just as important in a class setting as well as a creative process setting. Both require the facilitator to involve the student's voice, working collaboratively into the unknown. This takes enormous trust in the student, knowing they are "artists before they enter the dance class, possessing an innate consciousness of artistic form" (94). By connecting in this way, the student and facilitator enter into a new level of meaning making and a shared human experience.

Visual artist and teacher Henry Schaefer-Simmern (1948) discusses the significance of the teacher to open up the individual and keeping dialogue between conscious and subconscious processes, which he sees as key to the student's artistic progress. He believes the facilitator's role is to assist the "student's 'awakening' to his or her inherent abilities" (7). In documented examples of his students' artistic growth, Schaefer-Simmern provides a "demonstration of how rigorous focus on independent choice-making can engage students deeply in their own creative process" (193). This

documentation validates the significance of an empowering creative process, by inviting the student to be actively engaged in making decisions and artistic choices.

Nicoll and Oreck (2013) also encourage student questions and suggestions as a viable part in the observation and reflection component of the process. This allows the student to reflect in times of struggle or personal expectations by giving them the space and encouragement to do so. “If teachers do not allow students to struggle with their own problems and support the search for their own solutions they deny students the opportunity to develop crucial artistic skills” (96). This approach opens up a dialogue to happen between dancer, choreographer, and other dancers, which in turn develops connection and a shared experience. Nicoll and Oreck state the significance in trusting in the unknown, in order to be guided into new ways of seeing and being in the process,

Encouraging students to uncover their own questions and ideas, and giving them the space and time to do so, challenges both teachers and students. Finding ways to help students turn on what they do know-or want to know-deep inside can prompt curiosity that takes students much farther than the answers a teacher has already worked out for them. It can also take teachers into surprising, sometimes uncomfortable new territory (96).

In this environment more creative possibilities arise, encouraging problem solving and tapping into imagination, an honest voice, and taking ownership of the whole self. Like Nicoll and Oreck say, this interaction not only benefits the student, but actively involves the facilitator as an active participant in reflection and observation.

These ideas stimulated me to further investigate a psychological component within the creative process in more detail. In *The Dancing Self*, Carol Press (2002) uses psychoanalytic self-psychology to explore the creative process, through emphasizing the self in the greater context of the world and the transformative potential that can occur. She examines the individual in the creative process, and the enrichment the process has in

his or her daily aesthetic. Press examines vulnerability, and the openness it gives to the dancer in his or her experience. Press says, “Part of the vulnerability of the artist is an increased sensitivity to qualitative experience and modality, which then establishes an avenue, an entryway, for the artist to access the depths of structure and to be open to experience” (80). I will examine vulnerability more in depth in the next section, however I feel it significant to examine how vulnerability can be used as a tool, or “entryway” as Press says, for openness.

The capacity for openness, self-reflection, and self-awareness are crucial elements in Press’ approach to a transformative creative process. Press examines Larry Lavender’s approach in the classroom, aiming toward interaction

Through his own self-awareness and self-reflection, Lavender seeks activities for his students that motivate his students’ engagement of self-awareness and self-reflection. As a result, the potential for them to utilize their explorations and assertions to create more empowering and transformative choices is enhanced. Lavender guides them through processes that increase possibility of movement serving significant selfobject functions connected to their sensuality through an experience of ‘being.’ Perhaps nothing provides a better basis for creativity in dance (179).

In order to facilitate this type of creative process, the facilitator must create a trusting, empathetic, and supportive environment where the student feels comfortable enough to experience this type of “being.” This environment is enhanced when the facilitator shares in his or her own self-reflection, connecting with the student’s transformative experience. Just as Nicoll and Oreck (2013) express, Press also affirms the capacity for openness as an essential factor for the facilitator to enter into an inter-subjective ground with his/her students with empathy

From here other relations in the classroom situation evolve, such as mentorship and peership, providing important transferences of creativity. Students who experience their teachers as actively engaged in self-

awareness and self-reflection in their creative, pedagogical, and life endeavors are more likely to feel psychologically safe subjectively experiencing self-awareness and self-reflection (181).

Therefore, this open, empathetic connection between choreographer and dancer allows for honesty and openness as a means for greater creative engagement.

Vulnerability, Shame, Resilience, and Empowerment

Brené Brown (2010) Ph.D., LMSW, researcher, author, and public speaker has spent the last twelve years researching vulnerability, shame, courage, and resilience. Brown's 2010 TEDx talk entitled, "The Power of Vulnerability," shares her research on human connection. Brown states that "in order for connection to happen, we have to allow ourselves to be seen," (Brown 2010). She goes on to define vulnerability as uncertainty, risk and emotional exposure. To be vulnerable is courageous. She states, "Vulnerability is revealing what you deny or keep from other people. Vulnerability is a trait that many people shy away from due to fears of the unknown, a lack of trust in one's self or others, fear of being taken advantage of, insecurity, and a lack of self-confidence," (Brown 2010). We lean towards habits of comfort and would much rather have our lives under control than stepping out of our comfort zone. Vulnerability asks us to step out of what our culture, family, or friends believe is 'right' into what it is that we know as being our honest self.

Brown believes vulnerability is at the core of fear, anxiety, and shame. "Vulnerability is the birthplace of joy, belonging, creativity, and faith. We work in an environment that says we are not enough, not good enough, not perfect enough, we are not extraordinary enough, so we use perfection as a shield to protect ourselves and we

numb vulnerability” (Brown 2010). Brown emphasizes that we cannot selectively numb our emotions. If we try to numb the dark emotions, we numb both the good and the bad. Therefore, we trap ourselves in a world of shame, always in fear that something bad is going to happen, or that we are never good enough. Brown says, “ Shame says you are not good enough, shame is expectations of who you are supposed to be. Vulnerability and empathy are the pathways to beat shame,” (2010). Brown discusses the difference between shame and guilt in that guilt is “I did something bad” versus shame being “I am bad.” Brown’s Wholehearted Living philosophy and her Shame Resilience theory allow for shame to decrease through empathy, being vulnerable, and having the courage to dare greatly (Brown 2010).

Brown states that in order to be vulnerable, you have to be ok with all of you. “You can’t get to courage without walking through vulnerability,” (Brown 2010). Brown discusses three major points on the empowering movement of vulnerability in her TedxTalk “The Power of Vulnerability”

- 1) When you begin to love and accept all of you, and be vulnerable, you don’t worry so much what people think. You take ownership of yourself. When you are less afraid of rejection, you live more openly.
- 2) It takes practice.
- 3) When you are open and show your authentic self, you experience connection with yourself and others (Brown 2010).

Brown’s research affirms that vulnerability is a vital part of self-growth and self-discovery. I firmly believe vulnerability holds an essential role in the creative process and in our lives.

In Jessica Van Vliet's (2009) article "The Role of Attributions in the Process of Overcoming Shame: A Qualitative Analysis" she states the importance of establishing trustworthiness in an environment for recovering from shame as well as "three major themes in the recovery of shame: identifying external causes and influences, shrinking self-judgment, and believing in the possibility of change" (144). As a dancer, it is extremely challenging not to worry about how you appear, for our bodies are what appear through our art, which, makes sense to me as to why perfection is a theme in the highly controlled dance idiom and in people with high levels of shame. In Malinen's Shame Theory (2010), they found a strong association between shame and perfectionist self-presentation, "Certain perfectionists have developed an ideal self with a public perspective in mind" (64). As a perfectionist myself, in the dance studio I will find myself trying to hide the honest parts of myself that I feel ashamed of. Not only am I not empathetic in these situations, but I am actually ridding myself of experiencing liberation in sharing my truths. Malinen found that trust, connection, and taking risks, are essential factors in overcoming these perfectionist shame roles (2010). This makes me question, what are the benefits of a collaborative creative process in overcoming shame and rebuilding the self?

In 2009, Jessica Van Vliet conducted a study, *Shame and Resilience in Adulthood: A Grounded Theory Study*. She performed interviews on 13 adults who recalled situations that elicited strong feelings of shame. Her findings show that shame is conceptualized as an attack on the self, where the individual's self-concept, social connection, and sense of power and control come under attack (2009). Resilience from shame was found to be a major part of the self-reconstruction, which is a process

including connecting, refocusing, understanding, and resisting (2009). Vliet states, “With rebuilding, individuals restore and expand their positive self-concept, repair and strengthen their connections to the outside world, and increase their sense of power and control” (238). How can these processes be applied in the creative process to empower the self and transform the artist?

Monica Jordan Cameron Frichtel (2012), Ph.D. Temple University, researches the studies of lived human experiences through phenomenological approaches in her dissertation "Freedom, Transformation, and Community: Student Meanings of Engagement in a Dance-Based General Education Course." Her research seeks to illuminate student experiential meanings and develop a broader understanding of engagement by recognizing underrepresented voices of dance students in general dance courses. Participants of her study were enrolled in five separate classes of dance that fulfilled the Diversity requirement for undergraduate students at Temple University. Frichtel collected data from 64 students enrolled in the classes for one school year. Sources included written assignments, movement reflections, and self-reflections. Her research generated three themes pertaining to student experiences of engagement: freedom, transformation, and community. Frichtel’s data suggests, “that these themes have to do with authentic ways of being: experiencing, expressing, relating, and evolving” (253). Frichtel’s findings benefit my interests in engagement as a source for transformation and the exercises within creative processes that allow for authentic expression. Through Frichtel’s research, I now see community as an essential part of the meaning making process: a collaborative self-reflection as well as an individual self-

reflection. In experiencing movement with others, we have high potential to gain insight into ourselves.

Ken Blanchard, John Carlos, and Alan Randolph (1999) define empowerment in their book, *The 3 Keys to Empowerment: Release The Power Within People for Astonishing Results*. They emphasize the authority and responsibility attained in leading an empowered life. Blanchard, Carlos, and Randolph also note the “increase in performance capacity” that results from having an empowered leader (6). They explain, “The real essence of empowerment comes from releasing the knowledge, experience, and motivational power that is already in people but is being severely underutilized,” (6). This rings true in the creative process, where the facilitator’s role is to empower and ignite each individual, offering a space where knowledge and experience can be celebrated and shared.

In Sara Houston’s (2005) article, “Participation in Community Dance: a Road to Empowerment and Transformation?” she states the importance a dance community has in empowering and transforming individuals. She writes, “Active participation (doing it, making it, sharing it, watching it, reflecting on it, owning it) is fundamental to the personal, social and artistic development of young people. Importantly, empowerment comes from the feeling of ownership of the process and product,” (170). Houston references a statement from the Foundation for Community Dance conference in Derby, England, in 2000, which urges to further the conversation on the relationship between community and empowerment in young dancers artistic journeys. It states, “Dance with young people is an empowering process of personal, social, and artistic discovery. The empowerment comes from creative engagement with the medium,” (170). Based on

Houston's research, it is possible that community dance within the creative process, allows young dancers to access feelings of empowerment and transformation.

CHAPTER III

PROCEDURES

Pilot Study

Leading up to winter term 2014 of my second year of graduate school, I had always taken a more authoritarian approach to my choreographic creative process. I blended a small amount of the dancers voice with my dominating artistic voice to reveal my vision and aesthetic. My creations had all been geared toward the product, with pressures of rehearsal time, show date, and technical prowess of the dancers, as contributing factors in my creative process. However, this approach left me disconnected from the dancers, stopped my flow of creativity, and became more about my singular voice, wants, and needs. This in turn left the dancers imitating and aiming to please me, the choreographer. The work suffered, and for me, something was missing.

I decided to use my Graduate Loft piece during winter 2014 as a pilot study. I wanted to explore a different model for the creative process to develop a deeper connection between choreographer and dancer. I was also interested in an exchange of personal stories to catapult and fuel movement aimed at a shared experience and a collaborative approach.

My initial intention for Graduate Loft 2014, was to create a duet on undergraduate dance major Alyssa Puleo and me, and to create an environment set to techno music, with movement exuding a joyful/rave-like quality, and moving for movement's pleasures. It is amazing in retrospect how far I veered off course. However, it seems more and more, that the work I am interested in comes from my passion to connect with other people in

sharing our stories and vulnerabilities. As hard as I try, I realize I cannot make work just to make work. It has to come from a deep personal struggle that I am dealing with, or that I believe is a universal struggle, in which I then can connect on a deeper level with the dancers and the audience.

I first noticed undergraduate dance major, Alyssa Puleo in a Modern Dance class and was intrigued by her exuberance and freedom. Our first rehearsal turned into a two hour conversation about our anxieties, struggles, and inner demons. We shared, we cried, and we reflected on our lives. Something in our conversation sparked a light within me, and I couldn't help but feel inclined to have a shared experience with her on stage and use our creative process as a pilot for my thesis. It was serendipitous, for I had no intention to go to that vulnerable place with her, but it seemed we both needed to go there. And maybe this is the power of the creative process.....it is open if we allow it to be. By letting go of the plan, of expectations, and letting go of authority, I was able to see the necessity for us to create a world where we could build connection, self-actualization, and a deeper awareness, which in turn led to more creative options and possibilities. Being honest became a tool for us to build courage and empowerment.

At first I didn't realize how difficult it would be for me to be both choreographer and dancer. I had to put away how "I" (dancer) was going to look, and be more concerned with Alyssa, the work, and my connection to her within the work. It was a trial of letting go of my ego. It was unlike anything I have ever experienced. Alyssa was brave, yet frightened. She was timid, yet powerful. And she and I built a connection, which allowed us to connect with others. And I believe this is what I strive for: to make a connection through movement. The more I challenged Alyssa and I to move in ways that

were out of our comfort zone, the deeper the material became, and the more cathartic conversations were had. I felt a strong urge to have dialogue while we were moving, which was something I investigated in my research methods class last year. I am interested in silences, in body language, uncomfortable gestures, and low to the ground ‘unlady-like’ postures. In observing Alyssa in Modern Lab during Fall term, I watched her body language and the things that manifested out of her anxiety, i.e. her nail biting. We both decided to invite our anxiety driven gestures into the process. The fact that Alyssa was brave enough to accept this experience, and not run, is something I will always be grateful for. But what I question is why didn’t she run? This was deep, honest work, yet she was so incredibly present and willing. This is what I want to understand: how does being honest lead to courage, transformation, and connection in the creative process?

The more Alyssa and I spoke about our experiences while moving, the more articulate we became in expressing our bodies sensations in time and space. I believe so strongly that the work we do in the dance studio, is developing our humanness outside the studio.

Pilot Study Evaluation

My conversations and reflections with Alyssa before, during, and after our creative process brought up the following conclusions for my Pilot Study. This Pilot Study did not include: video documentation, journal entries, or creative/art projects.

The following are a list of weaknesses of the Pilot Study:

- 1) Pressure of time: Creating a work in 8 weeks, with limited rehearsal time, to be performed in front of an audience.

- 2) I found it hard for myself to become engaged and inspired at the beginning of the process. I feel this was due to a number of factors, including the faculty concert/limited rehearsal space/other projects...and the pressure to find a creative starting point
- 3) Pressure to create something aesthetically pleasing: Towards the end of the rehearsal process, anxiety was built up in order to finish the piece, as well as my expectations of the work and how I wanted it to look.
- 4) Me having the role as choreographer/facilitator and dancer: This created a unique dynamic between Alyssa and I, in comparison to me not dancing beside her. This could either be a strength or a weakness.

The following are a list of strengths of the Pilot Study:

- 1) Shared experience: Deeper connection through sharing our personal stories, verbal and physical discussion.
- 2) Empowering experience: The courage it took for Alyssa and I to verbally speak a personal story along with movement, in front of an audience, brought about a sense of empowerment and freedom.
- 3) Honesty: The environment that was created became a safe, nurturing space where we could show up and be ourselves. Each rehearsal was reflective, challenging, and faced us with the walls that we put up in order to protect ourselves. In sharing these stories, our truths came to the surface, allowing our honest selves to come forward. Therefore the movement

quality became not forced. It was more about being human, than being a dancer.

- 4) My resilience grew, by watching her resiliency.
- 5) My empathy grew: Our personal experiences and stories, and how they manifested through the body, to aid us in self-reflection.
- 6) Transformative: I found the moments of extreme self-love, worthiness, and revelations come from the moments I let my walls down, crept into the uncomfortable, and felt safe enough to reveal myself without guarantee of approval or acceptance.
- 7) Self-ownership/internal authority: Alyssa spoke to the confidence she gained in having a voice in the creative process, as well as feeling validated as an individual with valuable experiences and ideas.
- 8) Creativity: Tapped into our creative power. Intuition served us as a means of knowing where to move next. Creative options surfaced as a result of being open and connecting on a shared level.
- 9) My role as choreographer and facilitator also included: mentor, coach, friend.

Creative Process Workshop

Upon the completion of my Pilot Study, I began exploring a model for the creative process to facilitate an honest, individualistic, empowering human experience for the choreographer and dancers in the Higher Ed dance studio. As I developed the

workshop, I strove to include tasks aimed at the following three themes: Honesty, Individuality, and Empowerment.

The creative process workshop was held in the dance building at the University of Oregon in Gerlinger Annex 354. The workshop took place over 8 weeks, 14 sessions, meeting twice a week for 1.5 hours each session. Due to the Thanksgiving holiday and a dance department performance, the last two weeks of the workshop had to be readjusted. I added time to the last 3 sessions to make up for lost time, as well as a session on a Sunday afternoon, to make sure each planned session was seen through. Unfortunately, we lost a full week of workshop due to this technicality.

Each session followed a lesson plan, with objectives, tasks, and an evaluation for assessment, as listed in Appendix E of this document. Each week was geared toward an intention or theme. I never shared the intention or theme for each week with the participants. Themes were: Bringing you to the space, Creativity/Intuition/Individuality, Connection, Using the voice, Honesty, Pina Bausch Question Methodology, Body mapping, and Integrating all ideas. Themes are listed chronologically in Table 1. I was interested in focusing on personal narrative and a shared experience to develop a composition over an eight-week period. It was imperative for me to orient the participants to the environment in order for them to feel comfortable enough to take risks through the process of self-disclosure.

I wanted to provide participants with a platform to be actively engaged in their own artistic decision-making (King 2006; Schafer-Simmern 1948). I used improvisational tools and tasks I experienced from working with Alonzo King (2006), former Pina Bausch dancer Julie Ann Stanzak (2010), the Question Methodology of Pina

Bausch (Climenhaga 2009), Teresa May’s (2014) Embodiment course for actors and dancers, as well as my own developed improvisation tasks to facilitate the workshop in a

Table 1. Creative Process Workshop Weekly Themes

Week 1	Bring You to the Space
Week 2	Intuition, Creativity, Individuality
Week 3	Connection
Week 4	Using the Voice
Week 5	Honesty
Week 6	Pina Bausch Question Methodology
Week 7	Body Map, Integrating Ideas
Week 8	Culmination

collaborative approach. My intention was to stray away from asking them to replicate my choreography in order to promote “imaginative thinking, and discovery,” (Hanstein 1990, 56).

In developing the workshop, I was keen on constructing an organic progression from the beginning to the end of the workshop, to ease the participants into the collaborative process. The beginning of the workshop was geared toward building individuality and intuition, and finding ways to express themselves without having to replicate the others movements “perfectly.” I was interested in utilizing intuition and going “fast” as a tool to tap into their creative and intuitive minds, which King states as the “vault of all knowledge and power” (Roseman 2001, 125). After tapping into their

intuition and accepting their individuality, I redirected them toward connecting with each other, whether in duets or in a big group. From there, we worked on using the voice (Climenthaga 2009; King 2006; May 2014; Stanzak 2010), which for the majority of the participants, was a pivotal part of the workshop. As a facilitator, I was also interested in giving participants the time and space to problem solve and experiment, as well as participate along with them (Nicoll and Oreck 2013; Press 2002). After ‘Voice week,’ we ventured into honesty with an emphasis on the Pina Bausch Question Methodology (Climenthaga 2009). The end of the workshop consisted of the Body Map project (May 2014), which asked the students to fill in the outline of their body with images, words, and colors. The end of the workshop also included revisiting and refining all the phrases created over the 8 weeks. The last session culminated in the nine of us deciding on an order for the showing of phrases, in which they performed for each other.

Each week had a designated theme, however due to time constraints, each session had to be adjusted. We often found ourselves with not enough time, and would carry on the tasks into the next session. Each session varied greatly, depending on the energy of the group that day, absent participants, subject matter, my behaviors as the facilitator, and whether or not the group discussions catapulted to further conversations. I aimed to provide a safe, nurturing environment through validation, affirmations, quotes, stories, and memories, in which we shared, reflected, and connected as a group. I wanted to challenge the dancers to the utmost degree, asking them to go beyond what they thought they were capable of, taking risks, and reflecting on their experience. After each session, I made notes on my behaviors as facilitator, as well as my observations and assessment of the participants. I often made notes on the participant’s behaviors and growth in order to

assist me in providing personalized feedback and adjusting lesson plans to cater to their growth. This was provided through more time given, more repetition, or better articulated cues from me, as the facilitator. The lesson plans in Appendix A reflect the tasks and intentions aimed for each session of the workshop.

Human Subjects

I received approval from the Research Compliance Services from University of Oregon Human Subjects Review on August 26, 2014. I used a qualitative research design, focusing on a case study analysis of each participant. I then used content analysis to discover emerging themes and subthemes from each participant and as a collective group. In order to collect and analyze the data, I followed the guidelines outlined below, which are included in the Appendices.

Recruitment of Dancers

On September 11, 2014, I sent out a recruitment email to undergraduate dance majors at the University of Oregon, as listed in Appendix B. On October 6, 2014, I met with the 8 participants and went over the consent form as a group. The consent form, listed in Appendix C, noted my research study as an exploration of the creative process with a focus on honesty, individuality, and empowerment. I also noted that I would be facilitating the workshop, twice a week for 1.5 hours each session. I informed the students that I would be videotaping each session to evaluate my behaviors as the facilitator, as well as their growth over the eight weeks. The selection of dancers was based on availability, interest, and willingness to commit to eight weeks of movement

and self-reflection. My hope was to recruit 5-10 students, with a wide range of technical level, age, and gender. Eight students participated in this study: 7 females and 1 male. Each student came into the study with varied dance backgrounds and personalities. The participants each signed the consent form for participation in the workshop. Demographics are listed in Table 2. Pseudonyms are used to ensure anonymity.

Table 2. Undergraduate Dance Major Participants

Pseudonym	Age	Class	Level	Years of dance training
Christy	23	Senior	Intermediate	19
Anita	22	Senior	Advanced	20
Coral	22	Senior	Intermediate	19
Sarah	21	Senior	Advanced	18
Annie	21	Junior	Intermediate	19
Syd	20	Junior	Intermediate	5
Melanie	20	Junior	Intermediate	12
Aaron	20	Junior	Beginner	1

Interviews

I conducted open-ended conversational pre and post workshop interviews of each participant individually. Each interview was around 45-70 minutes in length. Each interview was video/audio recorded, and later transcribed. The pre workshop interview consisted of 18 questions, as listed in Appendix D. I began with basic descriptive

questions, follow-up questions, and paradigmatic questions (Berrol and Cruz 2012). It was important for me to conduct an in-person interview as opposed to a written interview, in order to build a connection with the participant. I often shared my own answers to the questions to allow for a shared human experience, breaking down the wall between interviewer and interviewee. I sensed this gave the participant freedom to share more, reflect, and bond with me. The questions began with general information on the participant, a recounting of negative and positive childhood dance memories, their experiences working with choreographers, their strengths and weaknesses, and reflecting on why they dance. I used the questions as more of a guideline, and approached a more open-ended, conversational approach as suggested by Irving Seidman (1991). I wanted to know more about their confidence level, how they viewed their dancing, and why they were interested in the workshop.

For the post workshop interviews, I used a similar approach. The post workshop interview consisted of 21 questions, as listed in Appendix D. I used a similar outline to the pre workshop interview, and again, led the interview in a more conversational tone. In observing the video of the interviews, I noticed the answers led to other topics of conversation, which veered off course from the initial question, revealing more contemplation and reflection from the participant. Some questions were taken directly from the pre workshop interview, and others were directed more toward the participant's immediate thoughts post workshop. Seidman (1991) speaks about in-depth interviewing as a means to understand the participant's experiences and "The meaning they make of that experience," (3). I was curious as to what they would take away most from the workshop. I was also interested in specific examples from the workshop, which

elucidated an honest, individualistic, or empowering response. I asked about their favorite and least favorite moments of the workshop, moments of transformation, moments they felt the most creative, as well as my research questions. The post workshop interviews provided me with not only the data to analyze, but also provided a moment the participant and I to reflect on the workshop together. I would bring up moments that I witnessed about them, as well as my own self-reflections as the facilitator. It was also a chance to thank each other and affirm the experience we had together.

Each participant's pre and post workshop interview were audio transcribed. After transcribing the audio from the post workshop interview, I performed a content analysis of each participant to pull out emerging themes. Each participant was asked to provide specific examples of tasks from the workshop that felt the most honest, individualistic, and empowering.

Video Documentation

Each session was videotaped in order for me to keep a documentation of any unplanned and authentic happenstances that occurred, as well as keeping a record of the lesson plans. I analyzed each video session to capture movement descriptions, behaviors of the participant in terms of movement shifts, group discussions, my behaviors as facilitator, and moments each participant expressed as a transformative part of the workshop. I wrote my observations on how the participant approached the task, any interactions the participant had with the other dancers, and any movement shifts from the participant. From the post-workshop interview, I took their subjective affirmations of specific tasks to evaluate a change in their movement characteristics. I made sure to refer

back to the transcribed audio recordings from the pre-workshop interview's to assist in noticing any change or growth in the participant's perceived weaknesses and/or perceptions of themselves. In terms of movement shifts, I categorized the following:

- 1) Habitual vs. remarkable
- 2) Not connecting with others vs. connecting with others (relationship to others)
- 3) Literal to non-literal movement in improvisation tasks
- 4) Fully embodied vs. distracted
- 5) Body language
- 6) Voice (loud/quiet)
- 7) Risk taking: taking different pathways vs. playing it safe

These categories aided in my video analysis of each workshop session. In addition, these categories provided guidelines for me in watching each participant's movements and behaviors throughout the workshop.

Journals

Each participant was required to keep a journal throughout the eight weeks of the creative process workshop. These journals were used for in-session writing prompts, as well as for reflecting on thoughts and feelings from the workshop. I encouraged the students to write about their experiences in the workshop and to jot down any observations or revelations that came after each session. I collected the journals on the last day of the workshop, December 1, 2015.

Case Study: Qualitative Research Design

I used a qualitative research design, focusing on a case study analysis of each participant. At the completion of the post workshop interviews, I organized all of the data into a packet of each participant using a case study approach. The transcribed interviews, journal entries, noted group discussions, and movement descriptions from each video session went into each packet. I then used content analysis to discover emerging themes and subthemes from each participant and as a collective group (Marshall and Rossman 1999; Suter 2011). In analyzing the interview transcriptions, journal entries, noted group discussions, and movement descriptions from the video, I highlighted reoccurring words and themes that consistently came up throughout each participants experience from the workshop. After analyzing each case study individually, I categorized themes and subthemes across the group based on commonalties and similar experiences. In developing the themes and subthemes, I used both the participant's language and my interpretation of the data to categorize and discuss the outcomes of the workshop.

CHAPTER IV

OUTCOMES

Introduction

Eight participants volunteered to take part in the Creative Process Workshop at the University of Oregon, October 8-December 1, 2014. The following eight case studies follow a chronological case study approach to track the participant's growth from the beginning of the workshop to the end of the workshop. Emerging themes are included in each individual case study based on their journal entries, pre and post workshop interviews, noted group discussions, and movement descriptions from the video documentation of each session.

Case Studies

Sarah

Sarah is 21 years old and is a senior undergraduate dance major in the UO Dance Department. She has been dancing since she was 3 years old and is in the highest technique level in the dance department. I met with Sarah on October 6, 2014 for the pre workshop interview.

The following data are gathered from the pre workshop interview. She makes clear at the beginning of the pre-workshop interview that she is not a verbal person and that dance is the only way to express herself. She spoke of a childhood dance memory where she felt left out at dance conventions, but it only made her want to work harder. She affirms athleticism and floor work as her strengths, and her weaknesses as outward

expression and movements that expose and surrender the “heart space,” as she says. In creative processes she finds that it is discouraging when the choreographer compares dancers to each other, “Do it like her!” “Can you show her how to do it?” But she finds it very encouraging when the choreographer provides positive feedback, which helps “steer her.” Sarah feels it is easier to replicate choreographer’s movements, for it allows her to “check out.” But she believes it is better to collaborate in the creative process, for it is a better end product, and is freeing to have a voice. Sarah also speaks to her need for approval in class, and is always waiting for the “good job” from her teachers. Her interest in the workshop was to find a way to be more comfortable in her own work, and to find what her “thing” is.

In analyzing Sarah’s data, the following key themes emerged: self-acceptance, open space, group connection/empathy, vulnerability, self-reflection, using the voice, and self-realization. Sarah mentioned in the post-workshop interview that the first day of the workshop was hard for her. She says, “The first day I was super comparative because I didn’t know what to expect.” Sarah’s journal entry from the first day of the workshop reveals the beginning of her journey to self-acceptance,

Today was challenging but I loved it! When we worked on the master group phrase, after about the third person I decided to chill out and do what I can. I’m not superwoman. I’ll make mistakes, its ok! I found it very interesting to do the phrase extremely fast but not caring about mistakes.

The second week, geared toward intuition and creativity, sparked a light in Sarah. In the post-workshop interview, she describes week 2 as having moments of extreme creativity. She also spoke to my speedy approach to the tasks, as encouraging for her. She says,

I had an epiphany. I tried doing it perfectly, and its just not possible, we learned that so fast, you cant look like other people, I’m just going to remember what I remember....doing it fast embedded it in my brain....intuition.....sometimes

going fast I would cut off the movement....but I just went there and....I didn't have to feel it, I just went....You said the right things (go faster) if you can go faster, then go faster. You knew what I needed to do, after I did something, and I knew too, but you would tell me. It was nonverbal, you knew.

In observing Sarah's movements during week 2 video, she always started at a normal speed, approaching movement in habitual ways, and when I yelled out "faster" and had the dancers repeat the phrase 3 times fast, Sarah took risks, really fell into the floor, had urgency in her movement, wasn't worried about perfecting details, and made new decisions to mold movements together to go faster.

During the "floor name phrase" task, I gave the dancers 15 minutes to explore their name on the floor. Around 8 minutes, I observed a lack in exploration from the dancers, therefore I cued, "You don't have to have your whole body on the floor the whole time, remember you are a paintbrush, so as long as one body part is still attached." Almost immediately, Sarah began using different initiations, such as her chin and hamstring, and there was a great deal of urgency and more exploration after I again yelled "faster!".

Session 6, Using the Voice Week, was a challenging yet transformational week for Sarah, given her battles with using her voice. In the post-workshop interview, Sarah says the singing task was the most honest moment of the workshop for her. As she sat down in the chair singing with her eyes closed, (while her partner, Annie improvises around her) Sarah wiggled in her seat, constantly changing positions, and kept switching to a different song. I also observed her breathing pattern becoming heavier. After the task, she slid out of the chair and crawled to the side of the circle and began crying. Immediately, all of the other participants went and embraced her. As we all sat together, taking in the moment, Sarah said, "I never use my voice and its so scary....I'm doubting

myself....It's so vulnerable.” In the post workshop interview, she recounted on that same moment, saying, “It was really honest, and really hard. But it felt comfortable to let my cry out. Everyone knew what I needed, they came over to me and comforted me.” Her journal post from that day, was a reflection on being ok with having a fault.

In the post-workshop interview, she notes the question/answer movement duet, “What kind of human do you want to be in 10 years” from Week 5, as being the most powerful moment of the workshop. Sarah says,

My duet with Christy. I was able to verbalize and use my voice in the creative process.....the power comes from the power of two people, of a partner.....We decided to use voice in the movement....we both answered verbally the question. We wanted to stand and talk instead of move and talk, so everyone could hear.....Growing up I was always looking up to people. Now I want to get to the place of being my own role model. I want to look up to myself

In observing the video, Sarah's movements in the duet consisted of gestures, going away from habitual movement, verbal talking, and movements of surrender: looking up, exposing chest. In the post-workshop interview, Sarah proclaimed her moment of transformation came Week 7, on a Sunday, which was an added session due to the Thanksgiving holiday. The improvisation task in which she refers to, came after the affirmation circle, and consisted of a series of improvisation tasks derived from words and images taken from each of the participants. Sarah recounts the moment, “Sunday, before body map. The improvisation (cold/constricted/cautious), those words worked really well. Maybe because it was a Sunday, daylight, it was a big day.....I can't explain it though.” In observing her movement in the video, Sarah approached each word and image with a different intent. The energy in the room shifted completely once the image task began. She ran through the middle of the group, slid through the center of the group, she made noises, interwove in between participants, hopped on one leg, embraced

participants, and opened her chest space. Tasks that had a personal meaning seemed to spark a connection between the movement and her personal story.

In the post workshop interview, she reflected on what she will take away from the workshop. Sarah discovered vulnerability as something she strives for as an artist, because she likes “watching others be vulnerable.” Lastly, she came to accept herself, and all the ups and downs that come with the process.

In the post-workshop interview, she spoke of the environment of the workshop as being “nonjudgmental, open, an outlet, and that there was a mutual respect in the space.” She enjoyed the collaborative process because it was an “equal process”. She described how different the first day was to the last day, using the “directional phrase task” from Week 1, as an example. She says, “The first day was so hard. The last day I just went for it. There was a big change.”

As I look back on the pre-workshop interview question asking for Sarah’s perceived weaknesses, I witnessed tremendous growth. She began opening up her chest in improvisation tasks, used her voice with greater volume, and used her chest as an initiation for movement phrases. Based on all of the data I collected, I observed self-acceptance, self-reflection, group empathy/connection, self-realization, a safe open space, and vulnerability in using her voice and accepting herself.

Aaron

Aaron is 20 years old and a junior undergraduate dance major in the UO dance department. He has been dancing for one year and is in the beginning technique level. I met with Aaron for the pre workshop interview on October 5, 2014.

The following data is gathered from the pre-workshop interview. Aaron dances because it allows him to be the person he wants to be. He says, “It takes all the fears away and I can break free. It means a lot to me... I’m a shy person, but when I’m dancing I can be my true self...I like improvising and working hard.” He speaks of his big hopes to be a professional dancer. Aaron expressed his worries of disappointing others, and believes he isn’t good enough to get big roles. In the creative process, he feels encouraged when the choreographer provides positive feedback, but feels discouraged by the choreographer’s “contradicting body language.” He believes his strengths are musicality, passion, patience, and effort. When I asked about his weaknesses, he replied, “This is easier to say than my strengths. My weaknesses are flexibility, turning, remembering combos and phrases.” Aaron feels the most creative when he has something to work with, whether it is a quote or an idea to catapult from. He expresses his love for performing, and the power that comes from being noticed and seen. In asking about his confidence level, Aaron replies, “It’s hard to expect myself to like myself. I have to move past my fears. Hopefully it will increase now that I know what my passion is, so hopefully I will grow.” Aaron’s interest in the workshop was to explore dance in every way possible and become more well rounded. He also mentions wanting to live honestly.

In analyzing Aaron’s data, the following key themes emerged: self-realization, self-reflection, vulnerability, group connection/empathy, safe environment, confidence, self- acceptance, and using the voice. Aaron’s journal entry from the first day of workshop reveals his appreciation for the environment. He also came to self-realizations. He writes,

When we each performed our interpretation of where we come from, I felt I witnessed something legendary. It reminded me that I and everyone else in the room are so important. I am also realizing I am competitive....when I watch fellow students I cant help but focus on their flaws and see how I can be better.....Why do I do this?

His journal entries were consistent throughout the workshop, and often included thoughts about his goals of becoming a professional dancer, his hip injury, and reflections on self-doubt. In the post workshop interview, I asked Aaron about the collaborative environment. He mentioned that in past creative processes, he didn't feel like he contributed enough, and that his ideas weren't "good enough." However, Aaron said that in Week 3 of the workshop, his verbal cue duet with Annie brought him much fulfillment. He says,

When I collaborated with Annie in the workshop, I really felt like I choreographed...I felt like I could see her do what I made, and it was so good, I felt like I created art, none of my past experiences felt like this. I would work in group projects in classes, but nothing had ever felt like this experience.

In observing Aaron's body language as he worked with Annie in the video, he was smiling, laughing, determined, had her repeat the phrase continuously, and stood with his chest open. This differed from his habitual posture, which is slouched with eyes down.

His journal entry confirms his feeling of pride. He writes,

Making up moves for yourself is a fun challenge, but watching someone else do your choreography is so fulfilling. I had never done this until I partnered Annie. Seeing how your ideas are interpreted by someone else opens up a whole other dimension of creativity. Witnessing my choreography on another person made me feel so confident that I was creating art.

Session 6, Using the Voice Week, was a transformational week for Aaron. Aaron was partnered with Anita for the Singing task, and they were the first duo to go. In observing the video, Aaron danced first, while Anita sang, and I noticed Aaron having

trouble embodying Anita's song. He used big theatrical movements, and was directly interpreting Anita's comedy song. I stopped them about a minute in, and clarified that the movement is about connecting to your partner, and finding organic gestures as opposed to "putting on a show." Immediately, they tried again, and Aaron used different levels, explored his movement vocabulary, and looked at Anita. When it was Aaron's turn to sing, he sat in the chair and began singing the main chords for a Coldplay song, softly. His voice cracked, and the energy in the room shifted. I sensed empathy. All of the participants leaned in, as if to send encouragement to Aaron. He kept going, and his voice progressively got louder. After they finished, Aaron and Anita embraced in a hug, and Aaron collapsed his head into his hands as he left the circle. I observed a moment in the video, where Aaron and Anita sat on the side of the circle, talking and hugging, and affirming their courage. Aaron's journal confirms this transformational moment. He writes,

This was a groundbreaking session for me....Speaking in front of others is not my most comfortable thing to do. Singing is like the epitome of public speaking in terms of courage. I was scared so much that I was trembling in my voice. When I finished, I felt ashamed, but the beauty I saw in everyone else's voices and movement felt so honest and real....that feeling of vulnerability is still fresh in my mind and body. I felt embarrassed, like I let out a secret....I don't want to keep living my life this way of not being expressive and talking to people and being honest.... This singing moment, was probably the biggest step I have ever taken.

After each duo completed the singing task, we had a group discussion to reflect on what had happened. I then had the participants go to their journals and condense their "I come from..." writings to 5-8 lines, "to take the meat, pull out the good stuff, get the juice," I said. They were then given 15 minutes to work on verbalizing their text with movement. When each participant performed their solo phrase, I observed bravery and determination from Aaron. He shared intimate and personal thoughts, he took risks in his

movement, and he attempted strong technical feats. At the end of Aaron's solo, he spoke the words, "But I am determined to find happiness," and reached his arms out to the side, plied into an arabesque turn and then landed in second position *relevé* with his arms out to the side, eyes closed, looking up to the sky. In his journal entry from that day, Aaron writes,

I felt nervous and emotional performing this phrase. The feelings which composed the whole phrase are things which I kept to myself until now. This exercise made me feel like I had nothing else to lose, so it made me open up more when I was rewriting and more confident when I performed it....I realized I wasn't trying to make anyone feel anything. I just wanted to be my most honest self, which I can do in front of you guys, and I appreciate you caring and understanding. Everyone is so fantastically human. I wish that session could have lasted longer.

In the post workshop interview, he spoke about the trusting environment and how much he learned about everyone. He also mentioned becoming less comparative through out the workshop. He says,

It was a free safe environment, we all respected each other. When we first did the I come from----WOW it was so WOW. That moment I realized how human everyone was. I wasn't afraid to be imperfect, and that's what made me want to share more with people. I really achieved something. It took a lot. After the singing, I felt like I don't have anything to lose...so I went for it. It made me more brave.

In the post workshop interview, Aaron notes that my personalized feedback, tasks aimed at going fast, and my affirmations were all encouraging for him. Week 5, aimed at honesty, was another pivotal week for Aaron. Session nine focused on body language and answering questions in duets. Aaron was partnered with Anita to answer the question, "What kind of human do you want to be in ten years?" I gave each duo fifteen minutes to work on the task. In the video, I observed a connection between Anita and Aaron. They fell into each other's arms, played with different facings instead of just

frontal, and Aaron used his voice. I witnessed a shift in Aaron during this phrase. He took command as they worked out the movement and offered suggestions to Anita, instead of having her compose the full phrase. He expanded his movement vocabulary, explored the range in his upper body, and ran freely towards her. Aaron's journal entry from session 8 reveals his artistic curiosity within the tasks. He reflects on his process and why he made the choices he did. He writes, "Katie encouraged the groups to interact with our partners and use our voice. I decided that I would just say what comes to my head, instead of having a script. It felt more authentic and resulted in a different message. It also showed the struggle I'm having now with honesty and what I'm striving for."

In watching the video from the last session, Session 14, I witnessed a huge shift in Aaron's ability to pick up combinations and remember movement phrases, which were his perceived weaknesses from the Pre workshop interview. In the directional phrase task in session 14, he didn't hesitate or look down but immediately went for the fullness of the other participant's movements in order to execute the task. In the post workshop interview, I asked Aaron what he will take away from the workshop. He says,

We learned so much about you, cause you participated...I have never felt that much kindness and love and support, and positive challenge, to be my best self. Because of that, I'm afraid I'll never have an experience like that. Create, express, connect, working in different ways, it was really neat watching how peoples stuff came out. That doesn't usually happen. I haven't experienced that in any other class. The closest is improvisation, but that doesn't come close. It felt like we were on another planet. I'm going to miss it. I just feel like I've really grown, and I'm getting more comfy in my own skin.

The depth to which Aaron wrote in his journal reveals how invested he was in the workshop and the positive impact it had on his life. Based on all of the data collected, I

witnessed self-acceptance, self-realization, self-reflection, vulnerability, group connection/empathy, safe environment, confidence, and using the voice from Aaron.

Christy

Christy is 23 years old and a senior undergraduate dance major in the UO dance department. She has been dancing for 19 years and is in the intermediate technique level in the dance department.

I met with Christy for the pre workshop interview on October 6, 2014. The following data is gathered from the pre workshop interview. Christy believes dance is how she learns to experience and feel. She dances to “connect with people.” When I asked Christy to recount a childhood dance memory, she noted that her mind didn’t immediately go to positive; it went to “memories filled with challenges.” As a young girl, Christy was pushed off the stage by another dancer for not going fast enough. This memory stands out in her mind, she says. Christy affirms her strengths are sincerity, being grounded, a willingness to be ugly, and being vulnerable. When I asked about her perceived weaknesses, she replied, “Oh man, I like that you asked my strengths first, so I don’t feel as inclined to bash myself. Self-doubt, and lots of technical things. Being myself. Vulnerability is scary, but its an equality thing, not at an expense. I think self-doubt never goes away.” Christy feels the most creative when she feels comfortable, but she expressed that she needs to go through the uncomfortable and awkwardness before she gets to creativity. She says, “I have to step into vulnerability to get to creativity.” She feels the most powerful when she is aware of her weight and when she owns her own decisions.

In the pre workshop interview she said she prefers collaborating, but enjoys when she can make her own decisions based on the choreographer's ideas. Christy feels the most encouraged when a choreographer trusts the dancers instinct and is invested in the work and the dancers. Christy notes, "Sometimes the best rehearsals, I don't know until later that it was encouraging. And when I'm given more time to work, that is encouraging." Christy feels discouraged when the choreographer puts dancers behind other dancers for no artistic reason. Her interest in the workshop was to "just dance," and to reflect. She said, "It's not about getting a result...I just want to move...And work with Katie!"

In analyzing all of Christy's data, the following key themes emerged: group connection/empathy, safe environment, using the voice, self-reflection, vulnerability, and self-realization. In transcribing Christy's interviews, the video, and her journal, it is clear that the workshop provided her with the "connection" and "intensity" she was hoping for. In the post workshop interview, I asked what her favorite part of the workshop was. She replies,

Watching other people, honestly. Because I like getting to know people, through their movement, the way you were able to draw their experiences out of them, that they don't normally do. So, yea, improvising was hard sometimes. I tend to be in my little world, and that's a challenge for me. I learned a lot about myself. It was enjoyable watching others

Throughout the workshop, she repeatedly mentioned the supportive community and her self-realizations. In the video, Christy was very vocal in group-discussions, often commenting on other dancers movements, or her personal frustrations.

After watching the first couple weeks of the video, I witnessed Christy's habitual movement and behavior tendencies. I sensed she was more comfortable moving at a

slower pace, used pedestrian and body language as her main movement source, had a strong sense of ownership, placed her hands on her hip when she wasn't performing, and her eye focus was generally internal, rarely looking out into the space as she moved. The first session, Week 1, was a pivotal session for Christy. In the post workshop interview she recounts Session 1, saying, "I remember the one day I cried, it was early on. I think we were starting to write our 'I come from...' phrases. It was right after the department auditions too, there was so much going on. I felt successful and judgmental toward myself. It was a hard week. I was confident and self-conscious at the same time." In the video and in my notes from Session 1, I noticed Christy crying during the 'I come from' writing task, and during the group discussion at the end. In the video, she voiced her struggles in the group discussion, "Why does it feel like sometimes I am dancing and still not heard?" Due to personal issues Christy was dealing with at the time, it seems the tasks from Session 1, opened up and released some of Christy's emotions.

In the post workshop interview, Christy mentions the "vulnerability and inner stubbornness" that came with the Group phrase and going fast during Week 2. She also mentioned the connections she was making outside the dance studio. She says,

I'm trying to figure out when to let go: when to be strong and when to let go. The ease and flow of that. I get so stubborn. When you said GO FASTER, I would be like UHHHH; my head goes into fight mode, and I'm really trying to let that go. I felt vulnerable all the time. Sometimes I can't be vulnerable and break down, like at work.....so I block it and learn how to protect.... But when you were just like go go go ...I had to just make it work...and how you maintain it...it was awesome...thank you, it was so helpful....im very heady and I want to be in my own sensation.....its interesting....there was a lot of stimulus happening in the room, with everyone creating their own thing...it was another type of thing...

In the video from Session 3, Week 2, Christy speaks about a realization she had in a group discussion after the floor name phrase task. She says, "I came to an obvious

realization. It's not about the movement. But how you execute it. How you get in it. It influenced the way I designed my name. It's the sensation, not what it is." After Christy spoke, I commented about commitment and 'commitment into the unknown' while creating your work. This sparked a conversation, which led to more reflections from the participants. Later in the video, Christy performed the group phrase as a solo. Her first attempt stayed at a steady pace, she made clear textural choices in her movement, but was attempting to execute every precise detail of each participant's phrase. I had her repeat the phrase again, faster, and immediately there was an inner pulse that drove her, she sped up and released the back of her neck, it became wild and messy, and her upper body was more active and dynamic. In the post workshop interview, Christy mentions the tasks aimed at going fast, were vulnerable and transformative. In asking my research question, 'What tools open up possibilities for the dancer to transform?' Christy replies,

Using your voice, trying vulnerable things. Going fast, make it wild messy. That helps me, otherwise its stiff and too thought out; and the duets, and giving tasks that you have to figure out in the movement. Its good to have time but when its fast and you just have to go, some amazing things can happen. And I love the aesthetic of people getting wild, like Coral, Sam, or Anita who are so trained, and when they break out. When you told Annie to speed up, it was like 'whoa does she have a hip hop background?' It really is cool to watch for me.

Christy's reflections and observations opened her to new realizations and discoveries.

In transcribing and analyzing the data from Session 4, Week 3, Christy was very engaged in this particular session. In watching the video, her responses in the group discussions after the behavior/eye circle task and the verbal cue duets both elicited lengthy reflections. She spoke on the power of connecting to your partner during the verbal cues duet, as well as the emotions that came up from the group task where she had to execute 'anxious,' 'happy,' and 'ugly' body language. In her journal entry from

Session 4, she writes, “Everything is so familiar, but new, and it is beautiful and sad and comforting and scary. There is nothing like it...like experiencing every emotion at once.” Christy’s responses, both in the video and her journal entry, reveal her engagement in the process.

In the post workshop interview, Christy affirms she felt the most creative in the prop task from Session 5, Week 3, aimed at Connection. She says, “The most creative was that one day when we did the prop; for some reason I really liked that. It was the day too. Sometimes when we were improvising it, the way we interpreted it was really good.” Session 5 allowed the participants’ to speak about their prop one at a time, and then build a phrase of movement in honor of the prop. In observing the video, Christy forgot to bring her prop, but gave a clear explanation of the object she wanted to bring in. During Christy’s first showing of her solo ‘prop dance,’ she tended toward her habitual tendencies, with little to no dynamic or rhythmic shifts. I told her to repeat it, but to “Imagine your five year old self sitting in the front, watching you.” Christy repeated her phrase again, made new choices in the position of her head, looked out into the space more than before, found a arm gesture where she was hugging the space, and held low to the ground lunges for a longer stretch of time.

In the post workshop interview I asked Christy about moments of vulnerability, and what her least favorite part of the workshop was. She mentions the ‘I come from’ phrase, and speaks of the significance and challenge she had in using the voice. She also mentions feeling “vulnerable” all the time and that it was “important.” She says the, “‘I come from’ (phrase) was really hard, I didn’t want to feel that sometimes.” In watching the video, Christy asked to go last for the ‘I come from’ phrase. When she performed her

solo for the group, she began with habitual movement and a monotone voice. Halfway through her solo, I witnessed a shift: she used a louder tone in her voice, she repeatedly bounced her shoulders), and she put more annunciating her words much clearer. In the 2nd day of Voice Week, Session 7, I had each participants revisit their 'I come from' phrase. Christy performed her solo with much more engagement and clarity. She opened her chest up to the ceiling at the beginning, she experimented with miniscule hand gestures, and she attempted a huge *ronde jambe en'lair* into a deep lounge. Her artistic choices shifted both in movement and timing.

The last session of the workshop, Session 14, gave Christy the opportunity to express her gratitude to the group. During the 'Talk while moving' improvisation task, each participant, one at a time, had to talk consistently for 3 minutes while improvising alone in the middle of the circle. In the video, I witnessed Christy's exuberant energy, she traveled around the whole circle, and made a point to make eye contact with each participant. The following text is taken from her 'talking phrase' from the video,

It is such a gift to be here...
You guys are.....amazing...
There is always awesomeness in here....
I've really liked getting to know all of you...
You are opening your souls...
The best thing is watching you...

In the post workshop interview I asked Christy about the collaborative process and the environment. She replies,

I was automatically going to say it was great, but then its also really hard, it takes patience and time. I love it because its hard and you have to sit back and allow it to take the time..Get out the lawn chair...But if you can just open up to it, it can be so much more rewarding then what I've seen in a more authoritative approach.....It makes movement alive to me...Real and alive, verse just being movement. I appreciate when the choreographer makes decisions, but still is collaborating. I love that.

Christy's appreciation for a collaborative environment is evident in all of the data. Her interest in her colleagues' artistic growth, her self-realizations, and her practice of vulnerability, all contributed to her self-discovery. Her last journal entry notes her final thoughts on the workshop. She writes,

Sometimes I have found release, love, and peace within myself through this process. Other times I have felt frustrated, stubborn, stuck, or downright sad. But everything has challenged me in some way and in a way that is safe and encourages everyone else, honesty. In this process, I have been invited into each person's personal world in a way that may never have happened otherwise. And its intensity: gratifying. I feel love and connection in this dear group of people who have exposed their souls so willingly. That's probably my #1 reason for why I'm glad I did this. I'm also very interested in what this process has "done" or "drawn out" of people to enhance their artistry. There have been so many moments where I've thought "holy shit!" so that's how that person dances! You know, like really dances. I'm in awe over the willingness to be creative and not let "right" or "wrong" hold us back from what we really want to say. Everyone needed something different to draw their most essential parts out, but it was the push for honesty and thirst that got them to go there I think. I'm interested in how this could be utilized in any rehearsal process.

Based on all of the data, I observed group connection/empathy, safe environment, using the voice, self-reflection, vulnerability, and self-realization in Christy's text, behaviors, and her voice. It is clear the workshop had a positive impact on her.

Coral

Coral is 22 years old and a senior undergraduate dance major in the UO dance department. She has been dancing since she was 3 years old and is in the intermediate technique level. I met with Coral for the pre-workshop interview on October 5, 2014.

The following data was transcribed from the pre-workshop interview. Coral notes at the beginning of the interview that she had a lot of shame and anxiety as a young girl. She recounts memories of standing in the front of the dance studio in tights and a leotard,

and how much she wanted to wear something else. When I asked Coral why she dances she replied, “That is a hard question. It is a way of expressing myself.”

In the creative process she feels encouraged when the choreographer gives her positive feedback, but feels discouraged when the choreographer judges and singles her out. She believes her strength is ballet technique, and her weakness is “feeling sensation. I feel more external, than internal. It’s easier to replicate.” She feels the most creative when she has freedom and time to explore things, and feels the most powerful when she is comfortable with the movement. Coral expresses her need to “impress her professors all the time”, and how comfortable it is for her to please. Her interest in this workshop is to work on creativity, and to work with me.

I was interested in observing Coral’s development over the workshop, after she expressed her need to please others. Due to this, I made sure to be more cautious in how much validation I gave her, in hopes that she would find internal validation on her own. After transcribing the video from the first couple weeks of the workshop, I noticed Coral’s movement habits. In improvisation tasks she would continuously repeat a pencil coupe turn with a clear preparation, she stuck to Jazz stylized movements, and didn’t enjoy going slow. Key themes that emerged from the data include self-realization, safe environment, confidence, group connection/empathy, vulnerability, and self-reflection.

Her journal entry from the first session (Week 1, Bring you to the space) notes her struggles. She writes, “Today was a strange class. I feel like I can’t truly express myself yet. I feel like I should try dancing modern because most people in this group are modern dancers. I really hate modern. I look forward to furthering my modern exploration.”

Coral's 'I come from' writing prompt was the beginning of her journey to non-judgment and self-acceptance. "My parents have always told me to try everything, so I have. I care too much. I'm sarcastic and misunderstood. I wish people would get to know me before they judge me. The best I can be is me." Throughout the post workshop interview she mentioned how influential this collaborative process was for her and how welcoming the environment was. She found herself paying attention to the other participant's movements and felt inspired. I asked Coral to speak about the environment and she replied, "It worked because the first day we established a judge free zone. It helped the whole thing.....And the people involved made a difference.....You are the most nonjudgmental so that helps. That first day was big. I don't think I would have gotten into it as much, if it weren't for that first day being planted."

In the post workshop interview, Coral claims she felt the most creative in the verbal cues task from Session 2, Week 2 (Intuition, Creativity, Individuality). Being a classical ballet dancer, she expressed feeling trapped in her creativity, and how this task allowed her to explore. In watching the video, I stood at the front of the room, giving verbal cues to the dancers to develop a phrase. I was surprised to see Coral not looking around the room before making an artistic decision. She was committed, used her head as an initiator, but had trouble running. She kept her arms straight by her sides and skittered. I cued, "Really run. Run to your last exam of your undergraduate career, you have to get there. Be curious as to what else you can give!" Immediately, the energy in the room shifted. Coral and all of the participants brought urgency and dynamite to their movement. I had the participants repeat the phrase 4-5 times in this way, as well extremely slow and extremely fast. In observing the video, I had to call out to Coral to

find more slowness, since her tendency was to go fast. In the post workshop interview, she spoke of her verbal cue experience. She says, “Usually I would try to get movement right, but now I could play.”

The group phrase task from Week 2, was another task Coral mentioned in the post workshop interview. In being asked to go fast, she felt encouraged and challenged. When it came time for Coral to perform the group phrase by her self, I had her repeat it twice. She had no hesitation. Coral surrendered into the fastness, but was still holding back in giving her weight into the ground. The second time, after I encouraged her, “Faster!!” she shifted her weight into the ground, had an inner pulse in her chest and up her spine, and she allowed her body to fall to the floor. She was wild! In the post workshop interview, she says,

I never felt like I was doing it wrong, but you challenged me—(Go faster!) I didn’t know I could ever move that fast. It was helpful to be challenged. Moving fast is comfortable, and I don’t like slow movements, but by the end of the workshop, I started enjoying more slow stuff and moving slowly. The creative process opened me to make changes outside of the studio as well, and I became more aware of how others were moving. I would look at my colleagues movements.

In the post workshop interview, Coral mentioned feeling an internal shift during weeks 2 and 3. She stopped “comparing herself”. She says,

Looking back, I looked at Aaron, and was like “What is he doing here?” He seems like a new dancer. I was being such a jerk. And at the end, now, Aaron is so amazing. So I was like, wow I was comparing myself a lot. Week 2/3, I told myself to stop it. It makes you a better person and dancer when you aren’t comparing....it was a realization.

Her journal entry from Week 2 also reveals a shift in her own self-judgment. Coral questioned whether her fear of being judged will change as the workshop continues. Her

self-reflection is the shift she is referring to. As she questions why she is judging herself and others, she begins to discover why it even matters.

The singing day (Week 4), was a transformational day for Coral. In the post workshop interview, Coral expressed the singing day as being the most honest, powerful, and transformational for her. In observing the singing duet from the video, Camille sang loudly, played with her vocal range, projected, and switched songs throughout. When it was Coral's turn to dance, she was very in tune with her partners rhythm, was watching her partner, and began to challenge herself with innovative leg extensions. In the 'I come from phrase' Coral stuck to her habitual movement tendencies, but began exploring the range in her chest by concaving and curving the spine. Her journal entry from this session touches on the internal transformation that occurred. She says, "It felt so amazing to sing....I also felt more vocal and comfortable around the other dancers in the department. Felt more relaxed and less judged." Coral reflected on this session in the post workshop interview. She says,

Singing day. Completely. I talk more now. Yes, it was everything that day.....Staring at people and talking...That was so vulnerable and eye opening....That was my favorite day. Syd and I started singing all the time the rest of term; in the halls/everywhere. Transformational day. I was trying not to hide my voice. In high school I was just in band and couldn't sing, so this was huge.

In observing the video and reading through my notes, I began noticing more shifts in Coral towards the end of the workshop. Week 6 (Pina Bausch Methodology) Coral came to me and asked if she could change her 'I come from' phrase. She felt a need to refine her text, and of course I encouraged her to always keep investigating and feel free to make artistic decisions. During Session 11 of Week 6, each participant had time to work on all of the phrases created thus far. When it came time for Coral to perform her 'I

come from' she had a very clear rhythmic intention. She made a decision to hold in silence for 8 seconds, and then executed a rhythmic foot pattern in between the text. It was clear in observing, that Coral had taken the time to reflect and question her movement. In observing, I noticed a moment of transformation. Coral reflected on this shift in the post workshop interview. She said, "A turning point was when I changed my 'I come from' phrase. At the beginning of the term I was really down, and through the workshop I became more confident in who I am. My movement changed drastically; full body"

In the post workshop interview, Coral mentions the Body Map Day (Week 7) as another honest, vulnerable, and transformational task. The improvisation tasks using the words "confined and restricted" observably influenced her movement dynamics. In watching the video, she attempted tactile connections with the other participants, traveled low to the ground, and slumped her shoulders forward. The Body map task gave Coral the opportunity to work on her self-judgment. She says,

The body map was liberating. I usually wouldn't share things like that. I'm not very comfortable with my body shape, but having it drawn out.... 'Well that's me!' And putting words in it; you could see inside me. It was so vulnerable. It became about not caring what people think of me. It wasn't as terrifying as I thought it would be. I put a lot of deep stuff. I'm sure at the beginning of the term it would have looked different. I shared a lot of stuff I didn't think I would share. In the dance department I never felt welcome until this year.

In sharing her story, using her voice, connecting with others, and exploring her movement range, Coral came to self-realizations. In tackling her perceived weaknesses, she proclaims her movement changed. In asking what she will take away most from the workshop, she replies,

I think I'll take away no judgment. I used to judge so much. We are all works in progress. I felt so awful for judging Aaron that first day. If I keep doing that, I'm

going to be an old hag. Just because someone is different than me, doesn't mean they are wrong.

Coral's self-realizations helped her access a more positive outlook on life. Through practicing nonjudgmental thoughts toward herself, she allowed herself to see her colleagues in a new way. Her last journal entry notes the strength, hope, confidence, and direction she gained from participating in the workshop. She also notes,

I never realized what I was capable of. I always thought that I would be stuck being a ballet dancer and that any modern form was not my style. It was amazing how there was this safe environment created in such a short time and how comfortable I felt with people I didn't really know or felt comfortable with before this process. There were some activities that I questioned whether I was doing them right or not, but as the process continued I realized I didn't care. I wasn't supposed to impress anyone; I was there for me. I started this process as a different person than I am today.

The movement shifts I observed in the video were directly correlated with Coral's self-affirmations from the collected data. Throughout the workshop, I witnessed key themes emerge in Coral's journey: self-realization, safe environment, confidence, group connection/empathy, vulnerability, and self-reflection.

Annie

Annie is 21 years old and a junior undergraduate dance major in the UO dance department. She has been dancing since she was 2 years old, and is in the intermediate technique level in the dance department. I met with Annie for the pre workshop interview on October 5, 2014.

The following data is taken from the pre-workshop interview. Annie expressed her love for dance throughout the whole interview. She says, "even though sometimes I feel like I want to quit, I can't see myself not dancing...It's the air I breathe...There is

nothing like it.” In the creative process, she appreciates when the choreographer gives her open expression, but she also respects the choreographer’s vision. She expresses her yearning to “please the choreographer”, and believes dancers have a “perfection we have to adhere to,” she says. Annie believes her strengths are her creativity, heart, and soul, but her weakness is self-doubt. She feels it is hard to talk about things because as a dancer, “I couldn’t use my voice...I’m so internal.” Annie feels the most creative and powerful in improvisation for it gives her the feeling of “wholeness.” Her interest in the workshop is “vulnerability”, and wanting to “be ok” with who she is. She also notes how she is nervous “to look at people in the eye and connect”.

Annie’s attendance throughout the workshop was satisfactory, due to outside commitments and a hip injury. However when she was actively present, I observed her interest and engagement through verbal responses in group discussions, journal entries, and her work ethic. Annie was actively self-reflecting and asking questions throughout the workshop. After watching the video from the first few weeks of the session, I began to notice Annie’s habitual movement and behavioral tendencies. Annie reverted to big theatrical movements in improvisation, struggled with executing the fullness of the movement, sunk into her lower back, stylized flexed hands, and had a habit of keeping one hand on her hip. Based on Annie’s habitual movement tendencies, I was able to clearly identify a shift. Key themes that emerged from Annie’s data include vulnerability, self-acceptance, group connection/empathy, self-reflection, confidence, open environment, using the voice, and self-realization.

The first session of workshop elicited an emotional response from Annie. Towards the end of the session, participants performed their ‘I come from’ solo

movement phrase, without vocals. I then gathered the participants in a circle and asked about their experience. In watching the video, Annie reflected on her experience during the group discussion. She said, “I’ve never seen these people move like that. I didn’t even think I could move like that.” In the post workshop interview I asked Annie to speak about her favorite part of the workshop. She said, “I know there were specific moments where I felt I was really able to be open, and other moments that were really frustrating, but overall, to know people so intimately, watching everyone grow and lay their souls out, and to be in a small group, I think that was more my favorite part. Rewarding, personally.” Annie’s observations of others and her self-realizations from the first session, pave the way for more self-discoveries to come.

Week 2, (Intuition, Creativity, and Individuality) was a pivotal week for Annie, as seen through her engagement in her journal entries, group discussions, and the post workshop interview. In watching the video from Session 2, Annie was very vocal in the group discussions, expressing a need to do things “right.” I then asked her “what does right mean?” After a pause, she responded, “I don’t know...I guess it is more of my full potential of what I can be.” This response led to more discussion on “what is right” from the other participants. In one of her journal entries from session 3, Week 2, she writes,

Go! Go! Go! Going fast at lightening speed doesn’t give you the chance to hide who you are inside. I told Katie that I hated her today. And I felt perfectly comfortable doing it. I would never say this to any other GTF, teacher, authority figure. I was mad at her because I was told to do something that I was uncomfortable with. (Hmm..yea, I was going to say do something that I didn’t want to do, but then I thought about why I didn’t want to do this certain thing.)

In watching the video from session 3, I had each participant perform the group phrase one at a time. Annie’s first attempt was surprising, in that even though she was going slow, I noticed her actively experimenting with timing, lingering moments, and pausing before

executing high intensity leg swings. However I was noticing Annie not exploring the range in level or upper body curves. I then cued her to repeat the phrase again, saying, “I want you to imagine the ceiling is right above your head, and you have to stay low the whole time.” Annie then performed the solo, staying much lower to the ground, which brought about problem solving in how she carved the space. I also noticed a stronger engagement of her eyes and her focus. I then had Annie repeat her solo a third time, asking her to speed up and go faster. I then noticed a huge shift in Annie. She flew, surrendered, went wild, was messy, she kept going, had urgency, she transferred her weight quicker and more efficiently, and loosened the back of her neck.

In the post workshop interview, I asked Annie how the collaborative process was, and she mentioned the group phrase from Week 2. She says, “The group phrase is so fast. It was frustrating for me, because I wanted it to be perfect. And that’s one of the things I learned this term, is what is perfect? What does it mean? Getting past that, and not trying to get it so right... We were all right in doing our own thing. This workshop is very different than other processes.” Annie’s second journal entry from Session 3, further reveals the positive impact the workshop had on her life. She notes her self discoveries on “silence in dancing” and how she is “realizing more recently that there is sound in silence, at least in my head... Artistic license! Now I am starting to dance more for myself, and it feels great.”

In the post workshop interview, Annie affirms she felt the most creative in the “floor name” phrase from Session 3, Week 2. She mentions the task allowing her to practice an “individual exploration.” Throughout the post workshop interview and her journal entries, Annie mentions the fulfillment she feels in working with groups and in

pairs, as well as the environment that was created. In the post workshop interview, she said, “I think contact improv is so fulfilling: partner work. I would rather be with a group of people or a duet, there is so much that goes in it. It’s the exciting unknown, to figure things out together. Kinesthetic empathy; I think that’s a strength.” In the post workshop interview, I also asked Annie about the environment of the creative process, in which she says,

Well it was one of those experiences that you actually look forward to. I wanted to be there, I was sad when I had to miss it. We got really close. If we don’t hang out everyday, we experienced something together that you cant replace. Coming in every day, knowing you could just be yourself, in an open safe place, everyone was going to support you, it was friendly. I hope everyone gets something like this.

It is evident, that the group connection Annie made, was meaningful and felt, deeply.

Throughout the post workshop interview, Annie also mentioned the “proudness” in watching each participant be “vulnerable”, and the inspiration she felt in watching others.

In the post workshop interview, Annie also spoke to her reflections on what she will take away from the workshop. She replies,

Being open, if you think its wrong, its really just judgment of yourself. I feel like I’m learning so much: inner confidence, being ok with who I am. I was able to come up with strengths, so that’s a huge leap...getting away from the idea of perfectionism. That’s a huge thing that I’ve been working on. When I focus just on the weaknesses, it doesn’t get me anywhere.

For Annie, the workshop was a journey to self-acceptance. In the post workshop interview, Annie again vocalizes her reflections on perfectionism and self-acceptance. In asking her about a moment of transformation, she replies,

I can’t remember when it exactly happened, but getting past the perfectionism. It was clear that that was a huge part of the workshop...I kept thinking, no there has to be a right way. Growing up I had to be the perfect ballerina. (Transformative moment) was being ok with being vulnerable, getting past that and working with everyone else on that.

As a participant in the workshop, I was able to partner with Annie during several improvisation tasks throughout the workshop. In the post workshop interview she mentioned she was at first “nervous” to work together as a duet, but believed it was “helpful and reassuring.” In asking Annie what I did to encourage her, she replies,

There is so much, I felt really encouraged. (You told us) we are perfect the way we are, to live in the moment, pushing us, and knowing where our boundaries are. I love the word choice you used, it was neutral and open, and accepting, so I felt really comfortable. (You used) specifically encouraging words. There were times that you did movement with us, and not verbally, and that made it an all inclusive community, so it broke down the wall of teacher/student, and not that we didn't respect you, but it allowed me to be more vulnerable.

Based on the data, vulnerability was a clear theme for Annie, and my relationship to Annie as a fellow participant, encouraged her to relate to me on a deeper level.

In Annie's journal entry from Session 5, Week 3, she notes her enjoyment in exploring and discovering new ways of moving. She writes, “Mirroring: It felt natural to me even though tonight we weren't doing exactly what the other person was doing. It was fun to explore different ways of mirroring.” In watching the video from Session 5, Annie was paired with me for the Mirroring task. We spent about 20 minutes on the mirroring phrase with partners. At first, Annie's movement habits were present. She stayed in one corner of the room, she kept her hand on her hip, she was focusing on being very clear with her movements, and she was slower at mirroring my movements. I cued the participants several times throughout the task, saying, “Take a risk. Travel around the room. Not too much thought, more from your gut. Be committed to what your partner is trying to say. Connect with them just through body exploration.” There was a shift in Annie's energy after each cue, especially “Move from your gut,” where an inner rhythm began to drive her. She made interesting choices traveling across the room on the floor,

she began to play off of my energy, and she took a risk by moving with her palms covering her eyes. As her partner, I noticed a change in Annie's movement decisions by the end of the task.

In the post workshop interview, Annie affirms Week 4, Voice Week, as being the most powerful, vulnerable, and transformative part of the workshop. She says,

Whenever we spoke; I don't really like speaking, that's why I'm a dancer, but surprisingly I did feel strong and when we were singing in the chair (I don't sing) I don't know, I just went for it, and it really made me so confident after that. And if I hadn't had the workshop, I don't think it would have worked in my other class, where I had to speak and dance at the same time as well. Having that voice was huge.

Annie's reflection reveals the connections she was making outside of the workshop through her experiences in the workshop. In watching the first half of the video from Session 6, Week 4, Annie had trouble projecting her voice, she fidgeted, and laughed repeatedly. As soon as she was partnered up with Sarah for the sound task, Annie came alive, was exuberant, and used her voice to a greater volume. In her journal, she notes, "I really enjoyed the partner noise making project. I was paired with Sarah for the first time. I think we equally enjoyed working together. It was such a silly thing to do, but it brought us closer together." In using the voice, Annie was able to make a connection with Sarah. In watching the video of the singing task, I witnessed Annie fidgeting in her chair, singing softly, and then slid out of her chair when she was done. At the end of the task, Annie consoled and embraced Sarah. After all of the participants completed the singing task, we regrouped for a group discussion. In observing the video, Annie expressed her immediate reflection during the group discussion. She said, "When I'm not good at something, I don't want to do it." Annie's response along with her behaviors before, after and during the task, reveal self-realization, empathy, and connection.

In the post workshop interview, Annie affirms the ‘I come from’ phrase as being the most vulnerable. She says, “Vulnerable. Yea. Terrifying and liberating. The ‘I come from’, speaking and going back to who you are, the good things and bad things, and being ok with sharing that with other people.” In watching the video of Annie’s ‘I come from phrase,’ she voiced the words, “strength” “perfection” and “no mistakes.” She was the first participant to perform her solo for the group, and I witnessed courage, authority in her walks, and intelligent rhythmic decisions. Her voice was soft, however her presence radiated loudly. In the last session, Session 14, Annie performed her ‘I come from’ phrase for the last time. In watching the video, I witnessed tremendous growth in Annie. She spoke louder, she began took more risks in her movement decisions by falling off her leg, going off balance, she didn’t place her hand on her hip, and gave her weight into the floor. I also noticed Annie allowing moments where she stumbled or fell off her leg, to be part of her choreography. I could noticeably identify a deeper trust in herself, through the different movement decisions she was making.

In transcribing all of Annie’s data, the word “honesty” came up a lot. In her journal entries, she would note her goals of being more honest, and asking questions, “Why is it so hard to be honest? Fear of being judged? Unwanted?” In the post workshop interview, Annie affirms she felt the most honest during session 8, Week 5, (Honesty week). She said, “When we had to dance our flaws, it was an improvisation exercise. It was such a small snippet, but I was moving in ways that I never had before. It was bizarre. It was a question “what are your flaws” through movement....I wasn’t so concerned with being right.” Her response probed me to question “what helped you not go to that right and wrong place?” She replied, “I think it was the actual question,

“flaws.” It would have been counter productive to not answer it honestly.” In watching the video from Session 8, I observed the movement shift Annie was referring to. She brushed her head awkwardly and uncomfortably around her shoulder while tightening up her neck, she clenched her fists, her feet skittered, and there was an angst in her upper body. When she performed the ‘question/body language’ solo, I had her repeat the phrase four times, each time giving her a new cue to help her relish in the movement. I had Annie speed up, I cued her to try different timing, and I told her to really “milk the flaw section.” I observed Annie practice movement that was observably uncomfortable yet allowed her to practice moving in new and honest ways.

Based on all of the data from the pre and post workshop interview, the video, and her journal entries, it is evident Annie came to several realizations about herself throughout the course of the workshop. I observed movement shifts that differed from her habitual tendencies, which correlated with her vocalized affirmations, and allowed her to access self acceptance. Lastly, I witnessed tremendous growth in comparing Annie’s data from the first session to the last session. I noticed her presence had much more authority, and she was actively committed to experimenting with going beyond “what is right.” In the post workshop interview, she affirms this shift by saying, “When we were showing the phrases for the last time, that comparing (feeling) left.” The following key themes emerged from Annie’s data: vulnerability, self-acceptance, group connection/empathy, self-reflection, confidence, open environment, using the voice, and self-realization.

Syd

Syd is 20 years old and a junior undergraduate dance major in the UO dance department. She has been dancing since she was 15 years old, and is in the intermediate technique level. I met with Syd for the pre-workshop interview on October 6, 2014.

The following data was taken from the pre-workshop interview. Syd dances to feel “normal, stay in shape, and be expressive.” As a former gymnast, ice skater, and arial artist, Syd feels most powerful when she is jumping, and doing fast moves. In high school, she became the captain of her high school dance team, after having little dance training. She believes endurance is one of her strengths, and balances and turns are her weaknesses. Syd notes she is always comparing herself to others in the dance studio. When I asked her to recount a negative childhood dance memory, Syd talked about her battle with an eating disorder, which has impacted her dance experience immensely.

In the creative process, Syd feels the most creative when she is asked for her own opinion but feels discouraged when she feels pressure by the choreographer. She assumes the “choreographer always knows what is right and feels scared to be shut down.” Her interest in the workshop was to build confidence, to improve, and was excited to experience “something like this.”

Syd’s investment in the workshop was satisfactory, due in part to her recurring back injury, a week-long sickness, and school band commitments. Her journal consisted of 5 pages, which included self-reflections and notes on specific tasks. The growth and self-acceptance Syd speaks to in her post workshop interview, reveals how vital and informative this experience was for her in “becoming more okay with talking about my past,” she says. Key themes that emerged from the data: Self-acceptance, confidence,

self-realization, vulnerability, group connection, using the voice, and self-reflection. In the first session, (Week 1) I immediately witnessed Syd's habitual tendencies: Syd sunk into her lower back, reverted to stylized jazz movements, and remained in one type of rhythm and speed. These habits gradually improved throughout the eight weeks, and were kept in my notes for Syd, in order to provide her with personalized feedback.

In her journal from session one, Syd notes the intensity she felt in the 'I feel' duo task. She writes, "Being able to tell someone how I feel for two minutes was very intense for me." She also wrote the 'I come from' phrase in her journal, in which she revealed her struggles with always be disappointed with herself, feeling unnoticed, and coming from a place where she wanted to be the "perfect skinny pretty girl." In watching the Session 1 video, Syd performed her 'I come from' solo with a great deal of bravery and authority. She resisted against gravity with her arms out to the side, she lunged forward, and placed her hands on her belly and throat, in remembrance of her eating disorder.

In the post workshop interview, Syd spoke about the environment of the creative process workshop. She says, "The whole workshop was very safe, comforting, there was a lot to learn about each individual, there was a lot to take in, no judgment, so you could take in as much or as little, it was relieving." I also asked Syd if there were any moments of transformation. She replied, "It started the first session, when we had to write all the places we came from, it was a shedding of the first layer. Then when we did the tasks where we were not thinking and just going, it really helped, my body reacted, its weird to think about it, but there was a change of different levels." In watching the video from Session 2 (Week 2), I sensed the group phrase task aimed at going fast and utilizing

intuition, was challenging for Syd due to her comfort in staying at one speed. However, during a group discussion at the end of Session 2, Syd had come to a realization. She said, “I was nervous at first because I wasn’t doing it exactly as the other dancers were doing it. But then I started finding my own way to do it, and I just went.”

In the post workshop interview, Syd mentions the Singing Day (Week 4, session 6, Using the Voice week) as a favorite, honest, and powerful part of the workshop for her. In observing the video, Syd sat with her back to the audience, projected loudly, and exuded confidence while singing in the chair with her eyes closed. In the ‘I come from’ phrase, I noticed a shift in her execution. She explored a deeper lunge, made an arrow movement with her arm as she expanded her chest, and stretched her fingers behind her. Syd played with dynamics in contrast to softness, and didn’t go into habitual movements where she crunches into her back. She was much more forward in her stance. In the post workshop interview she expressed the power that came with performing the ‘I come from’ phrase. She says, “It was like here is me. I’m not ashamed of where I come from. I don’t like it, but I’m not ashamed of it. That power comes from familiarity, acceptance with myself. When I’m absorbed within something, it’s like showing a huge part of me.” In her journal entry from this session, she writes, “I am so full of energy right now...it has been such a great day and I don’t want this feeling to end. I’m so nervous and excited. I’m so grateful for this feeling.”

In the post workshop interview, Syd also expressed her appreciation for the affirmations I verbalized, which were “reassuring and made me feel I could pursue even more,” she said. She also appreciated me as a participator in the workshop, for she felt she could relate to me on a different level.

In the post workshop interview, Syd said that her interaction with the other dancers was a transformational tool. She says, “One of my weaknesses is contact improvisation, so it was good to work on that, it was a big tool to try different things. I won’t be as afraid to try that now, because I can just go with it, instead of thinking that I don’t know what the other person is going to do.” Week 5, Honesty Week, provided her with the opportunity to interact with Coral. Syd and Coral were paired up for the “What kind of Human do you want to be in 10 years?” duet task. I gave all the participants a lengthy 35 minutes, to execute the task. In observing the video, Syd and Coral performed the phrase with a deep connection and appreciation for each other. As best friends outside of class, I cued them to find a deeper intention for the movement, after witnessing their habitual movement tendencies beginning to come back in their artistic decisions. I said, “Attempt this duet as if it is the last time you will ever get to dance together...as if this is the first time and the last time, so that there is a rawness, a sense of purity, and really allowing yourself to be in the present moment.” After giving this cue, Syd and Coral performed the duet once more. The energy and intention shifted enormously. They gave each other their weight, had moments where they stood staring at each other, and manipulated each others body parts. At the end of the duet, they stayed in their embrace and cried together. I witnessed a much deeper connection.

Session 11 of Week 6 (Pina Bausch Methodology) brought about an emotional response from Syd. The last hour of the session, we reviewed all of the material we had created thus far. We then put the phrases into a set order. Syd was the last to perform her ‘I come from’ and began crying at the end. She said, “It was really hard to go last.”

Almost immediately, all of the participants went in to hug her. We stayed in a circle of embrace for 10 minutes, breathing, and reflecting.

The Body Map task (Week 7) gave Syd the opportunity to express her creativity in a new way. She found much self-reflection in creating her body map, and considered where to place images and what to share. Her journal entry reveals this self-reflective experience. She writes, “When drawing on my shape, I realized I only showed what my subconscious wanted me to reveal. I left out a lot of myself; injuries, relationships to parents, and some values that I’ve acquired over the years.” Through mapping the body in a creative way, Syd made personal discoveries. In the post workshop interview, Syd expressed the vulnerability that went with sharing her inner world with the group. She says, “It was terrifying at the beginning, and then in the middle of the workshop, after the singing, I wasn’t so scared anymore. I got it all out...it was an extra oomph. And the body map helped with that—it was so revealing, and it was like, now what? It’s all out there, what’s next?”

In observing the videos, I witnessed a positive shift in Syd’s confidence level by the end of the workshop. In the last session, (Week 8) she repeated her “I come from” phrase with a lightness that I hadn’t seen before. It was as if the shedding she spoke of from Week 1, had allowed her to cultivate an inner power and stand with pride. In her last journal entry, Syd notes the impact the workshop has had on her life. She writes,

This experience has taught me a lot about myself. I haven’t been able to find the words or symbols to explain, but I feel comforted in knowing how I can move. It was difficult telling my story to this group of dancers, but I love that I won’t be judged for my past. I have learned that it is okay to be vulnerable.

Syd’s ability to share her honest self was transformative. It was endearing to hear her speak and move through her struggles. I too, sensed this “shedding” she kept

referring to. In the post workshop interview I asked Syd what she would take away most from the workshop. She says, “I’ve learned to accept the things that I’ve gone through, and talk about them without being scared. I’m comfortable with who I am, that self esteem and confidence level went up. A little bit of change over a little bit of time is very effective.” Based on all the data I collected, I witnessed a positive shift in Syd’s ability to accept herself and find confidence. She gave herself permission to accept herself. Tasks aimed at honesty brought her a sense of empowerment. Through “shedding” and sharing, Syd connected with the participants, gained confidence, accepted herself, came to self-realizations, practiced vulnerability, used her voice, and self-reflected.

Melanie

Melanie is 20 years old and a junior undergraduate dance major in the UO dance department. She has been dancing for 17 years and is in the intermediate technique level in the dance department. I met with Melanie for the pre workshop interview on October 6, 2014.

The following data is gathered from the pre-workshop interview. Morgan grew up training in classical ballet and speaks fondly of her Nutcracker memories. She mentions her battle with her foot injury, which she says is a big challenge, but she tries to not let it get to her. Melanie loves to dance and affirms it is her daily life. She says, “It makes me push back and show how strong I am.” She believes her strengths are commitment, dedication, and picking up choreography. Her perceived weaknesses are technical feats, turns, and feeling discouraged. She feels encouraged when the choreographer challenges her, but feels discouraged with negative feedback. She notes,

“If I’m having a bad day, I could take the correction in the wrong way.” In terms of creativity, Melanie appreciates when there are guidelines but also freedom to make her own decisions. She also enjoys making her own tempo within a movement phrase. Melanie feels the most powerful when she is comfortable with the choreography and believes her power comes from the struggles with her foot injury. In the creative process, she feels a need to please the choreographer, and mentions she enjoys the collaborative process. She also notes that she is cautious of her ego and doesn’t want to be like those “competitive girls.” Her interest in the workshop is to have an opportunity to work with me.

After transcribing Melanie’s data, I identified key themes that emerged from the data. They include: self-realization, self-acceptance, group connection/empathy, confidence, self-reflection, vulnerability, and using the voice. In observing the video, I noticed Melanie’s habitual movement tendencies and behaviors. She reverted to stylized classical ballet vocabulary, moved at steady pace, stood around observing others, fixed her hair and twirled her hair repeatedly, and spoke in a soft voice. In noting these movement tendencies, I was able to clearly pick out more contrasting movement which was out of her comfort zone.

There was a shift in Melanie’s journal entries about halfway through the workshop. Her first journal entries were short in length compared to her last four entries, which included much more in-depth reflections, as well as her observations of the participants. In watching the video from session 2, Week 2, I witnessed Melanie’s struggle with changing tempos. We worked on the verbal cue phrase, where I gave verbal cues, and the participants had to interpret the cues, making their own

individualized movement decisions. We then experimented with repeating the phrase in fast and slow tempos. I witnessed Melanie having trouble going extremely slow and extremely fast, therefore I would cue her repeatedly, “Slower, Melanie,” or “Run as fast as you can, as if you are running to your last exam of your undergraduate career.” After repeating the phrase for a 4th time, she ran with much more urgency. In the video, during a group discussion afterwards, she said, “I appreciate the feel, I was trying to get in it, but I was getting frustrated because I started to realize I like being told what to do. It might be because I come from a strict ballet background.” This was the beginning of Melanie’s journey to self-realization.

In the post workshop interview, Melanie notes the group phrase from Week 2, session 2, as being a moment where she felt the most powerful and collaborative. She says, “The group phrase....when you start to develop it your own way. The (collaborative process) was so fun, the group phrase, at first I was like “I have to do it like Katie” but halfway through, I thought I don’t even know what it is, but its in my body now, and it just matters how it feels to me. Every time after your workshop I would be in this ‘ahhh’ place.” After all of the participants created their section of the group phrase, I gave them time to put the whole phrase together and work it through. I noticed Melanie marking the phrase, standing fixing her hair, and watching other participants. When it came time for Melanie to perform the whole phrase by herself, she moved in her habitual steady pace, no stand out dynamics, and was clearly attempting to execute all of the details (slowly) for each participant’s phrase. I then told Melanie to repeat it again, faster, and cued her to “Get out of your own way!” Immediately she went faster, started to connect the phrases, and there was a clearer link from each phrase, as opposed to seeing a beginning

and an end. Session 3 of Week 2, we repeated the group phrase as a whole, and I noticed a huge shift (in the video). She had attack in her upper body execution, it was messier and wild, and had a sense of urgency.

Week 4, Voice Week was an especially challenging week for Melanie. Melanie was sick for the first session of voice week, therefore she had to jump into an experience in which the other participants had already had. In the post workshop interview, she notes the 'I come from' phrase as being the most honest, transformative, powerful, vulnerable, favorite, and least favorite, respectfully. In observing the tasks in the video leading up to the 'I come from' phrase, I noticed Melanie speaking very softly, her pitch was quiet, at some moments she wouldn't use her voice, and she tensed up her shoulders and fists. In observing the 'I come from' phrase in the video, she used classical ballet movement vocabulary, but when she spoke the words, "I come from being told no," she said "no" with greater volume, chugged forward in a deep plie, and reached her clenched fists away from her body, and pulled them closer to her torso. I had her repeat the phrase again, and cued, "I want you to attempt it again as if you've had no dance training in your life." She then stood in silence for ten seconds, shook her head and then began the phrase. Melanie made different choices in the positioning of her head, loosened her neck in the movement, floated in her jumps, and had much more swing in the arms. I then cued Melanie to repeat the phrase again, with her "eyes closed, no movement, just words, speak louder." Melanie then verbalized one line of text out loud, and began crying. She then excused herself from the room, and when she came back we embraced in a group circle where she expressed "feeling awkward and uncomfortable."

In the post workshop interview, Melanie reflects on her experience. She says,

(My favorite part) is being vulnerable, the moments when I could do that... Maybe not in the moment, but as I look back. The 'I come from': You either let it out, or you don't, and it allowed me to give to the experience, and that's what I got back. (My least favorite part) was whenever we were talking, because it's hard for me. But looking back that really helped me. My (moment of transformation) was the 'I come from', when I started crying. I talked to Christy at the end of the day, and we were talking about those emotions that come up. When you said to just speak it, no movement, I closed my eyes and saw some stuff and just lost it.

In the post workshop interview, Melanie also expressed being "glad that I had that moment in the middle, not at the beginning or the end," she says. After Week 4, I noticed a positive shift in Melanie's journal entries and her overall work ethic in the workshop.

Melanie sat and observed session eight, Week 5. Her journal entry included her observations of the participants as well as reflections on why she dances. Her words reveal her active awareness of others, the discoveries and realizations she was making while participating in the workshop, and her acceptance of herself. She writes,

Today I am observing, which I feel bad about, but it was actually really inspiring. Sarah's attack and clarity and focus. I want to improve on. Syd's plie and easefulness is beautiful. Coral's bravery, beauty. Aaron's ability to go for it, power, attack, continuation. Anita's bravery, beauty, clarity. Annie's elongation and easefulness. The observations are areas I would also like to improve on for myself. I know I'm not the best at technique, but I want to be more than just technique, because that is what makes a dancer. It's the heart, not the training. I don't want to be like others and copy their personality, but I want to be the best version, person, and dancer of myself. But where I'm at is okay. It's all a work in progress. As long as I move forward, even if it's slow.

Melanie's realizations of wanting to be "more than just technique," reveals growth from her perceived weakness from the pre workshop interview. The act of sitting out and observing the workshop allowed her to come to a realization that she might not have had, if she had participated that day.

In the post workshop interview, Melanie mentions the 'What kind of human do you want to be in 10 years?' duet task from Week 5, as being the most honest and

creative, and allowed her to use her voice. She said the most honest was, “The duet with Annie. We talked a lot; we both needed that; the inspiration shifted after we talked. I definitely did (have a voice). It took me awhile, but the duets really helped, we helped each other.” In watching the video from session 8, Week 5, they played with rhythm, incorporated moments of unison and solo phrases, gave each other their weight, and at one point Melanie grabbed Annie’s hand and slid forward. During Session 9, Week 6, we revisited the ‘What kind of human do you want to be’ duet phrase. I went around to each duo, giving personalized feedback. After watching Melanie and Annie’s duet, I noticed a lack in connection and cued them to “surrender to each other,” and “try not to worry about doing it right, or perfect, but for each other, with each other.” They then performed the duet again, but with much more energy and urgency, had moments of eye contact, and Melanie slid so far forward that she fell, yet kept going. I also noticed Melanie owning her movement in a more dynamic way, instead of looking behind at Annie to see if she was in unison. These observations revealed a greater sense of confidence in Melanie than I had seen in previous weeks.

In transcribing Melanie’s last journal entry, she came to a realization after the Body Map task from session 12, Week 7. She writes,

Looking back at our self-outlines today, I realized that there was so much more I should of/could have revealed through images and words. Like I mentioned I felt as though I only covered and talked about things that represented externally in ways that I want to be perceived. However, I could have gone an entirely different route and shown how I see my body through my internal feelings and what I hide from the world. I guess this is because I’m a very private person, so unless someone asks, I’m mostly not going to talk about anything. But going back now, I would have created a second body outline that I would represent how I feel internally and where that has affected me. There’s so much in our lives that we could talk about, but for me there’s a lot more that I like to keep to myself...Maybe that’s better...however the problem is that sometimes we then hold too much in that we cant handle, so when is enough, enough?

In a group discussion during Session 13 of Week 7, I asked the participants to reflect on their body maps. Melanie spoke similarly to what she had written in her journal. Her verbal response in the group discussion along with her journal entry, together reveal the significance this task had in her self-discovery.

In the post workshop interview, I asked Melanie about the environment and what I did to encourage her. She replies,

You were encouraging us the entire time, to not think, not judge, not worry about others, it took me awhile to let that sink in, but that space was provided at the beginning. You challenged us, but you just knew what we needed...you knew when to hold back and when to push. Other teachers would do too much push, its important for us to have time on our own. (A shift happened) when I watched everyone's walls break down, and to see everyone go there....It has to be the 9 of us, you could feel when there was someone missing...there were some people who I was so inspired by: Anita and Sarah. I've always looked up to them. It was so neat to be by them.

In asking Melanie about my participation in the workshop and how that affected her, she said, "your involvement was effective and it helped break down walls. I didn't see you as teacher/facilitator, I saw you as a helper. You connected with us. We learned about you and that was a major point: the body map, and the last day." She also spoke about the environment being a "safe, supportive, and trusting space," she says. In the post workshop interview, Melanie expressed what she would take away most from the workshop. She says she will take away, "confidence, finding that extra quality of movement, and to feel internally."

Melanie's journey throughout the creative process involved coming to self-realizations, accepting where she is at, group connection/empathy, building confidence,

practicing vulnerability, self-reflecting, and using the voice. Based on all the data collected, I witnessed tremendous growth from Melanie.

Anita

Anita is a 22 year old senior undergraduate dance major in the UO dance department. She has been dancing for 20 years and is in the highest technique level in the dance department. I met with Anita for the pre workshop interview on October 6, 2014.

The following data is collected from the pre workshop interview. At the beginning of the interview, Anita's face lit up as she talked about her childhood dance memory. A dance company came to her hometown and she was picked to perform as a mini Spanish dancer in *The Nutcracker*. She couldn't help but smile as she recounted how magical it was to dance among the stars and in front of the audience. When I asked about a negative childhood dance memory, Anita notes the shame she felt after competitions, and the teachers who told her she wasn't getting the steps. Anita says, "When there is pressure, I don't dance the same." Anita affirms her strengths are passion and ballet technique. She also notes her struggle with the pressure of performing, and feels that sometimes the "pressure is bigger than feeling good." In the creative process, Anita feels encouraged when the choreographer gives positive feedback, however she notes that she isn't scared of negative feedback. She feels discouraged when the choreographer is sarcastic and when the choreographer's body language is contradicting. Anita says that in the creative process, she likes collaborating, however she feels she is never credited when she is a collaborator. Anita feels the most creative when she isn't judging herself, and when she has the freedom to show her emotions. She says, "If I can

overcome movement and let it out, then mentally I can overcome it after.” Anita feels the most powerful when she is “connecting with people on stage, affecting someone in the audience, and being honest,” she says.

Throughout the interview, Anita spoke of her anxiety, self-doubt, and the expectations she feels she “has to uphold.” When I asked her why she dances, she broke down in tears. She said, “That’s going to make me emotional. I dance to feel freedom, freedom from time, space, and negativity.” Anita’s interest in the workshop was to explore more, and see what more she could overcome.

Anita’s journal consisted of personal entries, word/image diagrams related to the workshop tasks, drawings, and self-reflections. Key themes that emerged from Annie’s data are self-realization, self-confidence, vulnerability, group connection/empathy, self-reflection, safe space, and self-acceptance. Throughout the workshop, I noticed Anita very engaged in the group discussions. In watching the video, she verbalized her observations of others, she reflected on her struggles, and I witnessed her embracing and supporting fellow participants. Anita’s journal entry from the first session reveals her struggles with feeling “pressured” and having “having high expectations” of herself. In the post workshop interview, she affirms the first day was “vulnerable” for her. She says, “The first day we did the ‘direction’ phrase: I had a thought “are you doing it right?” I was terrified I wasn’t getting the essence. So then the second time we did it, I was like ohhh I know what this is, cool!” Anita was able to recount and vocalize the moments where she doubted herself, and came to self-realizations in the moment.

In analyzing the data from Week 2, (Intuition, Creativity, Individuality) Anita experienced moments of honesty, self-realization, and transformation. In watching the

video of the ‘Verbal cue’ phrase from Session 2, Week 2, I had the participants perform the phrase extremely fast, and then extremely slow. I noticed Anita having trouble going slow and struggled with finding pauses in the movement, therefore I cued, “Relish in the uncomfortable.” Later in a group discussion, I asked the dancers to talk about their experience. Anita said,

I had trouble going slow. And then when you said “Relish in the uncomfortable,” I got so mad. I usually just get through the uncomfortable moments with momentum. I was forced to press myself up from a really awkward elbow position and ‘relish’ in it. I was having a really hard time with that but then I realized the transformation that was happening. That was powerful.

In Session 3, of Week 2, Anita came to another self-realization during the ‘floor name phrase’ task. In watching the video, I noticed Anita having trouble committing to the task. Her directions weren’t clear, she stopped halfway through, and she wasn’t as engaged as I had seen her in previous sessions. During the group discussion afterwards, Anita reflected on her experience. She says, “I came to a realization. I was taking it too seriously. What does my name mean? What does my name say? I was trying to make it too artistic. Just write your damn name!” In witnessing the correlation between her movements and her reflection, it was clear that Anita’s battles with self-doubt and over thinking got in the way of her engagement and enjoyment of the exploration. Her ability to have realizations after her experiences reveals her constant self-reflection.

In the post workshop interview, I asked Anita to recount a moment she felt the most honest. She says, “The group phrase...when I got to come up with a phrase. I’ve never moved that way, and I think it was how I was feeling that day. And I loved seeing people interpret my movement. I was so happy to see people get it....everybody got into a groove with me. It was so cool.” In watching the video of the group phrase from

Session 2, Week 2, Anita provided a phrase with hip rolls, unsteady walks, and spastic arms, all of which contrasted with her habitual movements that were low to the ground and in and out of the floor. In the post workshop interview, I asked Anita to talk about the collaborative process. She mentioned the Verbal cues duets in Week 3, as being another “honest” and “meaningful” moment. She says,

That moment with Melanie in the duet, we looked at each other, and my movement was from Christy and I had to look over as if no one was there, and in the actual phrase, I looked over, and Melanie was there. That first time, she just happened to be there, it aligned up, I wasn't supposed to see anyone, so it was like fate, it was such an honest moment, it was very meaningful. Its personal, so it means a lot, it was like an on purpose accident.

Anita's connection with Melanie was also evident in the video. I had Anita and Melanie repeat the phrase several times with different cues. The last cue, I told them to “Find moments to have eye contact. Go faster. Be closer in space together.” Anita and Melanie found several moments of eye contact, they each had a mutual momentum, and at the end, they stood side by side locking eyes as Anita rose up to demi pointe on one leg and balanced. They embraced in a hug after they finished, and Anita's face was all smiles.

Week 4, Voice Week, was a pivotal week for Anita. In the post workshop interview, she affirmed Week 4 to be the one of the most vulnerable, powerful, honest, transformational, and favorite parts of the workshop. In the post workshop interview, I asked Anita to recount on a favorite part of the workshop and she replied, “Two moments that made me break open. One was the singing and having my partner dance. I had to break open. And dancing to Aaron's song, hearing him sing. Hearing the cracks in his voice was so honest.” In watching the video, Anita and Aaron were the first duo to perform the task. Anita sang very loud, was goofy and comedic, and was exuberant. Later on in the group discussion, Anita reflected on her experience. She says, “Out of the

embarrassment, self-consciousness, and anxiety, I went to sing something silly, instead of forcing myself to really sing...I learned about myself.” In the post workshop interview, I asked her about a transformative moment and she replies,

The singing, definitely. When Aaron was singing and I was dancing, it was so emotional. To watch what was experienced was so powerful. It was like everything is ok. You can be scared and have a ton of emotions, its ok. This workshop overall has really affected my reaction time to things...more accepting now, instead of going against it. I think it was a quote you said about acceptance. It's helped a lot. I've noticed a big difference.

Later on in the session, I had the participants perform their ‘I come from’ phrases. I noticed a shift in Anita. She played with pauses within the movement, she flexed her biceps while speaking of her struggles, and she lay on the ground, surrendering with her palms up. When Anita described her experience performing the ‘I come from’ phrase in the post workshop interview, she expressed “how good it felt,” the “raw power” the “vulnerable strength” she experienced.

Week 5, Connection Week, brought much self-reflection from Anita. In her journal entry from Session 8, week 5, Anita reflects on the connections she makes from the dance studio to the outside world, and expresses the confidence she is building. She writes, “I have found this workshop to be bringing me self-confidence again. Self-love is always a challenging virtue for me to practice. This process has been so different because I am sharing with more people.” In the post workshop interview, she recounts on the “What kind of human do you want to be” duet task from Session 6 of Week 8. She notes the “profound shift” she saw in others, as well the moment she “broke open” while dancing with Aaron. She says, “I will never forget that duet with Aaron. We had a profound connection, very powerful. I had no idea he was going to do what he did in the workshop. It was so rich. It was raw and inspiring to see that, it helped me remember

why I dance.” In watching the video of the ‘What kind of human being do you want to be?’ duet task, I observed trust, childlike energy, and surrender in Anita’s movement. Her connection with Aaron was seen through their eye contact, their unison chest opening sequences, their use of touch, their use of vocals, and their experimentation with each other’s weight. I also noticed one moment in the duet where they were attached at the cheek and had to help each other get off the floor. Throughout the duet, I observed Anita and Aaron answering the question together as a unit.

Week 7 and 8 brought more self-reflection for Anita, including moments of honesty, creativity, and empowerment. In the post workshop interview, Anita mentions the Body Map Day, Session 12, as having “Movement that I didn’t expect to come out. The words: manipulative, cold, constraint, quiet, loud; that was the body map day. It was in the air, and we got to crazy. It was so much energy, almost overwhelming. That was the best we danced as a whole.” In her journal, Anita also refers to Session 12, in saying, “To watch so much honesty unfold in our art projects was powerful! Images/words we worked with brought out some really interesting movement ideas. Normally, my habits would take over, but when we were given words as opposed to images I was able to explore what they meant to me.” In watching the video from Body Map Day, I observed her engagement and enthusiasm in the improvisation task. She used her voice, ran around the room, made interesting foot movement choices, and embraced with participants who she normally doesn’t make tactile contact with. The energy of the whole group was very alive and committed to the word/image improvisation task. Based on Anita’s data, her experience during session 12 made a significant imprint.

The last session, Week 8, allowed Anita to indulge in the ‘talk improvisation’ task, which allowed her to let out energy through the practice of speaking and moving. She says, “When we were asked to talk and move, (the last session) I was so honest and dramatic, but that’s me. And so that was so honest to let that out, that is all the energy that is in me. It felt so good.” In the post workshop interview, Anita also spoke to tasks that were challenging for her. The ‘Daily ritual’ task from Week 6, (Pina Bausch Question Methodology) brought up shame in sharing specific daily habits with the group, which she notes as her least favorite part of the workshop. She mentions it was a “good self-reflection.” Anita also spoke to the environment and what was encouraging. She says,

Everyday that we started on the floor, with those quotes, there isn’t a time in the day normally that I get that time for myself to say I’m ok. The visualization, a respectful safe space, we contribute to the space, we are all equal. Katie is producing a safe space. Levels don’t matter in this workshop; that was the hardest thing for me to come to terms with. We weren’t competing. It was so safe, to be ourselves, not labeled. It was so cool.

In the post workshop interview, Anita notes the questions and realizations she had in the workshop. In asking what she will take away the most from the workshop, she replies,

I’m enough. And all of my experiences will make me who I am. And every experience that’s coming, will contribute to that person. It made me ask the question “Who do I want to be?” “Who do I want to strive to be?” That’s cool to explore. I felt a lot safer to be myself; to bring the essence of the workshop outside of the workshop...and to accept yourself.

Based on all of the data, it is evident the workshop provided Anita with a safe space to accept herself, gain confidence, come to self-realizations, practice vulnerability, group connection/empathy, and reflect on her life. In her last journal entry, she writes at the top of the page, “I wasn’t aware as to how this experience would affect me.”

Emerging Themes and Subthemes

In analyzing each case study, individual themes emerged. Each participant's journey was unique and provided experiences that catapulted and aided in their growth as artists and human beings. In analyzing, similar experiences and commonalities among the eight individuals were categorized into themes and subthemes. Table 3 lists the dominant themes and subthemes that emerged from analyzing the data as a collective group. There is much overlap between themes and subthemes. Each participant discussed the significance of their individual experiences along with the observations they made on each other's experiences.

Table 3. Themes and Sub Themes

Self-Realization
Self-Reflection
Self-Acceptance
Confidence
Safe, Open Environment
Group Empathy
Connection
Using the Voice
Vulnerability

Self-Realization

Self-realization comes through much self-reflection and discovery. Each participant, whether in their journal, in a group discussion, and/or during the post-workshop interview, mentions a realization they came to during and/or after the workshop. Realizations arose through the process of reflecting and discovering, be it through a movement task, verbal discussions with the group, accepting themselves,

and/or noticing a gain in confidence. One hundred percent of the participants practiced **self-reflection** throughout the workshop. Seventy five percent of participants reported **self-acceptance**. Of that 75%, three participants mentioned feeling more “comfortable” in their own skin. And seventy-five percent of participants mention gaining **confidence** from the workshop.

Safe, Open Environment

Each participant mentions the *safe, open environment* that was created. Some participants even comment on the environment that “we” as a group created, revealing their sense of significance and contribution to the environment. In providing a safe environment, group empathy and connection developed. In the subtheme **group empathy**, I categorized the participants who continuously mention the impact the other participants had on their individual experiences. In their reflections, I sensed the participants practicing empathy by expressing their feelings of nonjudgment toward themselves and others, and by accepting their colleagues’ truths. In the subtheme **connection**, I categorized the participants who mentioned feeling connected as a group or in collaborating with a partner. One hundred percent of the participants experienced connection throughout the workshop.

Using the Voice

The tasks aimed at using the Voice, were especially significant for each participant in the creative process workshop. Sarah, Aaron, Coral, Christy, Annie, Melanie, Annie, Syd, and Anita, all speak to “using the voice” or “talking” while moving,

as transformational, vulnerable, and/or reflective moments throughout the workshop. During Week 4, Using the Voice week, the participants were asked to sing in front of each other and use their voice with movement. These tasks provoked responses of “vulnerability” and “transformation” due to the fact that the majority of the participants were not comfortable using their voices in a standard creative process setting. One hundred percent of the participants mention feeling vulnerable or experiencing **vulnerability** throughout the workshop. The following quotes are taken from the participant’s case studies in regards to vulnerability,

“Favorite day”

“Transformational”

“Vulnerability as a strength,”

“Like watching others be vulnerable”

“Eye-opening”

“Being ok with being vulnerable”

“ Coming to realizations”

“Liberating”

CHAPTER V

DISCUSSION

This chapter reveals some answers to my research questions from Chapter One. My reflections, as well as the participant's reflections, are examined. I strove to answer the following questions:

- 1) What tools in the creative process open possibilities for the dancer and choreographer to transform?
- 2) In the role of the facilitator, what behaviors are encouraging for the dancers in the creative process?

Interestingly enough, the responses to both questions relate to the themes that emerged from the case studies. In analyzing the eight case studies, the following themes and subthemes emerged:

- 1) *Self-realization*: with subthemes of self-reflection, self-acceptance, and confidence.
- 2) *Safe, open environment*: with subthemes of group empathy and connection.
- 3) *Using the voice*: with a subtheme of vulnerability.

The themes that emerged from the data validate this creative process model. Reflections from the participants, my personal observations of the participants, and literature from dance educators, are all taken into consideration in examining the creative process workshop.

What Tools in the Creative Process Open Possibilities for the Dancer and Choreographer to Transform?

In developing a creative process model aimed at honesty, individuality, and empowerment, I realized I was interested in the participants' growth and whether or not transformative moments surfaced. In analyzing the eight case studies, the participants reflected on transformative moments from the workshop, as well as the tasks that opened up their experiences to access those transformative moments. The themes that emerged from the data were reflections or moments the participants describe as realizations and discoveries, all of which are placed in the transformation umbrella. In Chapter One, transformation is defined as self- discovery, self-reflection, and self-expression through outward and inward changes. According to Birringer (2009), transformation occurs through "the necessarily constant struggle to welcome the widening range of the unexpected, the unpredictable" (7). In the post workshop interview, I asked each participant, "What tools in the creative process open possibilities for you to transform?" Each participant's answer varied, however there was a connection between their answers and themes that emerged from the data. The tools ranged from: a safe trusting space, prompts that were personal, vulnerability, personalized encouragement, using the voice, nonjudgment, and interaction with the group. Table 4 lists the student's responses to the question.

In providing the participants with a trusting nonjudgmental space where they could interact, use their voice, and practice vulnerability, transformation occurred. As the facilitator, the creative process workshop became a weekly observation of growth.

Table 4. Post Workshop Interview Question: What Tools in the Creative Process Open Possibilities for You to Transform?

Participants	What Tools in the Creative Process Open Possibilities for You to Transform?
Sarah	“1) Open door that’s really visual. 2) Respectful collaboration. 3) Honesty. A prompt that is personal, image or a prop—its easier to come up with something when it means something to you. Sometimes the flow isn’t there, and to be ok with that.”
Aaron	“We learned so much about you, cause you participated. We definitely had a great time, and that last day when you danced, it was a really touching moment. When will I ever have that moment. I have never felt that much kindness and love and support, and positive challenge, to be their best self.”
Christy	“Using your voice, trying vulnerable things. Going fast, make it wild messy—that helps me, otherwise its stiff and too thought out. And the duets, and giving tasks that you have to figure out in the movement.”
Coral	“The tool of being pushed helps me. Nonjudgment. Encouragement, like a coach. Having that extra push works for me. But not in a negative way, in a caring/helpful push.”
Annie	“Prompts that pertain to vulnerability, that gave us the option to go as far or not as we wanted to...knowing that the option is there, and we could decide...that was profound over all. Being Ok with yourself...it really helped.”
Syd	“Interacting with the other dancers----one of my weaknesses is contact improvisation, so it was good to work on that, it was a big tool to try different things.”
Melanie	“Creating a space, trusting space, it might take time for everyone, but you created that, and support, the support is huge.”
Anita	“A set of mind, the beginning (affirmation circle). Also, those little encouragers, to bring yourself to rawness; tuning into the intent.”

Penelope Hanstein’s (1990) article pinpoints openness, discovery, interconnectedness, and transformation as characteristics of a post-modern paradigm for dance education, based on William Doll’s (1989) characteristics for a revision of curriculum. These characteristics: openness, discovery, interconnectedness, and transformation, organically surfaced through the practice of using the voice. The theme of “using the voice” encapsulates not only the sound of the voice out loud, but also the discovery of themselves through movement with the voice. The ‘I come from’ phrase and tasks

geared toward the Pina Bausch's Question Methodology (Climenhaga 2009) offered the participants an opportunity to relish and revel in their uniqueness. Through self-disclosure, and sharing their unique and sometimes hidden selves, a connection was built with others. In experiencing movement with others, we have high potential to gain insight into ourselves.

In utilizing Pina Bausch's Question Methodology (2009), the participants exposed themselves through movement that became more than just moving their body in space. It created a tangible relationship between the movement and the individual dancer. This unique relationship makes those movements belong only to the dancer. Climenhaga (2009) mentions that when Bausch initiated the questioning methodology in her rehearsals, "the questions begin to open up experience, and the work in rehearsals becomes the slow uncovering...of the idea or feeling in question" (52). Through this question and answer methodology, I found that the eight individuals opened up to self-discovery, self-acceptance in sharing their truths with others, and self-realization through the uncovering of their answers.

Practicing vulnerability was another tool participants spoke to as a gateway for transformation. Press (2002) states "part of the vulnerability of the artist is an increased sensitivity to qualitative experience and modality, which then establishes an avenue, an entryway, for the artist to access the depths of structure and to be open to experience" (80). The participants responses, affirm that vulnerability can be used as a tool, or "entryway" (80) as Press says, for openness.

The participants also spoke to the transformative moments that occurred as a result of the respectful, nonjudgmental, and open environment that was created. Nicoll

and Oreck (2013) state that “when students and teachers bring autonomy and artistry together, they create a productive environment in which individuals are active, curious, risk-taking, and reflective, regardless of specific content, task, or role” (93). This environment invites and empowers the student to be actively engaged in making decisions and artistic choices. The capacity for openness and self-reflection, are crucial elements in Carol Press’ (2002) approach to a transformative creative process. Press examines Larry Lavender’s approach in the classroom, aiming toward interaction

Through his own self-awareness and self-reflection, Lavender seeks activities for his students that motivate his students’ engagement of self-awareness and self-reflection. As a result, the potential for them to utilize their explorations and assertions to create more empowering and transformative choices is enhanced. Lavender guides them through processes that increase possibility of movement serving significant self object functions connected to their sensuality through an experience of “being.” Perhaps nothing provides a better basis for creativity in dance (179).

In order to facilitate this type of creative process, the facilitator must create a trusting, empathetic, and supportive environment where the student feels comfortable enough to experience this type of “being.” This environment was enhanced when I shared my own self-reflections, connecting with the student’s transformative experience. In participating in the workshop, I gained insight into the participant’s experiences by working beside them and with them.

In the Role of the Facilitator, What Behaviors Are Encouraging for the Dancers in the Creative Process?

In the role of facilitator, I found it imperative to practice and implement behaviors aimed at supporting the participants. I was adamant about spending time to address each participant individually, not comparing the dancers to each other, providing affirmations,

and practicing vulnerability along with them. I was keen on never using cues with negative words, such as “No. Don’t. That is Wrong. You aren’t giving enough. It’s not good enough. It’s not there yet. Try harder.” Instead I practiced using positive verbiage in order to open the participants up to unlimited possibilities and to direct them toward searching for their own answers. Such positive cues included,

- 1) Try this...
- 2) I encourage you to.....
- 3) Explore....
- 4) Be curious to...
- 5) Relish in this uncomfortable moment and find out what the movement is telling you.
- 6) What information can this moment provide you?
- 7) I wonder if....
- 8) Give more. You have more inside of you than you are aware of...
- 9) Challenge yourself. Surprise yourself...
- 10) Accept what is happening and go with it...

As Nicoll and Oreck (2013) say, “If teachers do not allow students to struggle with their own problems and support the search for their own solutions they deny students the opportunity to develop crucial artistic skills” (96). Giving students time to explore, and giving students opportunities to struggle, opens the door for them to answer their own questions and find ways to make it work. In reading the participant’s responses from the post workshop interviews, the majority of the group mentions “going faster” as

encouraging for them. This practice in intuition, and “going fast” provided them with an experience to access their potential in a new way. If anything, I found that it allowed them to get out of their own way, search for new directions, negotiate happenstances, and discover new possibilities within the movement. And lastly, they reported that “going fast” decreases time for judgment and over-thinking, and it diminishes self-doubt.

Each session began with an affirmation/breathing group circle. The affirmation circle was geared toward bringing the participants into the present moment, feeling each other’s energy in a circle formation, and starting the session with a positive, nonjudgmental mindset. In the post workshop interviews, many participants spoke to this beginning circle as being both encouraging and a tool for transformation. Another encouraging tool the participants spoke to was my participation in the workshop. Carol Press (2002) says, “Students who experience their teachers as actively engaged in self-awareness and self-reflection in their creative, pedagogical, and life endeavors are more likely to feel psychologically safe subjectively experiencing self-awareness and self-reflection,” (181). Through sharing, reflecting, and practicing vulnerability with the participants, a wall broke down, opening up a shared connection between the participants and me. Brené Brown (2010) speaks to the connections gained through practicing vulnerability. She says,

When you begin to love and accept all of you, and be vulnerable, you don’t worry so much what people think. You take ownership of yourself. When you are less afraid of rejection, you live more openly. It takes practice. When you are open and show your authentic self, you experience connection with yourself and others.

Through practicing vulnerability with the participants, we connected, we grew, and we gained self-acceptance.

My personal experiences working with Alonzo King, Julie Ann Stanzak, and Theresa May, along with the literature discussed in Chapter II, all contributed to developing my supportive approach to the creative process. In the post workshop interview, I asked each participant “What did I do to encourage you?” Table 5 lists the student’s responses to the question.

Table 5. Post workshop Interview Question: What Did I Do to Encourage You?

Participants	What Did I Do to Encourage You?
Sarah	“You said the right things (go faster); if you can go faster, then go faster. You knew what I needed to do, after I did something, and I knew too, but you would tell me. It was nonverbal. You knew.”
Aaron	“You gave us ideas throughout, to challenge us:(go faster). I know you said some really good stuff, I can’t pinpoint right this second. Feedback, lots of feedback; you challenged us, you gave us so many choreographic ideas; they were so different: the banana thing; there were moments were I was like “are we really doing this??” It really opened my eyes.”
Christy	“Your willingness to be vulnerable with us. There was never any tearing down on your part. We spent so much time indulging, it left room for me to just process, and be more selfish; which has its places. And your welcoming presence.”
Coral	“The environment you created was very welcoming. I never felt like I was doing it wrong, but you challenged me (go faster) I didn’t know I could ever move that fast. It was helpful to be challenged.”
Annie	“There’s so much, I felt really encouraged: telling us we are perfect the way we are, live in the moment, pushing us, knowing where our boundaries are; which is important for a facilitator to know. I love the word choice you used...it was neutral and open, and accepting, so I felt really comfortable. Specifically encouraging words. There were times that you did movement with us, and not verbally, and that made it an all inclusive community, so it broke down the wall of teacher/student, and not that we didn’t respect you, but it allowed me to be more vulnerable.”
Syd	“You said affirmations, it was so reassuring, and it made me feel I could pursue even more.”
Melanie	“You were encouraging us the entire time, to not think, not judge, not worry about others, it took me awhile to let that sink in, but that space was provided at the beginning.”

Anita	<p>“When you said, this is the final time, you are dancing for your life: it clicked in my mind. Also everyday that we started on the floor, with those quotes, I would get emotional every time. It was a real surreal moment to listen to someone’s voice tell you, you are you and that’s ok, the movement that came out of that, was so different than if we just came into the studio. I needed that kind of intro.”</p>
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Facilitator Evaluation

As I look back on the creative process workshop, I can’t help but feel positively overwhelmed by the responses from the participants. I intended to focus on a shared experience amongst choreographer and dancer(s), and what manifested was an empathetic group connection I hadn’t anticipated. Each day was informative, reflective, and brought up many self-realizations for me. The participant’s growth, engagement, and connection, inspired me to self-reflect, and give more. It was the participant’s energy and presence that drove me, as the facilitator, to support and guide them on their journey. However, this wouldn’t have been possible without my personal experiences working with Alonzo King, Julie Ann Stanzak, and Theresa May, all of whom influenced my behaviors and the lesson plans that steered the workshop. As well as the extraordinary scholars referenced in Chapter II, who guided my development and structure of the lesson plans and aided in the openness I wanted to bring to the environment.

The progression of the workshop was interesting in that it commenced strongly and had several up and down swings. The down swings resulted from a number of factors: the two weeks that had to be adjusted due to the Thanksgiving holiday and a Dance Department performance, participant absences, and frustrations that came up for participants throughout the workshop. At first I worried about these down swings when

the participants voiced their struggles, battles, and frustrations. I worried about the program design, how my behaviors were affecting the participants, and whether I was capable of dealing with such strong emotional reflections and responses. However, my discussions with my chair, Steven Chatfield, along with the literature of Press (2002), Nicoll and Oreck (2013), Brown (2010), and Henry Schaefer-Simmern (1948), all reassured me that what I was experiencing was all part of the process. In order for transformation, self-realization, and self-acceptance to occur, the participants had to experience moments of struggle, feeling uncomfortable, feeling vulnerable, and tackling tasks outside of their comfort zone. It is in these moments that the transformation occurs. If the workshop had been a breeze without any moments of struggle and contemplation, it wouldn't have reflected the parallel of life outside the dance studio. Therefore it wouldn't be a viable means for self-growth.

In evaluating my behaviors as facilitator, I noticed many ways in which I can fine tune my behaviors as a facilitator of dance education:

- 1) Being aware of how much or how little to say in order to guide the students toward discovering their own answers instead of pointing them to the answer.
- 2) Really listening.
- 3) Understanding that each student learns differently and being open to providing different tools and approaches that cater to each student individually.

- 4) Practice empathy always. Empathetic responses and self-reflection open up the environment for greater creative engagement, self-reflection, connection, and growth.

Throughout the workshop, I found myself revisiting my research questions, constantly reflecting on tools that aided in my transformation in the creative process workshop. In rereading my notes and reflections, I found four tools, which opened possibilities for me, as the choreographer/facilitator, to transform:

- 1) A safe, trusting environment
- 2) Actively observing the participants to provide personalized feedback and positive cues. As well as group affirmation/breathing circles mixed with positive verbiage
- 3) Practicing vulnerability with the participants
- 4) Empathy

In providing a safe, trusting environment geared toward: no right/wrong; nonjudgment; not comparing the dancers; and offering a space to fall, explore, and experiment, I witnessed moments similar to what Alonzo King states from Chapter II. King says “you can see how life can be lived through honest, generous dancing” (Eichenbaum 2004, 199). I also noticed how important actively observing the participants’ movements and behaviors was in forming personalized feedback. The use of imagery, personal encouragement, and positive verbiage made a significant difference in connecting with each participant. After hearing participants reflect on the shifts they observed in their colleagues after I had provided a positive cue, reaffirms the benefits of

personalized encouragement and individualized feedback. I found myself amazed at their ability to embody the feedback and use it to further investigate their movement.

Practicing vulnerability with the participants was another tool that provided me with moments of transformation. Like Syd, I too felt a “shedding.” I shared my truths, which were often truths that I keep hidden, or feel embarrassed by, which was vulnerable for me. In sharing these truths, I felt connected with the dancers, I felt empowered, I felt courageous, and I felt proud for revealing my whole self, and not worrying about being rejected or judged.

Lastly, I realized the significance of practicing empathy. By taking off the ‘facilitator’ hat, letting go of ego and listening without judgment, I gained connection, support, and courage. I will go forward from this workshop understanding the importance of practicing empathy, vulnerability, and honesty, in all aspects of my life.

CHAPTER VI

CONCLUSION

The purpose of this study was to explore a model for the creative process to facilitate an honest, individualistic, empowering human experience for the dancers and choreographer in the Higher Ed dance studio. I investigated the role of choreographer as facilitator/collaborator and dancer as creator/co-owner to formulate a model for educators and choreographers aimed at developing connection. My evaluation of the creative process workshop was conducted through pre and post workshop interviews, self-journaling, group discussions, and video documentation. Eight case studies were performed on the eight participants who volunteered to be a part of the creative process workshop. The responses from the eight participants were categorized into three emerging themes: 1) *Self-Realization* with subthemes of self-reflection, self-acceptance, and confidence. 2) *Safe, Open Environment* with subthemes of group empathy and connection. 3) *Using the voice* with a subtheme of vulnerability.

Among many things, I found that the creative process environment is enhanced when the facilitator shares and engages with the participants. Vulnerability became an offering and gateway toward transformation. The participants' described their experiences practicing vulnerability as "Liberating. Favorite day. Transformational. Eye-opening. And coming to realizations." Therefore, the practice of vulnerability by both the facilitator and the participants open possibilities for transformation, connection, and self-realization. By implementing tasks aimed at each individual's movements instead of replicating movements of the choreographer, the participants gained power and self-acceptance in making their own artistic decisions, which in turn led to more creative

engagement and connection amongst the participants. In the post workshop interviews, the participants' commented on the impact the other participants had on their experiences in the workshop. The sharing of stories, the use of the voice, the collaboration between participants, all created a supportive environment where the observation of others, became a part of their own self-reflection. The environment becomes much more than just self-serving; it becomes about community.

The participants mentioned the following as a means for transformation in the creative process: a safe trusting space, prompts that were personal, vulnerability, personalized encouragement, using the voice, nonjudgment, and interaction with the group. The participants' also mentioned the struggle, battle, and frustration that were experienced on their way to transformation and growth. Challenges indefinitely exist on the journey to transformation. If anything, the struggle builds resiliency. The participants mentioned the following behaviors as being encouraging: personal encouragers, individualized feedback, going faster, affirmation/breathing circle, and practicing vulnerability. The facilitator should be just as engaged as the participant in order to build connection.

In analyzing my behaviors as the facilitator, I found it imperative to spend time addressing and supporting each participant individually. I used positive verbiage, gave students time to explore, and gave students opportunities to struggle, which opened doors for them to answer their own questions and find ways to make it work. Tasks aimed at "Going faster" gave participants a door to access their potential in a new way. Challenging the participant's artistry invited a sense of urgency and engagement necessary for growth.

The outcomes of this study signify this model as an effective educational tool within Higher Ed. The journey to connecting and accepting others begins with accepting ourselves. This model offers participants' a safe open environment geared toward using the voice, practicing vulnerability, and making individual artistic decisions, which can lead to self-realization, confidence, self-acceptance, self-reflection, and connection.

I witnessed tremendous growth from each participant throughout the workshop. In providing a collaborative approach, each participant has a voice. The empowerment and self-acceptance that resulted from the workshop reveals the power behind this humane and respectful creative environment. I believe this approach is vital for the growth and development of dance artists. Ridding dancers of their ability to offer their own ideas constricts the art form into an extremely narrow field. The time is now for educators and choreographers to reexamine how we are aiding in the development of aspiring dance artists.

My hope was to provide a trusting, open, and supportive environment. The participant's responses' affirm that a safe, open environment that invites the student to be actively engaged in making decisions and artistic choices, using the voice, and connecting with each other, opens up possibilities for transformation.

Future Research Recommendations

I am interested to see how other facilitators might conduct this model. It would be fascinating to evaluate this workshop from the outside, as opposed to evaluating my own behaviors within the workshop. However, I have found much benefit in observing and analyzing my own habits and tendencies as an educator and facilitator while

conducting this research. Another thought, is to utilize this model towards an end product, or dance performance, as opposed to just a process. Would the environment shift, knowing it would be shared with outsiders? I am also interested in implementing this model into the professional setting, outside of Higher Ed. How would it transfer on a larger scale?

Many questions and considerations emerge from investigating this type of collaborative creative process. Another consideration would be to research the relationship between emotions and learning. Many of the participants mention their strong emotional ties to the tasks, and how it influences their movement decisions. How do we facilitate emotions and learning? The participants' often expressed strong emotions in revealing and expressing their personal narrative through movement. I believe it would be beneficial to further study how our emotions influence this specific creative process environment, and the relationships built within the process. I am also curious as to how the workshop, short and long term, has aided in the participant's acceptance of themselves as individuals?

Another thought would be to compare this model side by side with a standard dance technique or composition class. How does this collaborative model shift the environment, the connection, and the growth of the individuals in the class? Lastly, I find it significant to note that many of the participants mentioned their interest in using tasks from the workshop, in their own creative endeavors as creators. It would be interesting to follow up with the participants to see how affective this process was in their own creative pursuits.

APPENDIX A

CREATIVE PROCESS WORKSHOP

LESSON PLANS

Week 1: Session 1: Bring You to the Space

Tasks:

1. Affirmation/breathing group circle—participants lying on backs in circle, eyes closed
2. Core Warm up: Abdominals, push ups, running
3. Improvisation Guiding:
 - a. Awakening the body through tactile touch: Wash off body, An honest shower, take off anything that you want to get off
 - b. Awaken memory in the body (May 2014)
 - c. Actively exhaust: hands, head, feet, shoulders, butt, joints
 - d. Stand in silence
 - e. Lead with any intention
4. Direction phrase: each participant one at a time has to move from one part of room to the other. Then all participants repeat the direction phrase together as a group. (King 2006).
5. PROP: All participants standing in a line with eyes closed, as I bring a prop to their hands. Each participant has 30 seconds to touch the prop, smell it, etc. (Prop used stuffed animal and a banana)
6. Group Improvisation: move to the sensation of the prop that you felt.
7. Group Improvisation: What body language do you associate with each word. Descriptor word led improvisation: textures/colors/smells/sounds/aesthetic impact (individually, not in pairs) (Climenhaga 2009).
 - a. Words: embarrassment, spongy, cold, overwhelmed, tiny, travel while being tiny, rhythmic, slippery, restricted, interested, heavy, light, glee, dynamic, honest.
8. Partner “I feel...” exercise---In duos, one person stands in silence, and one person expresses how they feel. Switch. (May 2014).
9. Group Discussion: How was that for you?
10. Journal writing prompt—“I come from” (10 minutes) (May 2014; Stanzak,2010)
 - a. Develop movement to “I come from” writing prompt (10 minutes)
11. In a circle, each participant perform solo, one at a time
12. Group discussion- How was that for you?
13. Group hug

Objectives:

1. Be present in the space
2. Be open to receiving instructions/feedback
3. Awareness of body in space
4. Ability to take direction

Assessment:

1. Assess if and when students appear to be present (eye contact, listening/responding to direction)
2. Look for openness, self-expression, and acknowledgment of instructions/feedback
3. Assess their movement in the space, in relation to the other students, and in relation to their own body.
4. Look for their understanding of the material through verbal/spatial feedback

Week 2: Intuition/Creativity/Individuality

Session 2 Tasks:

1. Affirmation/breathing group circle—participants lying on backs in circle, eyes closed

- a. Cues
 - 1. Take in the 5 senses, what do you smell, hear, taste, feel
 - 2. Bring yourself into the present moment. Nothing happens after or before this moment, just now.
- 2. Mental body scan: (knees bent)
 - a. Cues
 - 1. What is touching the floor? Where do you feel tension? Start from your feet to your head...
 - 2. Slowly shift to another position and rescan the body again. Keep shifting, notice where the shift derives from.
 - 3. Make the shifts smaller, with just one body part as your lead.
 - 4. When you come to a stop: It never dies; it continues to evolve.
 - 5. Freeze where you are (5 minutes)
- 3. Run around room
 - a. Cues
 - 1. What are different ways you can run? What are different ways you can use space to run?
 - 2. Any noise that needs to come out, let it out!
 - 3. Scream as you run
- 4. Core Warm up: Abdominals, push ups
- 5. Group Circle: One at a time, each person say one word out loud (Stanzak 2010)
- 6. Group Circle: In circle, one hand on the person in front of you, making inhale/exhales/sighs, noticing where the sound originates, feeling the vibration.
- 7. Verbal cue phrase: Each participant individually interprets the words/images that I provide. I don't show any movement, I just provide them with verbal cues.
 - a. Verbal Cues:
 - 1. Right cheek to the right
 - 2. Bend left knee, swipe right leg behind and around to spin
 - 3. Breathe
 - 4. Repeat
 - 5. Press both hands from high to low, then two stomps
 - 6. Get yourself to the floor
 - 7. Crawl back, extend legs front, swivel onto stomach, then to fetal position
 - 8. Find a way to get up off the floor
 - 9. Spread wings to collapse
 - 10. Trust that you have to fall to come back up
 - 11. Why you are here?
 - 12. Hug yourself till you believe you are enough
 - B. Movement choice cues:
 - 1. Fast/slow, playing with different speeds/textures/rhythm
 - 2. "Relish in the uncomfortable"
 - 3. "Not trying to be anyone but who you are in this moment"
- 8. Group Discussion: How was that for you?
- 9. Group Phrase: Each participant must develop an 8-count phrase on the spot one at a time. (King, 2006) After each participant, go back to the beginning to combine the phrases into an eventual group phrase.
 - a. Cues: "Go fast. Don't let anything get in your way. Make it clear where you are going. Purpose. Fast!"
- 10. Group phrase one at a time, repeated 3-4 times, going faster each time
- 11. Group Discussion
- 12. Group hug

Objectives:

- 1. Be present in the space
- 2. Be open to receiving instructions/feedback
- 3. Take risks
- 4. Ability to take direction

5. Interpret cues in their own individual way
6. Challenge participants to move fast, problem solve, and tap into intuition

Assessment:

1. Assess if and when students appear to be present (eye contact, listening/responding to direction)
2. Look for openness, self-expression, and acknowledgment of instructions/feedback
3. Assess their movement in the space, in relation to the other students, and in relation to their own body.
4. Look for changes in speed, dynamic, different movement choices, moving out of their comfort zone
5. Assess their engagement and commitment to the tasks
6. Notice their transitions from phrase to phrase and how they are picking up material and providing material.
7. Look for their understanding of the material through verbal feedback in group discussion

Session 3 Tasks:

1. Affirmation/breathing group circle—participants lying on backs in circle, eyes closed
 - a. Cues:
 1. Hand on heart
 2. Hand on forehead
 3. Hand on stomach
 4. Find an organic way to come back to a seat
2. Free Flow write in journals (8 minutes)
 - a. Cues:
 1. Whatever you need to let out, let it out
 2. I have found that the action of moving the hand; that physical act is very therapeutic, and invites a lot of information in.
3. Floor name phrase: 10-15 minutes to play. Separate into 2 groups to show phrase, repeating 3 times each group, then repeat as a whole group
 - a. Cues
 1. Thinking of your body as a paintbrush, and the floor is your canvas. Thinking of the bristles on the brush, colors, textures...
4. Group Discussion: What happened?
5. Revisit Verbal Cue phrase: Normal speed, and fast
- 6: Revisit Group Phrase
 - a. Repeat group phrase at fast speed
 - b. Remaining participants who haven't shown the phrase as a solo. (repeat 3-4 times)
 - c. Repeat group phrase as a whole group
7. Group Discussion: How was that?
8. Partner staring exercise: In pairs, stare at each other's eyes for 3 minutes straight (no movement or words) (King 2006).
9. Group Discussion: Thoughts, revelations, sensations that came up?
10. "I appreciate..." In circle, each person says something that they appreciate about the person sitting next to them. (May 2014).
10. Group hug

Objectives:

1. Be present in the space
2. Be open to receiving instructions/feedback
3. Take risks
4. Experiment and explore name on the floor
4. Ability to take direction and personal cues
5. Interpret cues in their own individual way
6. Challenge participants to move fast, problem solve, and tap into intuition
7. Being open to connect with others
8. Vocalizing experiences within the space

Assessment:

1. Assess if and when students appear to be present (eye contact, listening/responding to direction)
2. Look for openness, individuality, and acknowledgment of instructions/feedback
3. Assess their movement in the space, in relation to the other students, and in relation to their own body.
4. Look for changes in speed, dynamic, different movement choices, moving out of their comfort zone
5. Assess their engagement and commitment to the tasks
6. Notice their transitions from phrase to phrase
7. Look for their reflections and understanding of the material through verbal feedback in group discussion

Week 3: Connection

Session 4 Tasks:

1. Affirmation/breathing group circle—participants lying on backs in circle, eyes closed
Cue: Bring light and love into yourselves as you lay here
2. Body Awakening on floor
Cues:
 1. Slow and gooey
 2. Speed it up
 3. Feel free to open up the mouth and yawn, make any noises that need to come out, activate the eyes, come into awareness of the space
3. Body core warm up: abdominals, push ups
4. Jog/Run in space
Cues:
 1. Open your eyes into the space
 2. Notice if you are making eye contact with people, or looking at the floor
 3. Run faster!
 4. Run with arms up
 5. Run with arms down
 6. Run like you are going somewhere
 7. Run as if you don't want to go somewhere
5. Walk in space, making eye contact with each other
Cues:
 1. Look at each other with no emotion
 2. Mouth wide open
 3. Spread out into the space, make wider spatial decisions
 4. Make noises
 5. Angry expression
 6. Pleasant expression
 7. As soon as you lock eye contact with someone, look away right away
6. Split into two groups, still walking in space making eye contact
Cues:
 1. First group: Keep eyes locked. Second group: Look away right away (May 2014).
 2. Switch groups
 3. Everyone pleasant walks
 4. First group: Pleasant expression. Second group: nervous/anxious expression.
 5. Switch groups
7. All together walking in space, making eye contact (Climenhaga 2009).
Cues:
 1. Tap into what it feels like to be “ugly”
 2. Tap into what it is to be “pretty”
 3. Mouth open
 4. Make noises with mouth open
8. Group Discussion: How was that?
9. Journal Prompt: Write down 5 directional cues, and 5 imagery-based cues
10. Verbal cue duets: in pairs, each partner takes turn giving their verbal cues

1. Perform the phrases in groups, and the “collaborators” decide which dancers will be a duo.
2. Repeat Verbal cue duets 3-4 times with following cues:
 1. Side by side, no eye contact
 2. Closer in space together, faster
 3. Find moments to make eye contact throughout
11. Group discussion: How was that: as an observer, choreographer, and dancer?
12. Partner “I feel...” exercise---In your verbal cue duos, one person stands in silence, and one person expresses how they feel. Switch. (May 2014).
13. Group hug

Objectives:

1. Be present in the space, making eye contact, connections with others
2. Be open to receiving instructions/feedback. Be open to tapping into different and possible uncomfortable sensations
3. Take risks
4. Ability to take direction and personal cues from partner
5. Interpret and give cues in own individual way
6. Explore and engage with partner
7. Being open to connect with others
8. Vocalizing experiences

Assessment:

1. Assess if and when students appear to be present (eye contact, listening/responding to direction. Not checking the clock, not “checking out”)
2. Look for openness, commitment, and acknowledgment of instructions/feedback
3. Assess their movement in the space, in relation to the other students, and in relation to their own body.
5. Assess their engagement and commitment to the tasks and with each other
6. Notice their transitions from phrase to phrase
7. Look for their reflections and understanding of the material through verbal feedback in group discussion
8. Notice their decisions within the verbal cue duet, in regards to moments they choose to connect with their partners.

Session 5 Tasks:

1. Affirmation/breathing group circle—participants lying on backs in circle, eyes closed

Cues:

 1. Breath
 2. Tense body. Let it go. Repeat 3 times
 3. Take in 5 senses.
 4. Morning stretch, yawns, sighs
2. Body awakening improvisation on the floor

Cues:

 1. Fingers, elbows, shoulders, front body, back body, torso, knees
3. Partner mirroring exercise (King 2006)
4. Partner hand initiation exercise
5. Group Discussion
6. Sharing of props: telling the story of your prop (Climenthaga 2009; Stanzak 2010)
7. Develop a phrase based on your prop
8. Each participant performs his or her prop solo
9. Work with each participant individually to manipulate, deconstruct, and give feedback on his or her prop dance
10. All participants stand in line, just executing the upper body movements from their prop dance
11. Repeat. Faster. Slower.
12. Group Discussion
13. Group hug

Objectives:

1. Be present in the space, making eye contact, connections with others
2. Be open to receiving instructions/feedback. Be open to tapping into different and possible uncomfortable sensations
3. Take risks
4. Ability to take direction and personal cues from partner
6. Explore and engage with partner. Explore and engage with your prop.
7. Vocalizing experiences
8. Create movement based on personal prop

Assessment:

1. Assess if and when students appear to be present (eye contact, listening/responding to direction. Not checking the clock, not “checking out”)
2. Look for openness, commitment, and acknowledgment of instructions/feedback
3. Assess their movement in the space, in relation to the other students, and in relation to their own body.
5. Assess their engagement and commitment to the tasks and with each other
6. Notice their transitions from phrase to phrase
7. Look for their reflections and understanding of the material through verbal feedback in group discussion
8. Notice their process in the creation of their “prop dance” phrase.

Week 4: Using the Voice

Session 6 Tasks:

1. Group Circle, standing, letting any wiggles/noises/movements come out
3. Sounds (May 2014; King 2006)
 1. Sighs
 2. Oeeeeeee
 3. O,o,o,o,o,o,o,o
 4. Tongue clicks
 5. Kisses
 6. Lip bumps
 7. Tongue rolls
 8. Ohhhh, ahhhh, eeee, uhhh?, eeeee, uuuuu
 9. Exhales (getting faster and louder)
4. Going around in a circle: Each participant makes one sound
5. Begin walking in space
Cues:
 1. A, e, i, o, u, repeat.
 2. Sounds that fire makes
 3. Sounds that water makes
 4. Stand still: make the loudest noise possible
 5. Keep walking: sounds that the earth makes
 6. Sounds that a lion makes
 7. Sounds that a chicken makes
 8. Faster walks
 9. Sounds that a dog makes
6. Sound duos: Find a partner; come up with 6 sounds, then 6 movements to go with your 6 sounds
Cues:
 1. Each duo performs sound sentence with movement. Repeat 3-4 times
 2. Faster
7. Group discussion: How was that?
8. Singing Task in pairs, one pair at a time: 1 person sits in chair, eyes closed, singing. Partner improvises the essence of the sounds/songs their partner is singing. Switch. (King 2006).

9. Group Discussion
10. Writing prompt: Condense your “I come from..” : just taking the meat from, pull out the stuff, get the juice, to 5-8 lines.
11. Time to practice “I come from..” phrase, with verbal and movement. Embody the writing through movement.
12. Each participant performs “I come from..” solo
13. Repeat as a whole group
14. Group Discussion
15. Group hug

Objectives:

1. Using the fullness of ones voice, annunciating, playing with pitch, exploring the range of one’s sounds
2. Courageous, willing to take risks into the uncomfortable
3. Connecting with others, having fun
4. Taking ownership of one’s voice
5. Speaking your story
6. Experimenting with movement choices, rhythmic choices, in relationship to the voice

Assessment:

1. Assess how comfortable/not comfortable dancers were in using their voices as the main focus, over movement. Was there growth from the beginning of the meeting, and then end?
2. Look at any connections being made between dancers in the group and in duets?
3. How open were the dancers in using the full range of their voice?
4. Assess dancers reflections in journals, verbal feedback, and group interaction.

Session 7 Tasks:

1. Group Circle: Free flow write
2. Circle, standing, letting any wiggles/noises/movements come out
3. Sounds
 1. Sighs
 2. Oeeeeeee
 3. O,o,o,o,o,o,o,o
 4. Tongue clicks
 5. Kisses
 6. Lip bumps
 7. Tongue rolls
 8. Ohhhh, ahhhh, eeee, uhhh?, eeeee, uuuuu
 9. Exhales (getting faster and louder)
4. Going around in a circle: Each participant makes one sound
5. Begin walking in space

Cues:

1. A, e, i, o, u, repeat.
 2. Sounds that fire makes
 3. Sounds that water makes
 4. Stand still: make the loudest noise possible
 5. Keep walking: sounds that the earth makes
 6. Sounds that a lion makes
 7. Sounds that a chicken makes
 8. Faster walks
 9. Sounds that a dog makes
6. Sound duos: Find a partner; come up with 6 sounds, then 6 movements to go with your 6 sounds
- Cues:
1. Each duo performs sound sentence with movement. Repeat 3-4 times
 2. Faster

7. All participants stand in a line performing sound duos

Cues:

1. Fast. Repeat.
2. Just movement. Repeat
3. Faster.
4. Just sounds. Repeat.

8. Back to a group circle

Cues:

1. Each participant, one at a time, say name, really pronouncing the syllables
2. Say name 5 times, investigating different ways of saying your name

9. Walk in space: Say your name out loud walking in space

10. One at a time, say your name 5 times, with improvised movement

11. Revisit group phrase

12. Revisit floor name phrase

13. Revisit “I come from...” phrase with vocals and movement

14. Each participant perform “I come from...” solo

15. Group hug

Objectives:

1. Using the fullness of ones voice, annunciating, playing with pitch, exploring the range of one’s sounds
2. Courageous, willing to take risks into the uncomfortable
3. Connecting with others, having fun
4. Taking ownership of one’s voice
5. Speaking your story
6. Experimenting with movement choices, rhythmic choices in relationship to the voice

Assessment:

1. Assess how comfortable/not comfortable dancers were in using their voices as the main focus, over movement. Was there growth from the beginning of the meeting, and then end?
2. Look at any connections being made between dancers in the group and in duets?
3. How open were the dancers in using the full range of their voice?
4. Assess dancers reflections in journals, verbal feedback, group interaction.

Week 5: Honesty

Session 8 Tasks:

1. Affirmation/breathing group circle—participants lying on backs in circle, eyes closed

2. Core warm-up: Abs, pushups

3. Improvisation

Cues:

1. Walk in space: open eyes, see space, see each other
2. Walk backwards
3. Run forwards:
 - a. What different ways can you run?
 - b. What spaces in the room haven’t you explored?
 - c. What different textures can you explore while running? Can you run with another person?
2. Find a space in the room to stand.
 - a. Exhaust movement in the fingers
 - b. Exhaust movement in the shoulders
 - c. Exhaust movement in the shoulders and head
 - d. (Move in space as you explore shoulders and head)
 - c. Be open to contact with people
 - d. Play with silences
 - e. Toes/feet

- f. Feet and head
 - g. Lower back
 - h. Full body (pick up intensity)
 - i. Can you repeat moments?
 - j. Extremely slow
 - k. Normal speed (pick up intensity)
4. Body language prompt Improvisation: My words will be prompts for you to find a gesture. (Climenhaga 2009; Stanzak 2010).
 1. Listening
 2. Transformation
 3. Something you got through that you didn't think you could get through
 4. Secretly excited (eyes closed)
 5. Put all prompts together in one long phrase
 5. Group Discussion
 6. Question prompt Improvisation: (Climenhaga 2009).
 1. Why are you here?
 2. What is one of your flaws? (make it exaggerated and big)
 3. How do you feel love for yourself? (slow)
 4. Put all prompts together in one long phrase
 7. Put Body language prompts and Question prompts together in one long phrase.
 8. In journals, write all 7 prompts, and begin to play with order, repetition, adding on, manipulating, and molding them together to create your own phrase
 9. Each participant performs solo phrase
 10. Partners: Blend your phrases together to make a duet: You have full freedom
 11. Each duo performs
 12. Group Discussion: Thoughts?
 13. Group hug

Objectives:

1. Be honest, truthful, and genuine in movement, dialogue, and interactions with others
2. Develop empowerment and courage in the revealing of inner truths
3. Share and connect with other dancers
4. Be open to taking risks

Assessment:

1. Assess dancer's movement answers to the questions and whether they dig into comfortable in sharing truths?
2. Assess confidence level and any growth within the repetition of movement phrases
3. Assess if any "mimicking" or "trying to please" is happening
4. Look for connection with others
5. Look for increased awareness of self and others, openness to jump into the uncomfortable, and resiliency: keep trying, attempting, and building adversity
6. Assess dancer's written experiences, verbal feedback
7. Assess any growth/transformation in movement quality, verbal articulation

Session 9 Tasks:

1. Affirmation/breathing group circle—participants lying on backs in circle, eyes closed
2. Lying down: take any movements that feel good, or that your body is calling on you to investigate
3. Core warm up: abs, pushups
4. Walk in the space
5. Come to a circle, let out any noise that needs to come out
6. Say your name out loud, one by one
7. Repeat
8. Movement/body language while saying your name out loud
9. Repeat

10. Discussion on where creativity comes from
11. Each participant: say an image out loud
12. Spread out in the space, using the 9 images that were just vocalized, we will take an improvisation based on those images.
13. 9 Participant word Improvisation investigation
14. Group Discussion- How was that?
15. Revisit Body Language/Question duets from Session 8
16. In pairs, answer the question “What kind of human do you want to be” together, through movement (Climenhaga 2009; Stanzak 2010).
Cues: You can use your voice. You can use tactile touch.
17. Each pair performs
18. Group hug

Objectives:

1. Be honest, truthful, and genuine in movement, dialogue, and interactions with others
2. Develop empowerment and courage in the revealing of inner truths and aspirations
3. Share and connect with other dancers
4. Be open to taking risks
5. Answer question as a pair, each having a voice, and collaborating

Assessment:

1. Assess dancer’s movement answers to the questions and whether they dig into comfortable in sharing truths?
2. Assess confidence level and any growth within the repetition of movement phrases
3. Assess if any “mimicking” or “trying to please” is happening
4. Look for connection with others
5. Look for increased awareness of self and others, openness to jump into the uncomfortable, and resiliency: keep trying, attempting, and building adversity
6. Assess dancer’s written experiences, verbal feedback
7. Assess any growth/transformation in movement quality, verbal articulation
8. Assess how partners interact, how much collaboration is happening, where their decisions arise from, and how vocal they are being while developing movement
9. Notice how they approach the exercises and how engaged they are

Week 6: Pina Bausch Question Methodology

Session 10 Tasks:

1. Affirmation/breathing group circle—participants lying on backs in circle, eyes closed
2. Core warm up: abs, push ups
3. Group Circle:
 1. Let any noises/wiggles/sighs out
 2. Improvisation task: Awareness of the skin on the body
 - a. Skin on the back body
 - b. Skin on the front body
 - c. Top of your head, chest, hips, knees, feet
 - d. Find stillness
 - e. Sides of the body: ears, shoulders, edges of feet
 - f. Find stillness
4. Word/image Improvisation Partner exercise (Stanzak 2010; King 2006).
 1. In pairs, each participant calls out a word/image to assist in developing movement.
 2. One partner stays still, the other partner moves around and through
 3. Continuously switching partners and words/images
 4. Cues:
 - a. If it’s weird and uncomfortable, go with it: Don’t let it hinder you.
 - b. Fast!

- c. Slow!
 - d. Surrender
 - e. Surrender into your partner quickly
5. Group Discussion
 6. Revisit “What kind of human do you want to be” Duet
 7. Personalized feedback and suggestions for each duet
 8. Each duet performs in the space
 9. Partner “I admire...” exercise---In duos, one person stands in silence, and one person expresses what they admire about their partner. Switch.
 10. Group hug

Objectives:

1. Engage and be present in the tasks asked
2. Honesty and openness in the revealing of answers
3. Tap into intuition, finding answers from a place of “just knowing” and using intuition as a muscle and tool to find movement answers
4. Connect as a group
5. Dive into the uncomfortable moments in contact improvisation work
6. Committed to the tasks

Assessment:

1. Assess dancers engagement in the material, are they distracted? Are they present?
2. How deep are they allowing themselves to go, to find a meaningful answer?
3. Assess their reactions and how they seem to come to a decision. Quickly? Or working on it for a period of time? Are they repeating it? Refining it?
4. How are they connecting in the group and with each other?
5. Assess journal and verbal responses. Is their growth and deeper connection to the work since week 1?

Session 11 Tasks:

1. Affirmation/breathing group circle—participants lying on backs in circle, eyes closed
2. In journal, write down 5 action words, and 5 words that resonate with you today right now, in this moment.
3. Daily Ritual task- Your morning routine before you get out the door (Climenhaga 2009).

Cues:

1. Slow
 2. Fast
 3. Challenge yourself not to get too “dancy”
 4. Finish the action; don’t cut anything out
 5. Be closer in space to each other
 6. Repeat. Repeat in Duets
4. Action word/normal word improvisation (King 2006; Climenhaga 2009).
 1. Action, 2 normal, 2 action, normal, action, normal, action, normal
 5. Link the Daily ritual phrase with the action/normal phrase
 6. Revisit Verbal cue phrase (make eye contact with someone in the space)
 7. Revisit Verbal cue duet
 8. Revisit “What kind of human do you want to be” duet
 9. Revisit “I come from...” verbal/movement phrase
 10. Perform each phrase in order.
 11. Group Discussion
 12. Group hug

Objectives:

1. Engage and be present in the tasks asked
2. Honesty and openness in the revealing of answers
3. To recount and revisit all phrases thus far

4. Connect as a group
5. Find pedestrian moments in the “daily ritual” task. Revisit a memory and tap into past experiences to derive movement choices.
6. Be committed

Assessment:

1. Assess dancers engagement in the material, are they distracted? Are they present?
2. How deep are they allowing themselves to go, to find a meaningful answer?
3. Assess their reactions and how they seem to come to a decision. Quickly? Or are they working on it for a period of time? Are they repeating it? Refining it?
4. How are they connecting in the group and with each other in pairs?
5. Assess journal and verbal responses in group discussions. Is there growth? Reflection? Discoveries?
6. Assess how they approach the “daily ritual” task. Assess their knowledge, commitment, and execution of all the phrases thus far.

Week 7: Body Map/ Integrating Ideas

Session 12 Tasks:

1. Affirmation/breathing group circle—participants lying on backs in circle, eyes closed
2. Core warm up: Abs, push-ups, run around room
3. Group circle: let noises out, any wiggles, arm circles.
4. Image improvisation: Each participant says one image; as a group; spread out into the space, collaborate together as a group using the images to derive movement from. (15 minutes)
5. Word Improvisation: Each participant says one word; as a group; spread out into the space, collaborate together as a group using the words to derive movement from. (15 minutes).
6. Group Discussion
7. Body Map: How do you carry history in the body? Let’s tap into our creative side, and fill in the body with images, words, pictures, and memories. (May 2014).
8. Each participant shares body map with the group.
9. Group Discussion
10. Group hug

Objectives:

1. Be genuine, investigative, engaged, and powerful in movement, dialogue, and interactions with others
2. Develop empowerment and courage in the revealing of inner truths and aspirations
3. Share and connect with other dancers.
4. Be open to taking risks
5. Problem solve, listen, respond, take ownership of the space, and of the words/images that are given.
6. Tap into creativity to reveal yourself through a different artistic medium

Assessment:

1. Assess confidence level and any growth within the repetition of movement phrases
2. Assess if any “mimicking” or “trying to please” is happening
3. Notice body stature, how they hold themselves, and if there is a difference from week one?
4. Look for connection with others
5. Look for increased awareness of self and others, openness to jump into the uncomfortable, and resiliency: keep trying, attempting, and building adversity
6. Assess dancer’s written experiences, verbal feedback
7. Assess any growth/transformation in movement quality, verbal articulation
8. Assess how partners interact, how much collaboration is happening, where their decisions arise from, and how vocal they are.
9. Notice how they approach the exercises and how engaged they are.
10. Notice their commitment and interest in the art project.

Session 13 Tasks:

1. Affirmation/breathing group circle—participants lying on backs in circle, eyes closed.
2. Soft improvisation: Use the body to get to an “egoless” state. No thought, just movement.
 1. Where does the body want to go?
 2. Make way to another place in the room
 3. Cues:
 - a. Skin on your thighs
 - b. Your stomach
 - c. Your ears
 - d. Your collarbone
 - e. Your left hip
 - f. Your torso
 - g. Slow!
 - h. Fast! (Full body. Fast intensity)
 - i. Come to stillness. Lay on your back. Visualize what just happened.
3. Revisit Group Phrase
4. Revisit Daily Ritual
5. Revisit Sound Duos
6. Revisit “I come from...” verbal movement phrase
7. IN circle, sitting down, each participant say their verbal “I come from...” with no movement, just words.
8. Revisit “What kind of human do you want to be” Question duet.
9. CHANCE: put all tasks on slips of paper, mix in a hat, and decide on a random order to perform the phrases. (Stanzak 2009).
10. Showing of all the phrases thus far.
11. Group discussion
12. Group Hug

Objectives:

1. Using the fullness of ones voice, annunciating, playing with pitch, exploring the range of one’s sounds
2. Courageous, willing to take risks into the uncomfortable
3. Connecting with others
4. Taking ownership of one’s voice
5. Speak your story
6. Experimenting with movement choices, rhythmic choices in relationship to the voice
7. Be genuine, investigative, engaged, and powerful in movement, dialogue, and interactions with others
8. Be open to taking risks
5. Problem solving, listening, responding, take ownership of the space, find individuality in the phrases

Assessment:

1. Look at any connections being made between dancers in the group and in duets? How open were the dancers in using the full range of their voice?
2. Assess dancers reflections in journals, verbal feedback, group interaction.
3. Assess confidence level and any growth within the repetition of movement phrases
4. Notice how they connect with “just movement” and “no thought” task.
5. Notice body stature, how they hold themselves, and if there is a difference from week one?
6. Look for increased awareness of self and others, openness to jump into the uncomfortable, and resiliency: keep trying, attempting, and building adversity
7. Assess any growth/transformation in movement quality, verbal articulation
8. Assess how partners interact
9. Notice how they approach the exercises and how engaged they are.

Week 8: Culmination

Session 14 Tasks:

1. Affirmation/breathing group circle—participants lying on backs in circle, eyes closed

2. Body Awakening:

Cues:

1. Begin to awaken: toes, fingers, shoulders, stomach, open mouth wide, chest, chin, roll the shoulders, anything that feels good to awaken.
2. Full body
3. Run around room
4. Abs, pushups

3. Group Circle:

Word improvisation: Each participant say word out loud; Movement to that word.

4. Direction phrase from Session 1
5. Voice circle from Week 4
6. Talk improvisation: Each participant talks continuously while improvising, one at a time
7. Group Discussion
8. Revisit all phrases from the workshop
9. Decide the order of the phrases as a group.
10. Showing of all the phrases, duets, solos
11. Group Discussion
12. Group Hug

Objectives:

1. Be present and engaged
2. Using the fullness of ones voice, annunciating, playing with pitch, exploring the range of one's sounds
3. Courageous, willing to take risks into the uncomfortable
4. Connecting with others,
5. Taking ownership of one's voice, owning their individuality
6. Experimenting with movement choices, rhythmic choices in relationship to the voice
7. Integrating all ideas and experiences into last session

Assessment:

1. Assess how comfortable/not comfortable dancers were in using their voices as the main focus, over movement. Was there growth from the beginning of the meeting, and then end?
2. Look at any connections being made between dancers in the group and in duets?
3. Observe any growth in movement choices, verbal feedback,
4. Assess dancers reflections in journals, verbal feedback, and group interaction.
5. Look for increased awareness of self and others, openness to jump into the uncomfortable, and resiliency: keep trying, attempting, and building adversity
6. Assess any growth/transformation in movement quality, verbal articulation, and partner interaction
7. Notice how they approach the exercises and how engaged they are
8. Observe any growth and/or shifts from session 1.
9. Have they moved away from habitual movement tendencies?
10. Look for integration of all ideas from workshop

APPENDIX B

RECRUITMENT EMAIL

Research Compliance Services
RECEIVED
June 30, 2014
IRB Protocol Number: 06302014.046

Dear Undergraduate Dance Majors,
My name is Katie Scherman. I am an MFA candidate from the Department of Dance at the University of Oregon. I am writing to invite you to participate in my research study exploring the creative process with a focus on honesty, individuality, and empowerment. You're eligible to be in this study if you are an undergraduate dance major. I obtained your contact information from the University of Oregon, Department of Dance. If you decide to participate in this study, you will be participating in a free creative process workshop, facilitated by myself, twice a week for 1.5 hours each session, beginning the first week of Fall term for 8 consecutive weeks. I will be videotaping each session to evaluate my behaviors as the facilitator, as well as your growth over the eight weeks. Remember, this is completely voluntary. You can choose to be in the study or not. If you'd like to participate or have any questions about the study, please email at kscherma@uoregon.edu.

Thank you very much.
Sincerely,
Katie Scherman

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Research
Compliance Services
08/25/2014-08/24/2015

APPENDIX C

CONSENT FORM

Research Compliance Services
RECEIVED
August 20, 2014
IRB Protocol Number: 06302014.046

**University of Oregon Department of Dance
Informed Consent for Participation as a Subject in:
Creative Process Workshop: Honesty, Individuality, and Empowerment
Investigator: Katie Scherman
Adult Consent Form**

Introduction

- You are being asked to be in a research study as a participant in a creative process workshop focusing on honesty, individuality, and empowerment.
- You were selected as a possible participant because you are an undergraduate dance major at The University of Oregon.
- I ask that you read this form and ask any questions that you may have before agreeing to be in the study.

Purpose of Study:

- The purpose of this study is to explore a model for the creative process to facilitate an honest, individualistic, empowering human experience for the choreographer and the dancers in the Higher Ed dance studio. I strive to explore which tools in the creative process open possibilities for the choreographer and the dancers to transform.
- The total number of subjects is expected to be 5-10.

Description of the Study Procedures:

- If you agree to be in this study, I would ask you to do the following: attend and participate regularly in the creative process workshop held twice a week for 1.5 hours each session for the first eight weeks of Fall term at the University of Oregon. I would ask you to participate in the movement work, writing/art exercises, verbal group discussions, pre/post interviews, and to keep a journal throughout the process.
- Each session will be video documented for project evaluation purposes.

Risks/Discomforts of Being in the Study:

- There are no reasonable foreseeable (or expected risks). This study may include risks that are unknown at this time.
- **Since research tasks will occur in a group setting, please be aware that there is an increased risk of breach of confidentiality, i.e., other participants could disclose information from our group interviews/activities to others outside of the research.**

Benefits of Being in the Study:

- The purpose of this study is to explore a model for the creative process to facilitate an honest, individualistic, empowering human experience for the choreographer and dancers in the Higher Ed dance studio. I strive to explore which tools in the creative process open possibilities for the choreographer and the dancers to transform.
- The benefits of participation may include free participation in a creative process workshop with the potential for artistic growth as a dancer.

Payments:

- No payment will be provided for participating in this study.

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08/25/2014-08/24/2015

Costs:

- There is no cost to you to participate in this research study.

Confidentiality:

- The records of this study will be kept private. In any sort of report I may publish, I will not include any information that will make it possible to identify a participant. Research records will be kept in a locked file.

• All electronic information will be coded and secured using a password protected file. Video recordings may be viewed by me and my committee chair only. The recordings and transcriptions will be destroyed five years post graduation, June 15, 2019.

- Access to the records will be limited to the researchers; however, please note that regulatory agencies, and the Institutional Review Board and internal University of Oregon auditors may review the research records.

Voluntary Participation/Withdrawal:

- Your participation is voluntary. If you choose not to participate, it will not affect your current or future relations with the University.
- You are free to withdraw at any time, for whatever reason.
- There is no penalty for not taking part or for stopping your participation.

***Dismissal From the Study:**

- The investigator may withdraw you from the study at any time for the following reasons: (1) withdrawal is in your best interests (e.g. side effects or distress have resulted), (2) you have failed to comply with the study requirements.

Contacts and Questions:

- The researcher conducting this study is Katie Scherman. For questions or more information concerning this research you may contact her via email at kscherma@uoregon.edu.
- If you have any questions about your rights as a research subject, you may contact: Research Compliance Services, University of Oregon at (541) 346-2510 or ResearchCompliance@uoregon.edu

Copy of Consent Form:

- You will be given a copy of this form to keep for your records and future reference.

Statement of Consent:

- I have read the contents of this consent form and have been encouraged to ask questions. I have received answers to my questions. I give my consent to participate in this study. I have received (or will receive) a copy of this form.

Signature/Dates

Study Participant (Print Name)

Participant or Legal Representative Signature Date

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APPENDIX D

PRE WORKSHOP INTERVIEW QUESTIONS

1. What is your age? What is your year in school?
2. How long have you been dancing?
3. What is one of your positive childhood dance memories?
4. What is one of your negative childhood dance memories?
5. Why do you dance?
6. When you are working with a choreographer in the creative process, what does the choreographer do to encourage you?
7. When you are working with a choreographer in the creative process, what does the choreographer do to discourage you?
8. When do you feel the most creative in the creative process?
9. What do you believe are your strengths as a dancer?
10. What do you believe are your weaknesses as a dancer?
11. Have you ever had an experience collaborating with a choreographer?
12. If so, do you prefer collaborating, or being given solely the choreographers movements.
13. When you are dancing, when do you feel powerful?
14. In the dance experience, where do you think that power comes from? How does it feel?
15. How confident are you as an individual?
16. How confident are you in the dance studio?
17. In the dance studio, are there times when you do things for the choreographer, instead of yourself? Example?
18. Why are you interested in this workshop?

APPENDIX E

POST WORKSHOP INTERVIEW QUESTIONS

1. What is your name, age and year in school?
2. How long have you been dancing?
3. Did you have a favorite moment of the workshop?
4. Did you have a least favorite moment of the workshop?
5. How was the collaborative process for you?
6. What did I do to encourage you? What did I do to discourage you?
8. Was there a moment you felt the most powerful?
9. Where does that power come from?
10. Was there a moment you felt the most honest?
11. Was there a moment where you were comparing yourself to others?
12. What do you believe are your strengths?
13. What do you believe are your weaknesses?
14. Was there a moment you felt the most creative?
15. Can you speak about the environment of the workshop?
16. Was there a moment you felt vulnerable?
17. Is there anything about the workshop you would have liked to be different or have more/less of?
18. Was there a moment of transformation?
19. What tools open up possibilities for you to transform?
20. How was it having me as a participant in the workshop?
21. What will you take away from the workshop?

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