

Dance Lineage: The Formation of Movement Copyright and Individual Artistic Identities

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Abstract:

Copyright in the dance world is often reserved for certain dance styles and companies of the larger scale. I am unpacking the many components of the 1976 Copyright Law and the other possible ways to illustrate movement background when making choreographic work. I accomplish this with a literature review of the Copyright law and how companies have used official means to protect their work. I also delve into different approaches of how artists can conserve their work, including movement citation and the lineage of dance forms. Using verbal cues in the class setting is an example of indicating the dance history and citing the original artist. The communication from teacher/choreographer to student/dancer keeps long-standing dance styles and movements alive between generations of artists. For the creative component of the research, I have choreographed a solo work that will be presented in the form of an in-progress video along with my written work. I have discovered more about my own artistic identity and how I realize the roots of my choreographic tendencies.

Background and Significance:

Growing up, I trained at a dance studio studying ballet, modern, and jazz, with ballet as the primary emphasis. Now, my main training has shifted to modern dance, which serves as an umbrella for a variety of aesthetics and forms. I have gained exposure to professional choreography from faculty members and guest artists by learning their movement and having them set their choreography on a new group of dancers. These experiences have broadened my focus of what a creative process can look like depending on if a work is being restaged or if a new piece is being choreographed. I have not been a part of a process that has become copyrighted in any way, but I have witnessed how something new is explained in class and in choreographic settings. I will be naming this as movement citation throughout my discussion, and this usually occurs verbally during class or choreographic rehearsals. When movement is cited in this oral tradition, the background of that step, the people who made it, and the context in which it was used are all pieces of information that can be noted. In my own artistry, movement citation has informed how I connect different movement forms. I have witnessed teachers at the collegiate level cite historical and current connections between dance styles or pieces of choreography, establishing a dance lineage. This has piqued my interest learning different concepts that stem off of a mainstream idea, such as delving into different techniques and thought processes in modern dance.

My own movement history offers a particular perspective based in both experiential, embodied research and creative scholarship. My knowledge comes from the dance forms I have studied and may not apply to all dance styles because of the specific pedagogies and traditions of a wide variety of dance forms. For example, ballet class has a set structure of combinations versus other styles of dance that stem from culture origins grounded in tradition. Overall, the

goal of this research is to unpack the current copyright laws that are in place to protect creative intellectual property and to identify the usefulness of the law for the arts. My hope is that this research will serve to open dancers' minds in order to protect their work; by offering an entry into what copyright and movement citation entails, performing artists can inform their own practices when they choreograph or are a part of a creative process.

My movement vocabulary stems from everything I have learned in my time at Brockport and my dance education before coming to college. My approach to choreography in this instance does not try to envelope everything I have learned all at once; that would be an overwhelming process that I do not believe would serve me. Instead, I am exploring how I clarify my artistic identity and how my interests inform my choreographic process. Creative synthesis of these ideas is a key component of my research, and I am discovering that everything I learn is innately involved in the way I think (especially my scientific way of thinking from my Biology major that effects how I approach creativity). Following the completion of a choreographic project and dance film premiere, I discuss my lens more in a reflective written excerpt at the end of my research. My reflection is intended to summarize my thoughts on the choreographic process and how I view myself as a performing artist based on the emphasis of modern dance approaches in my dance training. I believe this process will help me discover how my artistic identity has evolved, and what type of movement I gravitate towards based on my own dance lineage.

In this research, I also dive into how movement histories affect our interests and areas of artistry. Our education and the information we receive based on movement citation will direct us to different artists that we may not have heard of before. During this discussion, I consider how digital access to more art broadens what we are able to see and how we can share our own work. Videography is now part of the choreography in some cases because the camera so greatly

affects what we see and how we see it. In my own choreography, I have had to consider the role of the camera viewpoint in perception of the work throughout the pandemic. Companies over the past year have had to rethink how they present their work in the absence of live performance and more widespread availability of art leads to a whole new level of me questioning what that means for copyright. Will the virtual formats of dance presentation persist when in-person shows can resume? How will companies innovate new ways to showcase their work, and how can these technologies continue to support the goals of performing artists?

Theoretical Frames & Scholarship

Movement citation involves the credit given to a specific style or set of movements. Citing work is directly related to choreography and how an artist's work is maintained under their own copyright control without having a specific copyright for their work. In today's digital age, copyright and citation are particularly relevant since dancers and dance companies have a greater online presence than was available even a decade ago. Technology is advantageous for gaining publicity of works and building a general awareness of a company's particular artistic mission. Multiple online platforms, whether a simple website or specific social media pages, open up the possibility for others to take a choreographer's ideas and make them their own.

Larger projects and dance companies, especially in the ballet world, have more protection since the movement is often more codified¹ than other dance forms, and these groups are often more historically established. Ballet-based works have a better chance at becoming copyright

¹ For the purpose of this research, codified refers to set steps or technical definitions of movement established by a certain dance style/form. An example of this is the ballet movement of tendu, which is used in the class setting to learn a movement pattern, with the technique of the movement transferrable to a choreographic context.

protected by law based on the 1976 copyright revision that began to include choreographic works. Prior to 1976, copyright existed, but did not include choreography, although other types of artistic and creative work qualified, such as photography and sound (Kraut, 2016). The copyright revision law including choreography has tight requirements for qualification including the elements of choreography², originality³, and fixation/reproducibility⁴ (Quintana, 2004). These vague requirements are difficult to interpret; who is the determinant of originality in the choreography based on the individual and how do we define a choreographed dance?

The subjective nature in defining the choreographic work for copyright approval is a time-consuming, costly, and a labor-intensive process. Because of this, the process is only usually practiced by larger companies. Having connections to other organizations and individuals that can facilitate copyright protection for a work is a part of streamlining this process as well (Carman, 2001). In the definition of choreography itself, dance and movement are tough to define. These words can apply to such a wide range of specific and traditional movement practices/aesthetics/forms as well as loosely structured approaches that require their own training. The output ‘dance’ will look different for each, which leads to more difficulty in pinpointing definitions of choreography, originality, and fixation for copyright purposes. Originality may be something learned based on knowing what kind of work a specific artist generates. Creativity can be interpreted as something new brought forward in the choreography (Mitchell, 2018). Or in my reading of the literature, the ‘originality’ of choreography could even

² Choreography requires the structure of dance to be a unique compilation of movements that are explicitly different than commonly used dance movement.

³ Originality refers to the creativity of the work and that there is “independent creation” particular to the choreographer (Saucier, 2018).

⁴ Fixation/reproducibility are in place to ensure that the work can be replicated in the future.

be putting a value label on certain types of creativity, which ultimately may not be useful to the field or the individual artist.

Additionally, there may not be definite answers right now of what it means for something to be performed in front of an audience for a finalized choreographic work (Camp, 1994). As mentioned above in the discussion about the growth of digital performance content, work may be less tied to a specific setting because of the variety of filming approaches that can take place. Or, setting may be an essential part of what is going on in the choreography depending on how the dancers interact with their environment. The main takeaway here is that there are many aspects that can vary in a choreographic work that may not fit in the exact definition written in the copyright law. The terminology in the law is something I believe could be a part of future discussion in order to participate in advocating for artists to protect their work. If the definitions are not useful in defining what choreography is, how necessary are they in forming qualifications for protection?

Concerning the ‘fixation of the choreography,’ one way to maintain a record/archive is filming to document a specific performance of the work with a particular cast of dancers. This could be anything from a simple video taken on someone’s smartphone or a professional video (Camp, 1994). Either way, video may not be enough to provide insight into the movement execution⁵ so that the dance could be set (fixed) on another group of dancers. A single recording can have fluctuations with how the movement is executed between the dancers. For example, in my own experience at a summer program with Doug Varone and Dancers, a NYC-based dance

⁵ My definition of execution in terms of movement refers to initiation points, tone, volume, dynamic, and texture, just to name a few. Execution goes hand in hand with artistic intention. The different qualities used when executing steps make a large difference in the visible result and effect how connected the movements are to one another.

company, they discussed how additional rehearsal videos were made for breaking down steps and movement pathways. These videos were particularly useful for recalling details of each dancer's movement in order for work to be restaged with accuracy. Depending on the size of the company, a video or written archive including performance, rehearsal, and teaching videos could be made to protect the intentionality within the choreography. Videos taken of rehearsals and performances will preserve the mechanics of the movement, but in order to carry on what the dancers may think about when executing the movement, visual and verbal videos may be needed. Thorough video documentation from multiple angles and performances of the work may be useful in generating an adequate archive.

In addition to video documentation, a form of written movement notation could be useful as a supplement to a video or even as a record of the work on its own. Examples of established notation methods are Labanotation and Benesh Movement Notation (BMN). Both are used to record human movement in great detail, but because specific symbols are used to indicate movement and steps in relation to other bodies, the choreographer must know the notation themselves or have someone that can write the movement code for them. This is a time-consuming process, and if someone is hired to notate the choreography, this also becomes a cost-based decision (Watts, 2011). Because of its popularity as one of the more common forms of notating movement, Labanotation has become modernized with 3-D body movement capturing technology that can generate the symbols automatically when recording movement (Li et al., 2019). Depending on the accessibility of the technology, this could be more widely used, but for smaller scale artists, this may not be an option to consider. Like Labanotation, BMN has its own set of symbols, but this notation is mostly used for ballet works. Both notation methods could be very useful for keeping track of exact movement detail. To support these tools further, dancers

who have learned or performed a work in the past can pass down the movement through generations of artists. Relying on their own remembered performance of the work is not enough because of the individual execution of the movement and how the choreographic shapes feel when done in sequence (Carman, 2001). Therefore, video and notation can be used in combination with dancers who have performed the work to recall the truest version of the original choreography.

Based on the discussion of the above elements of choreography, without an exact movement technique or codified placement of the body, the copyright protection is not something easily applied to work. Common movements or steps within a particular technique cannot be claimed under copyright for a specific artist. Transitions between movements in classwork and choreography are widespread⁶ in their usage, resulting in movement overlap between teachers and choreographers based on who they have learned from. (Quintana, 2004). Undercurves are transition steps used in a contemporary modern class that can provide a way for a mover to shift their weight between other movements. Combinations of basic movements or well-known steps may not be copyrighted but could still be verbally cited as stemming from the ideas of a specific individual. Movement overlap can also show up in street dance and hip hop as dancers riff off of the ideas of one another. There is communication, embodied and maybe even verbal, that is happening in these movement jam sessions where dancers are bouncing off of each other's energies. There are many instances where copyright would not apply even though a form of replication is occurring; how can these situations be differentiated?

⁶ By widespread, I am thinking about commonly understood movement pathways that are not novel ideas. I am imagining these to consist of transitions between movements and sequences of steps that may have been seen in multiple class settings before. It may be tough to quantify what widespread is because of everyone's differing familiarity with certain steps.

Movement Citation:

An example of an artist associated with an established company who received copyright protection was George Balanchine. He is still known as the “Father of American Ballet” for his innovation in his ballets. Now, Balanchine’s choreography is carrying well past his own lifetime with high protection over his choreographic works that are still being performed by companies today. He carved out a specific style, now known as the Balanchine style and technique, and the specificity of the movements in his work allowed him to establish a network of many dancers and choreographers with whom he worked. These individuals were left responsible to collaborate in protecting his work when he died (Carman, 2001). One of the trustees left in charge of many of his works, Barbara Horgan, was involved in legal action about his work, *The Nutcracker*, with photographs of Balanchine’s work being published in a book without permission. This turned into a court case debating if the photographs could legally be published. The main question here was, did the photographs show aspects of the ballet that were distinctly Balanchine – going against copyright law, or is it too hard to tell that the dancers were performing Balanchine choreography when the photographs were taken? (Kraut, 2016). Horgan was not successful in the suit of copyright infringement here, but Balanchine’s movement and choreography are protected in copious other ways. The Balanchine Trust and Foundation organizations are forms of protection that exist for his ballets, ensuring that companies can perform Balanchine works as long as the origins of the choreography are cited. (*George Balanchine Trust / Ballet*, 1987). In this situation, copyright has kept the choreography linked to Balanchine while his work is still learned by dancers today.

In contrast, Martha Graham, who is known as one of the “Mothers of Modern Dance,” had more difficulty in obtaining copyright for her works. This shows the effect of gender when

gaining government-granted protection and could be a whole other examination that I will not be going into here. Legally, it can be tough to decipher who has copyright control over a work, or if it ends up in the public domain.⁷ The web gets even stickier to navigate when works are commissioned or paid for by one party and then the choreographer makes the work based on the funds they are allowed (Maynard, 2007). The choreographer has authority over the work, yet legally, when someone pays for something, it would make sense that it belongs to them (Kaufman, 2000). But, commissioning dance is not like buying groceries, and because each situation is unique, they to be considered on an individual basis. Ultimately, Graham was able to pave her way towards copyright because of her embodied presence and powerful movement signature in her choreography (Kraut, 2016). Not only is it the specific steps that create the opportunity for copyright over the work, but the movement execution and artistic affinities that are unique to the choreographer have a great impact. This is something I will be discussing more in a later section when I dive into what artistic identity means in the dance community and to myself.

Further, legal copyright of dance has not had effects on the small projects that I have been a part of. Often times, work in dance is more transferable to different locations outside of the proscenium setting. There has still been video documentation of the choreographic work for the multiple performances that took place. In a work I was a part of, there were set improvisations⁸ build into the work, creating variation with each rehearsal and performance. Because the visible result is something different every time (even though the movement

⁷ When a work is a part of the public domain, no one has copyright protection over it. It is free to be used by others when published without copyright or left unpublished (Kaufman, 2000).

⁸ Improvisation-based choreography or creative work is based on a movement score that gives set rules about how the dancers perform, but do not set fixed steps. The issues of having fixed material become more nebulous because of the ephemeral nature of improvisation.

intentions and organization remain constant), future research might consider what copyright evaluation would occur for a work based on improvisation. Copyright would not be as questioned with specific, set choreography, such as a ballet variation⁹. The series of steps within a variation could be viewed as qualitatively easier to replicate during restaging, yet even so, there are small details that may require specific instruction. This could be compared to a modern dance piece that was made using certain verbal phrasing that inspires movement innovation. There is a different basis for movement within both styles, and there could be slight changes in performance based on the individual artistry of the dancer. The evidence from this basic example shows how our dance lineage impacts our movement execution and stylistic choices.

Movement citation references our own dance training as well as the legacy of movement that has been created by people in the past. Janet Schroeder discusses her idea of “Dancestry”:
movers have knowledge of the past while giving themselves the option to include their own elements within the style of movement. As she describes the ancestry of movement in tap dance, she explains that if there are still people moving in this way, the form is still alive and adding your own innovations while citing the original artists keeps the movement travelling through generations of dancers (Schroeder, 2019). We can borrow ideas from one another while still making the movement our own through everyone’s unique training background. My initial training in ballet gives me ideas about how I can stray away from technicality, and my current modern dance education informs the sensing of myself as I move. My own Dancestry gives me the availability to pull from different styles, fuse details from these realms, and create movement where I feel like myself.

⁹ A ballet variation is a usually a short series of steps that is completed by a solo dancer to place emphasis on that character as a part of the narrative in a particular ballet.

Passing down movement between teachers and dancers is a way that large movement ideas and smaller-scale artists alike can maintain their work in the purest sense. Some scholars within the dance community agree about the “creative commons” where dancers have a mutual sharing of ideas while respecting individual movement invention (Chen, 2018). This applies to work that has already been made and new dance works that build upon established movement vocabularies and aesthetics. Choreographic movement is more than just shapes done with the body; it holds a part of the artist and maintaining this original texture is important in the preservation process. When someone else tries to replicate the movement without the specificity intended, the artistic integrity can be lost. Citing an artist when choosing to do certain movement will preserve identity within the work. Naming where the movement originated from during the choreographic process, whether simply in a classroom setting or a dance project to be performed, can be more useful than full-on copyright. Educating dancers on the origins of certain movements informs execution and keeps the dance lineage alive.

I have my own personal experiences with faculty specifically calling out when they are borrowing ideas from one another or from someone else they have learned from. As students, we are experienced with that individual as our teacher, their movement style, and the dance lineage they have travelled to get to that point. Depending on how well we are acquainted with the teacher, we may not know where they have gotten that movement from or that combination. That’s where movement citation can be really helpful in clarifying the unknowns of an educator’s movement history. In some cases, we are able to see where the movement lineage comes from through our own diverse movement education – basing our conclusions on parallels we draw between movement styles of ourselves and our teachers. Other times, we may be left to

interpret origins of movement ideas by calling on our own movement adventures and making connections.

For me, our training and dance education draws up new questions: how do these lineages effect artistic identity and how is our new choreography affected? Because once we embody something, we are able to know it in our body. This embodied knowledge is involved in the phenomenology of Maurice Merleau-Ponty who researched conscious experience and how the expression through art is garnered by the sensing of the body (Toadvine, 2019). Although his theories have wide applications to politics, behavior, language, and art, the ideas about perception can be applied to movement; the differential but communicative understanding that happens between mind and body is a relevant aspect of how we know a certain way to move. Our knowledge is available for reuse once we have a toolbox of embodied ideas, and the learned movement can become part of what we use on a daily basis. I see this as a constant cycling of ideas as we learn, consisting of returning to old ideas and branching off into new areas from a clear starting point. We may not be thinking of all of these ideas at once, but our collection of movement will become involved in our artistic identity – how we choose to move.

Artistic Identity:

Artistic identity can be difficult to define for ourselves depending on our involvement in other disciplines. We can figure out who we are influenced by through our artistic movement and what dance forms we decide to become a part of. An example of this idea is for dancers who practice contact improvisation. There are multiple movement ideas that are applicable to the technical aspects of contact improv, including dance, forms of martial art, improvisation

generally, and grounding yoga techniques. A commonality amongst all these movement forms is that they ground the individual in their own body while allowing them to practice their knowledge in relation to other bodies (Emeterio & María Paz Brozas Polo, 2013). Our exploration in codified dance and movement forms can really prepare us for execution of movements in that specific field and the ideas are transferrable to other movement forms.

Other ways we can branch off of our ideas include somatic practices that center us in our bodies before creating work. The body does not need to be separated from the rest of the experiences in our life; these experiences, good or bad, are inherently embodied because of the way we process the life events we go through. Contemporary dance choreographer and scholar Marie Forcier describes her processing of past traumas with her own choreography over the years that evolved as she was reexamining parts of her life. Somatic practices have been a basis for her to create a safe space to allow the movement to come naturally (Forcier, 2020). The flowing of ideas can bring to the surface experiences that were lying dormant and unconscious troubling from past traumas. In my own making as a part of my thesis work, I want to create a free space when I am making so I can just be – a place that is absent of judgement or predisposed ideas of what dance “should” look like. I believe that this mindset will give me the chance to delve into my intentions within the work and what my movement composition is conveying.

An additional contribution to artistic growth is what is seen on the internet and social media. Websites and social media handles are ways for companies and individual artists to advertise their movement style and upcoming events. These avenues bring more awareness to the mission of the group and reach more people in this digital way. The choreography can then be viewed as more than a dance just being filmed, but containing intentional camera choices that cater to the particular piece. Performing arts streaming services are now available for artists to

add their work to, especially with the COVID-19 pandemic; the ability to broadcast their work helps companies maintain their audience database to avoid losing what they have built (Kaufman, 2020). Social media is another opportunity that can be used to keep an active presence in the dance community. With algorithms embedded in social media software, people can be exposed to what they are interested in. The presentation of new ideas to social media users could mean gained popularity for artists and inspiration for other dancers to grow in their own movement identities. Even the names of the dancers can be learned to form new connections within the dance community based on who is tagged in a post and the associations between collaborators (Easter, 2020). Digitally, dancers can expand their movement palette through social media, though they should keep in mind what they are sharing in order to preserve the art being made.

Depending on the content made available to the general public from the group or individual, there is a risk of the idea being taken away from the original artistic intention. This could look like distortion of the idea, and when compared to the original, there could be missing artifacts of the movement detail from the execution. Credit is another consideration, and if someone takes choreography from someone else to further their own goals, that is a misuse of another artists' work. A well-known circumstance where this happened was with *Rosas danst Rosas* by choreographer Anna Teresa De Keersmaecker and Beyoncé's *Countdown* video, in which Beyoncé took specific movement phrases from Keersmaecker's choreography without permission. Although Beyoncé explained that *Rosas danst Rosas* was only used as a reference for her choreography, Scholar Anthea Kraut describes how the movement was transplanted, "Beyoncé's easy access to this choreography, made possible by posting of film version ... on YouTube, allowed her to unmoor it from those bodies without any knowledge of its underlying

conditions of production” (Kraut, 2016). Technology plays a large role in this case of choreographic plagiarism, and digital formats made it easy for selection of movements that were wanted for Beyoncé’s music video. There is a big difference between seeing something and using a portion of this idea to branch off into new territory, as an artistic inspiration from dance or another form of art, versus simply creating a replica of the work.

On a separate but related note, my movement identity has shifted throughout my time at Brockport. These changes in mindset have happened through exploration of new dance forms and intricate styles with guest artist experiences as well as new movement qualities that have branched me out of a constant movement dynamic. I have found that I can take technical aspects of my ballet training to see how those concepts translate in other styles. In modern dance, I can lose my balance because I know that I can come back to that balanced place through proper muscle engagement. I am still learning about all the different tools and cross-linking between dance styles. Melting ideas together helps me to grow as an artist while continuously embodying new ideas.

I am shaped by the other academic areas I have involved myself in, including the sciences with my Biology major. Thinking about the lab aspect of the sciences and how troubleshooting is done experimentally to problem-solve a situation can be compared to the choreographic process. New ideas have to be tried out and they may not go as planned, but that trying and experimentation leads to greater knowledge, much like a scientific experiment in the lab setting (Roy, 2014). Although I may not be intentionally thinking about employing a scientific way of approaching choreography, this is an inert part of the way I make. The disciplines I am involved in shape the knowledge I learn and therefore, the way I think and conceptualize is affected. In my own process, I notice how I like to have a logistical approach, finding areas where the work

is making sense to me. On other occasions, I may take a random step into movement without any preplanning. Both these options are exciting to me, but I find that I do not restrict myself to a certain mindset when going into the studio to make dance. More recently, I have leaned into improvisation to generate movement to discover my natural tendencies and affinities. Once I have the knowledge of how I am moving and visualizing this via video, I can decide ways I want to think about moving differently or going deeper into the idea I was initially exploring to develop set movement.

Within all of this, dance is only lasting for a short instant and each movement has its own place in time. Performances are never the same, just as how we are not necessarily the same movers every day. We can be continuously changing because there are constant shifts in our lives, and our experiences in life shape us as artists. Conroy describes dance as being “ephemeral” to support this claim, and even with preserved works, the performed result is different each time there is a new cast of dancers involved (Conroy, 2019). There is a toggling between preservation and new innovation within a tradition that keeps the arts exciting for me, and there is always something to learn from movement, whether it be an established form or up and coming movement.

Overall, as I go more into my choreographic process, I am curious about the ways I can keep investigating the movement to cultivate innovation. I feel that I move in a characteristic way of release and something I am researching in my body is how I can cycle between different dynamics without losing how I love to move. These conclusions about my own movement tendencies stem from wanting to be more comfortable watching myself dance via video. The experience of watching on video can be exposing because of how I visualize myself doing the movement before I watch the video and then having a different sense of what I look like moving

after watching myself do the movement. The embodied feeling versus what the movement looks like is what I want to uncover here to, teaching myself how I actually move. I am excited to challenge my choreographic making in this process as well as see how the movement comes across similarly or differently when framed with video editing technology.

Reflections:

I have made some conclusions and observations based on journaling I have done throughout my thesis process. After I had two filming drafts completed for feedback, I jotted down things that I noticed including:

- My focus on the architecture (shape) of movements
- Finding excitement in shifting camera angles as a way to switch point of view – as part of the choreography
- Shifts of light and darkness from the camera angle and because of this, where I am choosing to pull in more focus from the viewer
- Related are the ideas of proximity to the camera, shadows, and silhouettes

I was craving some movement with more punch coming through towards the end of the phrase work, in order to build up momentum. I had this design of material, and with it, I could change the effort with which it was executed. Based on this personal request, I decided to put more thought into the movement qualities I wanted, then film to see what the output looks like with the rest of the textures in the piece. Other things I wanted to consider were changes in facings, distinctions of being up close or far away, and how the camera angling contributed to the narrative of the piece. Not to say that there had to be a specific narrative, but how the series of

events/movements were occurring is more of what I mean. Expectation versus what is actually going to happen was an idea that I began to juggle as a form of a narrative. This eventually began to come forth in the editing process much more as I worked on drafts in movement and in the video.

Also at this point in the process, I was unsure of music/sound I would be using. I had a sound score in mind but it was too long for what I foresaw myself making for a solo work. I did not want to cut that piece of music either because I did not want to disrupt the overall progression of the piece which the artist had intentionally crafted. I ended up finding a piece of music in the free music archive (<https://freemusicarchive.org/search>) and I really enjoyed the quirkiness that I felt when listening to it. The timing of the music and the different sections were something that I could play with and I felt like I could cut this music too since there was a clear rhythmic consistency overall.

Now after completing the final Virtual DANCE/Strasser version of the piece, I feel that I could go somewhere new with the piece in the ending. I don't think I need more movement material either, and that playing with what I have could be really interesting. I envision toggling between sequentially linked parts with camera angle changes and really jump around more by taking away the original set sequence of the phrase work – replacing with a mismatching of clips that is still organized in its own way.

Now, I have done the final editing to a point where I feel comfortable to leave the piece as is for my final thesis version. There are so many possible choices and places that could be focused on in the work, and that is what makes film-making an exciting process. No matter what kind of sequence of movements are invented by the choreographer, they could be switched up

and made unique to that artist to an even greater degree with video editing technology. I have two main ideas to reflect on to iterate my own artistic identity as a dancer and choreographer.

First, is theme and variation in my choreography through motif development. Especially in the ending part of the editing, I made use a recurring movement between other short video shots; this movement was the beginning of the very last movement of the piece. I am excited by my own familiarity with the repeated segments and how this looks to the viewer. For those seeing this piece for the first time, I am wondering if they notice these parts of the video and if not, what parts seem the most significant. Also, light is a recurring theme, whether my body is being seen close up or in silhouette. Learning different ways of choreographing, such as with theme and variation/motif development, is a direct result of those who have taught me in choreography classes or have broadened my lens of what choreography can be. I don't have anyone specific to talk in detail about here, but I will say that length of time learning from practitioners in the field seems significant in how I craft my work.

The second takeaway I have on the work is my proximity to camera and framing of the body based on silhouettes. I said that light was a part of my motif development based on how I framed my body with video editing. How close I was to the camera seems like a separate and also important idea. I had to be purposeful with my decision-making and decide what moments I wanted to be seen – for this I relied on intuition decisions without overthinking what would happen. I am often lost in thought of trying to make the 'right' choice and I was forced to let go of this. If I cautiously weighed even decision, I would have never been able to splice all the different clips I had together. This process was really helpful to me for that reason of acknowledging and letting the product just be what it is. I am satisfied and fulfilled with both my written and creative processes that took place as a part of this Honors Thesis research.

Creative Work:

<https://youtu.be/2GdVdghEMjg>

Sound Score: *Jester* by Podington Bear

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