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A Choreographic Exploration of Race and Gender Representation in Film and Dance

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Dedication

To my parents for pushing me to do my best in whatever I pursue

To my dancers...

Maile Blume
Caroline Bourscheid
Cali Giuggio
Julia Griffin
Sydney Levine
Hannah State

...for making my artistic vision come to life

To Ronnie, Gail, Kevin, Suchi and Kim for providing immense support and mentorship
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Abstract

Through extensive research which culminates in a choreographic component, this thesis explores the lack of diverse representation within artistic and entertainment industries in regards to race and gender. In pursuit of a concise argument, most of the focus is on race and the conditioned view of gender as binary. Looking specifically at dance and film, it considers and analyzes why this absence persists, along with ways to ensure progress. The analysis and exploration unfolds in five central chapters: Research, Conception of the Dance, *One and the Same*, and *Try It On Make It Fit*. By detailing all that goes into creating a space that consistently hinders representation of minorities, this project will provide a better understanding of how minority communities are affected as a result. With this knowledge, I hope to present solutions that are simple with an attempt to demonstrate the urgency for new methods that expand portraits of diverse and authentic representations outside of the “norm.” The significance of this project lies in the articulation of an issue that is too often ignored. Change will not happen until it becomes unacceptable for people to remain ignorant and complacent on the subject.

**Research:** Much of this research looks at the historical foundation of both industries and how that history contributes to current race/gender inequities. This section seeks to distinguish the “politics of representation” reinforced in marketing and production. Both film and dance have a history of presenting limited perceptions of the “ideal self” that anyone who wants to be “normal” should adopt. As a result, it forces those outside of the “norm” to try and relate where there is no relation. I will provide evidence that showcases how this is still pervasive, but also how change can occur by offering simple, productive, and authentic solutions.

**Conception of the Dance:** This section details the initial thought process and development of the performance aspect. Stemming from personal experiences as a woman of color, the choreographic project performs and explores the creation, implementation, and breaking of a cycle but it also explores the need for constant progress.

**One and the Same:** The choreography sets up a foundation or the first step in the process of lack of representation. The audience was introduced to images that have previously dictated what popular culture, values, and behavior are. It followed the process of brainwashing, showing a decline of individuality into uniformity. At first, we are happy with the decision to conform and be at the top socially but at some point you realize something about this conditioning is not right or comfortable. Video of the performance can be found…

**Try It On Make It Fit:** Includes an in-depth analysis of choreography in relation to the subject, as well as details of my choreographic process. *Try It on Make It Fit* is divided into four sections: Prelude, The Call, Struggle, and Coming Together. The sections are representations of themes that reoccur in cyclical systems of oppression. Video of the performance can be found…
Introduction

This project developed through my personal experiences as a woman of color who has a passion for both dance and film. Continuously struggling to find identifiable versions of myself on the screen and stage, prompted me to explore the cause for cyclical misappropriation and underrepresentation. Moreover, it pushed me to reflect on how I, my friends and family interact with and are affected by the complexity of this problem. This exploration yielded a great deal of material which necessitated dividing the choreographic inquiry into two parts. *One and the Same* was created in the fall semester and presented in the Scripps and Pomona College joint dance concert In the Works, while *Try It On Make It Fit* developed in the spring and showcased at the Scripps Dances concert.

Establishing background research is necessary to contextualize the choreographic intent and development. Understanding the pervasiveness of underrepresentation, and how far it extends into history is key to analyzing cyclical systems of oppression. Dating back to blackface minstrelsy and continuing up until recent blockbusters such as *Moana* (Clements and Hall 2016), the research details the key components of the system: History, Defining/Distinguishing Representation, Marketing, and Courses of Action. Each facet provides examples connecting the struggles between dancers of the past and present, pervasive movie trends, as well as the evolution of societal expectations. These facets function to illustrate the underlying theme that audiences are continually provided with fixed ideals of the norm. Research and analysis of the system concludes with actionable steps for improvement.
Building off the research, the choreographic component was divided based on my perception of the cycle stages. *One and the Same*, which references Defining/Distinguishing and Marketing, explores the initial process of conformity and its ensuing effects. While *Try It On Make It Fit*, more thoroughly incorporates History, Defining/Distinguishing, and Courses of Action, as it centers on the more emotional point of view of the person being excluded. As a larger project, these dances aim to provoke visceral reactions in the nuanced portrayal of underrepresentation and misappropriation.
The following section closely examines the cyclical systems of misappropriation that suppress minority representation. These systems are so thoroughly integrated into everyday life that it can sometimes be difficult for those who are privileged to notice them let alone comprehend their negative impact. Specifically, this paper investigates and contextualizes the complex system established in the performance/entertainment industry. A deeper investigation into this industry is necessary, because entertainment platforms such as music, photography, news, dance, film, art and museum exhibitions, have all flourished due to the mockery, scapegoating, and appropriation of POC (persons of color) and minority communities. Since entertainment and representation are broad categories, this investigation will mainly focus on issues of race and gender in the fields of film and dance. These fields were chosen because dance is one of the oldest forms of communication and entertainment, while film is one of the most popular. Societies are largely influenced by what they see, and what is shown is influenced by societal values. When the content continually excludes certain perspectives, society in turn will normalize that exclusion and continue to sustain a cyclical system that devalues minority communities.

**History-Limited roles/Appropriation of culture**

Blackface Minstrelsy is a dated practice that thrived on the (mis)appropriation of black culture and the cultivation of harmful stereotypes for the sake of entertainment. It began in 1830 as a common aesthetic in minstrel shows and permitted white actors to
portray black characters, as well as “black music” without actually letting blacks on the stage. “As a white representation of African American culture, minstrelsy—especially in its early years—was thematically linked to the concerns of American cultural nationalism…” (Nowatzki 101). Performers covered their face in burnt cork, excluding the lips which gave the appearance of them being big. Black face was inspired by the “Sambo” character prevalent in the South. Sambo’s skin color was midnight black (not just a dark shade of brown), and his lips were oversized, plump, and red. Sambo was meant to embody white perceptions of the Southern plantation black—“slow-witted, loosely-shuffling, buttock-scratching, benignly-optimistic, superstitiously-frightened, childishly-lazy, irresponsibly-carefree, sexually-animated, toothy-grinned, slack-jawed, round-eyed” (Hornback 70). After the civil war, free black minstrel performers were required to wear black face as well. “…blackface minstrelsy’s century-long commercial regulation of black cultural practices stalled the development of African-American public arts and generated an enduring narrative of racist ideology…” (Lott 17) To find work, black individuals often played roles that reinforced simplistic and degrading stereotypes of their culture.

As musical films became increasingly popular and minstrelsy much less so, minorities who wanted work in these fields were still required to adhere to stereotypical portrayals or have light enough skin to pass for white. Ballet Russe de Monte Carlo was a famed ballet company created in 1937, and participated in “whitewashing” their black dancers. Raven Wilkinson joined the company in 1955 and was reportedly told “that they were not to let the public know that this light-skinned young woman was actually black. Onstage, she was often required to “white up,” masking herself in pale pancake makeup”
(Woodard). Even though black artists were lending their talents to these productions, passing as white allowed the credit to be attributed to the white community and furthered the lack of representation of black and minority artists.

These artists were tired of not having the space to cultivate their talents and celebrate their culture, so the only logical response was to create that space for themselves and not wait for society to change its mind and embrace them. Black centered dance groups to form. Ballet Nègre/Negro Ballet (1930), Alvin Ailey (1958), Dance Theatre of Harlem (1969), and Katherine Dunham (1909-2006). Some lasted longer than others, but each was important. Dunham (a dancer, choreographer, and anthropologist), was able to choreograph a significant section in Stormy Weather (Stone 1943) that looked upon black dance favorably and gave further insight into its roots. “The principal significance of Dunham’s choreography and performance in commercial film is that it helped to prepare the way for an increasing use of black dance, dancers, and choreographers in Hollywood films…” (Clark and Johnson 535) Her choreography was a representation of black culture coming from black dancers and not black culture being portrayed through a white lens.

Ruth St. Denis (1877-1968) is widely known as one of the founding women of modern dance. Also the co-founder of Denishawn School, she is praised for challenging and breaking out of the restrictive classical ballet form. Some of her experimentation was rooted in the appropriation of other cultures. “She began to produce dance performances based on her perceptions of Egyptian, Hindu, Japanese, and other “exotic” cultures, which focused on religious themes and mysticism” (Abrams 5). During this time, ideas of racial otherness and limited accessibility did not provide many spaces for movers from
Ironically, it was seemingly ok for white people like Ruth to perform her interpretation of their dance. This kind of appropriation can still be seen today, specifically in the Black street dances and challenges that go viral. These dances are then appropriated by (mostly) white people doing it without any creative ownership or choreographic authenticity, while becoming more recognized than the originators. In turn, when white dancers show some aptitude for the movement they get more acknowledgement and praise than the originators of the movement. St. Denis’ work while inauthentic and appropriative, was considered by others to be honorable because she was making her audiences aware of cultures other than American and European, and focusing on the spiritual rather than the entertainment value of the moving body. Some people view it as a form of appreciation but, in reality people like Ruth St. Denis only pick and choose aspects they find attractive and do not embody the meaning of the practice as a whole. This begs two questions: Is the spread of cultural awareness worth it if it continues to contribute to the overshadowing of the cultures that are being borrowed from? How does one account for inauthenticity in (re)-presentation?

Blackface minstrelsy perpetuated harmful stereotypes of Southern blacks that were then extended to black people as a whole. These stereotypes continued to inform the perceptions of white American citizens, and kept black people in jobs that were subservient, belittling, and not representative of their full range of talents. Eventually, their talents were acknowledged but then quickly overshadowed by the appropriation of the innovations that originated and continue to originate within black and minority communities. This evolution is the foundation for the cyclical system that suppresses minority representation. “By excluding racial minorities or presenting them in
stereotypical and limited ways, the dominant culture subordinates and justifies this subordination of racial-minority groups” (Larson 15). America in general has a lot of influence (whether good or bad) on the actions and perceptions of other countries. American cinema tends to magnify that influence and produces visual blueprints on how other cultures perceive minorities (and Americans in general). “All news that includes minorities conveys messages to readers and viewers that help them develop, reinforce, or challenge assumptions about race” (Larson 81). In turn these perceptions are extended into entertainment, fashion, politics, essentially all aspects of society.

**Defining/Distinguishing Representation**

In the film industry, minorities are commonly cast in “ethnic” or supporting roles. Most black and minority casts are in urban films, whose storylines include drugs, gangs, violence, crime/criminality, and dysfunction in black family dynamics. “Like most Hollywood films, urban films tend to feature actors who are fashion magazine attractive, thin and, particularly in the case of black women, light-skinned…” (Bernardi 215). Some typical roles for racial minorities might include: thugs/gang bangers, maids/servants, secondary or background characters, angry/violent, sassy, single/no love interest/asexual, poor/struggling. These characteristics stem from stereotypes and prejudices throughout history placed on underrepresented communities. Historically, these stereotypes were used to maintain the criminalization and perception of minorities as lower class. Aspiring actors/actresses/dancers and other artists are often typecast, or assigned the same roles on the basis of appearance or previous success. Typecasting while not always negative, is

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1 This can lead to the white savior theme: a white person who is tasked with rescuing a person of color from their hardship ex. Freedom Writers (LaGravenese 2007), The Blindside (Hancock 2009), The Help (Taylor 2011) etc.
still a tool of systemic oppression and racism within the entertainment industry. When an artist is type-cast, it can be difficult to find roles outside of that part, in turn conditioning audiences to believe that the role of black/latinx gangster or the Muslim 7/11 owner is natural and applicable to all who fit that description. News outlets amplify this assumption by broadcasting biased portrayals of minorities. For example, using the mug shot of a black teen who was murdered instead of a photo that captures their youthfulness and draws sympathy for their victimhood. “Hard news that treats racial minorities as the main subject focuses on their threat to the social structure and their opposition to whites” (Larson 82). So, while minorities are typecast as gangsters, the knight in shining armor is almost always a tall, handsome white man, and the girl next door is a beautiful petite white woman.

This labeling can also be seen in the dance world where, “dancers of colour rarely are given the opportunity to appear in that repertoire², because they are often typecast in pieces that require extreme athleticism as opposed to classical lines.” (Hanson, Encyclopedia Britannica) For a while ballet dancers were cast using the Balanchine model³. Female dancers were expected to have a small head, long legs and a slender body. Black dancers were viewed as more muscular and athletic so they did not fit in to this exclusive type. Moreover, classical ballet is typically very gendered. The men execute the harder jumps and athletic turns, while women have the fancy footwork, graceful leaps or are turned by the men. Dictating such rigid roles for centuries has made it difficult for audiences, choreographers, and dancers to accept change. That being said,

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² In reference to ballets such as Swan Lake, La Bayadère, and Giselle. This is ironic because Russian productions of Bayadere still often use full body make-up and black-faced children.
³ George Balanchine is a renowned dancer/choreographer and considered the father of American Ballet. He was also one of the first to hire black male dancers and cast an inter-racial couple in a pas de deux.
countless artists continue to push the boundaries of ballet, for example Matthew Bourne’s *Swan Lake* in which the traditionally female roles are performed by men, or the Chicago Multi-Cultural Dance Center which combined hip-hop with ballet *en pointe*, commonly referred to as hiptel. These artists realize that being so rooted in a tradition that originates in times of widely accepted racism, sexism, homophobia etc. cannot be beneficial in an increasingly diverse world.

One of the goals of this section is to distinguish the difference between having underrepresented communities physically on screen or in a company, and the accuracy or limitations of their representation. “Audiences in the United States continue to accept only a limited spectrum of otherness and are infrequently asked to question their own assumptions about race and identity” (Bernardi 210). In the context of race and ethnicity, physical representation of minorities is either a disingenuous attempt at “diversity” and most often through the lens of the dominant culture. For example, consider the movie *Nina* (Mort 2016). The movie was meant to be a biopic about the jazz musician and classical pianist Nina Simone. The creation of this film was highly important to the black community and many fans were anxious to see how she would be represented. One of the problems with the film came with the casting of Zoe Saldana as Nina Simone. While Saldana is Dominican and Puerto Rican, she is considered by many to be a black actress. To get into character, she needed a lot of help from facial prosthetics and darker make-up to look like Simone. Critics within the black community found this to be problematic because they felt Simone should have been portrayed by someone with similar skin color, facial features, and heritage. Many were angry because it seemed as if producers were not acknowledging the nuances of the African Diaspora, as well as the range of skin tones in
the community. It appeared as if they had just chosen an actress whose lighter skin tone would appeal to a wide range of audiences. This plays into centuries long prejudices favoring lighter skin over darker skin, also referred to as colorism, which primarily affects POC communities.

This preference for skin tone can also be seen in the casting of ballet companies. The corps of the ballet is supposed to represent and move as one, unified body. In order to achieve this unification physically, dancers of the same height, shape, and complexion are chosen. If the notion of choosing dancers for the corps on the basis of unification were true, then it would be seemingly as viable to have a corps made entirely of darker skin dancers. However, the prejudiced and discriminatory practices of the past determine traditions and expectations within all facets of the arts. “The preference for a homogenous corps de ballet privileges Eurocentric ideals of beauty before racial diversity.” (Hanson) Although ballet companies such as New York City Ballet, and The Washington Ballet have minorities in the corps, it took American Ballet Theatre seventy-six years to have its first black female principal, Misty Copeland. Raven Wilkinson, although a member of Ballet Russe de Monte Carlo found, in the midst of racism, that she did not and would not have the same opportunities as her white counterparts. Subsequently, she left and joined the Dutch National Ballet. A similar experience with lack of opportunity drove up and coming ballerina Michaela DePrince to join the same company as well.

The tension between physical and limiting representation can also be seen in relation to gender. Generally speaking, the issue does not lie with the number of women

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4 Misty Copeland became a principal dancer for ABT in 2015
5 DNB currently has over 80 dancers from around the world
physically present on screen\(^6\), but more with the roles they are asked and/or required to take on. For example, having women in block buster roles but sticking to the same problematic characters because the male lead needs some sort of romantic interest. Women are traditionally portrayed as helpless, only good for sex, in need of saving etc. The sexualization of women is vastly different compared to men. In film, 34.3% of women are in sexy clothing while men are 7.6%. Furthermore, nudity is 33.4% in comparison to 10.8%. (USC Annenberg CARDeport) Women who are deemed “attractive,” are typically dressed in clothing that is somewhat provocative and highlights cleavage. However, when these same women (and even ordinary women) choose to embrace their sexuality off screen, they are harassed and chastised for wearing the exact same clothing presented on screen and are often recipients of victim blaming. All of these traits tie to the cult of domesticity, a concept during the Antebellum period which defined womanhood as being devoutly religious, submissive, pure and staying at home and in the kitchen. These same concepts adapt themselves to coincide with modern times and present themselves in subtler ways. In spite of continuing strides in equality, women on screen are still usually portrayed in submissive roles next to their male counterparts, even when their character displays a heightened sense of independence.

The film industry is deeply lacking in the representation of physical and nuanced representations of trans characters and trans artists. More and more contemporary films are starting to include transgender characters, however, in mainstream films they are often being portrayed by non-trans people. For example, *The Danish Girl* (Hooper 2015) looks at the love story inspired by Lili Elbe and Gerda Wegener, featuring Lili as a “transgender pioneer.” Eddie Redmayne however, portrays Lili even though he is a cis-

\(^6\) Although the number of women in action films (a male dominated genre) is quite low
male. Similarly, in the film *Dallas Buyers Club* (Vallée 2013) Jared Leto plays a transwoman named Rayon. Progress is made by including trans men and women into traditionally cis/hetero-normative narratives, but those steps forward are taken away when persons who identify as transgender are beaten out by those who have no trouble attaining other normative roles.

**Marketing Roles**

So far, the discussion has covered how historical preferences and traditions have influenced current issues around lack of representation however, marketing plays an equally important role. The material produced in marketing campaigns reflects the values of the dominant culture. Those in powerful positions are telling stories that make sense from their need to sell the product. If the people in charge of producing and creating are white, most likely their stories will reflect white majority values and rationale in their depictions of certain characters. This explains why when one googles romantic comedies, movie posters of hetero-white couples fill up the screen with only a few token movies displaying “diversity.” Similarly, looking through the covers of famous fashion magazines over the years, the majority display a variety of white women, while the same few Hispanic, black, and minority women are intermittently celebrated. In order for a project to be deemed successful (in the eyes of mainstream entertainment), it needs to be popular and history has dictated what is popular through the supremacy of white/European values. Therefore, creators produce what they “assume will appeal to people who have money to invest in the production and consumption of films” (Larson 14). Audiences made up of the dominant culture are more likely to identify with the characters who represent them and thus support it, because “we watch television and film
largely to see projections of ourselves, or at least our idealized selves…” (Bernardi 212). The process of identification reaffirms the product as popular, reliable, and lucrative.

Those in power create and produce art and entertainment to appeal to those who have money. The capitalist nature of our society, in addition to systemic racism, presents a financial disadvantage for underrepresented and minority communities. “High ticket prices often limit the art form’s accessibility to economically disadvantaged audiences, many of whom identify as racial minorities” (Hanson). The arts industry is continually struggling when it comes to funding, and although artists want to make work that is accessible to everyone, sometimes to make money they fall back on traditional performances guaranteed to sell. Reliance on these traditional (in some cases outdated) performances continues the cycle. For example, Take the Nutcracker ballet, a traditional ballet that is always performed during the Winter/Christmas season. Traditionally, the majority of the casts have little diversity (excluding Misty Copeland’s recent appearance as Clara for ABT’s rendition), and the ballroom scene that has dances from other cultures is very superficial in content and appropriative. It plays to the audiences need for entertainment value, to see the tricks and high kicks that non-dancers equate with dance. Furthermore, the ballet is classified as “high art” which historically has predominantly been accessible to patrons from wealthy families.

As diversity, representation, and inclusion continue to present a problem within the arts industry, it is useful to help quantify whether progress is underway. USC Annenberg’s Media, Diversity, & Social Change initiative provides an annual report compiling statistics across all media platforms. They conducted a study that looked at the

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7 Recent productions such as Donald Byrd’s Harlem Nutcracker and Tony William’s Urban Nutcracker, restructure the storyline to include a more diverse cast and critique the tradition.
top grossing films from 2007-2014. Unfortunately, there was little to no change in the presence of minority communities. Black artists started at 13% in 2007 and ended with 13% in 2014, never going past 15% in the middle years. This year the department also started publishing the Comprehensive Annenberg Report on Diversity in Entertainment (CARD). The following data was collected from September 1st 2014 - August 31st 2015: Of 11,194 speaking characters, only 158 were gay, 17 bisexual, 49 lesbian, and 7 transgender. Below are the results for the Percent of Female Speaking Characters & Percent of Race/Ethnicity (total underrepresented 28.3%).

**Courses of Action**

“Consider, for example, how rarely dramas or romances with black casts reach blockbuster status and what that means about filmmakers and film audiences…Both filmmakers and film distributors are aware of this resistance and respond accordingly,
further compounding the problem and ultimately codifying an extremely narrow representation of blackness on American screens.” (Bernardi 212)

Values from history feeds racial discrimination and sexism and creates a never-ending cycle. Society continues to use historically prejudiced assumptions when analyzing the actions and behaviors of minority communities, these biases are reflected in opinion pieces on the news which exclude information that may indicate otherwise thus influencing people’s perceptions. Producers and creators are in tune to what is popular opinion and produce material that falls in line with those assumptions, such material is thus exclusionary and limiting to those communities. When audiences made up of the dominant culture see their beliefs and assumptions reaffirmed, they take those assumptions to mean truth. And the cycle continues as systemic racism, sexism, and prejudices are ingrained in all aspects of society. “The media do not create these representations out of thin air; they are a part of a cultural discourse that reinforces a racial hierarchy found in society.” (Larson 14) As audience members, creators, and critics, it is imperative to pay attention to how communities are being under and misrepresented and not be mollified by their simple presence as tokens mandated by diversity quotas and as reflected in statistics required of the industry.

At times, it can be daunting to try and disrupt powerful cycles or systems however, there a few simple actions we can take to promote representation for underrepresented communities. A key change would involve the diversification of power structures, because those in power create and produce to appeal to the like-minded. This means having more minorities in the role of “Executive Director,” “Producer,” “Choreographer.” Katherine Dunham proved through her work as an anthropologist and choreographer that providing a centered platform for minority expression changes the
way those cultures are viewed. Currently, up and coming choreographers Camille A. Brown and Kyle Abraham, amongst others, continue this work by creating pieces centered around POC voices and issues.

Audiences can also provide financial support for a more diverse, critical, entertaining productions by buying tickets for such shows. If they want to also view the same old romantic comedy, they can wait for it to make its way to Netflix or any of the other streaming platforms. Same goes for dance performances or other works of art. *Hidden Figures* (Melfi 2017), was a collaboration on all fronts of black artists to highlight a forgotten narrative of female black engineers and mathematicians. Not only was the film the #1 movie for its first two weeks, Octavia Spencer (one of the lead actresses) bought out a theatre so underrepresented families could see it for free. This film is a great example of the future that is possible. And while we should acknowledge projects that strive towards true diversity, we must also continue to callout problems within the industry. Just one movie/dance etc. is not enough to make up for years of underrepresentation. Consider the recent Disney film *Moana* (Clements and Hall 2016). This is the first major film in the company to center around a Polynesian/Pacific Islander narrative, with a predominantly POC cast. While it has been applauded for conducting research into South Pacific culture, it is still being held accountable for its westernized portrayal of the Polynesian god Māui. This character behaves rather misogynistically towards the female lead; however, this is in contradiction to how Polynesians view Māui. Richard Wolfgramm gives a well-balanced perspective, and highlights the main issue with these kinds of films: that “this film that we claim is about US was birthed from the
minds and voyeuristic gaze of two white men, and that this practice is still acceptable in 2016.”

“What is race in the United States if not an attempt to make ‘real’ a set of social assumptions about biology?”—Wahneema Lubiano (Willis 159) It is beyond time that our social assumptions of underrepresented communities change. These assumptions are outdated and rooted in a history of pain and isolation. Let the stories shine because they tell them, and not through some adaptation from the viewpoint of a misinformed source.

Conception of the Dance

In my final year with the dance department, I wanted to make a dance with substance and that would challenge me choreographically. This project developed through my personal experiences with underrepresentation, and my utilization of dance as an outlet for the inevitable frustrations that arose. As those experiences are rooted in perceptions of racial inequality, race is at the forefront of this piece. Historically, film and dance have struggled (continue to struggle) with equal and fair representation in areas of race, gender, and sexuality. While all these areas are important, the focus of my choreography is mainly on race with some nods to gender.

Organizing the piece into two main sections (Fall and Spring) helped me to better visualize my goals and its evolution. The project as a whole is exhibits the involved process of lack of representation. The section choreographed in fall ‘16 being the
foundation of being pulled into the cycle, and the spring ’17 section representing its continuation. Within each main section are about three or four smaller sections. Initially, I envisioned this piece to have a large cast because I think of systems affecting a large number of people. In the end, I became fairly flexible on whether the cast needed to be large or small and took as many dancers as I could get. That being said, I was determined there be an odd number because lack of representation ultimately creates feelings of isolation. Therefore, there needs to be one person excluded from the group at all times.

The initial creation of choreography was a difficult process. I was unclear about how I wanted the movement to reflect the themes of the dance and whether it was even necessary for it to do that. I started by coming up with scenarios, as if I were writing a movie script, and built my choreography around these scenarios. For One and the Same, the dancers were being controlled by this “Have it All” app, which helped them create a version of themselves that would be worthy by societal standards. At first this process is fun and exciting but as it goes on, they start to lose the unique aspects of themselves and are overwhelmed by the expectations of society. Try It On Make It Fit was built around a casting call scenario, in which the dancers have accepted being controlled by society and are constantly trying on these different roles that are not meant for them. As they each get their moment in the spotlight, I sit alone at the back waiting my turn but never being chosen. After coming up with the scenarios, I started filming myself moving to the music I had chosen, and then used the footage to pick what movements resonated with me more.

Additionally, dancer collaboration played a significant role in the conception of choreography. This piece is about exploring the cycle of lack of representation and it

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8 This is a fake app that I created for the piece. The title stems from needing to have everything to be considered normal.
would be unfitting for me to make choreography reflecting how my individual dancers felt unrepresented.

Through this process, I discovered trying to come up with an ending for the spring section was next to impossible. In the fall section, leaving the piece as a cliffhanger or “food for thought” was quite easy. The audience needed time to reflect on the barrage of uncomfortable images thrown at them. I finally decided that the spring sections also needed to remain open-ended. Fixing problems around the politics of representation will not happen overnight. Changing the ways a majority of people have been conditioned to view underrepresented cultures is a messy process and there is always work to be done.

This project performs and explores the creation, implementation, and breaking of a cycle but it also explores the need for constant progress. Furthermore, the goal of this project was to force the audience to reflect on the emotional toll minority artists suffer in a system that was designed to work against them. More than simply creating a “thought-provoking” piece, I wanted to inspire change and artistic innovation. I wanted someone to feel so bothered and emotionally attached to the content that they express their frustration through art. This way the discourse is kept alive, shown to another audience, and encourages a more positive cycle—a cycle that is meant to work for and include every aspect of humanity, not just the ones deemed socially acceptable.
One and the Same

One and the Same is a five minute work choreographed in Fall ’16 for the In the Works concert. The piece incorporates a series of projected images, which centers the screen as an omnipresent and controlling force. Additionally, it heightens the role media plays in decentering the individual. The dancers begin the piece with their individuality marked by a color of tape, affixed to their bodies in varying patterns (each dancer has a different color). This piece explores the draw and deception of sacrificing individuality for conformity.

The first obstacle I ran into was casting. After sending out my invitations for ten dancers to join the cast, I started to get quite a few declinations and ended up with five. After two rehearsals one of my dancers dropped out, and that immediately threw off the designs I was coming up with for choreography. Luckily Sydney Levine, a dancer for a club I’m in on campus, was available and I was back up to five dancers. By the time my cast was officially solidified, I realized that none of my dancers were people of color. At first it seemed ironic, to create a piece about lack of representation and not have any minority dancers in my cast. However, the whiteness of the auditions and by extension my cast, was another justification for the importance of this piece.

My goal in choreographing, was to show a transition from individuality to mechanized uniformity. A good portion of the choreography was structured, but collaboration played an integral role. The dancers start off with solos, choreographed by them, that express who they are as a person. In the beginning, the movement quality is fast-paced and excitable. It consists of a series of turns, jumps, and playful hip action.
Although, the dancers move together in unison as the phrase is repeated several times, they were directed to perform the movement freely and without restriction. At different moments during the phrase each dancer is “called” back to the screen. In the few moments they are called, the dancers break from the phrase to stare and absorb all that the screen has to offer. (The calling happens when the dancers color appears on the screen) One of the dancers, Cali, is more influenced than the others and stares at the screen completely enthralled. It is in this moment that the others start to fluctuate between a state of blind acceptance and questioning the assimilation into uniformity. The other four dancers are moving in a square pattern, pulling each other into (acceptance) and out of (questioning) the screens pull. After a few exchanges the dancers have accepted what the screen is offering and begin the original phrase again, this time with a more precise movement quality, and as if there is a dichotomy between brain and body. As they run through the phrase again Cali, slowly begins to put the dancers one by one into a line to face the screen. The colors on the screen gradually drain into a dull gray color as the process is almost complete. Captivated by its power they all stare while simultaneously shedding their tape i.e. markers of individuality.

For the next segment, I asked the dancers to think of a time in which they felt left out and then to create movement based off that feeling. Having the dancers create this segment added a sense of rawness and authenticity to the piece that I could not have provided. It did not seem right for me to make a dance about feelings of isolation by trying to guess what experiences my dancers went through. During each solo, a single image is projected on the screen that deals with an exclusionary societal standard. As each soloist performs, the other dancers face the screen trying to replicate the image. This
replication is representative of the ways people try to force themselves to fit in, even though it may be unnatural and uncomfortable. After the solos are complete and for the remainder of the piece, the screen starts to flood with disturbing images of the same subject matter. The dancers are now split into groups of two mirroring each other, with Cali being on her own. As the “influencer/most influenced” she leads each group in variations of a rubbing sequence. The dancers are rubbing their bodies because they cannot handle the overload of information. After enjoying the high of their “addiction,” they are now experiencing its downfall. The pictures and the choreography are looped so that the audience can spend time looking at each without feeling as if they have missed something. With each repetition the pace picks up until the flashing of images just looks like static noise. The dancers move to stand in a horizontal single line staring down the audience as they rub vigorously in one isolated spot on their body until the lights fade.

My research into how lack of representation manifests itself in the media, influenced the development of the video element as well as costuming. Visually, the video drew inspiration from the process of a computer updating. First entering the app, making selections, then coming upon the loading screen which usually takes a while. Turning the loading circles into the swirls was my own version of diving deeper into the computer interface. As the updating nears the end the colors drain slowly until completion. The collage of images represents more of what’s going on inside humanity and is not literally technological. The research of images was a collaborative effort. We spent the last half of a rehearsal looking up images and quotes and posting them on our shared document. The images center around a combination of issues in society: sexism, racism, body shaming, exclusion of LGBTQ and persons of color, binary gender roles
etc. Uncovering these images was an overwhelming and disheartening process, and I wanted to evoke those same feelings from the audience.

Finding costumes to accurately represent this piece was the hardest portion of this process. I needed something that was colorful but could easily turn to black or gray, as my dancers would be onstage for the entire time. Having everyone in the same color scale signaled uniformity and no diversity. Black and grey is traditionally used to represent both unity as well as creating an environment of intensity. While color on the other hand is more exciting and provides variety. Ultimately, I decided on going with a black/gray clothing base, with random strips of colorful masking tape. The tape was relatively easy to strip away, and it was easy to find one brand in the five colors.

*One and the Same* functioned as a foundation or the first step in the process of lack of representation. The audience was introduced to images that have previously dictated what popular culture, values, and behavior are. It followed the process of brainwashing, showing a decline of individuality into uniformity. At first individuals are happy with the decision to conform and be at the top socially, but at some point one realizes something about this conditioning is not right or comfortable.

*Below are photos of each of the dancers during the performance of One and the Same.*
Rehearsal Process

Over the course of the Spring semester I have enjoyed getting to watch my vision come to life through my dancers. Most of the original cast from Fall ‘16’s *One and the Same* remains except Caroline Bourscheid who was replaced by Maile Blume. As mentioned before, the cast (excluding myself) is all white and this situation ended up providing a perfect way for me to incorporate my solo into the piece. Logistically it was a little hard to have myself in the piece and stand back and watch rehearsal. At times, I found I wanted to get a full sense of how the choreography was developing but the picture would never be complete if I was standing on the outside watching, when I was supposed to be onstage with the dancers. In my role as director, I felt the pressure to always have a plan for each rehearsal but there were only a couple of rehearsals where I came to practice with choreography. From those days when I came to practice with nothing but a need to explore, I was able to see the versatility of my dancers in their collaboration. In the process of collaboration, I needed to balance encouraging the dancers to work harder and really embody my vision, while I was also actively observing and taking notes for improvement. Within this semester, we only had one or two rehearsals in which everyone was present, and those absences made experimentation and visualization more difficult. That being said, everyone was patient while I tried to translate complex patterns and ideas into movement. There were a few times I was unsure
if the dance would be finished in time by the concert but fortunately we made it, with just
enough time to implement feedback and solidify changes.

**Development and Analysis of Choreography**

*Try It on Make It Fit* is divided into four segments: ‘Prelude,’ ‘The Call,’ ‘Struggle,’
and ‘Coming Together.’ The segments represent themes that I tend to see in cyclical
systems of oppression. The choreography for the first segment was inspired by the ending
of *One and the Same*. I asked the dancers to pull a movement from one of the three
phrases, and to build a new phrase off that movement. I took a similar approach in
choreographing ‘The Call.’ I developed one long phrase that consisted of three main units
and one bridge. I taught them the long phrase and then created an order for them to cycle
through. After assigning them to phrases 1-3, I gave them time to create something using
any movement within the sequence. Being a solo of my own making, ‘The Struggle’ took
the shortest amount of time to create and felt the most natural. It evokes a lot of feeling
and is extremely personal. Although ‘Coming Together’ is the last section and the title
suggests a pleasant conclusion, the choreography gives no indication of a resolved
ending.

The choreography within ‘Prelude’ serves as a bridge from *One and the Same*. Each
dancer is absorbed in their own world and still dealing with the effects of their
conformity. There is no acknowledgement of the audience in this moment. The repetition
of their individual phrases alludes to the cyclical system and the process of conditioning.
My presence in this piece, sitting upstage right behind the other dancers, adds the layer of
exclusion inherent in the system. I am only allowed small opportunities to express

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9 See appendix E
myself, and those few moments are quickly overshadowed by a longer phrase from one of the main five dancers. The goal behind these moments is to highlight the lip service paid to artists of color, and acknowledging the themes of physical vs. nuanced representation.

A clear mood shift happens as the lights come up and the dancers are sitting in a row across the stage. The dancers in white face the back while I sit facing the front. In the first few moments of this section I sit and stare at the audience as they contemplate the implications of this arrangement. Why is she the only one staring at us? What’s the purpose of the chairs? Soon after, the dancers begin to turn around successively and make gestures as if they are getting ready for a performance. This performance is brought on by ‘The Call,’ heavily inspired by the casting calls in the entertainment industry. All of the dancers except for myself are “chosen” to go and perform. Each time a dancer or group of dancers steps on to the stage, they are competing against one another for roles that may or may not be suitable for them. This links back to actors and actresses who are chosen for parts that should have gone to POCs.

A problem I run into constantly as a choreographer is creating movement that looks good on my body but not on my dancers. Although I did try to work around this a little, I decided to use this to my advantage and apply it to the casting call concept. I wanted to play on the idea of creating movement that looks awkward because it was not meant for them but was meant for anyone with a similar background and body type as the person responsible for creating it. The goal is to generate the feeling of “it’s fine but not spectacular,” a feeling I have too often when watching whitewashed films and art in

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10 Applied feedback from the showing: more task-based actions, make the moments clearer in getting the chairs off
general. Choreographically, this is setup through three core phrases that differ stylistically and are caricatures of well-known dance styles. I want there to be a clear shift between the styles including: intense grounding (Phrase 1 & 2), pretty and balletic (Phrase 2), sassy walking, athletic/fast lunges and turning (Bridge), ballroom/tango (Phrase 3) inspirations. There should be a clear sense of drama and theatricality. The competition is heightened as the dancers abruptly change the facing or pattern of movement, continuously fighting for control in who is leading the performance.

‘The Struggle’ is a recognition of the difficulty it takes to break out of the cycle. The solo takes place on the apron, a demarcation of two different worlds. The movement marks a journey of realizing that I cannot force the ‘Call’ phrase to work for me so I might as well embrace my own creativity. An ensuing struggle begins between my hand wrapping to cover my mouth and the need to escape. This struggle repeats a few times because it is not something one overcomes easily. The moments I break away are preceded by a rocking gesture that becomes a theme of liberation and support throughout the remainder of the piece. At one point I almost fall prey to my hand again, but am able to step back and move away. After this, the choreography starts to embody a series of diving, arcing, and carving as I transition from penché to arabesque, demonstrating the personal freedom I find in dance. Low level lunges and contracting in to personal space, expressing the themes of the dance and my experiences of them, and in general being influenced by the way my body wants to naturally respond to the music. In the end, I return to the rocking gesture to solidify its presence as a tool for freedom.

11 Applied feedback from the showing: how can I make the competition clearer?
12 Applied feedback: what is my intent with the rocking gesture?
As I leave the apron, and cross back into the exclusionary world of the stage, the dancers enter from upstage left on a diagonal. I stand still as they move past with little phrases of ‘The Call’ trying to overwhelm me. They abandon the ‘Call’ phrase and each dancer starts a repetitive phrase that contains isolation of a specific body part in a circular motion. These phrases are meant to show a teetering or hanging on the precipice, as if they are close to breaking out of the system but get stuck. Surveying them for a second, I go to Hannah first and try to pull her out of the cycle by dancing around her with gestures of freedom. When that does not work, I guide her into the rocking gesture and move with her. After releasing, she begins to come out and indulges in expression of freedom before moving on to the next dancer to help them. Everyone gathers around the last dancer to rock her out of the cycle, and once everyone is free they begin to just dance. The piece concludes in a fluctuation between being free and reverting back to the isolation phrases. Anytime a dancer reverts the rest of us quickly gather around to help them come back. ‘Coming Together’ is not and should not reflect a resolved, happy-ending to a complex problem. It recognizes that at times we will undoubtedly fall back into ingrained, socialized behavior but we should be right there to hold one another accountable and break the cycle.

**Production Elements**

Costumes:\(^{13}\): Maile, Cali, Sydney, Julia, and Hannah are all in white racerback crop tops, and gray athletic/sweat shorts. To avoid the standard black and white dichotomy, I chose a nude/pink racerback crop top, and pink athletic/sweat shorts. I wanted to go beyond the typical black versus white theme, because it seemed like I would

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\(^{13}\) See photos in appendix G
be trying too hard to get my point across, along with only limiting it to black and white issues. Last semester the dancers were in a range of black and gray costumes, so I thought it would be beneficial to abandon that palette. \textit{Try It On Make It Fit} begins in a new section of the cycle, one that reminds me of waking up in a clinical aesthetic, where the wardrobe is plainly uniform. In addition to coinciding thematically, practicality was considered in the selection. The dancers engage in several deep pliés, lunges, and inversions so dresses would not work, and I did not particularly like the aesthetic of longer pants. Furthermore, their tops needed to highlight detailed arm and chest movements.

Lighting: Except for the first section, I had no concrete concepts for lighting. I thought it would be best to give the lighting designer some freedom to explore, as long as the moods specified were captured. For ‘Prelude’ I wanted the dancers to each have their own spotlights as they move through their two eight counts. As they each perform, I am standing in the back with my pink and oddly shaped spotlight.
The spotlights represent isolation and notify the audience that they are witnessing a personal and internal moment. As the speed and direction of the movement becomes more frenetic, the lights grow brighter signaling a shift from the personal into a more exposed setting. A blackout occurs and deep hot pink lights quickly shift the audience to ‘The Call.’ The pink in this section was not my original choice, but suggested by Eileen Cooley, the lighting designer, during tech. She thought that since the movement contained a femme energy the lighting should reflect that. In my opinion, the addition of pink certainly strengthened the intensity and theatricality. The personal, intimate world of the spotlight comes back as I perform my solo in the ‘Struggle.’ I am brought back into ‘Coming Together’ as the lighting is well lit but not too bright.

Sound: Spoken word by Zemia Edmonson (PO’20), “Kinetic Harp” by Peter Jones, “Undercurrent” by Peter Jones. The process for finding sound was very long and involved. Unlike the lighting, the first section was the hardest one to find sound for. I cycled through three different options, two with prominent percussion and the other being audio of spoken word created by Zemia a Pomona student. I provided Zemia with a video clip of the section I wanted audio for, along with a description of themes within the piece. I listened to her recording for the first time with my dancers and we were all taken aback by the raw, visceral emotion in the recording. At first, I was worried that the inclusion of the audio would make it too serious or powerful as an opening, but then I watched as my dancers moved to it and it fit perfectly. My feedback from our showing suggested I think about how the sound is growing the piece, which led me to consider having Zemia’s spoken word as not only a transition between the first and second section, but as the soundtrack for the first. At the beginning of rehearsals, I would get my dancers feedback
on whether or not the music fit the various themes we were working with or if it was too out of place. I was striving for something upbeat and performative for the second section, while also requiring something serious or contemplative for sections three and four. Having the second and third song by the same artist helped smooth the transition between sections two and three.

Sets, props, etc.: The only props in this piece are the chairs in the second section. Originally, I started off with the idea of the dancers coming in and out from behind a scrim. I thought it would be cool to have the dancers silhouetted and wait behind this screen until it was their turn to be chosen to perform. However, I liked the idea of them playing with different poses and gestures in the chairs, and I did not want the movement to be blocked by the scrim. This shift in ideas forced me to come up with a new purpose for the chairs and getting them out of the way. I was greatly inspired by those scenes where a performer asks someone to hold their jacket or something as they prepare to show off an amazing stunt. Hannah the first one to get up and perform, hands her chair off to Julia with this same sentiment, and Maile does the same to Sydney. Soon the chairs are being moved in a mixture of pedestrian and stylized manners. The dancers are oblivious to my presence as I sit in the midst of this exchange, and I make a point of having to move around them in order to watch the dance that is happening simultaneously.
Evaluation and Directions for Future

By the end of the concert, I was extremely pleased in the way the piece turned out. My dancers took in all the notes I gave them, and started to take more risks in their performance. Throughout the whole process, I was unsure whether everything would come together cohesively. As we started to enter tech week, the lighting, sound, costumes, and choreography started to fill in and form a polished, and developed piece. I am proud of how far the project has come along with its impact on the community.

The ultimate goal of this piece was to disrupt viewers emotionally, so that they would be inspired to make change through their own mediums. Immediately following the concert, I received overwhelming positive feedback on the piece. A few students told me that they could not stop crying, while others remarked on the importance of sharing this work with a general audience. One student specifically said that it was a triggering piece for her, and although she was not telling me to include trigger warnings it briefly made me wonder if I should have. I included warnings in the piece for the fall because there was a considerable number of violent graphic content. However, this piece was more conceptual, so it did not occur to me to include a warning. One of the challenges of choreography, is creating work that can be understood and digested by others. Often, the connections I try to establish seem obvious but there is a lingering fear that the audience will not understand or misinterpret. On the other hand, working within a medium that allows for varied interpretation can take some of the pressure off.

In the future, I would like to use more of a video component, particularly within Try It On Make It Fit. Most of my exploration into the media side, was conducted through research, and it would be beneficial to incorporate it in a more physical sense.
Over the years, I have seen several performances that include video projections or elements, and I would like to pursue that further. Additionally, performing the two pieces as one evening piece rather than two separate sections interests me. I am curious as to whether the two sections as they are now, would make sense when performed together. As one extended piece, it would be easier to show the nature of the cycle, and I would have the opportunity to smooth out and develop the transitions.

I am exceedingly grateful for the opportunity to create and develop a choreographic work that holds such personal significance. Whole-heartedly throwing myself into this subject has been straining at times, but the strain is worth it if even one person decides to continue the discourse or create art around the issue. Dismantling the cycle takes effort from everyone, and I am honored to have been able to showcase my contribution.
**Bibliography**


# Appendix A: Production Timeline

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$161.88
Appendix C: Press Release

FOR IMMEDIATE RELEASE:
CONTACT: (909) 621-8280 mediarelations@scrippscollege.edu
OR Scripps Dance Department (909) 607-2934 pbostock@scrippscollege.edu

Scripps College Dance Department presents

“SCRIPPS DANCES”
An evening of compelling new works
Friday, April 21 at 8pm
Saturday, April 22 at 2pm & 8pm
Garrison Theater of the Scripps College Performing Arts Center

Tickets
General admission: $10, and $5 for seniors, students, Claremont Colleges faculty and staff.
Payment is accepted by cash or check only.
Tickets Sold at Garrison Theater Box Office at 6:00 p.m. on performance evenings and 1:00 p.m. for Saturday matinee.
For more information: (909) 607-2934.

CLAREMONT, CA (April 4, 2017) --
“SCRIPPS DANCES” is the annual spring concert of the Scripps College Dance Department, taking place on Friday, April 21, 2017 at 8:00 p.m. and Saturday, April 22, 2017 at 2:00 p.m. and 8:00 p.m. in the Garrison Theater of the Scripps College Performing Arts Center. The program features original dance-theater works choreographed by students, faculty, and renowned guest artists.

This year’s concert features Jackie Lopez & Leigh Foaad of the acclaimed Versa-Style Dance Company. Their original work Warriors of Light brings together the virtuosity and vitality of each student performer in an inspiring dance about solidarity and resilience. The evening also presents three new works by Scripps College’s Dance faculty. Phylise (Fatou) Smith’s Koredjuga/Komedenu introduces Komedenu dance movements yet to be seen in the US, and performed to a Malinke’ dance/drum rhythm. Ronnie Brosterman's duet Time Refracted, inspired by Richard Cameron-Wolfe’s score for cello and piano, explores a shifting relationship made visible through the use of a simple rope, with live music by pianist Gayle Blankenburg (Pomona/Scripps faculty) and cellist Susan Lamb Cook (UC Davis faculty). Sustain is an original dance choreographed by Suchi Branfman in collaboration with 5C students and inmates of the California Rehabilitation Center. Focusing on what sustains them, in and outside of prison walls, the piece reflects the stories, gestures and ideas from their time generating movement and spending time...
with one another. The multiple layers of contradiction experienced during the collaboration - physical freedom in the context of confinement, bounding leaps under full surveillance - reveal the complexities of this cherished experience.

Scripps dance major Sharon Keenan’s *Try It On, Make It Fit* explores systems that exclude underrepresented communities from opportunities while perpetuating competition to fit an idealized norm in this second installment of her senior thesis project. Scripps senior Maile Blume fuses text and movements to explore the challenges of locating oneself within the confines of institutional environments and Rae Fredericks, also a graduating senior and dance major, navigates intimacy and interconnectedness during polarizing times. Pitzer senior, Madelyn Shaughnessy and Scripps junior, Cynthia Irobunda, perform two new solos, *In and Out* and *Meta*, and Scripps junior, Jenny Sheasley presents *Together*, a unique combination of acrobatics and ballet pointe work. Combined, the ten works in Scripps Dances paint a compelling series of portraits for our time.
Appendix D: Program Copy

FUTURE DANCE EVENTS
SPRING 2017

POMONA COLLEGE SPRING DANCE CONCERT
Thursday, Friday, Saturday, April 27-29 at 8:00 p.m.
Sunday, April 30 at 2:00 p.m.
Spanos Theatre, Pomona College
Information: 909-621-8176

Dancing "Inside and Out"
A dialogue about the creation of "Outside," and the experience of
dancing, choreographing, and collaborating with incarcerated men
at the California Rehabilitation Center. Join dancers and
coordinators of the Prison Education Project, including images
and video from the performance inside the jail.
Wednesday, April 26—5pm to 6pm
Richardson Dance Studio, Scripps College

WEST AFRICAN DANCE II
A Medley of West African dance from Guinea
Tuesday, May 2 at 5:30 p.m.
Richardson Dance Studio, Scripps College
Information: 909-607-2734

FAST FORWARD 2017
The Claremont Colleges Student Dance Concert
Pendleton Dance Center, Pomona College
Friday, May 5 — 7:00pm
Admission Free

scripps dances

Friday, April 21, 2017 at 8pm
Saturday, April 22 2017, at 2pm & 8pm

ALL UNAUTHORIZED VIDEO &
PHOTOGRAPHY, INCLUDING BY CELL
PHONE, IS PROHIBITED

PLEASE TURN OFF CELL
PHONES & PAGERS BEFORE
THE START OF THE
PERFORMANCE

~ THANK YOU ~

- PRODUCTION STAFF -
Production Coordinator......................................Kevin Williamson (SC Faculty)
Artistic Directors...............................................Kerrie Hooten (SC Faculty)
Mission Theater Technical Director.....................Michael Baker (SC Staff)
Lighting Designer.............................................Eileen Conley
Stage Manager..................................................KC Read-Parker (SC '17)
Light Board Operator........................................Elizabeth Rose (PO '19)
Audio Engineer/Assistant Technical Director.........Greg Jackson (SC Staff)
Backstage Crew.................................................Ali Beth (SC '19), Jamie Houghton (SC '20)
Dance Department Administrative Assistant..........Pat Bostock-Smith
Poster Designer...............................................Shane Keman (SC '17)
Original Poster Photographer..............................Rae Fredericks, Jacqueline Lagace
Photography....................................................David Tomkins
House Manager...............................................Sarah Orman (SC '18), Ella Shahn (SC '18)
Box Office.......................................................Megan Andrady (PO '20), Addison Gurt (SC '20),
Hannah McCarthy Parker (SC '20), Nicole Pang (SC '20),
Peyton Woodburn (PO '20)
Ushers..............................................................Isabel Deaver-Le Guen (PO '20), Alice Bould (SC '17),
Parker Mullins (KMC '17), Nicole Pang (SC '20),
Sophie Petrie (SC '20), Ella Shahn (SC '18), Ivan Zamudio (PO '17)

Special Thanks:
Rae Fredericks (SC '17), Devan Frost (SC '20), Shane Keman (SC '17),
Nicole Pang (SC '20), Pomona College Dance Program
--- PROGRAM ---

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--- INTERMISSION ---

--- BIOGRAPHIES ---

GAYLE BLAKENBERG has performed extensively on the East Coast with period and traditional ensembles. She was a resident with the Boston Early Music Festival from 1998 to 2003, and has performed at the Library of Congress in Washington, DC, and at the Smithsonian Institution in Washington, DC. She is also a member of the Boston Early Music Festival, and has performed with the Boston Early Music Festival and the Smithsonian Chamber Ensemble. She has also performed with the Boston Early Music Festival and the Smithsonian Chamber Ensemble.

MARC BLAKE is a senior dance major at Scripps College. She was most interested in creating dance using only her body, and in recent years, she has been exploring the use of light and sound in her performances. She has also been involved in a number of dance and music festivals, and has performed with a variety of dance companies and ensembles.

RICHARD CARUSO is a professional dancer and choreographer, and has been a member of the Seattle Dance Company since 1983. He has performed with a number of dance companies, including the Seattle Dance Company, the Pacific Northwest Ballet, and the Seattle Opera. He has also choreographed for a number of dance companies, including the Seattle Repertory Dance Company and the Seattle Opera.

SUSAN LEWIS is a senior dance major at Scripps College. She has performed with a number of dance ensembles, including the Seattle Dance Company and the Pacific Northwest Ballet. She has also been involved in a number of dance and music festivals, and has performed with a variety of dance companies and ensembles.

--- INTERMISSION ---

--- BIOGRAPHIES ---

GAYLE BLAKENBERG has performed extensively on the East Coast with period and traditional ensembles. She was a resident with the Boston Early Music Festival from 1998 to 2003, and has performed at the Library of Congress in Washington, DC, and at the Smithsonian Institution in Washington, DC. She is also a member of the Boston Early Music Festival, and has performed with the Boston Early Music Festival and the Smithsonian Chamber Ensemble. She has also performed with the Boston Early Music Festival and the Smithsonian Chamber Ensemble.

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Appendix E: Rehearsal Notes

2nd Section: Kinetic Harp (1 min)
- different movement styles equate to having different roles (the casting call metaphor)
- want to be a clear shift
- movement should be dramatic

- need to work on
  * lunge turn
  * attitude when walking
  * adding the dramatic flare

ORDER FOR CYCLE

Hannah - Phrase 1 (14 counts)
Maele - Phrase 2 (12 counts)
Julia - Phrase 3 (12 counts)
Sydney - Phrase 1 (18 counts)
Cali - Phrase 3 (12 counts)
Maele/Hannah - Phrase 2 (14 counts)
Hannah/Sydney/Cali - Phrase 1 (16 counts)
Cali/Hannah - Phrase 3 (10 counts)
Julia/Sydney/Jeanne/Hannah - Phrase 1
Maele/Sydney/Hannah - Phrase 2
Everyone - All Phrases
Appendix F: Flyers

SCRIPPS DANCES
Fri. April 21, 8pm  Sat. April 22, 2pm & 8pm

Created by: Sharon Keenan
Restrict to Expand by: Rae Fredericks
SCRIPPS DANCES

Fri. April 21, 8pm
Sat. April 22, 2pm & 8pm

$10 General, $5 Faculty/Staff/Students/Seniors (Cash or Check Only)
Tickets sold at box office
Garrison Theater
10th St. & Dartmouth Ave., Claremont, CA
Wheelchair accessible
Info: 909.607.2934

Created by Sharon Keenan
*One and the Same* by: Sharon Keenan
Scripps College Dance Department Presents...

SCRIPPS DANCES

Friday April 21, 8pm  Saturday April 22, 2pm & 8pm

Maile Blume (SC 17)  Sharon Keenan (SC 17)
Suchi Braniman (SC Faculty)  Jackie Lopez/Leigh Foad (Guest Artists)
Ronnie Brosterman (SC Faculty)  Madelyn Shaughnessy (PZ 17)
Rae Fredericks (SC 17)  Jennifer Sneasley (SC 18)
Cynthia Iribunda (SC 18)  Phylise Smith (SC Faculty)

$10 General, $5 Faculty/Staff/Students/Seniors (Cash or Check Only) - Tickets sold at box office
Garrison Theater, 10th St. & Dartmouth Ave., Claremont, CA
Wheelchair accessible
Info: 909.607.2934

Created by: Sharon Keenan
One and the Same by: Sharon Keenan
Appendix G: Costumes

Julia
Cali
Sydney
Maile
Hannah
Sharon