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During my choreographic process I researched many choreographers and their works and approaches in order to take inspiration for creative ideas in my own piece. I took these ideas, adapted them and used a variety of approaches in different sections of my piece.

Due to the current situation, it was not possible to work closely with anyone outside our household unless via the internet. In which case I was limited on my choice of dancers. I decided to reflect this in my piece and use lockdown as my stimuli and how it has affected me and my family. I wanted to portray some of the struggles we have had and also some of the highlights including our new way of socialising with the outside world.

The first piece of work that I took inspiration from was *LOL (lots of love)* by choreographer Luca Silvestrini, performed by Protein (*LOL(lots of love)* online, 2021). I liked the use of text with soundscape in the piece and the way the dancers broke down the fourth wall by speaking out into the audience. I decided to use this in the first section of my own piece but adapted it by switching the script so that a single dancer was speaking for the other to make it my own. Instead of using music I also used soundscape in the form of typing to highlight the story I am telling

through the section. The story is myself trying to work from home but my children still needing my attention and how difficult that has been for us all. I began by setting my dancers, which in this case were some of my children, improvisation tasks. Pina Bausch was known for doing this also according to Ashley, n.d. The article describes Bausch's idea of allowing the dancers to find their own movement through the tasks and through the process allowing their soul to enter the movement. Ashley, n.d also quotes Pina Bausch in saying "I'm not concerned with the way my dancers move, but what moves my dancers". I wanted this approach with my dancers especially as they have no dance experience and they are a range of different ages. I wanted them to enjoy it and embody it for themselves.

Some of the tasks I set included finding different shapes with their body and finding movement for some of the words in my script. I wanted to encourage dynamic variation through tasks of feeling light and heavy, travelling through glue, painting the floor with their bodies among others which they really enjoyed and discovered different ways to move which they previously had not. Ariyah came up with some facial expressions which I then used through the whole piece as one of my motifs. There are three main motifs in my piece which I developed by using them on different levels, dynamic variation, in different contexts, including them in contact and non contact situations and within different viewpoints. Mirroring was also used in parts in addition to using unison and canon and contrast in order to add interest to the piece.

I took further inspiration from Pina Bausch and her use of space and repetition in her piece *Cafe Muller* (Loriti, 2016) as well as the different emotions throughout the piece and how it made me feel while watching it. My dancers were asked to cover as much space as possible in the first section, even coming in and out of frame. Repetition features heavily in the middle section of my piece, the zoom call but also throughout. I wanted my audience to feel many emotions through the piece. I tried to incorporate feelings of stress, boredom, pity, empathy, excitement, joy, fun, togetherness, happiness and comedy into the work.

Rosie Lee expresses a similar opinion in which I had throughout this process, "what I try to do in all my work, whether the dancers are highly trained or not, is to find ways of enabling the dancers to inhabit the piece that I envisage without losing their identity and without them being disempowered in any way" (Amans, n.d, p.6). In my experience during this, the younger dancers were forthcoming with ideas and movement material due to confidence and enjoying the process. The older they get the more self aware and unconfident through fear of getting it wrong they become. My eldest son Luke found it more difficult to come up with material as he thought it would not be what I wanted. His only task was to move around the sofa in different positions, with varying speeds including pauses. He needed more encouragement than the younger two as I did not want to create a sequence of movements for him as this could

then look unnatural and staged in addition to losing his identity, he then created his own movement after showing him a video of myself experimenting with movement on the sofa. The same happened with my friends in the middle section, zoom drinks. They did not feel confident to put forward any movement ideas no matter how small and simple I explained they could be. So for this section I had to take a different approach. According to Banes (2011, p.9) Cunningham made seven claims which included "1) any movement can be material for a dance; 2) any procedure can be a valid compositional method; 3) any part or parts of the body can be used; 4) music, costume, decor, lighting have their own separate logics and identities; 5) any dancer in the company might be a soloist; 6) any space might be danced in; 7) dancing can be about anything, but is fundamentally and primarily about the human body and it's movements, beginning with walking" (Baines, 2011, p.9). For my zoom section I arranged a meeting for the four of us to just talk naturally and familiarly with each other as the three girls are close friends of mine. I recorded this meeting and replayed it many times, recognising certain movements each of us did unknowingly and developed those to include along with my three motifs. Another approach by Cunningham that interested me was his use of chance as explained by Baines (2011, p.10) in which it is explained that Cunningham often used chance method in his approach. This would be used to determine the sequence of phrases in a dance or the order of movement in a phrase, often by picking cards, rolling a dice or tossing a coin. I wanted to include an element of this in

this section but with a difference. I wrote down all the movements I had extracted from the recorded meeting and numbered them. I then picked out those numbers from a box in random orders and this was to be the sequence in which they would be in the two phrases.

We went through these phrases together and I decided to split them into quartet and duet phrases using unison and canon. There were some difficulties using zoom as everything is mirrored so it took many rehearsals and experimentation to find the correct ways for facing and passing movements but we had great fun and found many of the experiments hilarious. There were also some delays on recordings due to different internet speeds so we tried to accommodate that into the final recording. We were not successful in judging exact delay speeds which resulted in canon being accentuated which I actually preferred in the final one. Happy accidents are fabulous.

For the final section of my piece I wanted to bring it back to my home setting but with an alternate view point so decided on an aerial view. My inspiration came from choreographer Marguerite Derricks and her work on Adele's music video *Chasing Pavements* (Adele- Chasing Pavements (2008) | IMVDb,2021) and Zosia Jo in her piece *Ancient Modernity* (Jo, 2016). It was also similar to a creative improvisation session which I enjoyed where we used the wall for movement and discovered how to move around the wall. I carried two motifs forward to this section which were carried out on the floor and set my two dancers a task of producing

one movement each for us all to perform separately at varying speeds in addition to an improvisation task of painting the floor with their bodies and treading water. The results I feel were quite beautiful and natural, encapsulating their own characters within those movements. Finally I found different styles of music to help create the atmosphere of the two sections. With the middle section being fun and upbeat I felt my song worked well to create that mood (Ikson, 2017). The final section was about us coming together, making time for each other and the bond that we have. I am happy that the atmosphere was created with the correct song (ThePianoGuys, 2012).

To conclude, my piece was inspired by many choreographers' works and approaches. I used a variety of efforts (Jo,2021) and accents with dynamic variation. I am confident that my narrative is clear through distinct characterisation as well as literal and abstract gestures. Myself and my dancers thoroughly enjoyed the creative process and I am pleased with the outcome. The piece makes me smile when I watch it therefore I hope it has the same effect on the viewer. I am not confident in my own choreography but this assignment has shown me how enjoyable and experimental I can be. Also the fact that my children were a part of it with me made it really special.

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