

Name: Emma Sinnott

Student number: 1907889

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Lecturer: Zosia Jo Dowmunt

Process Workbook

In the lead up to our final group piece *Fabulous Animalz Safari*, I took inspiration for my own character creation as well as for my input and suggestions with my peers towards the full piece. During creative sessions, following a score, I began finding which animal traits and body parts worked best within my own body. Certain tails for example assisted my movement quality in more flattering ways than others. I enjoyed experimenting with tails, wings and antlers as they gave me the confidence to move my body in ways I would not usually do. No matter what creature I created, see appendix 1, they always remained female and often emerged from shy and timid to strong and powerful. I found this interesting and possibly learned something about myself during this process also. My final character was a 'Squipea', see appendix 2, which is a mixture of squirrel and peacock. Although the male peacock in reality is the beautiful gender, with his colourful feathers, my creature has all of that beauty and elegance as a female. I gave her beautiful colours, using makeup, glitter, and feather props. I realised through tutor notes that I often forget about my hands through concentration of moving other body

parts, resulting in them looking unattractive and screwed in a ball. In order to solve this problem I gave my Squipea sparkly claws, see appendix 3, which gave them a new purpose and featured more elegantly. Another note given to me was the lack of use of my creature's head. Again I would often forget to involve the head in effective movement. The use of a feather headdress was of great assistance in solving this problem also in addition to giving my character more emphasis, flamboyancy and entertainment for the viewer, as well as my own embodiment. I wanted her to look fabulous.

I feel very similar to the way Zosia Jo Dowmunt explains in her essay with how she struggled to fit in or have the correct image of what a dancer was perceived to be. Possibly because of my age and lack of experience, I compare the way I move to others and often feel unconfident and self conscious. However, creating somatic movement in this way and "borrowing movement qualities from animals"(Dowmunt, 2021) gave me the confidence to embody whichever creature I imagined without judgement or focusing on how I looked. Curiosity in my movements and creativity began replacing fear as described by Olsen (2020). I took inspiration from her creative process in which she encourages the use of play in order to feel and be involved in the creation journey rather than the final outcome. "We are re-created as we create" (Olsen, 2020, p209).

Through creative workshops with Eeva-Maria Mutka I began observing different sites in ways I had not previously. I really started to pay attention and notice my surroundings and envision ways in which they could be used for performance. I worked on and around a tree, see appendix 4. Melding into different surfaces and incremental walking were two of the practices from this workshop brought forward into the final piece. I used what I had learned from Eeva in the forest and Chlofarfin scenes.

George Orange helped me notice extra viewpoints during his workshop. I explained an idea at a specific site I had found to which George made me revisit and rethink from different angles and all the other possibilities that site could have. I learned about how the element of surprise and “Peek-a-boo”(Orange, 2021) moments would have on the audience to keep them entertained and wanting more. This was added into the piece and had a comedic effect judging by the audience’s reaction which was a great contrast to how some of the other scenes made them react.

Through varying tasks we focused on working with viewpoints and including them in our work. We had great fun working with gestures particularly. Using Boghart and Landau’s theory we made work with range of tools including paintings, see appendix 5. In addition to other tasks to create movement, the use of the physical viewpoints of space and time enriched my work and gave it clarity and definition.

I learned ways in which to use my whole body during a Parkour workshop with Lee Tinnion. I know this as I really felt it afterwards,

everywhere. It was great learning new ways to get from place to place. I really got stuck in with this and kept trying until I could do certain moves, jumps and rolls. It was a lot of fun and probably the only day that my sons have been jealous of during this course. As a group we incorporated what we learned from Lee into our piece giving it some excitement and energy.

With each of us choosing different sites to perform around campus, I actually chose three as I kept seeing possibilities the more I researched and paid more attention to areas, our map for our promenade came together. As described by Goldberg (2011, p.154) the audience is then able to view the surroundings the way we, the performers and artists, have transformed it. The observer would now perhaps notice new things about the areas through our eyes.

As I had never done site specific work before I began researching by watching many videos. The more I watched, the more ideas and inspiration I began to get. I tried to include small parts that I liked from each video I watched. Some I could not include in my own work but made suggestions about the piece based on them.

Within the bench section I took inspiration from Loftus (2021) and wanted to make a duet, a partnership, but as we are not permitted to do contact work at the moment due to current restrictions, I also included some of the stillness and rigid shapes of Dorner.W (2021).

My ideas became heavily inspired by the work of Stephan Koplowitz. His alternative use of steps in site specific work by rolling down instead of the traditional way steps are used looked really effective and made it into the piece. Using steps in different ways also was evident in Marega Palsar's work with Groundwork. Also in *Taskforce uk* (Koplowitz, 2011) the use of the bushes to conceal and appear came to mind with Kim's Elephanake solo.

I thoroughly enjoyed this whole process from beginning to end. I learned about myself and my body. Through different tasks and exercises during lectures and workshops I grew and saw everything fall into place to result in a great piece. The scariest part for me was the speech. I get so nervous with pressure talking. I panic that I will forget my words and make a fool out of myself whereas with dance if I forget any movement I can cover it up and make it look like it was meant to happen that way. But after a terrible rehearsal, showtime fell into place without a hitch and I felt like it was the best we had ever done. It was also so amazing to perform in front of a live audience again after so long. I would love to do more site specific work in the future.

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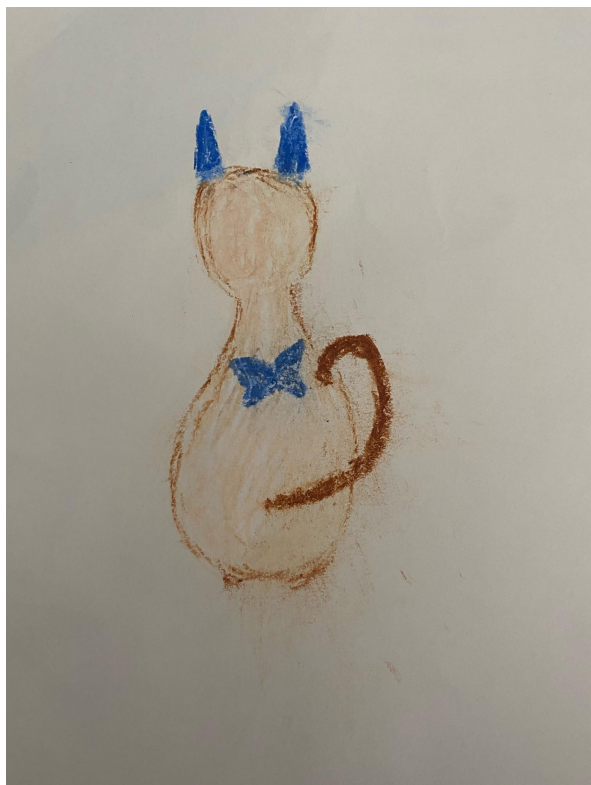
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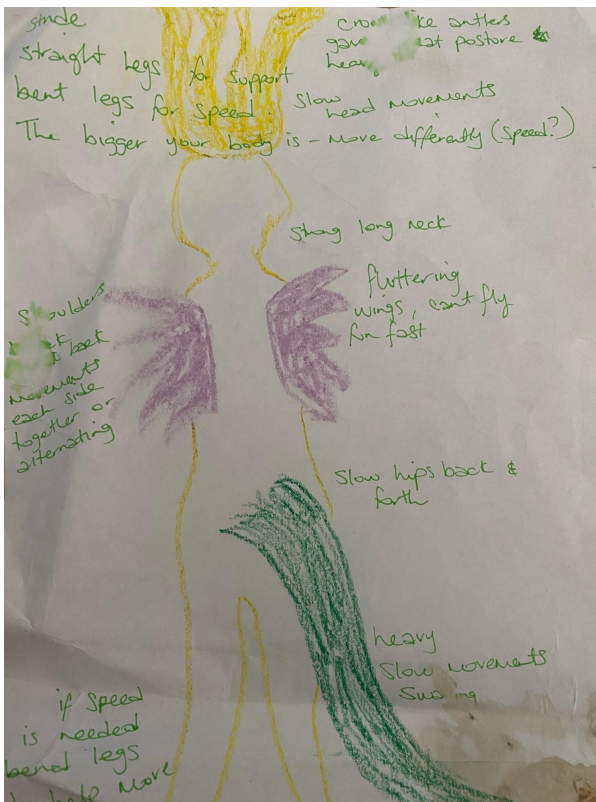
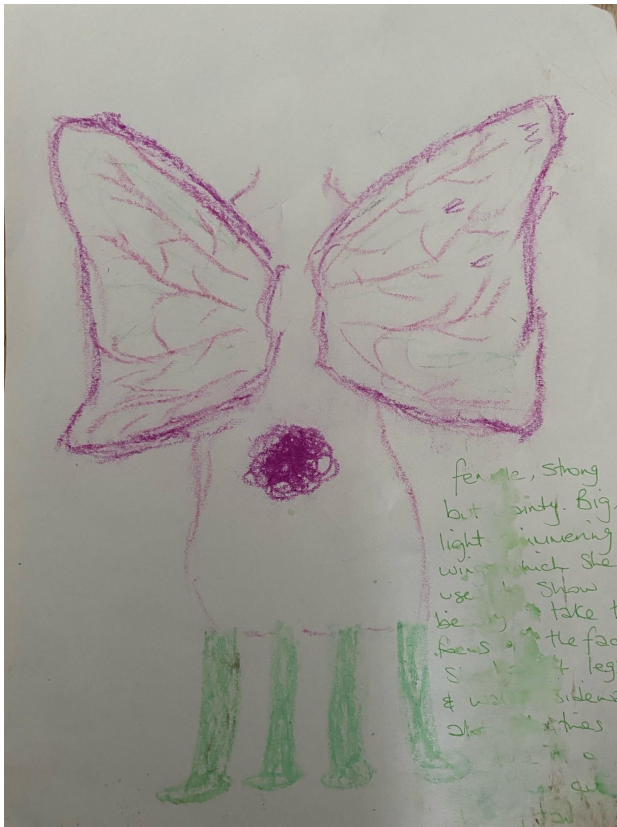
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Appendix

1.







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