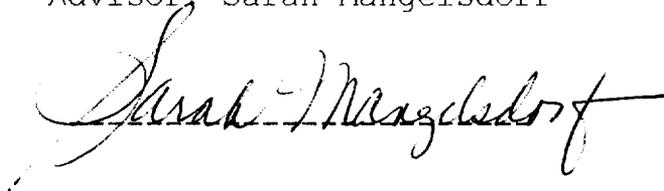


Remember Always:  
Senior Creative Dance Project

An Honors Project (Honrs 499)

by  
Ivanna Wei

Advisor: Sarah Mangelsdorf

A handwritten signature in cursive script that reads "Sarah Mangelsdorf". The signature is written in black ink and is positioned below the typed name of the advisor.

Ball State University  
Muncie, Indiana

November 1995

Expected Date of Graduation: May 1997

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Abstract

The senior creative project requires students to choose music, choreograph a five minute minimum dance, hold auditions and select dancers, arrange rehearsal times, choose costumes, design lights, put together an order for the show, and prepare a poster and a program. The whole process is accomplished in less than three months time. For my creative project I chose to portray the process of acceptance for a survivor of a war. The music I selected was "Caramina Burana," and selections from "Schindler's List." The final project was performed on November 3&4, 1995 in Korsgarrrd Dance Studio in Ball Gymnasium at 8:00 pm.

1. What is the theme of your dance? How did it evolve and how did it change in the process?

The theme of my dance started as a reaction to the Bosnian war but it wasn't meant to be just about that particular war or even war at all. I wanted people to think about the survivors and what they go through. A picture in the newspaper during the war showed a woman watching her town being bombed and the look in her eyes was pure horror and also an unnatural blankness. Most people have some type of emotion all the time, sometimes it is harder to see but it is still there, this woman had a blankness that made me cry. I felt like all her life had been taken away and now she was just a shell and it angered me that people have the power or the will to do that to someone. Whenever I thought about war before I always thought about the people who were killed and how unfair it was that they had to die but I never thought much about the survivors. The survivors are left to deal with the pictures that play over and over in their minds of how the people died. Seeing people you know shot down aimlessly and without regard is a very hard thing to deal with, there are feelings of sadness, anger, hate, and wonder all battling for recognition. There is a moment of nothingness where all you can do is watch everyone dying because there is too much horror for anyone to take in at one time. Your mind shuts down until it is ready to react to what is happening and then it takes it little by little. You notice one person at a time or one group at a time

before you understand the entire picture of what just happened. Until you reach that point the feelings you have are a massive jumble waiting to be dealt with. One feeling may surface for a time and then become overwhelmed by another so that everything seems chaotic. There is a sense of helplessness and anger because they know that there is no way for them to get their loved ones back and there is also nothing they can do to make the "enemy" pay for their sins. Eventually the survivors must accept the loss without dwelling on revenge and begin a process of healing for themselves. They have memories of the people while they were alive and all the good times they shared, these must become the focus of attention if they are really going to survive. If you let yourself become overwhelmed with feelings of anger and hatred then you allow the enemy to hurt you longer. There is no way to change the past you must let it go and live on otherwise you have allowed your spirit to be conquered. You must remember always what happened and make people consider, was it really worth all the deaths for what was gained and did you actually gain anything at all.

2. What is the structure of your dance? Describe the movements and formations used in the dance and why you chose them.

The dance starts with a prayer then adds until the final section where it returns to the prayer and ends with acceptance and hope. In the beginning there is a prayer rite for all the people who have died already, they are remembering them and accepting their death. The next section deals with the soloists struggle to accept the deaths of the people she was just praying with. She works through her disbelief, sadness, and anger. She is set in the upstage right area because this struggle has to be dealt with on her own. The audience watches her but can not become a part of it yet. As the ensemble arises her thoughts become seen to the audience and they can relate to her sadness and emptiness. When she reaches the point where she can deal with the events then she can reach out to the audience for help. She starts to strike back at the enemy but she realizes it won't help anything so she pulls back and tries to heal herself. In the end she accepts the deaths and tries to make peace with herself and remember the dead in her own prayer rite to them.

3. What is the costume design for the dance? What costume design changes would you have made if any?

I chose to put everyone in black to create an atmosphere of darkness and death. The ensemble died and became memories so they weren't supposed to stand out and they would have if they had been wearing any color. Too much color would make the dance almost cheery and would pull focus from the message of the dance. The uniform color of the ensemble made them blend together and created a bleakness that I hadn't expected but it worked out well. I had the soloist in a reddish skirt so she would stand out even when she wasn't moving. She also had on black underneath to connect her to the ensemble and to keep everything simple. The red was a symbol of her life, her inner spirit. I wanted the costumes to be simple because the dance was simple, I wanted the audience to focus on the message and the emotion.

4. What would you have liked to change after seeing the dance performed?

After seeing my dance both from the audience and from being in it I would have liked to change a few things. I would like to fix the spacing in the circle. When the circle splits up and down stage it tended to bunch up in the back instead of just opening up. That caused the rest of that section to seem off centered and crowded. I think I would also like to incorporate more traveling and wild movements. The piece tended to become fixed in one place

for awhile doing floor work. I don't want to take out the floor work I would just like to add more motion into the dance. I also wish I had more time to work with my dancers on what emotion each movement carried. I would like to explain what the purpose or drive was behind the action and why it was placed where it was in the choreography. I sort of left it up to the dancers to decide their own emotions and for some people that was hard to do and it never really got to where I wanted it. I think the piece was strong as it was but I know it could have been stronger and more emotional.

5. What changes in the process of the senior creative project would you like to see?

I think senior projects is run efficiently. Everyone had their time to work and no one had any major conflicts. We all had adequate amount of time to choreograph and rehearse. The only complaint or problem I had was with the musical. I felt like it took precedence over everything else. the rehearsals started at 6:30 every night so we could only rehearse for one hour after company. There was not enough time for all of us to have two rehearsals a week and some of us needed that. I understand that the musical needed rehearsal time too but I wish they would have considered our projects too. I also didn't like the fact that dancers in the musical could only attend one dress

rehearsal when we only had two. That didn't leave us much time to fix things after seeing it with the lights. Other than these problems I think the senior projects are fine the way they are.

DEPARTMENT OF THEATRE AND DANCE PERFORMANCE  
SENIOR CREATIVE PROJECT  
DANCE 480

NAME \_\_\_\_\_ DATE FILED \_\_\_\_\_

DATE OF FINISHED PRESENTATION \_\_\_\_\_

YEAR OF GRADUATION \_\_\_\_\_

ADVISOR \_\_\_\_\_

TITLE OF DANCE \_\_\_\_\_

MUSIC \_\_\_\_\_

DANCERS: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

1. WHAT IS THE THEME OF YOUR DANCE? HOW DID IT EVOLVE AND HOW DID IT CHANGE IN THE PROCESS?
2. WHAT IS THE STRUCTURE OF YOUR DANCE? DESCRIBE THE MOVEMENTS AND FORMATIONS USED IN THE DANCE AND WHY YOU CHOSE THEM.
3. WHAT IS THE COSTUME DESIGN FOR THE DANCE? WHAT COSTUME DESIGN CHANGES WOULD YOU HAVE MADE IF ANY?
4. WHAT WOULD YOU HAVE LIKED TO CHANGE AFTER SEEING THE DANCE PERFORMED?
5. WHAT CHANGES IN THE PROCESS OF THE SENIOR CREATIVE PROJECT WOULD YOU LIKE TO SEE?

DEPARTMENT OF THEATRE AND DANCE PERFORMANCE

DANCE 490 - CREATIVE PROJECT

2 credit hours

Course Description

Designed as a project in choreography for advanced dance students

Course Objectives

1. Student will gain experience in preparing choreography for performance.
2. Student will gain experience in planning and designing the production elements of a concert.
3. Student will gain experience in management of the performance.

Course Outline

A. Requirements of the Project

1. Student may select the dance idiom preferred, e.g. modern, ballet, ethnic, jazz, tap, social
2. Time Limit - 5-15 minutes in length (the maximum is 20 minutes with permission of the dance faculty)
3. Project must be presented in a performance atmosphere
4. Project must be preserved on videotape
5. Project must be in written form with the inclusion of the following (Also see attached form):
  - a. Process of the idea
  - b. General description of the dance, costumes, lighting/set design
  - c. Critique from the Dance Committee
  - d. Creator's review of the performance

B. Deadlines

Deadlines will be set with the Project Advisor

C. Student Responsibilities

1. Submit contract for the course
2. Obtain concept and accompaniment approval of advisor
3. Purchase of accompaniment
4. Costume design - approved by advisor
5. Cost of costumes-unless approved by Coordinator of Dance
6. Program notes
7. Rehearsals and selection of dancers
8. Ideas for lighting/set design
9. Check guideline sheet for more information

Evaluation

The Dance Project Advisor will assign a letter grade based on the reviews by the Dance Faculty and the Dance Advisor.

## DEPARTMENT OF THEATRE AND DANCE PERFORMANCE

### DANCE 490 CREATIVE PROJECT

#### GUIDELINES FOR SENIOR CHOREOGRAPHERS

The Senior Creative Project is an opportunity for you to gain experience in choreography and production elements connected with a performance. The rehearsal process and the design elements will give you a different perspective in the art of dance and the producing of a program. The joys, the frustrations, and the thrills of seeing your creation come to life is a wonderful experience.

1. Choose an Advisor. Any of the Dance Faculty may be your dance advisor. The Project Advisor has final approval.
2. Submit and sign completed contract form. (Available in Theatre and Dance Performance Office - AC 306)
3. Select dancers. There are majors and minors, not as involved with the Companies, who need and would like performance experience. It is best if the choreographer is not a performer in the dance.
4. Plan rehearsal schedule.
5. Rehearsal spaces available through scheduling. The rooms available are: BG 230, BG 232, BG-KDS, BG 303.
6. Obtain a good copy of accompaniment for the project. Original source is best if using taped music. A CD or original cassette is correct. If using live accompaniment then make arrangements for a tape so that the musician(s) need not be at every rehearsal. If splicing works, make an appointment with the Sound Coordinator to develop a master copy and a good rehearsal copy.
7. Costumes are available in the Costume Rooms. Some costumes may be altered (dyed, cut up, painted, etc.), others must remain as they are. Make appointment with the Project Advisor to see Costume Rooms and to get approval for use.
8. Performance spaces are the Dance Studios and Theatre stages. Other spaces can be approved. Outdoor areas and other settings are possibilities.
9. The project must be presented in the SENIOR SHOWCASE during the Fall Semester. Sections of the dance or a revised version may be presented in a WORK - IN - MOTION performance if the project is not completed/approved.

