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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

THE POWER OF ENVIRONMENT AS A TOOL FOR
INSPIRATION: ENGAGING STUDENTS
THROUGH IN-STUDIO
VS SITE-SPECIFIC
CHOREOGRAPHY

A thesis submitted in Partial Fulfillment
of the Requirements for the Degree of
Master of Arts

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College of Visual and Performing Arts
School of Theatre Arts and Dance
Dance Education

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This Thesis by: Taylor Kendall Kath

Entitled: The Power of Environment as a Tool for Inspiration: Engaging Students through In-Studio Vs Site-Specific Choreography

has been approved as meeting the requirement for the degree of Master of Arts in College of Performing and Visual Arts in School of Theatre and Dance, Program of Dance Education

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ABSTRACT

Kath, Taylor Kendall. *The Power of Environment as a Tool for Inspiration: Engaging Students Through In-Studio Vs Site-Specific Choreography*. Unpublished Master of Arts thesis, University of Northern Colorado, 2019.

The goal of this study was to evaluate the advantages and disadvantages of in-studio and site-specific choreographic experiences with the desired result to discover how choreographers created, danced, and perceived this work. The research was conducted in a rural area and due to the vast and open terrain, there were incredible opportunities for site-specific work, providing artists with great advantages for inspiration. In a low-populated state with little access to urban art, generating site-specific dance occurrences was vital for both seeing and experiencing dance. The aim of this research was to determine whether in-studio or site-specific choreography provides more inspiration to the dancer and to discover if each type of work is either beneficial or not beneficial for students to experience.

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CHAPTER I

INTRODUCTION

Goal of Thesis

Site-specific dance refers to a subcategory of Modern dance that is inspired by, and takes place in, a setting outside of a proscenium stage. A movement called Happenings, a type of site-specific work in the 1950s and 1960s, was a reaction against the long-standing dominance of the technical aesthetics of Abstract Expressionism and was a new art form that grew out of the social changes of that era (Theartstory.org 2018). Over time, this unconventional delivery has been proven to be more accessible than the traditional theatre setting and is often a more unique, free, and informal experience for the audience. Most importantly, it has a way of bringing dance into the everyday experience, as natural settings are more relevant to the viewer. There are no limits to site-specific work, and it can be done in a variety of ways (Randall).

The site-specific dance process can be different from the experiences gained from dance studio work because of its unique, or outside of the “norm,” characteristics. In-studio dance is the most common and traditional form of dance training, and most dancers train, rehearse, and choreograph in a dance studio. While site-specific work has been considered to be more genuine, authentic, and often pushes boundaries, in-studio work can be valuable because of its traditional and structured characteristics, offering validation with mirrors and a sense of safety with four walls. In this study, student participants had the opportunity, encouraged by the researcher, to take their dancing both inside and outside of the dance studio to gain insight on their own dance composition work. Inspiration through art,

objects, and real-life situations helped trigger ideas for choreographers, especially younger choreographers.

The goal of this study was to evaluate the advantages and disadvantages of in-studio and site-specific choreographic experiences with the desired result to discover how choreographers created, danced, and perceived this work. The research was conducted in a rural area and due to the vast and open terrain, there were incredible opportunities for site-specific work, providing artists with great advantages for inspiration. In a low-populated state with little access to urban art, generating site-specific dance occurrences was vital for both seeing and experiencing dance.

Choreographing involves creative thinking and structure. *Teaching Dance as Art in Education*, a text which explores the subject of choreographic curricula stating “creativity in dancing involves reaching into the soul and bringing out what is there in the form of movement and creative thinking” (McCutchen 169). McCutchen discusses how to initiate creative thinking and movement ideas in dancers including the use of a thematic structure, narrative content, or an abstract idea. She also talks about the creative process being about movement, movement exploration, and improvisation (170). This study allowed students to dive into many of these ideas as participants were given the opportunity to move, explore, and improvise both inside and outside of the dance studio.

Purpose of Study

The aim of the research was to determine whether in-studio or site-specific choreography provides more inspiration to the dancer and to discover if each type of work is either beneficial or non-beneficial for students to experience. The initial approach of this study was to invite students to bring their art outside of a studio or theatre setting to include people who would not usually attend a dance performance to become more engaged in the

arts. Audiences may vocalize their questions and start conversations with others to begin meaningful dialogue that can make a positive impact on a person's daily life. Many artists continue to strive to make art more accessible for the general public because they believe art has the power to create change and move people into action. The next generation of artists have the capability to influence people in more ways than ever before, especially because of the continued progression of technology, and it is up to these artists to be the positive change people want to see in the world. This study advocates for the arts by bringing awareness to the use of non-traditional environments for dance choreography. Knowing how to incorporate this type of project into the classroom is beneficial for dance educators.

Significance of Study

Carefully examining the outcomes and practicality for both in-studio and site-specific performance may be useful for educators, dancers, choreographers, and audience members everywhere. This type of work and research is significant to educators teaching composition classes and may be of aid to them in developing new curricula. As part of a graduate project, this research seeks to help other professionals in the dance field decide which compositional environments and techniques work best for their students in or out of the classroom. Students have the ability to learn from creating work together, as they are required to communicate and problem-solve. The process of making in-studio and site-specific choreography is important, because it enables students to grow artistically and be exposed to a variety of environments. When students are provided the opportunity to choreograph, they learn to express themselves, think creatively, and positively interact with other people. For many, dance is seen as a form of stress-relief and exercise; oftentimes, choreographing is an outlet for students to voice their thoughts and opinions in a safe place.

It is important for students to have agency in their classroom and with their own work, which can lead them to become free thinkers. Having the opportunity to choreograph and make decisions helps the individual dancer to act independently and make his or her their own, free choices. Together, the dancers then get to decide how to make those choices come together, collectively.

Many lessons come from composition work in a dance studio or at a site-specific location. Choreographing in either location allows students to step outside of their box and think about communicating their own messages with their bodies. This form of art allows for big-picture and also detail-oriented thinking and, being involved in the creative process, can lead to living an enriched life.

Whether students are participating in in-studio work or site-specific work, they gain the power and knowledge to recognize which type of setting works best for a particular event, topic, or venue, and being versatile is beneficial to each individual as an artist and future choreographer. Additionally, it is beneficial for teachers, to be able to decide which type of environment works best for their own students. For example, students who might need more structure, guidance, and visual feedback are better off in the studio at first, while students who need to be challenged artistically are great candidates for site-specific work. Some students, meanwhile, would benefit from starting their choreography in the studio, and then shifting towards site-specific work. As a teacher, it is significant to know which tools work best for guiding students through creating their own artistic work in either setting (in-studio or site-specific). This study was developed to answer the following two essential questions:

- Q1 Do in-studio or site-specific environments provide more inspiration to a junior/high school intermediate level choreographer?
- Q2 What effect does environment have on the quality of choreography?

CHAPTER II

LITERATURE REVIEW

The Importance of Inspiration

Choreography in the Classroom

Much of the research in the dance education field has been about higher order thinking in the dance classroom along with strategies used in improvisation and composition classes. “Higher Order Thinking in the Dance Studio,” an article by Ann-Thomas Moffett, discusses the integration of sensation, feeling, mind, and spirit, which directly correlates to inspiration for choreography. Instructors will often use prompts and exercises that encourage students to use imagery and their senses. When students are invited to use their minds and explore body movements, the outcomes have endless possibilities. Moffett writes:

My research focuses on ways dance teachers can invite students into advanced levels of thinking and engagement in the studio dance classroom. It examines the unique ways learning in dance allows for a full-bodied, robust version of higher order thinking. The studio is a place where people get smarter by learning via the moving body. (1)

The dance studio offers a space for artists to experiment for themselves, much like a laboratory for scientists. The dance studio allows dancers to integrate sensation, feeling, mind, and spirit to become more self-aware.

Using Moffett’s own classrooms to do research, along with viewing dance intensives and interviewing other dance educators in the field, Moffett makes many observations when it comes to choreographing in the classroom. She is able to learn through observation how other teachers are presenting their information both cognitively

and physically. Moffett also refers to the National Dance Education Organization's website, which provides the standards for learning and teaching dance in the arts for ages five through eighteen, stating:

Students of artistic dance also develop and use creative higher-order thinking skills while inventing solutions to movement problems. Just like an artistic choreographer has to be an inventive problem solver, weaving aesthetic movement to find logical solutions to kinesthetic issues, students of artistic dance have to engage higher-order thinking skills when completing choreographic movement assignments and exercises that present kinesthetic and spatial problems.

Choreography in Nature

Since its emergence in the late 60's, the development of site-specific dance has appeared in various forms and places. There have been choreographers all around the world who have used museums, old forts, swimming pools, streets, shopping malls, boat docks, gymnasiums, and many more non-traditional locations in which to perform. Rima Faber, Ph.D., writes about her own site-specific experiences in an email dated October 27, 2018:

In 1975, I choreographed a dance at a railroad station for commuters. I was standing on the platform towards downtown Manhattan in rush hour and there must have been 200 people crammed together. On the opposite platform, away from downtown, there was nobody. I thought to myself, "Here is a trapped audience. There is a stage." So I organized with the NYC Transit Authority to perform a full week for morning rush hour trains. I must have gathered 50 "dancers" of all ages and levels of experience (or no experience) for a "Dashing Dan" commentary to a Scott Joplin Rag. One dancer even performed holding her little dog. I heard from a commuter, "They're talking to each other over there! I've been commuting for 30 years and never heard anyone talk to one another! Liz Lerman did her first site-specific work I think in 1979 at the gates to the Arlington Cemetery, and then on the steps of the Lincoln Memorial. Mary Ita O'Connell choreographed a work in a DC tree in the mid-1970s. She was also friends and danced with Ann Talbert and Toby Amour in Boston. Maida Withers, did some site-specific dance possibly before Liz. She filmed a beautiful solo work out in her native Utah high up on beautiful red rocks. (Faber)

Faber is a great example of someone who experienced site-specific work in various forms.

Another example of site-specific work done in nature is the *Utah Project: Bears Ears Earthworks*. The film, produced by Maida Withers and her art partner, Verabel Call

Cluff, with the assistance of Joe Pachak, utilized four locations (sites) in the Southeastern part of the State of Utah to do research from 1989-1996. The video short shows the type of improvisation work that was done on the land sites. Maida Withers sought to study the earth; her inspiration for her choreography and site-specific work came from wanting to re-engage with her primal self. There are numerous examples of site-specific work done in nature that provide insight on our society, political climate, and culture. Art, especially site-specific work, can provide inspiration and knowledge to both the dancers and viewers.

What is In-Studio Dance and Why is it Important?

Cultural and Historical Importance

Typically, dancers will train, rehearse, and choreograph in a dance studio. As artists, it is important that we have the tools we need to get our job done. Those tools include a proper floor to dance on, ballet barre, sound system, and mirrors. Mirrors especially, help provide feedback to the dancer or choreographer. A mirror can help a dancer determine if he or she is in correct alignment or misplacing a body part. When choreographing, a mirror can also provide feedback about small details, angles, and direction. An article in Dance Magazine, titled "The Mirror Mystique," focuses on the history of mirrors. Allegra Kent discusses how mirrors became important in the earliest days of classical dance, when dance was performed by nobility. She notes that from the beginning, the mirror has been a tool to affirm identity and authority. She also mentions that Martha Graham liked using mirrors, whereas others did not. For example, she said that Paul Taylor, famed American modern dance maker, did not like to use mirrors.

As a ballet dancer, Kent reflects on her own experiences:

When Balanchine was creating the leading role Anna II for me in *The Seven Deadly Sins*, I became his mirror. I centered my focus on him, learning the choreography, perceiving the emotions of my character, and feeling the pulling pulse of his rhythm. While rehearsing with him, I occasionally gave a quick glance forward to see if our reflections were in sync, checking form, shape, and intent. Of course, additional rehearsals would refine and perfect the movement, but these initial choreographic moments were sublime. The mirror was my friend.

Political and Social Importance

Many influential dance pieces that are performed on the stage are created in the dance studio. One example is “Continuous Replay,” by Bill T. Jones. Those that were cast in this piece spent hours rehearsing in the dance studio environment before taking it to the stage. This piece in particular plays a large role politically and socially, because it developed from Arnie Zane’s love for photography and film. Arnie Zane was the co-founder and co-artistic director of the Bill T. Jones/Arnie Zane Dance Company.

Additionally, this piece may be performed with or without nudity (Harris 2016). Pieces like this certainly make a political and social statement, like dance company, Danza Orgánica, that holds a dance workshop for social justice. The workshop grew out of Marsha Parrilla’s desire to use dance as a tool for social change. She taught in urban settings where she provided her students with tools to explore more about themselves and their own communities. Parrilla realized that combining literacy and dance composition was a great way to holistically engage people. Danza Orgánica is a Boston-based Contemporary Dance Theater company. In the dance mecca, Los Angeles, a two-day dance and social justice conference occurs that focuses on movement, methods, and models for impact. The conference holds a vibrant community of dancers, artists’ healers, and activists. Whether it is a performance on stage, or a conference, dancers everywhere are being progressive about linking dance with social change.

Susan W. Stinson, Ed.D wrote an article about curriculum design, consciousness, and possibility. Within her writing she also talks about political and social importance.

Stinson reflects on her 1960's heritage:

I also recognize that the social world is a human construction and it can be changed. My generation was on the front lines of a number of initiatives — the women's movement, the civil rights movement, the movement against the Vietnam War — that changed the social landscape of our country. Until we examine what we consider to be fixed, we never know what might be changed, how much effort it might take, or how important it is to us.

Research on In-Studio Dance

Recent research studying mirrors in the dance studio environment may indicate an interest in the ways dancers engage with visual feedback as well as the topic of body image. Karen Dearborn, M.F.A., and Rachael Ross, B.A. compared dance phrase learning with and without mirrors, discussing dance learning and the role of the mirror in their article. The researchers reference one book specifically: Joseph Mazo's book *Prime Movers: Makers of American Modern Dance*, which describes the mythical beginnings of Doris Humphrey's movement technique. He quotes Humphrey, "...but I didn't know how I moved." To discover how she moved as a dancer, Mazo writes that "she entrusted herself to that most dangerous of companions, a mirror" (qtd. in Dearborn and Ross 109). Aside from calling it dangerous, Mazo also refers to the mirror as a "companion." Moreover, it was through this companion that Humphrey was able to combine the visual (as she stood in front of it, watching her body) with the internal (feeling it in motion), to turn what is a dangerous companion into a useful one. This story, in a few short sentences, highlights facets of the mirror-dancer experience that can occur inside the dance classroom, particularly the battleground between the inner experience and the outward form of the dance. Mirrors can either create negative or positive feedback on the body and mind. In an article about body image of ballet dancers, it was suggested that the use of mirrors may

have had an influence on the dancers becoming increasingly critical of their bodies overtime. Research also shows that mirrors are instrumental in manipulating self-awareness. A study on a non-mirror group of dancers suggested that they felt better about their appearance in the absence of a mirror (Radell, Sally A., et al. 2002). In another study, researchers investigated the effects of mirrors on self-consciousness and found that mirrors heightened the sense of the subjects' self-awareness; which resulted in increased self-attention and self-focus (Carver and Scheier 1978).

What is Site-Specific Dance and Why is it Important?

Cultural and Historical Importance

Site-specific dance was meant to be a non-traditional and eye opening form of dance. Its original idea was to take the dancer out of the traditional dance studio or off the stage and place him or her in an outside setting or environment. Site-specific works are historically linked to a culture's ideals and ways of life. This can be expressed through the choreographer's voice. Rima Faber, Ph.D., discusses the history and major influencers of site-specific dance:

Another major co-existing influence was the Judson Church dance movement bringing pedestrian movement into the realm of performance. Leaders in this were Yvonne Rainer, Steve Paxton (who ultimately developed Contact Improvisation – I was attending Yvonne's loft classes, her classes on Mondays and Steve's on Thursdays, and was involved in Steve's experiments joining modern dance and tai-chi which became Contact Improvisation). Others: Remy Charlip (was also an illustrator, very well-known and loved. He sent me two of his renowned Air Mail Dances.), Ann Talbert, Toby Armour (both ended up moving to Boston where I worked with them), Deborah Hay (left NYC for Naropa Institute, a Buddhist center in the Southwest. I was in Debra's Walking Dances on the streets of NYC in 1969 while I was very pregnant). The Judson Church group grew out of the Cunningham studio led by accompanist Robert Dunn. They are called the Judson Church group because Al Carmine, Pastor of the Judson Church, across the street from the Washington Square Park, supported their work and offered the church for performances. (Faber)

Major dance figures in history pass on the inspiring details that are sometimes left out of textbooks. It is because of major influencers and dance historians, that dance educators have information to share and pass along to their own students.

Political and Social Importance

Site-specific dance grew out of social consciousness. As mentioned, prior, a movement called Happenings, a type of site-specific work in the 1950s and 1960s, was a reaction against the long-standing dominance of the technical aesthetics of Abstract Expressionism and was a new art form that grew out of the social changes (theartstory.org 2018). Site-specific work is still used to make powerful political and social statements today. For example, Repertory Dance Theatre based out of Salt Lake City, Utah, commissioned a work at Bears Ears National Monument. In 2017, Artistic/Executive Director, Linda C. Smith, wrote:

As part of a years-long association with New York City-based Zvi Gotheiner, RDT commissioned a new work through an ambitious project that involved bringing Gotheiner and his company, ZviDance, to Utah to join RDT at the newly proclaimed Bears Ears National Monument. The two companies embarked on a mission to gather information and inspiration for a new work. As artists, we wanted to allow the history, the sights and sounds of a landscape to literally “move us.”

The genre of site-specific dance has evolved over the years with the creation and growth of social media. Artists are more exposed and are able to readily share their site-specific work. Choreographers and companies choose to complete site-specific work because it is powerful and meaningful to not only them, but the captivated audience as well.

Research on Site-Specific Dance

Although there has been some research done on site-specific dance, more research is necessary because educators and dancers are rarely exposed to site-specific dance. There is a need for site-specific prompts, project ideas, and guidelines in a dance composition

class. There has been research done on specific choreographic exercises. For example, researcher, Arianne MacBean, studied how to help students understand the mechanisms at work in site-specific dance by using the following ideas: isolation and inclusion, personal and public space, moods as site-specific, and using the studio as site-specific. In her research, MacBean discusses guidelines for site-specific choreography:

Choose your site carefully. Pick a site that illuminates the deep meanings of the dance that you wish to create. Start first with an idea and then go find a site that supports that idea (for example: idea – communication, site – underneath telephone wires). Let the movement be informed and inspired by your site. When developing movement for a site-specific dance, always come back to the site itself. What kind of movement does the site and the architecture suggest to you? (98-9)

MacBean also writes about how in a perfect world every dance would be site-specific and every dance would acknowledge the history, architecture, politics and social implications that the space and its inhabitants lend to a dance. She also discusses how students can now use site-specific dance exercises in contemporary dance composition classes, allowing them to reflect on their own culture. Her examples include bringing dance to McDonald's or to the steps in front of the students' schools.

Advantages and Disadvantages of Site-Specific Dance vs. In-Studio Dance

The Limitations of In-Studio Dance

In-studio dance as mentioned above, provides mirrors as a tool for feedback. There is a sense of comfort when dancing or choreographing in the studio environment. However, it can provide challenges and limitations as well. There can be a lack of outside inspiration when it comes to dancing in the studio. Not being able to see or be in nature could possibly inhibit choreographic ideas. Additionally, the traditional setting of a dance studio limits who sees the work being danced and performed. People, like pedestrians and bystanders,

do not always have opportunities to see live performance art at a dance studio. Site-specific dance on the other hand, allows pedestrians and bystanders to see the artwork being performed. An invitation is not necessarily needed with site-specific dance. One would need to know where and when to go see a piece of live performance art in a dance studio setting.

The Limitations of Site-Specific Dance

Site-specific dance provides a non-traditional setting for dancers to work in. This can provide inspiration to the dancer or choreographer. Everyday sounds and sights can help a dancer to step outside of their box and create movement. Choreographing dances outside of the dance studio means no mirrors for feedback; this may limit the choreographer. While producing work outside, there also may be limited access to a sound system, proper dance floor, and an adequate amount of space. Mother nature also plays a large role in the process of creating site-specific work. In addition to weather, daylight and time are also contributing factors to the success of creating site-specific work.

Educational Value of In-Studio Dance

What are the Values?

There are many positive attributes to dancing in a studio setting for the dancer, choreographer, and audience member. Many lessons are learned from dancing in a studio environment that cannot be learned in other places. Historically, most dancers learn in a traditional dance studio setting, beginning at a young age. Jennifer Monique Dabalsa, writes in the abstract of her thesis:

Participating in a dance class is influential in the development of young people's creative, imaginative, individual, and communicative skills. The use of dance within a classroom increases physical fitness, enriches motor skills, coordination,

and enhances social skills. Dance also increases muscular endurance, builds balance, as well as encourages teamwork and group skills. (iii)

The development of a choreographer in the classroom is also important. Colleen

Callahan-Russell, writes from a choreographer's standpoint about dancers in the classroom:

They crave longer and harder sequences. The effort qualities are less diverse but I find that to be more typical in most dance training. I think the secret at this particular studio is that they actually have a modern dance teacher that challenges them in the above ways. I find that my exclusively ballet-trained students from one studio have beautiful upper body capabilities but when moving through space they tend to look awkward. Standing in one place doing more adagio-like movement is comfortable for them. Integrating upper and lower together when moving across the space is less convincing. (133)

It is also valuable for dancers to have a safe floor to practice and learn on. Having a proper floor and technology prepares students to perform on a stage. Dancing in a studio also encourages students to dress in proper attire along with proper shoes. Because technique is an essential component of performing, dancing in the studio is important, as dance studio environments provide consistency and help dancers build their skills. Audience members are able to see the difference between a technically trained dancer and one that has not spent much time in the studio. Whether an audience member has formal dance training or not, it is clear to see the difference between a studio trained dancer and a non-studio trained dancer on stage, in most scenarios. Audience members can usually see who has been consistently training in a dance studio and whether they perform aesthetically pleasing technique.

*A Curriculum for Learning
In-Studio Dance*

A curriculum in the dance studio can be beneficial for students because it provides a structure. Additionally, it can be a guide for educators as well. In her article, "Choreographing a Life: Reflections on Curriculum Design, Consciousness, and Possibility," Susan W. Stinson discusses how curriculum designers may specify, in their

curriculums, what they want students to know. She further discusses how, generally, teachers will logically think about how they want to make their teaching effective and efficient. Teachers often try to meet certain objectives with their students. In contrast, she focuses on the more reflective parts of designing curriculums. She asks teachers to take a look at what they believe in and what values they would like to embody in their curriculum designs. She even asks teachers to think about the world they are creating and supporting based upon their decisions. She directly quotes a book entitled, *Reflections from the Heart of Educational Inquiry: Understanding Curriculum and Teaching through the Arts*:

Education at its best is the same as how to lead a life, and, therefore, decisions about curricula are microcosms of everything that goes into wise living.... Wise living, we believe, is not a matter of prudential calculation; it requires constantly extending ourselves through many acts of faith, and courage, and imagination. Hence, there are no simple answers about how or what to live, only opportunities continually to inquire reflectively into ourselves and the world around us as we continue to make decisions about how to act on what we believe. (qtd. in Stinson 26)

*A Pedagogy for Learning
In-Studio Dance*

Teaching studio dance can be challenging, but very rewarding. There are large amounts of ground to cover in a short amount of time in studio dance. Ideally, more than sixty-minute time frames, once a week, to be able to teach all of the important ideas, would benefit the student learner. This includes history and foundations, basic anatomy, technique, artistry, and much more...The list is seemingly endless. A good starting point is to notice what kind of teacher he or she wants to be. It is also important for teachers to ask themselves what it is that they want their students to gain from their classes and why. What are the goals of both teachers and students? (Both big picture and specific goals) Stinson, herself, asks the following questions when she is evaluating her own teaching:

What is dance — meaning, what is the vision of dance that you wish to communicate to your students? Should it be the same for all students? How can this

best be communicated? What does it mean to be educated? What is the purpose of education? Is this always its purpose? How can this best be accomplished?

Educational Value of Site-Specific Dance

Site-specific dance brings opportunities and lessons that cannot be learned in a dance studio environment. For example, there are buildings, sights, sounds, and landscaping that may intrigue and inspire a dancer, choreographer, or audience to move, feel, or think a certain way.

Arianne MacBean writes about how a choreographer needs to choose his or her site carefully. It is important to pick a site that illuminates the deep meanings of the dance that the choreographer wishes to create. MacBean discusses how an idea must be formed first, and then to find a site/location that supports that idea (97).

MacBean also writes about the movement. She says that the movement should be informed and inspired by the chosen site. She says the choreographer or dancer should always come back to the site itself (97-99). The site and surroundings should inform the vocabulary choices for the dancer. MacBean writes specifically about the audience in her article, saying:

Who will be in the audience? Where will they be from? How and from where will they watch the dance unfold? Will they be allowed to participate? Will they be ignored? Will they be caught unaware? Who is the target audience? Make a conscious decision regarding the treatment and placement of your audience.

A Curriculum for Learning Site-Specific Dance

A curriculum for learning site-specific dance can be beneficial, especially for students who have little to no experience with site-specific dance. Choreographing at a site-specific location or in nature can be much like completing an improvisational task or

exercise in a modern dance class, for example. Cuing and structure are helpful in setting up an environment to create art.

*A Pedagogy for Learning
Site-Specific Dance*

Teaching practices for site-specific dance include many modern and improvisational techniques. Prompts may be used when teaching students to do site-specific work. Visuals, such as buildings, paintings, and real-life objects are useful teaching aids.

Summary

In summary, in-studio dance and site-specific dance are important in their own ways. Although there are many similarities and a wide range of differences between the two genres, both are considered to be valuable to the dancer and choreographer. Historically, they are quite different and offer different things to both dancers and viewers. Choreographing in-studio dance and site-specific work is different in terms of how it is inspired, created, and interpreted. Different historical, social, political, and cultural factors play into the creation of both genres of work.

CHAPTER III

METHODOLOGY

The main purpose of this study was to determine whether in-studio or site-specific choreography provides more inspiration to the dancer as well as determine which type of work is either beneficial or not beneficial for students to experience. This particular study brings awareness to dance choreography in a non-traditional setting, particularly in small, rural environments and advocates for the arts. It also brings further awareness of how students work and choreograph in a traditional, in-studio setting. The goal was to answer the two essential questions:

- Q1 Do In-studio or site-specific environments provide more inspiration to junior high/high school intermediate level choreographers?
- Q2 What effect does environment have on the quality of the choreography?

This chapter includes the methods used to organize the research for this study and examine the qualitative data as an outcome of the study.

Preparation for Conducting Research

A narrative application including the purpose, methods, data collection, analysis, handling procedures, and risks and benefits if any, were submitted to the Institutional Review Board (IRB) for approval. The application also included copies of the research instruments that were to be used in the study and sample consent forms for students, parents, and teachers participating in the research.

Research Participants and Sites

The study was conducted at a dance studio located in Wyoming, with approximately 230 total students. Thirteen students and two teachers were participants for this study. One dance class was designated as in-studio, and the other, as site-specific. There were eight dance students in the in-studio group and five dance students in the site-specific group. One dancer in the in-studio group was injured and did not perform. She did however participate up until that point and completed all tasks.

Participation was optional for individual students in these classes; however, all students enrolled in the classes did participate and returned signed consent. The in-studio group was held inside the dance studio only and never left the classroom. The site-specific group worked both in-studio and outside. Weather permitting; the site-specific group was outside or at a different location the majority of the time. The instructor/researcher prompted the students to choreograph and observed the work being done weekly: notes were recorded weekly in a journal. In addition to journaling, photos and videos were taken, for the researcher to be able to go back and reference at a later time. The teachers in the dance studio also observed the dancers throughout the study. The length of the study spanned from January 24, 2019 to May 2, 2019. There was a final showing of both groups' dance pieces on the evening of May 2, 2019. Journals were also completed by the students and collected after the performance.

Instrumentation

The instruments used in this study are available in the appendices. They included: choreographic prompts (poems), student journal questions, teacher journal questions, and group questionnaires. All of the students filled in the blanks individually, on each poem

line prompt. Each student answered journal questions individually, as did each teacher, and both groups collectively turned in a questionnaire about their piece after it was finished.

Data Collection and Analysis

The data in this study was analyzed by using qualitative and descriptive methodologies. The researcher gathered information from students and teachers via the prompts, journal responses, and group questionnaires, which were then analyzed to identify common themes and ideas that emerged from the collected qualitative data to help answer the two essential questions.

Qualitative Data

The “I Am Poem” required participants to cognitively respond to the prompts given to them. The students were asked to think about their poems and begin to create movement based on their responses. This was an improvisational exercise that was prompted directly through the poem. Examples of prompts in the poem included: I am, I wonder, I hear, I see, I want, and I touch. Students finished the sentences with characteristics, sounds, sights, and feelings.

The student journal questions required responses to be written at the beginning of the study, mid-way through, and at the end. The teacher journal questions were designed the same way. For example, students were asked about how the environment they were placed in affected their choreography. They were also asked about positive and negative aspects of creating choreography in a specific environment. The teachers were asked if the students were inspired in their assigned environments and if one group was more successful after viewing their finished pieces. A more complete list of detailed journal questions that were asked are available in the appendices. A volunteer leader in each group filled out the group questionnaire and returned it to the researcher at the final showing. The qualitative

prompt, questions, and questionnaire are located in the appendices and will be discussed more thoroughly in the discussion chapter.

Summary

This chapter has discussed the context of this study and identifies the methods and instruments used to collect and analyze the data. The researcher used qualitative data along with common themes and trends to present detailed findings, which will be located in the discussion chapter.

CHAPTER IV

DISCUSSION

Introduction to Study

After consent forms were collected from students and teachers, choreographic prompts, questionnaires, and journal questions were distributed to all participants. The first instrument used in the study was a poem. The second and third instruments used were the student and teacher journal questions. The final instrument distributed and collected at the end of the study was one questionnaire for each of the two groups.

Choreographic Prompt

On the first day of the study, student participants were guided through a choreographic prompt in the form of the “I Am” poem. A copy of the poem can be found in Appendix A. The sole purpose of the poem was to provide a creative launching pad for the students to start improvising and choreographing on their own. The students were reminded that there were no right or wrong answers and to answer the questions honestly and genuinely. In order to enhance the students’ environment and make them feel more comfortable, music was played while they wrote responses to their poems. The majority of the students wanted to share their responses with each other after they were finished.

One student wrote:

I am smart and strong
 I wonder if I will go far
 I hear the ocean
 I see the mountains
 I want to follow my dreams
 I am smart and strong
 I pretend everything is okay
 I feel the wind
 I touch the clouds
 I worry I will never be enough
 I cry when I lose someone close
 I am smart and strong
 I understand money does not matter, happiness does
 I say life is short, make it sweet
 I dream about flying and being free
 I try my hardest and sometimes too hard
 I hope to marry a rancher
 I am smart and strong

Another student wrote:

I am caring and thoughtful
 I wonder what my life will be like in the future
 I hear music
 I see Hawaii and new places
 I want to be successful throughout my lifetime
 I am caring and thoughtful
 I pretend to be a teacher
 I feel like I am leading myself to good things
 I touch the ocean water
 I worry that I will not live up to what I want to live up to
 I cry when my brother leaves for college
 I am caring and thoughtful
 I understand I can do anything if I work hard
 I say family is everything
 I dream about my future
 I try to work hard in changing things
 I hope to travel a lot
 I am caring and thoughtful

The poem responses resulted in different feelings and emotions that the dancers were able to portray through their improvisation and choreography.

In addition to their poem responses, the students also had the opportunity to choose a music artist that they appreciate, to use for their own individual movement improvisation. Dancers were encouraged to tap into their own individuality before coming together as a group. The dancers were asked to use their poem responses for inspiration in their improvisational movement. Students from the in-studio group danced for five minutes at the end of class to music by Billie Eilish. Both teachers observed the students' improvisation. Based on the observations, there were many fluid movements performed with the dancer's shoulders. Both teachers observed that the students were excited and inspired by both their poem responses and music. Both groups (in-studio and site-specific) took class time to complete their poems. The in-studio group completed their improvisational exercise in the studio, whereas the site-specific group completed their improvisational exercise outside, by a river. The river created a steamy and eerie atmosphere; it was only eleven degrees Fahrenheit and snow was on the ground. For this particular part of the study, the students danced in light provided by car headlights. The dancers in the site-specific group were also asked to use their poem responses for inspiration in their improvisational movement. The students outside, danced to music by the artist, Matt Simons. The choreographic prompt was intended to spark inspiration and creativity for students in their choreographic process and is a successful tool for students in a compositional class or in a class focused on improvisation. The poem could be used with any students at any level who are able to read and write.

Student Journal Responses

All students were asked questions at the beginning, middle, and end of the entire process. A full list of questions is in Appendix B.

Introduction of the Process

The questions at the beginning of the process included the following: Which group were you placed in? Are you excited about choreographing in this space? What do you think you will create and why? What is inspiring you for your choreography in this moment? All of the students' journal responses were read and analyzed.

One student, Bridget, a participant in the in-studio group, wrote, "I think we will create a dance about kindness to represent being kind to one another in a group effort. Working as a group, and coming up with ideas based on each other has inspired me for this dance."

Another student, Cecilia, a participant in the site-specific group, wrote, "I think we might create something edgy because it is a rigid song. I have recently realized that I have more of a self-worth than I think. Recently, others have made me feel as if I am not enough and as if I have no self-worth and this song proves that I am better than that."

The students in the in-studio group seemed to want to create an all-inclusive piece about kindness, whereas the site-specific group wanted to create a powerful piece about self-worth.

Middle of Process

Mid-way questions included: "How has the environment you are working in inspired you? Do you think you prefer to work in a studio space or a site-specific location to create choreography? How does your environment influence you? What do you think your final piece will look like? Describe it."

Mid-way through the in-studio choreographic process, Bridget, responded:

The environment that we are working in has inspired me, because creating this dance with other creative individuals is very inspiring, because we can share ideas easily with one another, and be inspired by one another's ideas. I prefer working in the studio space because we have more options for our choreography, such as floor work. The environment that we are working in influences me, because working in a studio with other people who are open to new ideas for choreography is very positive. I think our final piece will be very meaningful and have a good message.

Mid-way through the in-studio choreographic process, Amelia, responded:

Working with the people around me and in the space that I have danced in since I was six years old has inspired me. I believe that our final piece will inspire the audience just as much as it has us. We have put a lot of heart and soul into this piece, and it has been a very inspiring piece to work with.

Mid-way through the site-specific choreographic process, Cecilia, responded:

This environment allows us to be much more creative. Site-specific is more fun and allows us to let loose more. My environment has influenced me to work with different types of music. I believe our final piece will be something new and creative with a lot of different movement.

The students enjoyed working in both environments for different reasons. The in-studio participants utilized the space they were given to complete floor work more easily. They felt they had more options choreographically and structurally, with the in-studio space. The site-specific participants felt that the outdoor spaces provided more unique and creative experiences.

End of Process

The Final questions that were asked included, "Are there positive aspects of creating choreography in a certain environment? Are there negative aspects of creating choreography in a certain environment? What did you enjoy most about this experience? What did you like the least about this experience? What environment would you rather work in; in-studio or site-specific? What did you notice about the other group after viewing

their piece? How do you think your group differed from the other group? How were you similar to the other group?” After the final in-studio piece, Bridget wrote:

One positive aspect of creating choreography in a certain space is the environment you are in can impact what the dance you are creating looks like in the end. Also, different areas inspire you differently. There are negative impacts of creating choreography in a certain space, because sometimes the area you are in doesn't inspire you. I enjoyed watching our ideas come together in a dance and seeing the final product. I did not enjoy that at times we did not get along with each other and other's ideas were sometimes not considered. I would rather work in site-specific locations, because there are more things happening around you for inspiration.

Even though Bridget was a participant in the in-studio group, she still preferred to choreograph in a site-specific location after her experience.

Natasha stated:

The positive aspect of choreographing in an in-studio environment is that you have to work things through. The negative aspect is that you have limited space in a studio, but outside, you have unlimited space to use. I enjoyed creating and costuming a piece with people I enjoy being around. The aspect I liked the least was the hostility in some of the dancers. We did work it all out, and it was fine. I'd rather work in a studio space, but gather ideas from site-specific activities.

It was interesting to discover that Natasha would rather work in a studio space, but gather inspiration from site-specific locations.

Cecilia wrote:

In a site-specific environment, a positive aspect is that you are able to be more creative with your environment. The negative aspect is that you have to choreograph specifically around your environment. I enjoyed being in an open space, but did not like how we could not do certain things. I would rather work in a site-specific environment. After viewing each group, I think we both did equally well. I think that the in-studio group had more fluid movement. Each group had well thought out concepts.

Even though Cecilia found limitations in site-specific work, she still preferred the site-specific environment rather than the in-studio space.

After the final site-specific piece, Nicole, wrote:

The positive aspect is the natural lighting. The weather plays a huge role; for instance, the shadows at the river were creepy. The negative aspects were also the weather; there was horrible weather to work in and it was too cold for us. I enjoyed trying out all the different locations and working as a team to choreograph. Every single time we tried to dance outside, it was very chilly. I'd like to do site-specific work somewhere where it is always nice, like California. Our dance was not as put together and was rushed. I think that is because of the weather not cooperating for us. We both "passed on" something in our dances. In ours, we passed on a crown and the other group "passed on" kindness.

This response highlighted how the weather played a significant role in the final product of the site-specific work. Even with the challenges, this student still preferred site-specific environments.

In-Studio Trends

The students' journal responses in both groups provided insight on common themes from the research. The in-studio student responses highlighted that the studio environment was more comfortable and warm to work in. They agreed that the music they chose as a group provided a good beat for them to create quality movement. The song they chose was entitled, "Humble and Kind," by Tim McGraw. They wrote about how they wanted to "pass on" kindness to each other in their choreography. Based on the students' journal responses, they agreed that the studio environment allowed them to create a dance that was more structured and organized compared to the site-specific group. A common appreciation from the in-studio participants was the fact that they were able to utilize mirrors. This group had more participants than the other, which involved more opinions and decision making compared to the smaller, site-specific group. As a result, the students wrote about dealing with conflict and having to compromise in their journal responses.

Site-Specific Trends

The site-specific student journal responses highlighted that the site-specific locations were inspiring because of nature, lighting, shadows, and the different “vibes” that were created by such variables. They were all inspired by their first location, which was the river after dark. The mysterious, spooky, and creepy vibe helped create their concept for the ending piece. All participants agreed that the weather and cold temperatures limited what they were able to present as a finished product. They felt that their piece was not as organized, structured, and well presented as the in-studio group. This group did not write about any conflict in the group; they were a smaller group, which may have been the cause of less conflict. In the site-specific group, the majority also chose site-specific dance as their preference. This group had a total of five students. One out of five students chose an in-studio environment as their preference, while the other four chose a site-specific environment as their preference. This data was collected after the study was complete. Nicole wrote, “I noticed that the in-studio group did not have to struggle with dancing in potholes. Also, it looks like they worked on the dance way longer.”

Through the collection and analyses of data from the student journal responses after the study was complete, percentages were calculated based on which environment students thought would be more inspirational to create choreography in. In the in-studio group, the majority chose site-specific as their preference. This group had a total of seven dancers. Two out of seven participants chose in-studio as their preferred environment to work in, while five out of seven dancers chose a site-specific location as their preferred environment.

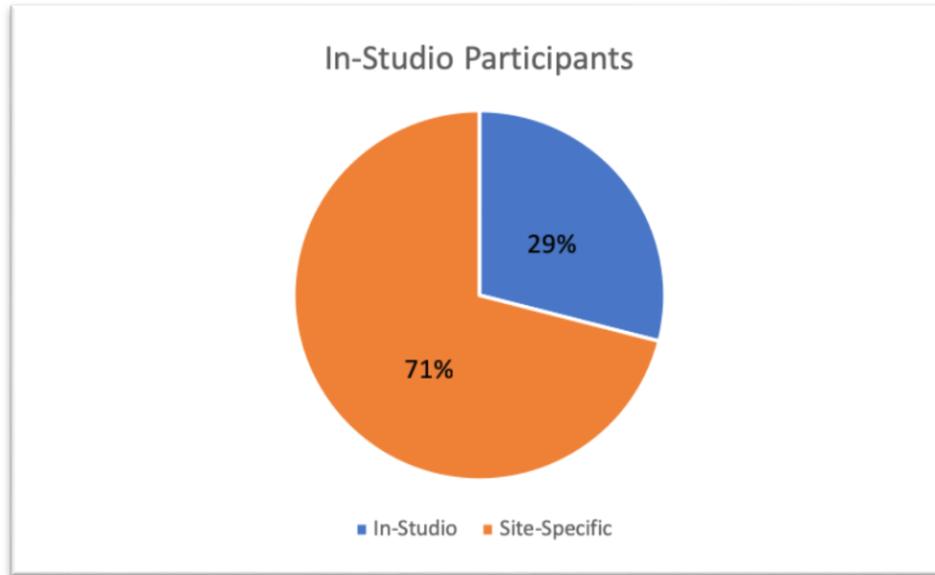


Figure 1: In-Studio Participants; percentage of students who chose In-Studio vs Site-Specific as their preferred environment

In the site-specific group, the majority also chose site-specific as their preference. This group had a total of five students. One out of five students chose an in-studio environment as their preference, while the other four chose a site-specific environment as their preference.

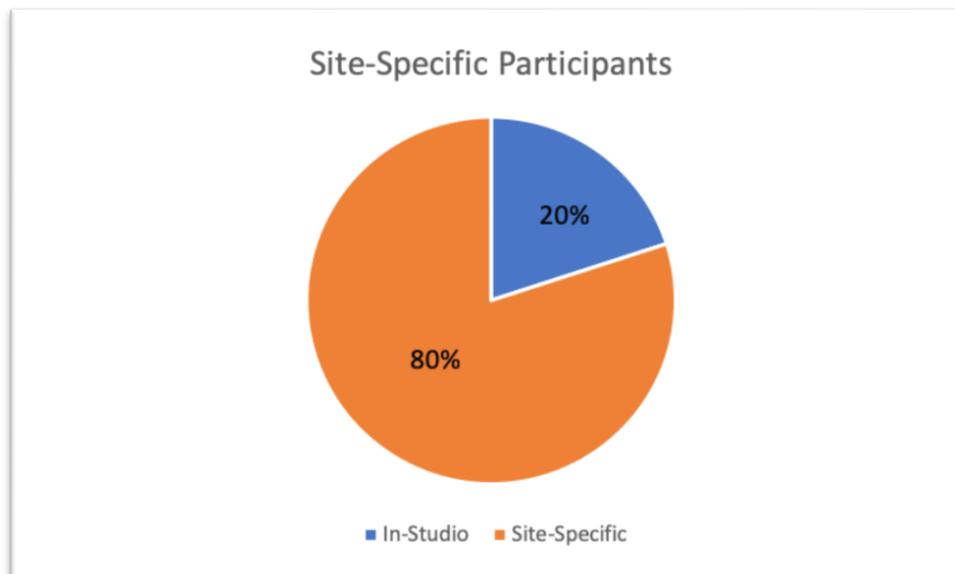


Figure 2: Site-Specific Participants; percentage of students who chose In-Studio vs. Site-Specific as their preferred environment

Teacher Journal Responses

The two teachers that observed the study were asked questions at the beginning and ending of the process and are available in Appendix C. They were asked the following questions at the beginning of the study: What do you notice about the students while they are working in their given environments? Are the students inspired? If so, how are the students inspired? What have you noticed about the two groups? How are they working together? In response to both groups, the first teacher, Kendall wrote:

It is interesting to observe the different personalities and leaders in the two different groups. There is a clear difference in assertiveness and lack of assertiveness in the dancers of both groups. All of the dancers are inspired by the music they are choosing, but are having a hard time compromising on which song to use for their final piece of art. The dancers in each group had to be reminded to work as a team and work well together.

In response to the in-studio group specifically, Kendall said, “The in-studio group, in particular, is spatially aware and they are focusing on both solo and unison work. They are also working on using different facings throughout the room. Even though there has been occasional conflict, the students are working through conflict and resolution and maintain positive energy.”

In response to the site-specific group, Kendall said, “The site-specific group, in particular, has been fun to watch because they are excited and love what they were accomplishing. For example, they truly enjoyed dancing by the river at their first site-specific location.” The second teacher, Ann, wrote, “The studio group is having some difficulty working together and accepting each other’s ideas and input. There are very strong personalities in this group.”

The final questions asked of the teachers included, “Did any group have to overcome any obstacles? Was one group more successful after viewing their finished pieces? Which group’s choreography did you prefer to watch based on your experience?”

Were you inspired by the students? Would you complete this project with students again in the future? What would you do differently? What would you want to study the next time?"

In response to both groups, Kendall wrote:

I was inspired by all of the students and was proud of their work. I think that they grew and were able to improvise and become better artists. It was obvious that the older students took ownership and leadership throughout the process. It was neat to watch them problem solve, figure out music choices, and choreography. I would complete this project with students again in the future. I may structure it so that the groups are more even. I also might try providing different prompts and using nature to inspire the in-studio group. I may create lessons where both in-studio and site-specific exercises are involved in the creation of choreography. If I were to complete this study again, I would focus more on formations and elements of choreography. For example, are they using different dynamics, facings, patterns, levels, timing, and direction?

In response to the in-studio group, Kendall said:

The in-studio group did not get along as well due to this group containing a larger number of participants. However, I would say that the in-studio group was more successful based on their organization, structure, presentation, and overall concept. Their formations and technique were well thought out and rehearsed. This group did struggle with conflict as mentioned before, but you would not have known that based on their final performance.

In response to the site-specific group, Kendall said:

The site-specific group had to overcome the extremely cold and hazardous weather conditions i.e. wind, snow, blizzards, and freezing temperatures. Even though this group was less structured and organized, I enjoyed their choreography more because it was fluid, free, and creative. I think that this group became better artists because of their experiences. The dancers had the opportunity to dance at the river, a city park, Domino's and Arby's. The Domino's experience was especially neat to me, because, the staff and customers interacted. This was a great moment for advocacy for us.

In response to both groups, Ann wrote:

Both groups overcame the obstacles stated earlier, and were able to complete the project and perform. I was inspired by the students because, in the end, they were able to work together and create despite difficulty in the beginning. I wouldn't say one group was more successful than the other, just different successes were noticed. I think it would be interesting to continue with this project using other sites and comparing the outcome. There are endless sites that could be used in this project. The only difference would be having more time to work on the project. I would want to have more discussion about how the environment affects the movement

Particularly in response to the in-studio group, Ann, wrote:

The students working in the studio seemed to be more serious about their work. The dancers seem to be inspired by each other and by the music used in their piece. This group did have to overcome the obstacle of accepting one another's ideas. It seemed that the studio group was able to choreograph a more involved piece as far as elements, staging, and story. The performance was more cohesive and relatable.

In response to the site-specific group, Ann, wrote:

The students working in the park seemed less serious. They seemed to be enjoying the process more with a sense of freedom. They were inspired by each other and inspired by the freedom of being outside and in unusual performances spaces. This group also had strong personalities, but seemed to collaborate better than the in-studio group. This group was not confined to the studio and was able to create more freely; their choreography was less standard and less predictable than the in-studio group. Site-specific dancers were able to choreograph a fun, more creative and unusual piece. They also had to overcome weather conditions and outside distractions (people, vehicles, animals, terrain, etc.)

Overall, both groups felt inspired and both groups were inspiring to watch. The in-studio group presented more organization and structure in their final piece, while the site-specific group presented more fluidity and creativity in their final piece.

Questionnaires

A copy of the questionnaire was distributed to each student at the beginning of the study and is available in Appendix D. They had the opportunity to read through the questions before they started choreographing together. This allowed the students to think about the tasks at hand and what they needed to complete collectively. Each group was asked to collaborate and complete one copy to submit to the researcher before the final showing of their finished product. The questionnaire asked the following questions: What is the title of your piece? What is your music selection? Describe your costume choices. How many dancers are in your piece? What is your position in space? How do you begin, what happens in the middle, and where do you finish? Do you have a concept or theme for

this piece? What was the concept inspired by? The questionnaire can also be found in Appendix D.

In-Studio

In response to the group questionnaire, the in-studio group's piece was entitled *Humble and Kind*. Everyone was costumed in a purple, lace dress; except for one dancer, who was in a tan dress. This dancer represented the character of the "most kind" person. There were six dancers in this group; one was injured and did not perform in the final showing. They began on both stage right and stage left and entered from the wings.

The students wrote, "One dancer 'picks up' dancers in the space one by one and then we collectively dance as one. We move into a 'v' formation and then end up in a cluster formation center stage. The concept for this piece was to spread kindness. It was inspired by all the negativity in the world."

Site-Specific

The site-specific group's piece was entitled "You Should See Me in a Crown." The costume choice was black leggings and solid colored tops. There were five dancers in this piece who performed. They started in a staggered formation, moved into a line, and then ended in a diagonal line, holding on to each other. The students wrote, "Everyone gets a chance to wear the crown; everyone wants to be the queen and wear the crown and eventually we all realize we do not need a crown to be a queen. We were inspired by the fact that every one of us deserves to feel like a queen or be in charge of who we are."

After collecting data from all four forms of research instruments, it was noticeable that the students were inspired by both environments used in the study. The in-studio was inspired by their peers mainly, but also enjoyed the structure and inspiration of the traditional studio space. The site-specific group found inspiration in the uniqueness of the

locations they danced in. They felt that they were able to develop creative choreography because of the location. There were both positive and negative aspects to both environments as stated in their journal responses. The majority vote resulted in the students choosing to choreograph in site-specific environments. They were more inspired in a site-specific environment than an in-studio environment.

CHAPTER V

CONCLUSION

The aim of this research was to determine whether in-studio or site-specific choreography provides more inspiration to the dancer, and to discover if each type of work is either beneficial or not beneficial for students to experience. Again, this study was developed to answer the following two essential questions:

- Q1 Do in-studio or site-specific environments provide more inspiration to a junior/high school intermediate level choreographer?
- Q2 What effect does environment have on the quality of choreography?

Research Findings

According to the results of the data collected, site-specific environments provide more inspiration to a junior high, or high school, intermediate level choreographer. In analyzing and measuring the data based on the students' journal responses, the majority of students chose to create in a site-specific environment. Twenty-nine percent of participants in the in-studio group chose an in-studio environment and seventy-one percent chose a site-specific environment. Twenty percent of participants in the site-specific group chose an in-studio environment and eighty percent chose a site-specific environment. Collectively, site-specific group dancers were able to create unique and more fluid movement based on their environment, revealing that the site-specific experiences allowed the dancers to feel free from traditional expectations.

Secondly, the environment certainly plays a role in the quality of the choreography. Based on the responses from the teachers' journal questions, the in-studio group had more structure and organization in their final performance. It was noticeable that the in-studio

group's final performance was well polished and rehearsed. This group was able to utilize the traditional space with mirrors and a dance floor. The mirrors allowed the dancers to gain feedback on their formations, spacing, and timing. They also were able to perform more floor work with the supportive dance floor. This group did not have to combat the wrath of Mother Nature's extreme weather conditions.

Although the site-specific group performed choreography that was less polished and rehearsed, their choreography was more spontaneous due to rehearsing in varied locations, extreme weather conditions, and lack of time. The site-specific group had to use some of their time driving or walking to their location, and figuring out exactly where and what they wanted to perform. The terrain also challenged the dancers and did not allow them to perform some movements with ease, strength, and stability.

Limitations for the Study

For this study, the researcher who observed the classes was also the main teacher of the classes, which could have led to potential bias. Another factor that could have led to limited results was the small sample size. There were twelve students involved and two teachers. Better results could have been achieved with more students, teachers, and completely different sample groups, as there was an overlap in participants in both groups; some students were enrolled in both classes, therefore, they participated in both groups. This also could have led to potential bias. The entire research was based around site-specific locations and the weather did not cooperate. The extreme weather conditions certainly limited the participants in the site-specific group as they were not able to work outside consistently.

Recommendations for Further Research

Although the findings in this research show that students prefer to create choreography in a site-specific environment, more research should be done on this topic. It would be interesting to observe younger students complete this particular study. Because the junior high and high school students struggled to agree on ideas, it may be useful to prepare the students more on the topic of conflict and resolution. The researcher also recommends that more choreographic exercises or prompts be designed for site-specific dancers.

In conclusion, the researcher believes that students gained awareness and inspiration throughout this process. The students grew in their artistic and choreographic abilities. The researcher also believes that students gained insight through this experience. The students have noticeably been able to improvise, make choreographic decisions, create, and voice ideas and opinions of their own. When creating a safe and positive environment for students, they are more effectively able to develop their craft.

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APPENDIX A

I AM POEM

I am _____
(Two special characteristics)

I wonder _____
(Something you are curious about)

I hear _____
(An imaginary sound)

I see _____
(An imaginary sight)

I want _____
(A desire you have)

I am _____
(The first line of the poem repeated)

I pretend _____
(Something you pretend to do)

I feel _____
(A feeling about something imaginary)

I touch _____
(An imaginary touch)

I worry _____
(Something that bothers you)

I cry _____
(Something that makes you sad)

I am _____
(The first line of the poem repeated)

I understand _____
(Something you know is true)

I say _____
(Something you believe in)

I dream _____
(Something you dream about)

I try _____
(Something you make an effort on)

I hope _____
(Something you hope for)

I am _____
(The first line of the poem repeated)

APPENDIX B
STUDENT JOURNAL QUESTIONS

Beginning Questions:

- Which group were you placed in?
- Are you excited about choreographing in this space?
- What do you think you will create and why?
- What is inspiring you for your choreography in this moment?

Mid-way Questions:

- How has the environment you are working in inspired you?
- Do you think you prefer to work in a studio space or a site-specific location to create choreography?
- How does your environment influence you?
- What do you think your final piece will look like? Describe it.

Final Questions:

- Are there positive aspects of creating choreography in a certain environment?
- Are there negative aspects of creating choreography in a certain environment?
- What did you enjoy most about this experience?
- What did you like the least about this experience?
- What environment would you rather work in; in-studio or site-specific?
- What did you notice about the other group after viewing their piece?
- How do you think your group differed from the other group?
- How were you similar to the other group?

APPENDIX C
TEACHER JOURNAL QUESTIONS

During the process:

- What do you notice about the students while they are working in their given environments?
- Are the students inspired? If so, how are the students inspired?
- What have you noticed about the two groups?
- How are they working together?

Final Questions:

- Did any group have to overcome any obstacles?
- Was one group more successful after viewing their finished pieces?
- Which group's choreography did you prefer to watch based on your experience?
- Were you inspired by the students?
- Would you complete this project with students again in the future?
- What would you do differently?
- What would you want to study the next time?

APPENDIX D
STUDENT QUESTIONNAIRE

(Your group will fill this out together and hand in; one copy per group)

Mark which group you belong to:

In Studio Group ____ Site Specific Group ____

What is the title of your piece?

What is your music selection?

Describe your costume choices.

How many dancers are in your piece?

What is your position in space? How do you begin, what happens in the middle, and where do you finish?

Do you have a concept or theme for this piece?

What was the concept inspired by?

APPENDIX E
IRB APPROVAL LETTER



Institutional Review Board

DATE: November 16, 2018

TO: Taylor Kath

FROM: University of Northern Colorado (UNCO) IRB

PROJECT TITLE: [1333115-2] The Power of Environment as a Tool for Inspiration: Engaging Students through In-Studio Vs Site-Specific Choreography

SUBMISSION TYPE: Amendment/Modification

ACTION: APPROVED

APPROVAL DATE: November 16, 2018

EXPIRATION DATE: November 16, 2019

REVIEW TYPE: Expedited Review

Thank you for your submission of Amendment/Modification materials for this project. The University of Northern Colorado (UNCO) IRB has APPROVED your submission. All research must be conducted in accordance with this approved submission.

This submission has received Expedited Review based on applicable federal regulations.

Please remember that informed consent is a process beginning with a description of the project and insurance of participant understanding. Informed consent must continue throughout the project via a dialogue between the researcher and research participant. Federal regulations require that each participant receives a copy of the consent document.

Please note that any revision to previously approved materials must be approved by this committee prior to initiation. Please use the appropriate revision forms for this procedure.

All UNANTICIPATED PROBLEMS involving risks to subjects or others and SERIOUS and UNEXPECTED adverse events must be reported promptly to this office.

All NON-COMPLIANCE issues or COMPLAINTS regarding this project must be reported promptly to this office.

Based on the risks, this project requires continuing review by this committee on an annual basis.

Please use the appropriate forms for this procedure. Your documentation for continuing review must be received with sufficient time for review and continued approval before the expiration date of November 16, 2019.

Please note that all research records must be retained for a minimum of three years after the completion of the project.

If you have any questions, please contact Nicole Morse at 970-351-1910 or nicole.morse@unco.edu. Please include your project title and reference number in all correspondence with this committee.

Taylor

Thank you for your clear and thorough IRB application. Ms. Highby, the first reviewer of your materials, has approved your application based on the revisions and amendments provided. Subsequently, I've reviewed your original and revised application materials and am also recommending approval.

Please be sure to use all revised/amended/modified materials and protocols developed through the review process in your actual participant recruitment and data collection.

Best wishes with your research and don't hesitate to contact me with any IRB-related questions or concerns.

Sincerely,

Dr. Megan Stellino, UNC IRB Co-Chair

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNCO) IRB's records.

APPENDIX F
CONSENT FORMS



CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH
UNIVERSITY OF NORTHERN COLORADO
PARENT; (16-17 year olds)

Thesis Title: The Power of Environment as a Tool for Inspiration: Engaging Students through In-Studio Vs Site-Specific Choreography

Researcher: Taylor Kath, Graduate Student at the University of Northern Colorado

Contact Information: 307-575-4674, taylorkath121@gmail.com

Research Advisor: Dance Education MA Co-Coordinator, Christy O'Connell-Black, University of Northern Colorado, Christy.OConnellBlack@unco.edu

Your child is being asked to take part in a research study comparing in-studio to site-specific choreography. I am asking for your permission for your child to take part because your child signed up for a lyrical or jazz class at 28th Avenue Dance Studio, Torrington, Wyoming. Please read this form carefully and ask any questions you may have before agreeing to allow your child to take part in the study.

What the study is about: The aim of this research is to determine whether in-studio choreography or site-specific choreography provides more inspiration to the dancer. Participants will be further analyzed and observed based on their own journaling and final performances. Students will complete prompts, questionnaires, and journal questions within their sixty-minute class periods. If they need additional time, I will allow that or they may take additional time on their own. As a part of a graduate research project, this research will help other professionals in the dance field decide which compositional environments and techniques work best for their students in the classroom. The purpose for this project is to advocate for the arts and bring awareness to dance choreography in a non-traditional setting; especially in small, rural environments. The goal is to see if this framework will work well for students when teaching them to choreograph and produce their own work. There are no costs associated with this study.

Risks: As the instructor, I will make every effort to warm you up properly in order to avoid injury. Students are urged to let the teacher know ahead of time if you have an injury or other reason you cannot participate in a particular activity. If you participate, you agree to take on all risks involved, and the teachers and the 28th Avenue Dance Studio are not liable. The risks associated with this research are those risks typical of

participating in dance or movement based activities. All participants have already signed a waiver of liability in registering for classes at the 28th Avenue Dance Studio and should understand the physical risk associated with dance prior to participating in the classes. Students who are participating in the site-specific portion of the study will be asked to be prepared for weather and other external factors associated with working outside. Other possible discomforts may be associated with the creative and emotional risk taking that is necessary when sharing one's creative work and accepting the potential feedback of others. The students will be asked to maintain a safe, respectful, and positive classroom environment. Instructors who are involved in the study will be asked the same. I will do my best to make every effort to protect students' privacy and maximize confidentiality. Any reference to a particular student will require the use of a pseudonym.

Your answers will be confidential. Every effort will be made to protect your child's identity. The records of this study will be kept private. In any sort of report, I make public, I will not include any information that will make it possible to identify your child. No actual names will be used. I will use pseudonyms. The goal of the research is to simply document the differences between in-studio and site-specific choreography. All documents pertaining to this study will be stored in a locked cabinet in Crabbe Hall, room 308, the office of Dance Education MA Co-Coordinator Christy O'Connell-Black. All documents will be destroyed three years after the completion of the study.

Taking part is voluntary: Taking part in this study is completely voluntary. Your decision will be respected and will not result in loss of benefits to which your child is otherwise entitled. If you decide to allow your child to take part, you are free to withdraw your child at any time.

If you have questions: The researcher conducting this study is Taylor Kath. Please ask any questions you have now. If you have questions later, you may contact me with the information listed above. Please retain one copy of this letter for your records.

Thank you for assisting me in my research. Sincerely,

Taylor Kath

Participation is voluntary. You may decide not to participate in this study and if you begin participation you may still decide to stop and withdraw at any time. Your decision will be respected and will not result in loss of benefits to which you are otherwise entitled. Having read the above and having had an opportunity to ask any questions, please sign below if you would like to participate in this research. A copy of this form will be given to you to retain for future reference. If you have any concerns about your selection or treatment as a research participant, please contact Nicole Morse, Office of Research, Kepner Hall, University of Northern Colorado Greeley, CO 80639; 970-351-1910.

Student's Full Name (please print)
(month/day/year)

Student's Birth Date

Student's Signature

Date

Parent/Guardian's Signature

Date

Researcher's Signature

Date



CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH
UNIVERSITY OF NORTHERN COLORADO
PARENT

Thesis Title: The Power of Environment as a Tool for Inspiration: Engaging Students through In-Studio Vs Site-Specific Choreography

Researcher: Taylor Kath, Graduate Student at the University of Northern Colorado

Contact Information: 307-575-4674, taylorkath121@gmail.com

Research Advisor: Dance Education MA Co-Coordinator, Christy O'Connell-Black, University of Northern Colorado, Christy.OConnellBlack@unco.edu

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What the study is about: The aim of this research is to determine whether in-studio choreography or site-specific choreography provides more inspiration to the dancer. Participants will be further analyzed and observed based on their own journaling and final performances. As a part of a graduate research project, this research will help other professionals in the dance field decide which compositional environments and techniques work best for their students in the classroom. The purpose for this project is to advocate for the arts and bring awareness to dance choreography in a non-traditional setting; especially in small, rural environments. The goal is to see if this framework will work well for students when teaching them to choreograph and produce their own work. There are no costs associated with this study.

Risks: The teacher will make every effort to warm you up properly in order to avoid injury. You will be instructed to let the teacher know ahead of time if you have an injury or other reason you cannot participate in a particular activity. If you participate, you agree

to take on all risks involved, and the teacher, university and dance studio are not liable. The risks associated with this research are those risks typical of participating in dance or movement based activities. All participants have already signed a waiver of liability in registering for classes at the 28th Avenue Dance Studio and should understand the physical risk associated with dance prior to participating in the classes. Students who are participating in the site-specific portion of the study will be asked to be prepared for weather and other external factors associated with working outside. Other possible discomforts may be associated with the creative and emotional risk taking that is necessary when sharing one's creative work and accepting the potential feedback of others. The students will be asked to maintain a safe, respectful, and positive classroom environment. Any instructor or adult who is involved in the study will be asked the same. All participants are guaranteed anonymity and any reference to a particular student will require the use of a pseudonym.

Your answers will be confidential. Every effort will be made to protect your child's identity. The records of this study will be kept private. In any sort of report I make public, I will not include any information that will make it possible to identify your child. No actual names will be used. I will use pseudonyms. The goal of the research is to simply document the differences between in-studio and site-specific choreography. All documents pertaining to this study will be stored in a locked cabinet in Crabbe Hall, room 308, the office of Dance Education MA Co-Coordinator Christy O'Connell-Black. The notes will be destroyed after the completion of the thesis.

Taking part is voluntary: Taking part in this study is completely voluntary. Your decision will be respected and will not result in loss of benefits to which your child is otherwise entitled. If you decide to allow your child to take part, you are free to withdraw your child at any time.

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Thank you for assisting me in my research. Sincerely,

Taylor Kath

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Child's Full Name (please print)

Child's Birth Date (month/day/year)

Parent/Guardian's Signature

Date

Researcher's Signature

Date



CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH
UNIVERSITY OF NORTHERN COLORADO
TEACHER

Thesis Title: The Power of Environment as a Tool for Inspiration: Engaging Students through In-Studio Vs Site-Specific Choreography

Researcher: Taylor Kath, Graduate Student at the University of Northern Colorado
 Contact Information: 307-575-4674, taylorkath121@gmail.com

Research Advisor: Dance Education MA Co-Coordinator, Christy O'Connell-Black, University of Northern Colorado, Christy.OConnellBlack@unco.edu
 You are being asked to take part in a research study comparing in-studio to site-specific choreography. Please read this form carefully and ask any questions you may have before agreeing to take part in the study.

What the study is about: The aim of this research is to determine whether in-studio choreography or site-specific choreography provides more inspiration to the dancer. Participants will be further analyzed and observed based on their own journaling and final performances. As a part of a graduate research project, this research will help other professionals in the dance field decide which compositional environments and techniques work best for their students in the classroom. The purpose for this project is to advocate for the arts and bring awareness to dance choreography in a non-traditional setting; especially in small, rural environments. The goal is to see if this framework will work well for students when teaching them to choreograph and produce their own work. The work will be done in approximately four class periods; plus, an additional showing of their work. The teacher's will complete their journal questions in their own time frame. There is no cost associated with this study.

Risks: The teacher will make every effort to warm you up properly in order to avoid injury. You will be instructed to let the teacher know ahead of time if you have an injury or other reason you cannot participate in a particular activity. If you participate, you agree to take on all risks involved, and the teacher, university and dance studio are not liable. The risks associated with this research are those risks typical of participating in dance or movement based activities. All participants have already signed a waiver of liability in registering for classes at the 28th Avenue Dance Studio and should understand the physical risk associated with dance prior to participating in the classes. Students who are participating in the site-specific portion of the study will be asked to be prepared for weather and other external factors associated with working outside. Other possible discomforts may be associated with the creative and emotional risk taking that is

necessary when sharing one's creative work and accepting the potential feedback of others. The students will be asked to maintain a safe, respectful, and positive classroom environment. Any instructor or adult who is involved in the study will be asked the same. All participants are guaranteed anonymity and any reference to a particular student will require the use of a pseudonym.

Your answers will be confidential. Every effort will be made to protect your identity. The records of this study will be kept private. In any sort of report, I make public, I will not include any information that will make it possible to identify you. No actual names will be used. I will use pseudonyms. The goal of the research is to simply document the differences between in-studio and site-specific choreography. All documents pertaining to this study will be stored in a locked cabinet in Crabbe Hall, room 308, the office of Dance Education MA Co-Coordinator Christy O'Connell-Black. The notes will be destroyed after the completion of the thesis.

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If you have questions: The researcher conducting this study is Taylor Kath. Please ask any questions you have now. If you have questions later, you may contact me with the information listed above. Please retain one copy of this letter for your records.

Teacher's Signature

Date

Researcher's Signature

Date