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Bethany Lynn Emery 2011

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Emotional Storytelling Choreography—A Look Into The Work of Mia Michaels

A thesis submitted in partial fulfillment of the requirements for the degree of
Master of Fine Arts at Virginia Commonwealth University.

by

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Abstract

EMOTIONAL STORYTELLING CHOREOGRAPHY—A LOOK INTO THE WORK OF MIA MICHAELS

By Bethany Lynn Emery, MFA

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts at Virginia Commonwealth University.

Virginia Commonwealth University, 2011.

Major Directors: Amy Hutton and Patti D’Beck, Assistant Professors, Department of Theatre

One of the top television reality shows today is *So You Think You Can Dance*? This show showcases many talents of top choreographers, including Ms. Mia Michaels. But what makes her stand out from the other choreographers in her field? With this thesis I explore why I believe Mia Michaels to be the best emotional storytelling choreographer of the twenty-first century.

Analyzing examples from the show, four from Michaels and four from other choreographers and using a movement scoring method, I find why her work stands out. I will also explain how Michaels got her start in choreography, her philosophy and creative process along with why story is even important in dance. By learning more about how her uses personal vulnerability and emotional struggles in storylines that connect to a larger community in her choreographed movement, other choreographers can use her tools to further their own individual work.

INTRODUCTION

“There shouldn’t be any right or wrong in creating dance.” ~Mia Michaels (“Making A Dance”)

As an artist in dance and theatre, the question that comes up is, “Who inspires you creatively?” This is usually paired up with “Who is your favorite artist?” Both of these questions are hard to narrow down to just one person. Over the years, especially as new artists have come to the forefront, the answer changes. However, as of right now, there is one choreographer, Mia Michaels, who is in my top five most inspiring artists. My ranking is not only because of her work, but also because of her likeable personality—mixing spiritual with type-A thought and actions, what she stands for and her creative passion for all that she does. Her personality balances being very spiritual with type-A driving worker. For each of her choreographed pieces--duets or group numbers--on the reality dance show *So You Think You Can Dance?*, Michaels illustrates a bit of humanity that cannot be said just in words themselves. She brings the audience in with her storylines and leaves them with an emotional connection that they will remember beyond just that one performance. Mia Michaels is the best emotional storytelling choreographer of the twenty-first century.

Storytelling through dance is a topic I feel very strongly because of my own struggle with the written word; the thought does not always come out clearly. On the contrary, through dance the spectator cannot only “hear” the words unspoken, they can also connect with the spiritual side the dancer. It is through the power of the story, the art of the dance and the expression of the emotions that the audience can clearly see who someone is. In order to explore why Michaels is so good at emotional storytelling, one must first review why emotional storytelling is important.

Taking a moment to address why stories are a common tool to relay information, this paper also looks at choreographers' use of movement to "speak" their stories. To understand movement "dialogue" one method of scoring a dance piece is presented. It takes into account the movement as well as any text or subtext that movement "says." This scoring method will help in evaluating Michaels' and her other colleagues' work later in the paper.

Learning about her personally and professionally before she choreographed for *So You Think You Can Dance?* is next. This leads into looking at her style, including some of her philosophies, her use of vulnerability and how she creates her pieces.

After understanding more about who Michaels is and how she creates, next step is to analyze four of her pieces from the show. This is followed by examination of four other pieces from *So You Think You Can Dance?* by different choreographers. At the end of the comparisons, three observations that were found through scoring the eight pieces are discussed. Conclusion brings about answers to the question, "What lessons can someone learn or be able to take away from Mia Michaels?" But more importantly, it will be recapped why Mia Michaels stands out in my mind as the best emotional storytelling choreographer in the twenty-first century.

STORY IN DANCE

Before looking at why Michaels' work stands out when it comes to emotional storytelling, storytelling and its role in dance must be explored first. Once the foundation is built than it is easier to see why she is the best at what she creates.

From the day someone is born to the day they die, they hear stories, enjoy other people's stories and create their own. Storytelling helps us to present events in our lives by relaying them to another person. The telling of stories, especially those that sit deep within us and bring emotional connections, can reveal a lot about the person who is telling it. The listener can pick up on how the voice relates to particular moments. Does the voice quiver or have a light air about it? Is the storyteller talking really slowly or very fast? At what points does the voice pitch change during the story? Maybe the storyteller enjoys creating various voices for the characters in the story. If the story is of a personal nature, the listener can also take note about what details were included and what might just be glossed over. Physical signs can also give clues. If the storyteller looks away or down, then the story might be one that is hard to tell. If their body carries a lot of energy, shown through bouncing of hands or legs, then it could represent nervousness or excitement. These physical clues are a pre-cursor to finding moments of "dialogue" in choreographed movement.

The ironic feature about personal stories is that they usually only cover the good parts. Think about the "storytelling" of Facebook and Twitter. The majority of the updates are good moments that are happening in the person's life. It is rare to find a post with a major relationship argument, telling of cancer or impending death or struggle with co-workers. Although there could be various reasons for this selective telling of a story, one reason is that it is natural not to

want to show any “ugly” side of a person. Instead, a person wants to cover up that they are going through a hard time. Yet, in those rare moments of struggle or deep loss that do come out, it creates a bond of not being alone. Each person struggles differently, but talking about what they have gone through themselves helps them, and others, to move forward (Dwight).

Sharing stories is a good thing, but for those that struggle with language it can be difficult. This is where dance can come in. By using physical movement, a story can be told without speaking a word. “‘Cause all dance is a language through your body, it is without words. So how do you ‘speak?’ How does your body ‘speak?’” Michaels asks (WGI Dayton). A contraction of the upper body can represent defeat or sorrow where the lengthening of an arm can give signs of hope or freedom. The use of the face can melt an audience member’s heart or help them to understand the agony of the moment. Telling stories through dance can also be a door for personal interaction. If the storyteller has a hard time expressing how they feel through words, they can find physical movements that can represent those emotions. One of the dancers in the movie *Step Up 3* expresses it this way, in dance “I finally have somewhere where I can be myself.” The power to be able to share clearly who someone is through physical movement is just one of the many benefits of telling stories through dance. Moving forward to Michaels’ pieces, one will see how she uses movement to “speak.”

Choreographers, like Michaels, can help dancers to understand the power of using story in dance. Just like a story in the book, there are characters, journeys and particular moments of action and reaction. Usually the main character is taking a journey that leads him to a goal or personal growth in himself or both. These can include defeating a disease, marrying their love or overcoming fear. To encourage a group of undergraduate theatre movement students to learn how to tell stories through movement, Virginia Commonwealth University’s Theatre Department

offers the Storytelling Through Musicalized Movement class. In the class, the undergraduate students are paired up with Movement graduate students from the Directing and Choreography class. Over the midst of a semester, the students (graduate and undergraduate) are given four different music pieces that they have to musically score, create a storyline for, and produce for a panel of professors. Once the storyline is built, the undergraduate students also have to score their pieces to include the movement, text and sub-text. For instance, one student may wave their hand—thus the physical movement. The text of this movement could be “Hello,” but what is really being “said” underneath the movement is the sub-text. That sub-text could be “I really hate your guts, but I have to say hi to you anyways.” The format of that scoring then would look like this:

Movement: Ben waves his right hand left to right two times, while looking stage left at Susan.

Text: Hello There.

Sub-text: I really hate your guts, but I have to say hi to you anyway.

This type of scoring helps to know what each physical movement or phrase of movements is about and how it connects to the overall storyline. It also helps the audience to understand that, like in verbal communication, that what “words” are being said could have various meanings. If these moments of physical movement, text or sub-text are missing, then there is a gap in the story. Other information that is gained from scoring include if:

- The choreographed movement is more “dialogue” movement, thus giving text, or more technical based steps.

- The choreographed movement corresponds directly to the lyric of a song.
- The choreographed movements are shaped to tell moment-to-moment parts of the story instead of having gaps.
- The choreographed movement and text can relay the relationships between the various dancers.
- The choreographed movement and facial expressions can give clues into the sub-text of the storyline.

All of these help distinguish if a dance piece is truly a story piece giving clues into the emotional circumstances, action and reaction the characters and connection between dance and story.

These clues also help to prove, in more detail, why Michaels is the best at what she does and where others falter.

Now that the foundation is built about storytelling and how to score it, the exploration of who is Michaels can start. How did she get to where she is today? And what is so different about her work?

ABOUT MIA

No matter the work a person produces, it will always reflect a part of who they are. To understand Michaels' work is to also get to know Mia Michaels, the person. From an early challenge about being seen for her large body and not an artist drove her to create her own world, choreography and views on life. She was trained in all types of dancing, but creating is where she found her place (Cartel).

A native Floridian, Michaels started her journey in dance at the age of three. Her dad, Joe Michaels, owner of Joe Michaels' Miami Dance Center, largely influenced her in this journey. Michaels learned from her dad jazz, ballet and tap as well as contemporary from her sister Dana, who also taught at the studio. Michaels grew to understand and love all dance. Taking that to heart, dance was not contained just within the dance studio. She would give dance lessons during her lunch breaks to students at her school. She would also give backyard performances for the neighborhood children. "From an early time, I was consistently teaching and creating" she states (Jones). This is important because it laid a foundation to Michaels' future work. Early on she practiced creating pieces as well as relaying them to others.

Michaels' professional training, outside of her father's studio, started at the Miami Conservatory of Ballet. However, her teachers addressed a reality for Michaels. Her body was "simply too thick to be a ballerina" (Lowry). She could continue to struggle in a world where her body would betray her time after time or make a major decision. "I couldn't get a job because of my thicker body, and eventually I was like, 'Well, fine, I'll make my own dance then,'" she explains (Naddaf and Cartel). Michaels also had dance so vividly living in her that removing herself completely from dance was not an option. She shifted dance styles from ballet to modern

and also started doing more choreography. With choreography, the size of her body did not matter and in the long run her various different trails and hurtful journeys would be an asset. Michaels expresses “God gave me this body to be the creator I am today” not just another ballet chorus girl. Not many people understand why God creates them as He does, but she not only accepts this situation, but also sees it as a gift, blessing and all around good thing (Cartel, Hughes).

Realizing that she wanted more than studio environments and more off a challenge Michaels also pursued employment at various dance studios in New York City. This was the second roadblock for her as it took three tries and seven years to find any studio that would take her. Finally in 1997, Michaels’ work finally caught the eye of dancer, choreographer and guest artist at the Broadway Dance Center in New York, Mr. Frank Hatchett. He helped her obtain a guest teacher position for the summer. That position led to future teaching opportunities, not only at the Center, but also in other studios around the city. In 1998 Michaels found R.A.W.-Reality at Work- Dance Company with eight members. Although surviving only for four years the group disbanding in 2001. Michaels looks at her time with R.A.W. as one of the most important moments in her career. It was during that time, she started to understand her own style of movement, what she self labels “Mia Movement.” Though she works among the contemporary style, Michaels does not feel she quite fits into any style but her own (Jones, IMDb, Hughes, Naddaf).

Michaels’ resume includes choreographing for theatre, television, music videos, commercials and concerts. But her career took a big step forward when she won the title of sole choreographer for Celine Dion’s Las Vegas show, *A New Day* out of thousands of other options.

This high-profile job re-confirmed that Michaels' work was worth taking note of. She also earned an Emmy nomination for *A New Day's* choreography in 2004.

It was not, however, until her work with *So You Think You Can Dance?* that she gained national recognition and “so-called instant celebrity status” (Michaels, “The Calling”). After seeing Michaels' work in *A New Day*, executive producer of *So You Think You Can Dance?* Nigel Lythgoe knew he wanted her to be involved in the show. Since starting with season one, in 2005, she continues to be involved with the show either as choreographer or judge. Just this past June she wrote on her tweet account that she is gearing up for another season of *So You Think You Can Dance? Canada* (IMDB, Lowry, Jones, Warta, Vranish, MMRAW).

Although Michaels' personal journey has not always been easy, it is these challenges that have shaped her view on life and her work. Understanding her style, the focus of the next chapter, will help to show how who she is relates to what she creates.

MIA'S STYLE—"MIA MOVEMENT"

Michaels' style, "Mia Movement," comes from within her core and influences how she thinks and believes. Michaels organically creates her work, instead of just leaning on dance technique. Her work is heavily influenced by the vulnerability of herself, the dancers and the topics she covers. She also brings in her own philosophies about life and art into her creative process, thus developing something that is unique.

A. Philosophy

One of the most unique assets about Michaels, and her work, is how she views the world around her. "There's never going to be another person like you or me. Once you tap into that and know you're perfectly imperfect, it gives you the space to accept who you are and celebrate that at all stages of your life," she explains (Cartel). Many artists struggle to be the best, therefore "perfectly imperfect" is hard to accept. But for Michaels, and those who dance with her, it opens a door of freedom. No longer are dance pieces developed to have perfect technical steps alone. Instead, these pieces grow out from personal stories and life experiences. In a feature article on Michaels in *Dance Teacher Magazine*, she continues this thought by encouraging her students and professionals to find beauty in the flaws. She laments that doing just steps leaves out the individualism of each dancer. It is just too perfectly unison. Instead, Michaels would rather see individual dancers taking risk, getting dirty and really discovering and showing who they are (Jones). Everyday moments, like lighting a cigarette, taking out the trash or falling down and struggling to get back up become unique raw moments of imperfection that can be used in a piece (Lowry). Michaels loves these moments of "humanity," as she calls them, because all of us can relate. It brings a person back to what they do when no one is around (Lowry, "Celine").

Calling herself a private and spiritual person, Michaels draws from her observant nature. She believes in the unproduced and untapped qualities these moments of “humanity” have.

A different side of Michaels’ philosophy is her drive to never repeat anything she has done before. Being a goal-oriented person, she explains, “If I repeat a step, or continue in the same direction, or don’t feel that I’m exploring. I can be really hard on myself” (Jones).

Michaels never wants to be stale. She does not want lose the art of discovery. Instead, she strives to constantly bring new and refreshing ideas to the drawing board, no matter how hard that may be. Michaels is constantly evolving and wanting to move to the next level as a person and an artist. She believes that every piece one does should be a progression of the last one they did. Every speech she gives changes her, although it may not affect her until years later. The journey is never over for her; it is only just beginning—personally and professionally (Michaels, “Celine.” Weigle, WGI Dayton).

B. Vulnerability

Michaels’ philosophy of moving forward in the journey also influences her work. “If an artist or dancer leaves the room [as] the same person who walked in, it was a waste of time. It’s all about growth,” she explains (Jones). Michaels wants to push herself and her dancers to go beyond themselves. It is about reaching that next level as a human being. Bringing in their individual core traits helps to show the dancers’ heart, purity of spirit and free movement. She believes that everyone can dance if they just let go and “be beautiful” (“That’s Beautiful!”). She wants her dancers to take risks to find out who they are artistically and personally. Especially early in their careers dancers hide behind their technique because it is safe. Michaels instead wants them to show their guts and soul in their work. For her, being real and vulnerable includes

digging deep into the unknown, being present in the moment and dancing with your internal spirit. She also explains that it comes from passion, honesty and truthful heartfelt reactions (Lowry, “Celine,” Vranish, “That’s Beautiful”). Expressed by a former member of Michaels’ company R.A.W. and Celine Dion’s show *A New Day*, dancer Mark Meismer states that dancing is about being vulnerable. He goes on to say that “Mia took me to another place as a dancer...she took me to a place where I didn’t even know I was capable of going” (Meismer). That endorsement by Meismer echoes Michaels’ views on “humanity”—the dancer is a human first, artist second and a dancer third (“Celine”). If the dancer cannot connect to the piece on a humanistic level, being real and vulnerable, then somehow they have missed the point.

Michaels wants the pieces to affect audiences internally—touching eye and soul at the same time (McDonagh). Writer Tamara Warta states it very plainly, “Mia Michaels is notorious for her powerful movement that engages the dancer’s entire being, while reaching straight into the souls of those who are watching.” Even years after she choreographed the piece “Addiction,” Michaels still gets e-mails about how that piece gave other people the strength to fight their own addictions (Cartel). With her personal piece “Time,” Michaels found her own healing through the process while connecting with others who have lost a loved one. The piece is represents her being in heaven meeting and dancing with her father once more. In the pre-video, before the performance of “Time,” Michaels shares that “No matter what happens with this piece it’s gonna be special no matter what, because it comes it from a really special place in my heart” (“Time”). In general people connect to the vulnerability of another person, especially when it comes from the purest form of love, hope and healing.

Never shying away from being honest, Michaels sees integrity as a key philosophy (Cartel). She believes that situations will lead to change and hopefully that will lead to a better

person. Even in her own choreography, she is more concerned with the lessons learned and journey taken through it than with what she produces. “Creating my own ‘right’ and my own reality, and the beauty on a stage or screen is my own truth at this time. My own vision and instincts are what makes me....me,” she writes in her article “Confessions of a Choreographer” for *Movement* magazine (Michaels). Michaels sticks to being exactly who she is and never feels like she has to be someone else. There are not that many dancers and choreographers who do that.

C. Creative Process

At this time there is little information about how Michaels creates her pieces. But there are two areas that are currently talked about in various interviews and dance conference videos. These areas are ideas and steps.

Author Laura Weigle relays in her interview, that when it comes to ideas Michaels truly runs straightforward into them. Ironically though, Michaels only starts the creative process the morning before it is due (“Celine”). This works well for the *So You Think You Can Dance?* format because the choreographers have to put the pieces together in a short amount of time. However, this is very different from other choreographers who start their preparatory work days if not months in advance.

The ideas may come easy to Michaels, but developing the individual movements and steps does not. It is actually “the worst part,” she states (Weigle). She is constantly questioning herself about what is right for that particular moment of storytelling, knowing that every movement leads to the next. But, the storyline is not all that she deals with, as she also tries to take into account the individual dancer—their main style, personality and what looks best on their body. All of this ties into the process along with Michaels still listening to her instincts

(“Making the Dance”). She will actually use whatever it takes to find that best result. This may include using vocal sounds of “whoosh, ba, ba, ga-a-a” and various tongue drum rolls instead of the typical six or eight counting system. She states that she does not get caught up in the “structure of counts—[for] that’s limiting” (Vranish). Her “organically-derived” vocabulary also uses non-dance techniques and vocabulary to creative the movement for each piece. By using whatever it takes, it leaves the door open to even more creative options. Instead of being confined to structure, the opportunities are truly endless.

Understanding Michaels’ philosophy, use of vulnerability and creative process shows that one can see that she is not a “normal” choreographer. Yet, it is these differences that help her to stand out from others choreographers, not only on *So You Think You Can Dance*, but also in the larger dance world. Striving for the “perfectly imperfect” vulnerable dance pieces that moves dancers’ and audiences’ souls is just one key element to Michaels’ work. Her stance on who she is and how she works helps others to realize that one does not have to be like everyone else. Supporters and fellow artists of Michaels regard her as the “reigning queen of contemporary dance,” the most “memorable influence” in their lives, “absolutely brilliant,” and a “visionary” (WGI, Meisner, The Pulse, Hughes, Weigle). Looking next at an example of Michaels’ pieces from *So You Think You Can Dance?* her philosophy, use of vulnerability and creative process transcends in producing amazing results.

MIA'S WORK

In talking about emotional storytelling choreography you have to prove two things. First, the story is told clearly through the movement. An audience member can easily follow along and understand the characters and their relationship while also seeing the moment-to-moment journey. Next is to provide the emotional side of the piece. Do the dancers connect to the piece as well as each other? The term “chemistry” is used often by the judges of *So You Think You Can Dance?* to address this connection. But with the next level of connection comes the vulnerability to portray real emotions onstage through choreographed movement. These emotions are usually raw, breath-taking and lay deep within a dancer’s soul. Although the audience may read emotional content differently, depending on their own relationship to the piece, the emotional dance piece will have one or more moments that stays in the audiences’ minds. To argue for Mia Michaels as best emotional storytelling choreographer of the twenty-first century her work needs to prove it has both emotional content and a full detailed story.

One more thing that will be relevant in the analysis is the understanding of concept topics. In dance, choreographers often use concept topics to lay a general foundation of the idea for the piece. These can be lost love, relationships, life struggles, self-struggles or even historical events. If a piece is created mainly for dance purposes and there is no storyline, the concept topic is the only thing the choreographer needs to start. However, if the piece is to be more storytelling, then the concept topic has to move to the next level of creating characters and basic storyline. Then each choreographed movement is selected to give greater detail of that story. Knowing the concept topic helps give context to the dance, but also shows if the dance moves beyond the concept into a full story.

Looking in-depth into four of Michaels' pieces: "Dreaming With A Broken Heart" "Mercy," "Addiction" and "Rejection" the case will be made that her work is more than concept topics, has a clear storyline and has emotional depth.

A. Connection to Lost Love--"Dreaming With A Broken Heart"

On July 2, 2008, during season four of *So You Think You Can Dance?*, Michaels presented "Dreaming with a Broken Heart" to John Mayer's song by the same title. The dance piece inherited the nickname "The Bed Routine" because it was performed on and around a bed. Dancers Kherington Payne and Stephen "Twitch" Boss portray a couple that has broken up. Dealing with lost love, the piece starts with Twitch all alone in his bedroom having a nightmare about Kherington. She "appears" on the bed, but is gone the moment Twitch goes to reach for her.

In simplistic moves, like rolling off the bed, accompanied by tempo and speed Michaels' choreographed movement helps to tell the larger story of the relationship. It is not just Twitch having a nightmare, but really agonizing over the relationship he had with Kherington. Twitch relives the good and bad parts to their relationship, like so many couples do after the fact. He even questions why the separation was necessary. Michaels also shows Kherington's point of view in the story by having her step away when Twitch reaches out for her. Both of these points are shown through the scoring below. The physical movements of Kherington rolling over and off the bed lead to text and sub-text telling the fuller story that is going on between Twitch and Kherington.

Lyric: But she's not.

Movement: Twitch quickly turns and jumps back up onto the bed. He lands on his arms with his body and head facing against the mattress itself.

Text: Oh Kherington!

Sub-text: Are you there? Wait!

Movement: Kherington rolls over and off the left side of the bed to a standing position

Text: No.

Sub-text: I'm sorry Twitch I can't do this anymore.

Later in the piece, Kherington “tells” Twitch about how much he hurt her through the movement. During this section of scoring, Michaels shows how she uses staccato and pulse movements to fuel the level of emotion that Kherington’s character is feeling. Then Michaels explores how contrasting movements, like the ones that Twitch is doing below, highlight his investment with the relationship and storyline. Twitch is not saying the same thing as Kherington, but his dialogue is a reaction to what is going on with her.

Lyric: When you're dreaming with a broken heart

Movement: Kherington lifts her right hand up and down. She then pulses it forward, two times toward Twitch. Kherington, with titled head back, circles her upper body and bent arms around left to right. Pulling her hands in toward her chest, Kherington then pulls them out and forward in a two-beat staccato movement.

Text: You and your selfish ways. What about me? You broke us!

Sub-text: See what you did. You didn't care about me and now we are done!

Movement: Twitch, “seeing” Kherington, slowly brings his hands and arms down and falls back onto his bent legs. Twitch slides his body down the bed with his left and then right arm stretching forward. He ends spread out on the bed with his right arm stretched upward toward Kherington.

Text: OH! I'm so sorry. Please.

Sub-text: Oh my God! I can't breathe. Come with me. I'm soooooo sorry!

Audience members may read this as a dream or a reliving of what happened in that last fight or both. Either way, Michaels helps them to understand what relationship between Twitch and Kherington's characters have with each other. The choreographed movement also helps to show the highs and lows of that love that is now lost. If the piece was just covering a concept topic, this amount of detail would not be needed. However, since Michaels is putting together a story that moves characters through various journeys, then high and lows of the relationship are details to help in telling the story.

The concept topic of lost love is common to most people. But it is how Michaels takes that topic and presents a particular moment in one's relationship journey that helps to connect the audience to the fuller storyline. Kherington and Twitch can physically do the choreographed movement, but it is also their connection to the piece that brings it depth. As Michaels choreographs them just staring at each other in a moment of stillness, this move can be useless if there is no connection. Instead, this particular moment sticks out in the audience's mind, because it is not about the movement but Kherington and Twitch's connection (“Dreaming with A Broken Heart”).

B. Connection to Relationships—“Mercy”

Looking at the topic of relationships again, Michaels now explores a new angle by getting into the fight itself, literally. With her piece “Mercy,” one partner wants to stay in the relationship where the other is too cool to even get angry. Performed on July 23, 2008 and using dancers Katee Sheen and Stephen “Twitch” Boss, “Mercy” really tells the story of Katee’s need to stay in Twitch’s home. Through Michaels’ choreography, she builds great moments of action and reaction between the characters. Taking a look at part of the score for “Mercy,” Katee is the first to take action, but Twitch responds right back.

Lyric: My morals got me on my knees

Movement: Katee takes a moment to stare at Twitch. Then on the word “knees” Katee grabs Twitch’s cigarette out of his mouth with her left hand throwing it down left. She also grabs Twitch’s hat with her right hand and pitches it down right.

Lyric: I'm beggin' please

Movement: Twitch grabs Katee around the back of her neck and forcefully pulls her in to a kiss.

Katee taking Twitch’s hat and cigarette is the action where Twitch grabbing Katee and kissing her is the reaction. Action and relation in dance help to show that the characters are connecting to each other and they have a stake in the storyline. A variety of choreographed moves also echoes real life relationships. Again, if a dance piece is only just a concept topic then the amount of these various moves would not be as necessary. One example of this variety is presented below

in a sample of the scoring for Katee's character. She is stage left of the door set piece where Twitch is stage right of the door.

Lyric: Why won't you release me?

Movement: Katee turns around putting her back against the door. She slides down and lands in a sitting position. Katee stamps her feet on the ground using her left, right, left and then right foot. With Katee's last stomp of the foot, she throws the foot over her head hitting the door with her toes. This raises her body up onto her fingers and forced arch left leg. Katee brings her foot back down and sits against the door for a moment; her head is tilted to the right. She pushes herself away from the door, taking two steps backwards. Katee then comes back at the door landing with her face and body flat up against the door. She crawls up the door to grab a hold of the top with both of her hands and hangs there as the door is opened.

In two lines of lyrics, Michaels has Katee sliding down the door, stamping her feet, pushing against the door and hanging off the door. Each of these movements represent a new level of emotional and physical challenge for Katee as she tries to get back through the door. The variety of creative movement, along with emotional investment, gives "Mercy" a place in *So You Think You Can Dance?* favorite dance piece history ("Mercy").

C. Connection to Life Problems—"Addiction"

Relationship dance pieces are very common; however, the topic of life struggles do not always get explored. Michaels changes that with her piece "Addiction" in season five of *So You Think You Can Dance?* Believing that "everybody, at one point, will have or has had an experience [of] wanting something that is not good for" them, Michaels put together a piece to

the song “Gravity” by Sara Bareilles. In this piece dancer Kayla Radomski interacts with her addiction, played by dancer Kūpono Aweau. In the pre-video, both Michaels and Radomski also talk about the emotional depth that is needed for this piece. Both of the dancers have to not only be able to dance the piece, they have to be emotionally connected to make the piece work. For Aweau, he expresses his fears about portraying this character of addiction because he had a good friend that battled with an addiction that almost destroyed that friend. To bring those emotions back up and then even become the very thing that hurt his friend was a struggle for him. However, it is this emotional connection and vulnerability that is desired for the piece.

With “Addiction” and physical movement, Michaels also creates one of the clearest views of a story from the beginning, middle and on to the end of a story. The piece starts with Kayla running to Kūpono for that next hit of her addiction. He takes her in and gains her trust, even although underneath he is enjoying his control over her, as seen in the text and sub-text below:

Text: See you can stand. Enjoy the ride as it goes from one side to the other. Come back this way. I have a new surprise.

Sub-text: Oh what control I have over you. You are my puppet that I move as I damn well please. I love your body. Come closer to me as I enjoy my power over you.

Kayla’s journey travels along to the point where she realizes she actually needs to get away from the addiction. This realization starts when Kūpono pulls Kayla’s right leg into the air and drags his nose across her chest. Then it grows when Kūpono places his hands over Kayla’s mouth and increases his hold over her with every move she does to get ride of him, as seen below:

Lyric: But you're on to me and all over me

Movement: Kayla, when Küpono places his hand on her face, brings both of her hands to the outside of his arm grabbing them. She bends her knees as she pulls Küpono's arm off her mouth. She then pushes down his hand off her right side with her both of her hands. Kayla then pulls Küpono's hand off her left side, again using both of her hands. Next she places each of her hands on top of Küpono's hands that are now on her waist. She removes his right hand off her waist then she moves his right hand off her right breast. Kayla removes Küpono's left hand off of her waist and then moves both of her hands up to his left hand that is now covering her face. She pulls Küpono's hands off of her mouth and takes two small steps forward with her straight arms out front.

Text: Get off. Stop touching me. Get your hands off me. Stop it! Just let me go!!!
Help!!!

Sub-text: I can't breathe. Your hands are dirty, controlling and hurting me. Get away from me. I don't want you any more. Someone help me!

Movement: Still holding Kayla's shoulder with his left hand, Küpono takes his right hand and brings it straight out and across front to land on Kayla's mouth. He drops his hands then places his left hand on Kayla's left hip. He drops that hand and places his right hand on her right hip. Next He removes that hand to place both of his hands around Kayla's waist. He moves his right hand from her waist up to her right breast. He drops both hands now and proceeds to place his left one on Kayla's

mouth. He drops that hand. He then grabs Kayla by her waist with both of his hands.

Text: First you have to remember to keep quite. Oh, your thigh, your hip, your waist, your breast... keep quite now. Oh, no you don't!

Sub-text: Don't you dare scream out now or I will hurt you. Instead let me touch you my dear. My hands need to feel you, need to control you. Stop pushing me away. I am quicker than you! Fucking girl. You can't get away.

Then, the arc of the story appears when Kayla finally gives into the addiction. The audience sees this turn through Michaels' choreography of a similar movement that is done to Kayla before, but now she does it to herself—placing “addictions” hands over her mouth.

Lyric: You're on to me, on to me and all over

Movement: Kayla twists her body back toward the right and comes to a standing position facing away from Küpono. Her arms are down at her sides. Kayla then brings her hands up to be on the inside of Küpono's arms and pulls his hands over her mouth as she pushes forward with her head. She brings Küpono's left hand down as she turns her body to her right and pushes his hand away. She takes three steps away, so she is standing stage right of Küpono, angled so her back is toward him.

Text: That didn't work. You are too strong for me. I won't leave you. See, even your hands over my mouth. I'm just here....waiting for the next ride.

Sub-text: No.... I just wanted one little bit of hope. And nothing! You can do what you want now. No more fighting. No more hoping. No more speaking. I'm here, your slave.

Watching the battle of control between Küpono and Kayla helps the viewer to see Kayla's journey through the ups and downs of addiction. Michaels' piece also holds elements of great technique, personal connection, especially for Küpono, and musicality. The last element, musicality, is shown through Michaels' use of increase tempo and drive of a movement when it corresponds with the music ("Gravity").

D. Connection to Self-Struggles—"Rejection"

Like that of the "Addiction," the next piece "Rejection" also draws from a topic that many can relate to but is rarely used for dance pieces—the topic of personal rejection. What stands out about this piece however, is that it comes from Michaels' own personal, struggle and journey through her pain and rejection. The set is simple--only thirteen chairs. The lyrics Jonathan Larson's song "Will I?" are also simple—repeating only four lines.

In the pre-video, Michaels talks of her own battle with getting knocked down, defeated and rejected. Although she calls herself a warrior, she does question, "Why have I been put on this earth to have so much rejection and so much loss?" Taking a very personal struggle and showcasing it in a national television show is just one way that she is an amazing choreographer. Michaels is not afraid to say that she is hurting or questioning life in a public setting. The society norm is to hide personal pain or hurt, but for Michaels, she instead turns it around to connect and communicate with those who also struggle ("Rejection").

Using the top twelve dancers of *So You Think You Can Dance?* Canada season three, Michaels gives visual representations of this hard topic. One example is her choreographed movement of someone who is trying to dull the pain while still looking and needing for someone to care:

Lyric: Will I wake tomorrow,

Movement: Dancer 4 jerks her hands back toward her chest and then forward three times as she bends her head down. After the third jerk, she brings her arms above her head in a “y” position when her head is tilted back as she stands up. Dancer 4 then collapses back into her chair, bringing her head down and laying her hands on her stomach. When she brings her head up, her hands also go up above her head and then back down. Dancer 4 then stands up in bent over position with her arms curved behind her and her head down. She steps forward on her left foot as she looks forward and brings her arms around her body.

Text: Let me try this. Maybe it will dull the pain. Oh God! I just need....

Sub-text: If I just kill myself no one will notice. I need your help! I need someone to reach out, to hug me.....

Knowing that rejection is not just one sided, Michaels also covers in her choreographed movement some of the reasons for the reactions. Throughout the piece, the dancers switch back and forth between being the aggressor to the one who is struggling. One example of aggressor movement is shown below with dancer two affecting dancer three:

Lyric: From this nightmare? From this nightmare? From this nightmare?

Movement: Dancer 2 steps forward toward stage right with his right foot. He moves his right arm out right, center and across his body as he twists to stage left. Dancer 3 stands facing stage right, toward Dancer 2. As Dancer 2's hands moves forward "pushing" Dancer 3. Dancer 3 leans back and starting with his head falls completely to the floor in slow motion.

Text: And you, you...get out of my face.

Sub-text:I don't want you near me. I don't want anything to do with you.

The full scoring of this piece, found in Appendix four, presents more details of aggressor and victim's' interactions through movement. But, there is one more thing to note. After the last light cue finishes and the music fades, there is a moment of "humanity" still yet to be seen. Figure one below reveals the dancers catching their breath while also recovering emotionally. The picture does not quite grasp the full extent of the vulnerable soul of each of these dancers, but helps the audience to know that they truly were invested physically and emotionally into this piece. "If you're dancing for real, it comes from the most truthful part of your soul" states one of the dancers from the movie *Step Up 3*.



Figure 1: "Rejection" screen shot

Although the piece “Rejection” comes from Michaels’s own personal experience, the topic is relatable to almost everyone. It can be assumed that each of these twelve dancers connects to this piece from their own personal lives as well or through someone close to them (“Will I”).

E. Conclusion

Looking at “Dreaming With A Broken Heart” about lost love, “Mercy” with its relationship issues, “Addiction” dealing with life-struggles and “Rejection” that talks about personal struggles, Michaels uses relatable topics to connect to a larger audience. At times these are topics that no other choreographer will explore. Michaels also brings the dancer and the dance together by helping the dancer to emotionally connect to the piece through their own personal experiences. In the moment-to-moment movement, she makes sure each choreographed move is full of detail and moves the story along. Using her knowledge and experience of choreography, she also uses a variety of skills, like musicality, to make the moment-to-moment movements stronger. Seeing what she puts into her work, next four pieces produced for the same show and in the same style by other choreographers will be explored. By analyzing these pieces and seeing how they lack in comparison, it will strengthen the argument for Mia Michaels being the best emotional storytelling choreographer.

COMPARISONS

In the theatre world, elements stand out from each other because they are in contrast to something else. The same can be said in dance. To see the level of work, creativity, emotion and storytelling Mia Michaels brings to her pieces, they need to be contrasted with other dance pieces. Fellow *So You Think You Can Dance?* contemporary style choreographers Staci Tookey, Wade Robson, Tyce Diorio and Mandy Moore all provide highly technical skilled base choreography that follows a basic concept of a story. However, particular elements are missing when they are compared to Michaels' work.

A. "Jar of Hearts" –Who is the Lead Character?

Music and dance can be a wonderful complement to each other, like with the song "Jar of Hearts," by Christina Perri. During *So You Think You Can Dance?* season seven choreographer Staci Tookey used that song for her piece by the same name. The audience in the studio and around the world connected to the lyrics of the song so much that it propelled Perri to the top of the song charts. Tookey echoes the storyline from the lyrics with her choreography and dancers Billy Bell and Kathryn McCormick. However, her choreographed movement actually ends up confusing the storyline and the audience.

In storytelling, one of the most important elements is who are the main characters. There is usually, at least, the protagonist and the antagonist. If these two characters are unclear then the story is hard to follow.



Figure 2: Video clip of "Jar of Hearts"

As seen in the embedded video and part of the score below, Tookey's movements read opposite of lyrics of the song. Using Perri's version of the song, where it is natural for one to assume that the story is coming from the female's point of view. Yet, Tookey has Billy move forward on the lyric, "I know, I can't take one more step towards you." So, is it Billy's story then? And then with Kathryn, her movements are very simplistic and lack context and content to even be able to fill in her text and sub-text.

Lyric: I know I can't take one more step towards you

Movement: Billy starts upstage left facing down stage right. He does a pas de bourrée (right, left, right) toward Kathryn, who is downstage of him. On Billy's last step he leans forward and he touches Kathryn on her upper left arm with his left

hand and lower left arm with his right hand. Billy angles downstage, letting go of Kathryn's arm. He then comes back up to a standing position, placing his left hand on Kathryn's left shoulder. His right hand grabs Kathryn by the waist as she turns around and pulls her in closer to him.

Text: Kathryn. Please. See...

Sub-text: I'm so sorry. Don't turn away. We can be okay.

Movement: Kathryn starts stage left center facing down stage right. She brings her left arm forward and across her body while leaning her head down right. Stepping around Billy, Kathryn ends leaning into him and placing her head on his right shoulder. Both of her bent arms are in the air.

Text: [unclear]

Sub-text: [unclear]

It is not until the lyric, "So don't come back for me," and about a minute into the dance Kathryn becomes the predominant character. Her aggression toward Billy has the audience wondering if maybe she is the one who has the jar of hearts instead.

Lyric: So don't come back for me

Movement: Kathryn stands up and tosses her right arm back, her left arm across her body and then turns over her left shoulder to face Billy. Kathryn "pushes" Billy on his right shoulder. Then takes a couple more steps forward, grabbing his right arm, stepping on her right foot into relevé and kicking her left foot back.

Text: I told you to get away. Go! Get out of my face

Sub-text: I don't want you Billy. Get out of my life.

The song then ends with Kathryn physically pushing and shoving Billy before she finally walks away. It is true that storylines can shift from one character to another, disguising who is the real protagonist. However, Tookey's choreographic decision to work against the first impression that corresponds to the lyrics confuses the audience. Then coupling that with changing the main character just over half way through the piece, the physical story is hard to follow. Ironically Tookey performed under Michaels in the R.A.W. Dance Company and Celine Dion's show, *A New Day*. Tookey is also called an emotionally driven choreographer, but it is the storyline and characters that just was not clear for this piece ("Jar of Hearts," O'Donnell).

B. "For All We Know" –Lack of Moment-to-Moment Emotional Storytelling

So You Think You Can Dance? choreographer Tyce Diorio creates jazz, contemporary and Broadway style pieces for the show. But with all of these pieces, Diorio has a hit-and-miss record with emotional connection and storytelling choreography. Some of his pieces, such as "This Woman's Work" gets it right with covering a topic of personal, emotional struggle that relates to a larger community, furthers the storyline through the piece and portrays a message and characters above individual dance steps ("This Woman's Work").

Diorio, however, has had more misses than hits over the last seven seasons of *So You Think You Can Dance?* One of his pieces that struggles with the moment-to-moment storytelling is "For All We Know." Dancers Ashley Galvan and Neil Haskell perform a highly technical piece, but the moment-to-moment storytelling has major gaps in it. This produces a piece where the

movement speaks only an overall vagueness that is hard to distinguish between each other, as seen in the embedded video.



Figure 3: Video Clip of "For All We Know"

An example of the lack of detail can be seen especially in the last thirty seconds of the piece. Choreographing to only vocal humming and instrumental music, the lyrics cannot be used as a crutch. All of the analyzed pieces have lyrics along with moments of instrumental music. It is how the choreographer addresses the movement within lyrics and then instrumental music that shows if the story can continue through all the way to the end. There is also a lot of choreographed movement, but as for what each movement means, that is unclear. What is in the text and sub-text is only the general, non-specific feeling of what is going on. However, since there is no clarity with the moment-to-moment storyline, how can the dancers and audience members understand what is going on? What does the movement of “Ashley kicks her left leg back and then turns to stage right running after Neil” present? And how it is different from “As

she get to down stage right of the stage, she throws her left arm forward joined by her right arm and leaps off her right foot toward Neil”? How does the story move forward? What is the middle and end of the story? If they start together and end together is there any real threat of them not being together as the song sings about?

Instrumental Section with Humming

Movement: Right before Ashley stands before Neil she jumps straight up in the air, over her right shoulder, and “lands” facing away from Neil. He drops her down where she touches the ground in a pilé and then jumps straight back up to a layout position above Neil’s head. As Neil brings Ashley down to his shoulders, Ashley bends her legs and leans back from her waist, flopping her arms behind Neil. As Neil starts to bring Ashley down to the ground, now she spreads her legs apart surrounding Neil’s waist. She lifts her left arm up into the air and her right arm back behind Neil. Ashley leans forward and down, wrapping her legs around Neil’s waist. When she gets to the ground, Ashley rolls down onto her left shoulder and then onto her back, she kicks her legs so they land toward stage left. She continues to roll using her left foot to get up. Ashley then steps forward onto her right and then left foot. She leans back onto Neil, with her arms down at her sides. She then turns over her right shoulder to slide up Neil’s chest, placing her left hand behind his head and hugs Neil.

Text: Oh, Neil.

Sub-text: Don't let go. Let me stay with you.

Movement:Neil catches Ashley by her waist when she jumps. He “drops” her down, pliés and then picks her back up by her waist, lifting her straight over his head. He then brings her down by bending his arms and adjusting his left arm to under her thighs lifting her legs into the air. Neil then moves his hand to the top of Ashley’s knee pushing her the legs down. As Neil helps Ashley straddle his waist, he steps out to face downstage. Neil, in wide demi plié turned out position, leans back and holds Ashley. His left arm holds her left leg and his right arm has her right hand. As Ashley rolls out of the position Neil lunges forward, first with his right foot then the left. He reaches his right arm forward to touch Ashley’s right shoulder. Neil then brings his right foot up to meet his left. He pushes Ashley’s shoulder down with his right hand. He then releases his hand as he looks down at Ashley. Neil then wraps his arms around Ashley’s shoulders and brings her closer to him in a hug with his arms on her back.

Text: I will be here for you, no matter what.

Sub-text: Ashley, my dear, I love you.

Diorio’s choice to end the piece in a hug does help to at least conclude the connection between the two characters. Yet, with the major parts of the story missing, like why they are even concerned about not being together, the audience is left to ask various questions. These questions include: “What was going on?” and “How did they get there?” “For All We Know” may be a great dance piece on its own, but it lacks the connecting moments of the journey, especially in comparison to Michaels’ work (“For All We Know”).

E. “Listen To Your Heart”—Showing Off Technique

Michaels proves on *So You Think You Can Dance?* that a storyline can be clearly presented in about a minute and a half. However, for season seven, Mandy Moore’s piece “Listen to Your Heart,” Moore has chosen technique and tricks over storytelling leaving the audience asking if these moves really help the story along or do instead distract from it? What the storyline is supposed to show is a struggling relationship between dancers Allison Holker and AdéChiké Torbert to the song by the same title. But, the highly technical and trick related movement blurs how the audience understands their relationship, as seen in the embedded video below:

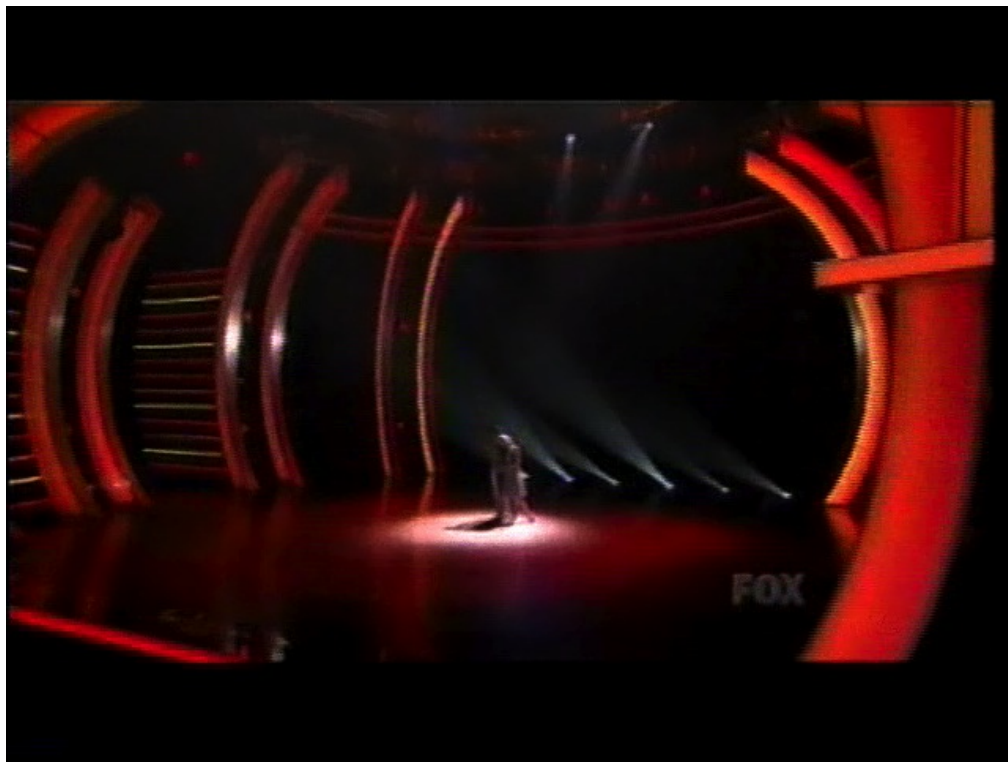


Figure 4: Video clip of "Listen To Your Heart"

For the first forty-seconds of the piece the audience can follow along pretty well, give and take a dance move. Allison and AdéChiké are struggling through a fight and questions themselves if

they should say together. But when Moore choreographs AdéChiké to perform développés, jumps and pirouettes, the story becomes secondary. Instead the use of jumps and steps take over. One example of this is seen in the scoring sample here:

Lyric: Listen to your heart when he's calling for you

Movement: AdéChiké comes back up before he steps out on his left foot and does a quick modern développé á la seconde, leaning to his left and his arms are out straight to his side. AdéChiké brings his right leg through and steps stage right as he twists his body to be more upstage with his right arm front and his left back. He steps on his right leg and does a pirouette turn en dehors with his arms in fourth position and landing on his right foot.

The DHT sung lyrics help guide the storyline, but Moore's choice of what physical movements to use to tell a more detailed story is questionable. If her purpose was to just show off amazing technique, then why bother with any storyline? Why not just make it a straight dance piece? If she wanted to try to use highly skilled steps to tell the story, she could separate them out more, thus leaving more room for "dialogue" movement? For a show like *So You Think You Can Dance* it makes sense for a choreographer wanting to highlight the dancer's skill, but at what cost? ("Listen To Your Heart").

D. "Ramalama" –Where Is The Storyline?

One of the most talked about, and Emmy award winning, group routines of *So You Think You Can Dance?* is "Ramalama (Bang Bang)," choreographed by Wade Robson. Choreographer of contemporary, pop and jazz styles, Robson understands and uses great artistry, musicality and stylized movement to his advantage. This piece from season two, Robson, along with his wife

Amanda, creates the “dead” by using hair, make-up and highly stylized movement as seen below in four screen shots. With the very distinct driving beat of Roisin Murphy’s music, this piece also highlights some of the best of Robson’s musicality and creative skills.



Figure 5: "Ramalama" screen shots

But, what element is missing when it is compared it to Michaels’ pieces? It is the lack of storyline. No matter if the audience looks at the top ten or top twenty version of the piece, the interaction between characters, any of the particular character’s journey and moment-to-moment dialogue is just not there. There are some clues with the top twenty dancers’ version about the basic premise, but even then it is vague. It is evening and the zombies have come together for a big dance. The audience sees the entrances of the men from stage right and the ladies from stage left. When each group arrives into the ballroom, they take a moment and “show-off.” About mid-way through the dance, the gentlemen and ladies pair up in a mirror like formation. This pairing is only for a moment when both groups join together in a unison step during the song’s chorus.

Lyric: Ramalama Bang Bang, Flash Bang Big Bang

Movement: Bending their body over to the direction their group is pointing, all swing their arms eight times switching between their left and right arm coming forward. Their feet are doing a step touch step in opposition to their arms. At first, they are looking the direction they are bent over, and then they switch to look out front on the second “Bang.”

Text: [unclear]

Sub-text: [unclear]

Lyric: Bing Bong, Ding Dong

Movement: From there, everyone on the main stage circles around themselves two times in straight leg second position. Their arms are straight down at their sides swinging loosely. They end facing downstage in second position parallel standing position.

Text: Look at us dance.

Sub-text: We enjoy showing off at our monster ball.

Lyric: Dum dum d’ dum dum

Movement: While in standing position, their arms are out front of their body as they lean back. Then they step right and left loosely, moving the body with the step and rhythm. The body is bent at the waist ninety degrees, head and arms are down.

Text: [unclear]

Sub-text: [unclear]

Again, because the storyline is unclear, it is harder to fill in any text and sub-text corresponding to the movement. As an audience member, looking for what is going on in the dance may raise some questions. Why are the gentlemen showing off for the ladies and vice versa? What happens when the couples do dance together and why does it only happen for one moment? Why do Robson put so much time and effort into the costumes, make-up, hair, lights and stylistic movement when there are gaps in the specifics of the storyline? (“Ramalama”).

E. Observations

There will be times where dance is just dance and there is no story to tell. This is not a bad thing if the audience understands that. Yet, for the four pieces above there are factors that lead the audience to believe that there should be a story to see and “hear,” it is not just a dance. Whether it is in the song lyrics, the costumes, the closeness of the dancers or just how a move is presented, these clues lead the audience to try to take a journey along with the dancers. But when there are gaps in that storyline, the main characters are unclear or the technical steps get in the way, the audience then is taken out of that journey. Before completely leaving the comparison section of this paper, there are three observations from the scoring that needs to be discussed.

After scoring all eight pieces, seen in appendix one through eight, there are three major observations that are prevalent.

Observation 1: Wade Robson and Staci Tookey choreographed movement directly represents a word or lyric in their selected songs. Michaels however does not. As choreography is created, there is always the choice to physically move to what the lyrics say. For example, the lyric state “What if I Stumble?” and the dancer physically stumbles onstage at that moment. For

the eight pieces analyzed, one of the most obvious one is Robson choreographing to Rosin Murphy's lyrics "Unzip my body and take my heart out." As the lyric is sung the gentleman physically unzip their body and take their heart out as seen in the movement scoring of the two sections of lyric.

Lyric: Unzip my body

Movement: In unison, the five guys bring their arms to their upper chest with their right hand slightly below their left. They move their right hand down the center of their torso.

Lyric: Take my heart out

Movement: The five guys pull their hands away from the center of the body (like opening a jacket), to bring their open position right hand back into where their "heart" would be. They bring their bent right arm out to their side, still with hand in open position.

For Michaels, she instead uses the music to support and heighten her ideas. Like with her piece "Addiction." The lyrics to "Gravity" talk about setting someone free and not waiting to fall back into it. That supports her storyline of addiction as Kayla does not want to be controlled any longer by her addiction, she wants to be set free. The lyrics correspond with the text and sub-text of what is going on in Michaels' pieces instead of the physical movement.

Observation 2: The choice of what movements and steps to use correlates with how well the story is told. With Diorio, Tookey and Moore's choreography a lot of technical dance steps are used, like in the movement paragraph before from "Listen to Your Heart:"

Movement: Allison chassé steps to her left and brings her bent arms to her sides. Still facing downstage, she chassés again. In a wide standing second parallel position with her arms down and out to her sides, Allison brings her left foot across and places it downstage. This turns her to stage left as she stretches her arms out front. While holding onto AdéChiké, Allison steps on her left foot to do an arabesque, angling down stage right, with her right leg and her right arm out front. She twists her body up and then around to a modern développé á la seconde that is leaning to stage left.

Chassé step, arabesque and modern développé á la seconde all have roots in the ballet world with their variations in modern and contemporary dance styles. For this section of the movement, it was hard to understand what the text and sub-text would be. Looking at a section from Michaels' piece "Rejection" however, the movement is less about the technical steps. Instead her choreographed movements are simpler, everyday moves making it easier to see what the text and sub-text are:

Lyric: From this nightmare? From this nightmare?

Movement: Dancer 9, standing on his chair with his left leg kicks Dancer 12's back with his right foot. This makes Dancer 12 lunge forward from her waist, coming up onto her toes. Her arms swing behind her and she face plants into Dancer 6's hands.

Text: You are stupid.

Sub-Text: Get away from me.

Dancer 6 pulls his hands away and quickly sits back down in his chair. Dancer 12 also quickly sits back down too. Dancer 6 brings his left hand up to his left side, just as Dancer 7 turns to look at him.

Text: Ewww. But..... No!

Sub-text: Don't touch me! Will you listen?.....Don't talk to me!

Using technical steps in choreography is not a bad thing if it is used to highlight moments. However, repeated “tricks” can distract from the dance as seen with “Listen to Your Heart.” But everyday physical moves, like the ones Michaels uses, helps strengthen the continuous moment-to-moment interactions and moving the storyline forward clearer.

Observation 3: If the storyline is about life or self-struggles it is easier to score the text and sub-text. Out of the eight pieces, only three of the pieces did not have a storyline about relationships. These three were “Ramalama,” which has an unclear storyline, and two of Michaels’ pieces “Addiction” and “Rejection.” While scoring the text and sub-text of “Addiction” and “Rejection” it was very easy to get into the head of each of the characters. There are two reasons for that. First off, Michaels’ choreographed movements are so clear and detailed that understanding what each move means is not a problem. Second, the two storylines are so connectable and thus “dialogue” comes naturally from personal experience.

F. Conclusion

As a choreographer moves forward in their own creations they need to recognize what the four artists above lacked in each of their pieces. They also need to take into account how something is relayed to an audience. From the observations it was shown that physical

movement reads better than dancer “tricks.” Using movement that corresponds directly to lyrics of song may be more a preference call for choreographers. However, the creative challenge can be to see if a story can be told without using lyrics as a crutch. And although life and self-struggles dance pieces are rare, they are actually easier to design because of the emotional connection. In the long run although, if the lead character is not understood or the storyline is vague or missing emotion, it can all play into how the piece is received by the audience.

CONCLUSION--LEARNING FROM MIA

No matter if you are a choreographer, dancer or storyteller, there are lessons to learn from Mia Michaels. One of the biggest artistic lessons is to remember the details! Her choreographed movement is not just put together randomly. Each movement furthers the story as the characters go through their journeys. she understands that each movement, or phrase of movements, can correspond directly to unspoken dialogue. Like with a verbal story, there are particular questions that need to be asked: What best represents an idea? Is there a particular journey that one or more of the characters need to go through? What path do they choose and does it affect a later decision? What needs to be covered in the beginning, middle and end of the story? And, for that matter, why is this story even important? Do I personally connect with it? Or, can the performers of the story draw from any personal experience to make the story stronger? All of these questions may seem like a lot, but each story that is created needs to have these questions answered. It does not matter if the story is simple or complex, a children's book or a fiction novel, a book, movie, television sitcom or a dance, they all need the details to understand the full story.

Another, more personal, lesson to learn from Michaels is to be yourself and do not be afraid to try new ideas. "Being acknowledged with an Emmy for being me, and not trying to be anything but me, was powerful and it was amazing" ("Think You Can Dance"). She fights for her own vision and style. She does not try to just replicate anyone else's work. She does not follow the "norm" of how choreographers or dancers are "supposed" to create or think. Instead, Michaels goes with her instinct and leans on vulnerability and "humanity." Although technique is still needed, she is not locked down to using it. In dance, as in life, those that play it safe do not push themselves to be better. However, those that take risks, good and bad, can learn, grow and find themselves through the process. Michaels knows that the journey is worth it and is not

afraid to learn from it--“.... My journey has been a hard one. I’ve always had to work so hard to be where I am and I don’t mind it because now America and people are...they know me for me” (“Thank You Can Dance”). Artists, creators and even the everyday people can learn and be reminded that being yourself is a good thing. Put another way: “Be yourself! --No one can ever tell that you are doing it wrong” (Schultz).

Mia Michaels is the best storytelling choreographer of the twenty-first century because she puts her heart and soul into every piece while she also makes sure it is full of details to tell the story clearly. Instead of just “borrowing” from other artists, she sticks to her own style and method of creating, although constantly evolving. She is not what others want her to be, but she is who SHE wants to be. She will not allow guilt, shame or fear to dictate what she designs. And, she will speak loudly for those that do not have the words to speak, giving them breath, hope and life. Her style, technique and topics go where some artists are reluctant to explore. We all learn from Mia Michaels! We grow, share moments and then pass them along in conversations that may not have been if it had not been for her work.

“Just as we are put on this earth we are not all the same. You’re the only one. You are the only one of you!” (WGI Dayton). Choreography may look different from others, but that does not make it bad. It just makes it unique. Choreographers should realize that their own stories and ideas can open doors to communication. They can let out emotional highs and lows and help to share personal moments through their dance pieces. The work does indeed need to be their own, but can still be helped by Michaels’ life lessons and tools. There is no other Mia Michaels! She is just paving the way so that other artists can now take their own next step forward into the future with their own individual and unique work.

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APPENDIX I

Movement Scoring for “Dreaming With a Broken Heart”

Instrumental Introduction

Movement: Stephen “Twitch” Boss starts on the top left side of the bed curled up in a fetal position facing stage right.

Lyric: When you're dreaming with a broken heart

Movement: Twitch opens his body up by rolling over onto his back and spreading his arms out across the top of the bed.

Text: ZZZZZZZ

Sub-text: How lovely is Kherington. What wonderful time we had together.

Lyric: Then waking up is the hardest part

Movement: Twitch starts to roll toward the right side of the bed when he “wakes” up by sitting straight up in the bed. He plants both of his hands and feet on the bed and looks straightforward. After taking a breath, Twitch crawls backwards on his hands and feet to the top of the bed.

Text: What? What was that? Never mind. Let me just go back to bed.

Sub-text: Kherington! No! Oh, it was only a dream.

Lyric: You roll outta bed and down on your knees

Movement: Twitch curls over to the left side of the bed again. However, before he gets there, he comes up onto his knees and rolls down the bed from the top left corner to the bottom right corner. Once his feet are planted on the floor, Twitch swings his legs over toward the right side placing them on the floor. This is followed by Twitch placing his right hand on the ground followed by left hand, left forearm and right forearm. Twitch also hangs his head low between his arms.

Text: I still can't sleep. Time to get up, but I just can't make it.

Sub-text: I just can't go back to bed. Kherington meant so much to me and look how I treated her. I was a jerk.

Lyric: And for a moment you can hardly breathe

Movement: Twitch jumps onto the right side of the floor by the bed and places his hands on the mattress. In forced arch leg position, his chest is raised up into the air while he leans his head back. Twitch's body contracts and then lowers to the ground. Kherington appears behind the top left corner of the bed reaching her right hand upward.

Text: Let me go back to bed. NO! Kherington!

Sub-text: I'm just going to crawl back to bed. But I can't. She's gone!

Lyric: Wondering was she really here?

Movement: Twitch moves to a sitting position on the bottom right side of the bed.

His left arm holds his right arm as he looks forward.

Text: Let me just sit here for a moment.

Sub-text: I wish you were with me again Kherington. I'm sorry.

Movement: Kherington rolls her body onto the bed and slides down toward the mid-lower right corner near Twitch. Her head is resting on her left hand that is reaching upward and her body is curved in a fetus position.

Text: Hello there, Twitch.

Sub-text Do you remember me? And how we slept together in this bed?

Lyric: But she's not.

Movement: Twitch quickly turns and jumps back up onto the bed. He lands on his arms with his body and head facing against the mattress itself.

Text: Oh Kherington!

Sub-text: Are you there? Wait!

Movement: Kherington rolls over and off the left side of the bed to a standing position.

Text: No.

Sub-text: I'm sorry Twitch I can't do this anymore.

Instrumental Section

Movement: Twitch hits the mattress with his left fist, right fist and then both fist twice. He crawls up onto his knees, leaning back with his arms and swinging his fists in the air left than right. Twitch finally comes back toward the mattress placing his palms open hands on the bed. From there he jumps off the bed to face upstage.

Text: Ahhhh! Please! I love you. Let something change.

Sub-text: How stupid and foolish I was. I want you back Kherington! I just need to step away for a moment.

Movement: Kherington contracts her body and then stomps her left foot to the ground. From there she slowly melts down and out of view behind the mattress bed out of view.

Text: Stupid Kherington!

Sub-text: Just walk away.

Lyric: Now do I have to fall asleep with roses in my hands?

Movement: Twitch turns around to face the bed in three steps over his left shoulder. Twitch places his feet parallel to the bottom of the bed, looks upstage and pushes his chest out. He brings his arms up into the air in a “y” position then slides up the left side of the bed. Starting with his chest touching, Twitch slides up the bed while reaching his right hand out. Twitch then moves back to his knees to jump forward (upstage) onto the bed again. He reaches forward, but this time it is with of his both

hands. Twitch rolls half off the left side of the bed before he rolls toward the right side, sweeping his right arm across.

Text: I'm here Kherington. Let me crawl next to you. Let me touch you, hold you.

Where are you going? Come here.

Sub-text: Take me, love me, forgive me and let's connect again. What? No!

Movement: Kherington jumps onto the bed, throwing rose petals up into the air. She lands with her arms and legs in the spread eagle position, covering most of the mattress. She then rolls backward over herself to landing at the top left, center area of the mattress. She jumps, swinging her arms forward, down to the middle section of the right side of the mattress. Kherington then she rolls toward the left side of the bed before she rolls off the right side of the bed. She kicks her right leg out to land on it.

Text: Take me Twitch. But no, you have your issues. Come here. Yet, you look the other way.

Sub-text: Here I am. But no.... I want you. Look at me and yet I'm not really here.

Lyric: Do I have to fall asleep with roses in my hands?

Movement: Twitch lands on the bed and continues to roll completely off the right side of the bed landing face down on the ground. He gets up and runs behind the bed. Turning a one-eighty, Twitch grabs a handful of rose petals with his right hand as he does a single pirouette turn. He then throws the petals into the air as he jumps onto the top left corner of the bed and onto his left hand and knee. He continues to

roll down the mattress, from top left to bottom right, to land in a sitting position at the bottom right corner.

Text: Ouch. Wait, I have an idea. See...roses.... They represent love. Come here and lie beside me.

Sub-text: That hurt. Okay. What can I do...idea! These roses are a celebration of us Kherington. I want you.

Movement: Kherington's full-length body jumps over Twitch to land on the right side of the bed. She continues to roll up onto her right leg to a standing position on the left side of the bed. Kherington hops on the bed two times before she hops off the left side of the bed onto the floor. With a jetté kick turn moving her to the front of the bed, she turns in place one more time before she rushes back the right side of the floor near the bed.

Text: I wanted you, but you were not there! See I'm here, pay attention.

Sub-text: Come here. You are so stupid. Come on! See me!

Lyric: Do I have to fall asleep with roses in my hands?

Movement: Twitch leans back onto the mattress and using it to propel him forward to a standing position. He reaches forward and touches the ground with his right hand. Standing up Twitch stretches out his arms wide and rolls his upper body from left to right. He then turns twice to face downstage and plants his feet and arms out just in front of his body. Twitch's hands are in fist and his head is tilted back. He falls back onto the mattress.

Text: Wait, where are you going? What am I doing? Was this a dream or a nightmare? I just want her back.

Sub-text: What is going on? Is this real? I want what we had in the past.

Movement: Kherington jumps onto the top right side of the mattress and continues to roll over in a ball on the left side of the floor. She turns upstage to sits on the left side of the bed with her right leg on the floor, her left leg stretching across the middle of the bed and her right hand reaching out toward Twitch. Kherington swings her left leg back over toward the right side of the bed placing it down on the floor. She then walks upstage behind the top of the bed.

Text: Twitch. Take me. Yet, no. One more try. Still you are not there.

Sub-Text: I want to connect with you. I'm here, yet I'm gone.

Lyric: Do I have to fall asleep with roses in my, roses in my hands?

Movement: Twitch crawls backwards up the mattress. He then twists over his left shoulder getting up on his feet and bends his legs. He swings his arms out wide left to right while his head is facing downward. Finishing that moment, he collapses onto the left side of the bed. He then flips his full body over (360 degrees) to land face down on the right side of the bed. Finally, Twitch crawls up to hang partly over the top right corner of the bed.

Text: This must be a nightmare. She is not there. I just want her back. What a fool I was. I'm an idiot.

Sub-text: No, this can't be happening. Was she there or maybe there? I just want her so much. Where are you?

Movement: Kherington, completing a pencil turn, whips her right hand up into the air and throws rose petals. She disappears behind the bed and then appears again to throw petals from her right hand now (left to right). She repeats this same move one more time, but throws from her left hand across the back of the bed from right to left.

Text: So much for love... and romance.... and us.

Sub-text: Here is my broken heart, more blood spilled and our relationship gone to dust.

Lyric: Would you get them if I did?

Movement: Twitch comes up onto his knees holding both of his fists into the air. He freezes for a moment. Still holding the rose petals, Twitch drops them from his hands.

Text: Kherington! What did I do? I'm so sorry. What a fool I was. I'm an idiot.

Kherington!!

Sub-text: If I hold my breath the maybe, just maybe. Oh my God, is it really you?

Movement: Kherington comes up to a standing position whipping her head back. She circles her upper body from right to left with and both of her arms in a slightly bent position. Dropping her arms down, she brings her head up and looks straight at Twitch.

Text: Don't you get it? Do you see me Twitch, really see me?

Sub-text: Come on! Look at me Twitch—I love you! But you hurt me.

Lyric: When you're dreaming with a broken heart

Movement: Twitch, “seeing” Kherington, slowly brings his hands and arms down and falls back onto his bent legs. Twitch slides his body down the bed with his left and then right arm stretching forward. He ends spread out on the bed with his right arm stretched upward toward Kherington.

Text: OH! I'm so sorry. Please.

Sub-text: Oh my God! I can't breathe. Come with me. I'm sooooo sorry!

Movement: Kherington lifts her right hand up and down. She then pulses it forward, two times toward Twitch. Kherington, with titled head back, circles her upper body and bent arms around left to right. Pulling her hands in toward her chest, Kherington pulls them out and forward in a two-beat staccato movement.

Text: You and your selfish ways. What about me? You broke us!

Sub-text: See what you did. You didn't care about me and now we are done!

Lyric: The waking up is the hardest part

Movement: Twitch turns his body over to face out front with only his hands touching the bed and his feet touching the ground. He crawls backwards up onto the edge of the bed to sit. Twitch then lies back down to “sleep” with his head turned to the left and his left hand out to his side.

Text: What? What was that? I just need to go back to sleep.

Sub-text: Oh my God. Breathe Twitch, just breathe.

Movement: Kherington then reaches forward for Twitch first with her left hand and then her right. She then disappears back behind the bed.

Text: Do you see! Twitch?

Sub-text: One last hope?

APPENDIX 2

Movement Scoring for “Mercy”

Lyric: Yeah, Yeah Yeah

Movement: Stephen “Twitch” is off the platform on the stage right side. He steps up onto the stage and struts slowly over to stage left center.

Text: What now?

Sub-text: Dang, Katee. We broke up. Just leave me alone.

Lyric: Yeah, yeah, yeah

Movement: Twitch finishes his strut to stage left center.

Text: Yup. Here she comes. I can hear coming down the stairs.

Sub-text: Sheez. Seriously Katee!

Movement: Katee comes in, using a cut time walk, from the upstage stairs down to the stage left side of the door.

Text: I know you are going to be all sly and such Twitch, but it won’t work this time.

Sub-text: I come to have my say.

Lyric: I love you

Movement: On the word “you” Katee kicks open the door with her downstage left foot. Letting it swing open, she stands there for a moment staring at Twitch.

Text: Twitch!

Sub-text: Take a good look at me, you bastard.

Lyric: But I gotta stay true

Movement: Katee takes four steps forward, moving through the doorframe and closer to Twitch.

Text: Twitch....

Sub-text: But man, you are so hot! And I do love you deep down.

Lyric: My morals got me on my knees

Movement: Katee takes a moment to stare at Twitch. Then on the word “knees” Katee grabs Twitch’s cigarette out of his mouth with her left hand throwing it down left. She also grabs Twitch’s hat with her right hand and pitches it down right.

Text: You stupid bastard with your cigarettes and women.

Sub-text: But I can’t believe you let us go to the waist side as you slept with someone else.

Lyric: I'm beggin' please

Movement: Twitch grabs Katee around the back of her neck and forcefully pulls her in to a kiss.

Text: Katee...

Sub-text: See I still love you!

Movement: Katee grabs Twitch's shoulders then shifts up to his cheek and down his back.

Text: Oh!

Sub-text: Oh my God!

Lyric: Stop playin' games

Movement: On the end of the word "games" Katee pushes Twitch forcefully back and away.

Text: No!

Sub-text: Stop! It is not going to work this time. Get away.

Movement: Twitch jumps back. Then he stands with his feet shoulder width apart and arms down to his sides.

Text: What?

Sub-Text: Geez, Katee.

Lyric: I don't know what this is

Movement: Katee goes up on relevé and swings her upstage, right hand forward.

She falls forward onto Twitch's and places her right arm around his neck.

Text: Yet, I do still want you.

Sub-text: Take me Twitch and only me.

Movement: Twitch catches Katee and basket lifts her and turns one rotation, over his left shoulder.

Text: Seriously?

Sub-text: Katee we go through this every time. You just need to leave.

Lyric: 'Cause you got me good

Movement: Twitch heads to the door and places Katee stage left of the door on the floor so her butt connects to the ground first.

Text: And out the door you go.

Sub-text: You don't want what I offer so get out.

Lyric: Just like you knew you would

Movement: Katee turns her upper body over her right shoulder, places her left hand on the doorframe and looks up at Twitch. Katee, when Twitch's hips come toward her, releases the doorframe and untwist her body. She collapses forward, facing stage left, with her head down. From there Katee turns over her right

shoulder and starts to get up. From a bent over position, she flings herself backward while swinging her arms forward toward the door. She jumps again with her right leg in back attitude and over her left shoulder. Her arms still swing forward.

Text: Please Twitch. See me, notice me, love me!

Sub-text: Why don't you want me anymore? Don't you see what I bring? Don't you realize what you can do to make me happy?

Movement: Twitch places his hands on the doorframe and then pluses his hips forward toward Katee's face. He steps back slightly, letting go of the doorframe with his left then right hand.

Text: Out, Bitch!

Sub-text: Stupid girl!

Lyric: I don't know what you do

Movement: Katee completes one more back attitude jump. When she lands, Katee is facing stage right and runs straightforward toward the door. When she passes through the door, Katee does a jump split with her arms raised into the air.

Text: Twitch, Oh Twitch!

Sub-text: See I can be the one you want. I can be your girlfriend again.

Movement: Twitch starts walking away from the door toward stage right.

Text: She does this every time.

Sub-text: I'm not going through this again.

Lyric: But you do it well

Movement: Katee lands her jump and then leans back so she can kick her upstage, right leg toward Twitch's head.

Text: Twitch. Notice me!

Sub-text: Will I get your attention if I kick you?

Movement: When Katee "kicks" his head, Twitch leans his upper body forward while lifting his left arm up above his head.

Text: What?

Sub-text: What was that for?

Lyric: I'm under your spell.

Movement: Katee lands and then stretches her right arm out toward Twitch. She then takes one step forward toward Twitch reaching with her left arm. This arm "connects" with Twitch's sending Katee into a turn over her right shoulder. Katee falls slightly forward, leaves her leg up in attitude and grabs Twitch around his upper body. As she spins around, Katee brings her leg down. Twitch and Katee face each other just for a moment, before Katee leans back. Holding on to Twitch's right arm, Katee "walks" backwards in this leaned over position.

Text: See? Notice me. Argue with me. Come on and fight for me. What are you doing? Twitch?!

Sub-text: I'll grab at your hands. I will have you notice me. Look at me. Wait?

What is going on? You are supposed to fight with me. I don't want to go outside.

Stop!

Movement: Twitch turns his upper body to face Katee's and touches her with his right arm as he bring his left arm down. Twitch continues his turn so he is facing upstage. He grabs Katee up across her waist to turn her to the downstage side of him. They stare at each other for a brief moment when Twitch grabs Katee by the waist again. He leans forward and "walks" her back to the door.

Text: Katee, you have to stop! You are going back out that door and not coming back. You hear me!

Sub-text: I'm not going to fight you. I'm done with that. I will get you out of that door even if I have to drag you there!

Instrumental Section

Movement: At the door, Twitch places his left hand over Katee's head and wraps his arms around her waist turning her over her right shoulder to face the door. Then he "pushes" Katee forward with his hand still on top of her head. He lunges his upper body forward when Katee stops at the doorframe. His right hand is on the doorframe above Katee's. Twitch places his weight back and then grabs Katee's butt to push her forward. Once Katee is through the doorframe, Twitch grabs the door with his upstage, left hand and shuts it by placing both hands on the door.

Text: No, no, wait. Ahhh.

Sub-text: I don't want to go out. I can hold onto the door and that will stop you.

You threw me?! Twitch?

Movement: Katee “walks” three steps, in bent leg position, toward the door. Yet, when she gets there Katee puts her hands on the doorframe as her upper body still moves forward. She leans back, when Twitch “pushes” her forward. She jumps forward and lands facing straight downstage, second position feet and upper body bent over. She continues to steady herself by swinging her upper body to the left and finally coming to a standing position that faces the door and doorframe.

Text: And out the door you go! What? You won't go. I will push you out Katee!

Stay out!

Sub-text: No more fighting. No more of your excessive tricks and games to play.

We are through! Get that through your head!

Lyric: I'm beggin' you for mercy

Movement: Katee takes three steps forward to the door. She hits the door with her upstage right fist four times rhythmically to the music. On the third hit, her right knee bends. Then on the fourth hit, Katee goes down onto her right knee and leans her right side of her face up against the door. As he comes back up, Katee spins around over her left shoulder landing with both of her hands up against the door. She hits the door again with her fist: right, left, right.

Text: You got to let me in! Come on Twitch! Open this door and let me in!

Sub-text: Open this damn door Twitch. Come out here you coward. OPEN THE DOOR!

Movement: Twitch turns upstage, so to place his back against the closed door. His head is slightly turned downstage for a moment and then shifts downward to look at his fingernails.

Text: Ah. She's gone. Okay, maybe not.. But she will just wear herself out until she leaves. I will just wait.

Sub-text: Thank goodness. Crap. Here she goes again banging on my door. Well, I will just stand here wait until she is done.

Lyric: Why won't you release me?

Movement: Katee turns around putting her back against the door. She slides down and lands in a sitting position. Katee stamps her feet on the ground using her left, right, left and then right foot. With Katee's last stomp of the foot, she throws the foot over her head hitting the door with her toes. This raises her body up onto her fingers and forced arch left leg. Katee brings her foot back down and sits against the door for a moment; her head is tilted to the right.

Text: Grrrr. What now? What about this? Does this annoy you Twitch enough for you to come out? No?

Sub-text: Fuck. That didn't work. Wait. Idea. I will just make as much noise out here as possible until you let me back in. Maybe not. Now what?

Movement: Twitch angles his body toward the left as his right arm scoops forward and then up onto the right side of the doorframe. He kicks that side of the doorframe with his right foot and then turns himself around over his right shoulder. He lands with both of his hands up against the door just over his head. Taking his right hand, he pulls it down over his face, his palm facing inward. Twitch then flicks that hand forward toward the door.

Text: See I can make noise too!

Sub-text: You stupid girl. I won't work this time.

Lyric: I'm beggin' you for mercy

Movement: Katee jumps slightly forward to stage left with her right leg out straight. Katee uses her left leg to flip herself over her right shoulder. Her hands and toes now hold her laid out body up. Katee slides forward and lands on her right knee. Then slides again, putting her right side of her body, from head to hip, up against the door. Katee drops from this position, landing on her right knee that is angled under herself and her head rests on the door.

Text: Pleeese Twitch. Please let me back in! Twitch!

Sub-text: Oh my God. Why won't you let me back in. Take me back Twitch.

Movement: While keeping his left hand on the doorframe, Twitch pops his hips and knees forward: left, right, left and right. During this move, Twitch's right hand sways in and out. He then takes his left hand off the doorframe, places his right hand on the right side of the frame and turns himself 180 degrees. He first "lands"

on his bended knees and then comes up to a standing position, facing upstage with his right hand on the doorframe.

Text: La, la, la. La, la, la Ha!

Sub-text: Ha, ha, I got you this time. This is my place and I have the power and control. All you have is your stupid little arms hitting my door.

Lyric: You got me beggin, you got me beggin', you got me beggin'

Movement: Katee crawls up the door to the point where she is standing in relevé and her right hand stretches to the top of the door. She pushes herself away from the door, taking two steps backwards. Katee then comes back at the door landing with her face and body flat up against the door. She crawls up the door to grab a hold of the top with both of her hands and hangs there as the door is opened.

Text: Twitch! Please! Ouch. Hello There Twitch.

Sub-text: Come on! Let me the fuck in! Dammit. Ooooh, Twitch!

Movement: With Twitch's right hand still on the doorframe, he rolls his head left and around back to center as he brings his feet together in parallel. He rolls his head to the left again and then steps back with his left foot placing his back up against the door. Twitch takes his hand off the doorframe, wraps his arms around his chest, tilts his head to the left and rolls his head to the right and the back to center. He then tilts it back to the left again and continues to turn his body over his left shoulder grabbing the doorknob with his left hand, stepping back and opening the door.

Text: Seriously Katee?! Oh wait! Did she stop?

Sub-text: Come on. Get this over with and go home! Wait a second. I hear no noise. Maybe she is finally gone. Maybe I should check just in case.

Lyric: Mercy, Mercy, Mercy

Movement: Twitch shuts the door and steps away. Moving toward downstage right side of the stage, he swagger steps on right, left, right then right leg. The first two steps his right hand his holding onto his pants while his left hand is swinging. With steps three and four, both of his hands come up and across his body to point to the audience.

Text: Come on! You get back out there. Oh, that's right. I'm just grooving along and you are the one who is begging.

Sub-text: You are still there?! I don't want to deal with you. Oh, wait. I have the upper hand now. You are begging me for anything and everything I can just go along doing my thing. How different is this power trip now Katee?!

Movement: Katee opens the door with her right hand and take three large steps through the door and toward Twitch.

Text: But there is still hope for us Twitch.

Sub-text: You didn't complete shut me out. Maybe there is a little bit of hope here.

Lyric: Why won't you release me?

Movement: Twitch does a three step turn (en dehours) over is left shoulder. Stepping into an arabesque on his right, upstage foot and facing stage right, Twitch's arms are across his body toward stage left. As Twitch steps through onto his left leg, his hands move in a wave motion before Twitch drops them down to his sides. Twitch then jumps over his left shoulder, and over Katee, lands stage left.

Text: I'm really liking this switch in power that youuuuu... have given me Katee.

Ah, ah, don't get too close. I have the power, I have the power.

Sub-text: This is way too much funny. Not giving her the light of day and throwing it back into her face. It was such a great idea that I came up with.

Movement: Katee takes her right hand and moves it across her body. She then repeats the move with her left hand, ending up with her arms crisscross in front. From here, Katee opens her arms and swings them behind herself as she leans her body forward. Her arms push forward as Katee lunges forward toward Twitch on her right leg. Her head is titled slightly back and she is up on relevé. Pushing forward, Katee falls to the ground on her bent right leg with her head and hands all touching the floor.

Text: Take me back, all of me. TWITCH!

Sub-text: Twitch, I will do anything if you just take me back. Listen to me!

Lyric: I'm beggin' you for mercy

Movement: Twitch, once he lands, turns over his right shoulder to face Katee. He puts his right hand on Katee's forehead. Twitch moves his feet back while his hips move left, right, left and then right.

Text: Oh no you don't. Ha, Ha you can't reach me.

Sub-text: You are not grabbing me again dear Katee. Let me taunt you just a little bit more to really see if I can get you really worked up.

Movement: Katee gets up and then turns around, to face stage left. She leans forward, but is caught by Twitch. Katee takes two small steps forward and then swings her left arm at Twitch. She then scoops both of her arms forward, toward Twitch again. Katee continues the momentum and collapses to the ground, falling onto her left hip and leg as the rest of her body follows.

Text: Where are you going? Stop that. Come here!

Sub-text: Don't leave me, Twitch. Hey, what are you doing? Get your hand off of me. Stop playing games.

Lyric: Why won't you release me?

Movement: Twitch drops his right hand and turns his head to the right. He jumps straight into the air, lands, and then jumps again, but this time it is over Katee. Twitch lands stage left of Katee facing upstage. Twitch does two jogging steps in place and then takes off upstage with two stride steps. At this point he turns around over his left shoulder and grabs Katee's right arm with his right hand.

Text: Ha, Ha. Oh no you don't. You can't catch me! Ha, I got you.

Sub-text: She is rolling this way. I have to jump. Catch me if you can, but you are way to slow. Let me show you how to get right back out that door.

Movement: Katee rolls her body, in fetus position, to stage left. She gets back up using her left leg and runs after Twitch, who is upstage right.

Text: I missed. Again? Dang. Also missed. Hey!

Subtext: Grrr. Twitch, I just want you back. Where you going?

Lyric: You got me beggin' you for mercy

Movement: Twitch swings Katee under his arm. Dropping Katee's right arm and then grabbing her left arm with his left hand pulling Katee to stage left of where he is standing. Twitch takes three large steps toward stage left before jumping into the air and over Katee, using the top of the doorframe to help. Twitch runs over to Katee and picks her up by butt, swings her left leg over to the right side of the door and follows Katee to the door. Twitch stands in the doorway facing Katee with both arms up again the frame.

Text: Come on! Go right out the door. I am right behind you. What? I can't stop.

Alright Katee. Are we back to carrying you again? Get out the door and don't you even dare to come back in.

Sub-text: I am going to get you out of this house, even if I have to follow you out.

Wait a minute, why did you stop running. I can't stop. I'm going to run right into

you. Grab the doorframe Twitch. You stupid bitch! Don't you ever try something like that again. I don't want you in my house. You get the picture.

Movement: Katee is swung under Twitch's arm and then over to stage left. When she gets right beside the doorframe, she jumps into the sky with her feet tucked under. Katee lands just stage left of the frame in a slight lunge position on her right leg. Katee pushes up, over and then through the door by Twitch.

Text: What you doing? Hey, stop that. No, I won't go. Ow, that hurt. Alright, I go out the door, but can we talk there.

Sub-text: Let go of me! I don't like to be pulled. Idea. Jump and land beside the door. That will stop him. Ew, I landed wrong. Stop it Twitch. I'm going, I'm going. But, hey sexy man...

Lyric: Instrumental Section

Movement: Still holding the doorframe, Twitch comes toward Katee and then curves his chest upward. He flicks his head back, bends his knees and brings his body backwards away from the door. Twitch steps back onto his right foot, releases the doorframe and catches Katee's right foot. Twitch pushes Katee's foot back outside the door and then steps back onto his right foot. In standing second position, Twitch catches Katee as she falls into his arms. Twitch bends his knees as he catches Katee, brings her back up to standing and pushes her through the door again. Twitch now puts his arms around Katee's legs as they are wrapped around his head. Twitch drops to bended knees and pulls Katee's legs up and over his head. Standing back up again, Twitch puts his right hand on Katee's forehead once more and

pushes her through the door as he uses his right hand to grab the open door and shut it.

Text: I'm holding on to the door just like you.... Oh no you don't. Get back out there. I'm going to shut...Katee I don't want you anymore. Seriously. Stop your antics and get down. Seriously. Get out. AND STAY OUT!

Sub-text: Do you see I can take up all of this space and keep you out? Crap. Stop that! Let me get back to my business...hey don't fall on me. Get back out. Your leg Katee? I know all of your tricks and how to get out of them. Stop this at once. I DON'T WANT YOU!

Movement: Katee, places both of her hands on the doorframe. She comes toward Twitch curving his chest upward and flicking her head back. Katee then kicks her right foot back and swings it forward toward Twitch. After being thrown back through the door by Twitch, Katee twists her body over her right shoulder to have her back toward Twitch. She falls against Twitch with bent knees and holding onto his neck with both of her arms. After Twitch pushes her through the door again, Katee stands back up facing Twitch. She puts her hands on the top of the doorframe and swings her legs through the doorway toward Twitch. Katee wraps her legs around his head. Having her legs placed back on the ground, Katee puts her hands on the doorframe again, lunges her upper body forward and heads to the doorframe. Katee jumps toward the door to have it shut before she gets there. She finishes with her right side of her body up against the door.

Text: See we have a connection. If you will just let me back in. Come on Twitch.
You know you want me. Hey. Alright, you want to play tough.... I can do tough.
Come here Twitch. Don't pull me down. Come on! But Twitch.... NO!

*Sub-Text: If I stare into your eyes and connect with you physically you will
remember all the fun we had. Stepping forward I move in. Hey, let go of my leg.
Let me try this. I love you so much. My last resort. This will work! I can bring you
into me by my legs. Let go! That was not part of the plan. Let me in please! Crap!*

APPENDIX 3

Movement Scoring for “Addiction”

Lyric: Something always brings me back to you

Movement: Kayla, stage right, runs to and behind Küpono at center. She grabs his waist with her right arm and moves around to his left side.

Text: There you are.

Sub-text: I need you again.

Movement: Küpono starts at center stage with his left arm out straight and his right arm down to his side. As Kayla comes up beside him, Küpono wraps his left arm around her shoulders.

Text: Hello There.

Sub-text: Welcome back my dear pet.

Lyric: It never takes too long

Movement: Kayla drops her right arm and tilts her head back. Bringing her head forward, Kayla bends her knees and contracts with her arms coming forward and her head leaning back again. Kayla continues to have her body tilted back as her chest raises and lowers.

Text: Oh, it is sinking into my body. Breath, just breath

Sub-text: That's nice. I remember this feeling, I think. Wait, I don't remember this part.

Movement: Küpono brings his right arm up and cross his body toward Kayla's chin. With his two first fingers extended, Küpono's hand curves upward when it gets within touching distance of Kayla. Once the hand passes by the top of Kayla's head, the hand retracts and then extends above Küpono's head. When the hand reaches its full extension, the hand curves back toward Kayla. The full arm then shifts into an arch and comes down parallel to Kayla's bent body and with Küpono's left hand holding Kayla's back. Küpono almost touches Kayla's face when he pulls his hand back up into the air.

Text: My powers will over take you and bring you to new levels of experience.

See how wonderful the ride is my dear.

Sub-text: What I actually do is drill straight into your soul, taking over. I control you! Every breath you take is mine!

Lyric: Set me free, leave me be

Movement: Kayla comes up to almost standing position. Her head is tilted back and her arms out to her sides. Kayla then leans back, with straight legs, and comes back up. Now in standing position, she takes two small steps with her arms out to her sides at shoulder level. She falls forward into Küpono and her arms wrap around his neck. When Küpono picks Kayla up in a lift, Kayla's legs are out straight in front. Kayla touches the ground with her feet for a brief moment before she is lifted again in a higher lift, this time bending her legs. Kayla lands with her body tilted

over to her right side. She adjusts to a standing position with her knees bent, feet up on relevé and her arms out front shoulder width apart.

Text: Oh my God. Down I go.

Sub-text: Help Me. It is taking over again.

Movement: After he repeats this move again, Küpono brings his arm up over his head and down to his side. As Kayla falls forward, Küpono catches her by putting his right hand around her upper back and his left hand on her waist. He lifts Kayla up and shifts her to his right side. Continuing the momentum, he turns around to catch Kayla again, this time lifting her by her armpits. Putting Kayla down, Küpono steps back into a wide second stance and his hands out front.

Text: Come this way my dear. I will bring you to some place new.

Sub-text: See you can't even walk without me. I have to drag you sick body everywhere.

Lyric: I don't wanna fall another moment into your gravity

Movement: Kayla takes two small steps back. She then tilts her body to her left; her right foot is off the ground and her right arm raised. She then tilts to her right, taking her left foot off the ground and raising her left arm. Kayla brings her left arm down and around in front of her body and bends over from the waist and then comes back up. Her arms have now shifted to be over her head in a “y” formation. Kayla leans her upper body slightly back and lifts her left leg straight up and brings

her arms out front. Kayla leans into Küpono on a bent right leg. In this position, she is dragged upstage with only her right foot touching the ground.

Text: Wait, I can do this. Whoa. That's one big wave and here comes another.

Breathe. Wait. NO.

Sub-text: Let's see if I still have my bearings. What is happening? Am I really seeing this? Oh my God. What is going on? I'm moving backwards somehow and I don't want to.

Movement: While tilting his body to the left, Küpono brings his right arm into the air and uses his left hand to steady Kayla. Küpono then shifts and tilts his body to the right while lifting his left arm into the air. Bringing his body back up to standing position, Küpono places his right hand on Kayla's waist and pulls it up to just under Kayla's forearm. Then Küpono takes his right arm and puts it around Kayla's extended left leg. Tilting her back, he drags Kayla upstage.

Text: See you can stand. Enjoy the ride as it goes from one side to the other.

Come back this way. I have a new surprise.

Sub-text: Oh what control I have over you. You are my puppet that I move as I damn well please. I love your body. Come closer to me as I enjoy my power over you.

Lyric: Here I am and I stand so tall

Movement: Bringing her left leg down, Kayla quickly plié in parallel position, before Küpono lifts her again. She lands in plié, bent over body and arms are out

straight to the sides. Kayla adjusts her body up slightly while she takes two small steps forward. Kayla plants her left foot and raises her right one up while her arms are hanging loose to her sides. When Kayla gets to full extension with her right leg, she tilts her body to her left bringing her right leg down halfway and bending her left leg. Kayla then quickly adjusts back to full extension with her right leg, but this time she releases her body and head fully back toward stage left.

Text: Let me go. I can take my own steps. No, I don't want to lift my leg. Oh my God.

Sub-text: Stop it. Release me. I can control myself. I don't need you. Let go of me. Ahhhh.

Movement: Küpono throws Kayla to his right side. When she lands, Küpono brings his left hand across Kayla's back and up to grab her mouth. Küpono then takes his right hand and pulls Kayla's right leg into the air. As Kayla changes positions, Küpono continues to hold Kayla's leg while he turns to his left side. Küpono then pulls her leg back up into the air.

Text: Go over that way. To you feel it working? Hey, stop fighting me! Are you really sure you want to do that?

Sub-text: The nice thing about it is that I don't need you. But I just need you to obey my wishes. Seriously, my dear. Stop fighting me.

Lyric: I'm just the way I'm supposed to be

Movement: Kayla stays in this position as Küpono moves up her leg. Kayla then drops her leg down bringing her whole body to a standing position with her arms down to the side.

Text: What?

Sub-text: What happened? I don't remember.

Movement: Bringing his face down onto Kayla, Küpono drags his nose across her right side from her breast up to the top of her right thigh. Küpono then rubs the right side of his face against Kayla's leg all the way up to her ankle. Küpono pulls Kayla's leg down and then adjusts to a standing position just slightly behind her Kayla's right side. Küpono places his left hand across her back and places it on her shoulder.

Text: Just lay back. Feel the rush of joy going from your chest and into your legs.

Your legs are now heavy with joy and they need to fall. I will hold you, my friend.

Sub-text: Yes, that is what I asked for. Oh, your smell, you body. I truly love this part of my control. It gets me so excited. Now stand there as I wrap my arm around you.

Lyric: But you're on to me and all over me

Movement: Kayla, when Küpono places his hand on her face, brings both of her hands to the outside of his arm grabbing them. She bends her knees as she pulls Küpono's arm off her mouth. She then pushes down his hand off her right side with

her both of her hands. Kayla then pulls Küpono's hand off her left side, again using both of her hands. Next she places each of her hands on top of Küpono's hands that are now on her waist. She removes his right hand off her waist then she moves his right hand off her right breast. Kayla removes Küpono's left hand off of her waist and then moves both of her hands up to his left hand that is now covering her face. She pulls Küpono's hands off of her mouth and takes two small steps forward with her straight arms out front.

Text: Get off. Stop touching me. Get your hands off me. Stop it! Just let me go!!!

Help!!!

Sub-text: I can't breathe. Your hands are dirty, controlling and hurting me. Get away from me. I don't want you any more. Someone help me!

Movement: Still holding Kayla's shoulder with his left hand, Küpono takes his right hand and brings it straight out and across front to land on Kayla's mouth. He drops his hands then places his left hand on Kayla's left hip. He drops that hand and places his right hand on her right hip. Next He removes that hand to place both of his hands around Kayla's waist. He moves his right hand from her waist up to her right breast. He drops both hands now and proceeds to place his left one on Kayla's mouth. He drops that hand. He then grabs Kayla by her waist with both of his hands.

Text: First you have to remember to keep quite. Oh, your thigh, your hip, your waist, your breast... keep quite now. Oh, no you don't!

Sub-text: Don't you dare scream out now or I will hurt you. Instead let me touch you my dear. My hands need to feel you, need to control you. Stop pushing me away. I am quicker than you! Fucking girl. You can't get away.

Lyric: I live here on my knees

Movement: Kayla bends her knees and waist while bringing her arms back into her body. She is lifted up by her waist and thrown to stage right. Falling completely on the ground, Kayla rolls over to get up onto her knees.

Text: NO! Oh my God!

Sub-text: No I don't want to go with you. That hurts!

Movement: Still holding Kayla's waist, Küpono pliés and pulls Kayla back toward him. Shifting his arms up to her armpits, Küpono throws Kayla to his right side. Küpono slides down to the ground using his right leg first and then rolling over onto his hands and knees just downstage of Kayla.

Text: Get over there. Don't you see I'm here to be beside you?

Sub-text: You have pissed me off! Yet, I'm still here. You can't get rid of me.

Lyric: As I try to make you see

Movement: Sitting on her bent knees, Kayla moves her arms in closer to her body and then places them on Küpono. Kayla hops with straight legs over to Küpono.

Text: Wait. I can do this.

Sub-text: See I'm getting up on my knees.

Movement: Küpono pulls himself up to a sitting position on his knees before extending them out in front and leans back on his hands behind him. As Küpono takes his right arm across his body and places it around Kayla's waist, he brings his right leg up to a bent position.

Text: Let me be there for you, dear.

Sub-text: I control your every move and I will not let go.

Lyric: That you're everything I think I need

Movement: Kayla plants her herself for a moment before she throws her body in the air backwards and lands on her back. Kayla rolls over to the left and comes up to a standing position.

Text: I can even crawl over. I just need to get away.

Sub-text: I really don't need you. I'll do whatever it takes.

Movement: Küpono rolls to his right side and gets up using his left leg. As he stands up, Küpono brings hands together at the center of his chest and pushes them forward while wiggling his fingers.

Text: Look at me my dear. See what wonders I bring.

Sub-text: I have the power to destroy you.

Lyric: Here on the ground

Movement: Taking a step forward, Kayla kicks Küpono's under his left leg with her left foot while bending her arms and body over Kayla then kicks Küpono's again, this time with her right foot. Placing her right foot back, Kayla ripples her body backwards starting with her head down to chest.

Text: Go away. Get out of here. I don't need you.

Sub-text: If I hurt you maybe you will let me go from this hell. Let me try this and this.

Movement: In standing position, Küpono's left leg is straight out front and his hands are facing each other again at the center of his chest. Küpono bring his right hand up to his head as he twist over his left shoulder and around to face stage right. He runs over to stand behind Kayla.

Text: You can challenge me dear, if you make you feel better. However, it will not get you anywhere.

Sub-text: Oh, the power I control. You can't destroy it. No matter how hard you try.

Lyric: But you're neither friend nor foe

Movement: As Kayla ripples her body backwards again and then places her hands on top of Küpono's hands, that are on her forehead. Kayla pilés and then jumps forward. In the air Kayla kicks her feet two times. She lands and pulls Küpono's

hand above her head and then behind it. Kayla takes two chassé steps forward.

During the second chasse Kayla brings Küpono's hand in front of her.

Text: NO. Let go! Something has to change.

Sub-text: Get your hand off of me. I don't want to go that way. Kayla, you can do this. You can make a change. Be strong.

Movement: Küpono places his left hand on Kayla's forehead and his right hand behind her back. He does a chassé step sideways, a step ball change and then two more side chassé steps. On the step ball change, Küpono drops his right hand and his left arm shift out in front of Kayla. With the two last chassé steps, the arm shifts behind Kayla and then in front.

Text: Let me feel if you are okay. I will travel with you so don't worry.

Sub-text: But I control you, your body and mind. I go where you go.

Lyric: Though I can't seem to let you go

Movement: Kayla takes one more step forward while bringing her left leg up to touch her hands. Kayla drops her leg, contracts her torso and brings her arms up and down. Finally dropping Küpono's hand down, Kayla twists to her right and flare kicks over Küpono with her right leg.

Text: Get away from me you addiction. I can stand on my own.

Sub-text: I will fight you and kick you and do whatever it takes.

Movement: Küpono brings his left arm above Kayla, pulls it down and then swings it toward himself and across his body.

Text: Whoa!

Sub-text: What was that for?

Lyric: The one thing that I still know

Movement: Continuing the momentum of the flare kick, Kayla turns halfway to her left and falls to the ground. She lands on her left knee, continues twist, and comes back up to standing position.

Text: I'm so tired though.

Sub-text: I have no more strength to fight back.

Movement: Touching the ground, Küpono turns over his left shoulder and then does a layout turns that brings him to the ground on his left knee and both hands.

Wrapping his right leg around, Küpono comes to a standing position.

Text: What is happening?

Sub-text: I don't fail. What is going on?

Lyric: Is that you're keeping me down

Movement: Taking two prep steps, Kayla does a bent leg jetté jump into the air toward stage right with her arms and legs out to the left side of her body. When she lands, Kayla rolls on the ground to the left, stands up and takes one step to face

downstage. Kayla reaches her left hand up into the air. She goes up on to relevé as she reaches higher with her arm. She places her right hand on top of her left forearm. She bends down and then finally pulls her arm down. She takes one step back with her left leg and then she leans back from her knees.

Text: One more step to freedom. One more reach for hope. Ow, you are hurting me. I...need...to keep my hand up. Noooo.....

Sub-text: Just one more step after one step. See. If I just reach up someone will hear, someone will listen and reach out their hand to help me. Stop pulling my arm down! I need to keep it up for that other person to reach for. But I'm, I'm too weak.... I give up. You can have me.

Movement: Küpono, stepping out onto his left leg, does a bent leg jetté jump into the air toward stage right with his arms and legs out to the left side of his body. When he lands, Küpono rolls on the ground to the left and comes up to standing position by using his right leg. Küpono takes three steps toward Kayla, at center. He stands stage left of her facing her left side. Küpono grabs Kayla's lower left arm with his left hand and pulls her arm down. He releases Kayla's arm and swings his left arm up and then behind himself. Küpono turns over his left shoulder and then takes a wide step into a lunge with his right leg. His right hand goes behind Kayla's head.

Text: Dear?! Are you affecting me? No. You stupid girl. See. You have to trust me. I will help you.

Sub-text: Let me step away for a moment and regroup. What just happened?

Control. Power. I need to get it back. This will work. I have you now. Oh you

want to reach up, do you? I don't think so. Harder and tighter I grab and more powerful I grow. Yes, indeed I have her back again.

Lyric: You're keeping me down

Movement: Kayla brings herself up slightly to takes two steps backward and leans back again. She repeats this one more time. Kayla then brings her body back up to bent over position, leaning to her right. With the help of Küpono, Kayla moves her back from her right side through center and to the left side. Her arms are hanging down at her side. Once Kayla reaches the right side, she brings her arms up and through Küpono's arms that were holding her neck. Then her arms come straight to her sides. Kayla also shifts to an angled lunge step facing stage left with her left foot. Kayla sinks into this lunge and twists her body back up against Küpono's chest.

Text: I don't even care any more. Do what you want. But....

Sub-text: No one was there to help. It is just you and me again. Can I try one last thing?

Movement: Küpono brings his hand up and down three times. He then takes both of his hands and grabs Kayla's neck moving her body from his left to right. Küpono releases his arms and brings them up above his head before placing his right arm out to straight and his left hand on Kayla's left arm. He lunges his right leg forward as his right hand comes around to cover Kayla's mouth and twist her head to the left.

Text: Just lay back. You are just fine. Let me show you wonders above. You want to stand up. Sure. I will help you.

Sub-text: Back to the control. Back to the loving my dear child. But if you disobey me again I will kill you. Do you feel that?! See, you are back to where you need me again. You can't even stand up anymore without my help.

Lyric: You're on to me, on to me and all over

Movement: Kayla twists her body backwards toward the right and comes to a standing position facing away from Küpono. Her arms are down at her sides. Kayla then brings her hands up to be on the inside of Küpono's arms and pulls his hands over her mouth as she pushes forward with her head. She brings Küpono's left hand down as she turns her body to her right and pushes his hand away. She takes three steps away, so she is standing stage right of Küpono, angled so her back toward him.

Text: That didn't work. You are too strong for me. I won't leave you. See, even your hands over my mouth. I'm just here.... waiting for the next ride.

Sub-text: No.... I just wanted one little bit of hope. And nothing! You can do what you want now. No more fighting. No more hoping. No more speaking. I'm here, your slave.

Movement: Bringing his left hand up above his head Küpono's right hand joins a moment later. He then puts his hands on Kayla's arms and pushes them down. Küpono's moves his right hand to Kayla's right rib cage and his left hand to the top of her left thigh. Letting go, Küpono brings his hands out in front of Kayla's face

and interlocks his fingers. Kūpono unlocks the fingers, brings his left and then right hand down. Kūpono ends standing, facing outward and his right arm out to his side.

Text: Let me help you dear. Let me hold you steady by adjusting my hands across various parts of your body. Oh, you want me closer to you? Of course I will put my hands on your mouth, no problem.

Sub-text: And remember if you ever get away, I will pull you down and back in over and over again. Oh, your flesh feels so good again. I'm home once more in you. Yes, remember you have to say quite and do not share any of this with anyone else. Haaaaaaa (wicked laugh).

APPENDIX 4:

Movement Scoring for “Rejection”

Note: Due to video coverage, not all of the dance moves are available for analysis. For an easier read the dancers are labeled 1-12 according to the chart below:

Dancer	Male or Female	Costume Piece	Dancer	Male or Female	Costume Piece
1	F	White with Black Strips Shirt	7	F	White Shirt
2	M	Brown Sweater	8	M	Green tank top
3	M	Red-Stripped Shirt	9	M	White tank top
4	F	Brown Shirt	10	M	White shirt
5	F	Green Sweater	11	F	Gray, off the shoulder top
6	M	Green-stripped shirt	12	F	Black shirt

Instrumental Introduction

Movement: Dancer 1 leans forward placing her right hand up against her nose and mouth and her left hand holding onto the chair. She twists at the waist, moving her upper body to her left side. Dancer 1 left leg lunges forward as she brings her hand and mouth to ear of the Dancer 2.

Text: I have to tell you something about her...

Sub-text: I got some great gossip that I need to share.

Movement: Dancer 2 leans his body to his right while bringing his left hand up to mouth. Dancer 1 drops her hand from her mouth. With her arms in open first position, Dancer 1 tilts her body down and then backward around to sitting position. Dancer 2 drops his left hand down and places his right hand up against his nose and mouth. He also leans his body forward, then up and over to his left side.

Text: I have to tell you something about her...

Sub-text: I got some great gossip that I need to share...

Movement: Dancer 3 leans to his right, from the waist, as Dancer 2 leans his head back and grabs his chair with his left hand. Dancer 2 then removes his hand from his nose and mouth and puts it on the back of Dancer's 3 head. Dancer 3 twists his body to his left and then down, bending at the waist, as Dancer 2 extends his arm forward.

Text: Oh my God. Don't make me. Really?

Sub-text: I don't want to share that. Are you kidding me? Stop pushing me. It is true?

Movement: Dancer 4 turns her head down and to her right as her hands are on the top of her thighs. Dancer 1 jumps backward to the seat beside her while pulling her right arm across her body and down. Dancer 2 then lets go of Dancer 3's head and jumps backward to the now opened chair while keeping his face looks to his left. Dancer 3's right arm goes across his body and down. Dancer 4 shifts her focus even

more downward. Dancer 3 jumps backward to the now open chair, keeping his focus left and pulling his right arm across his body and down. Dancers 1 through 3 turn over their right shoulders to move to the next chair beside them. Dancer 4 brings her focus up and out while her arms come up to chest level and clasp her hands together.

Text: Yes. I need to get away from you! Oh God!

Sub-text: I can't be your friend any more than. You're infected. See, what is this life that I lead now?

Lyric: Will I wake tomorrow,

Movement: Dancer 4 jerks her hands back toward her chest and then forward three times as she bends her head down. After the third jerk, she brings her arms above her head in a “y” position when her head is tilted back as she stands up. Dancer 4 then collapses back into her chair, bringing her head down and laying her hands on her stomach. When she brings her head up, her hands also go up above her head and then back down. Dancer 4 then stands up in bent over position with her arms curved behind her and her head down. She steps forward on her left foot as she looks forward and brings her arms around her body.

Text: Let me try this. Maybe it will dull the pain. Oh God! I just need...

Sub-text: If I just kill myself no one will notice. I need your help! I need someone to reach out, to hug me...

Lyric: From this nightmare?

Movement: Grabbing her mid-section with her arms, Dancer 4 jumps straight up into the air bringing her legs up to her butt. When she lands, she brings her arms straight up into the air, tilts her head back and steps forward on her left foot thus leaning her body back.

Text: I just need someone to...

Sub-text: ... love me.

Movement: Dancer 5 stands downstage left of Dancer 4. Dancer 5 is hunched over and her left hand is brought out in front of her body as she starts to stand up.

Text: Breathe.

Sub-text: Just take one step. One step at a time.

Movement: Dancers 1 through 3 bring their bodies to a straight sitting up position with their hands holding the bottom of their chairs. They lean their bodies and heads back over the back of their chairs as their mouth opens to an “ah.”

Text: Wake up!

Sub-text: It was just a dream, just a bad dream.

Movement: Dancer 6 has his right hand on the Dancer 7's face. As he pushes her face away from him, both of their heads tilt down.

Text: Will you care? Don't even look at me.

Sub-text: Are you my hope? I can't deal with you. Go away.

Movement: Dancer 5 jumps across the laps of Dancers 1 through 3 with her left arm out above her head.

Text: Please, someone.

Subtext: I just need you to connect with me.

Lyric: Will I lose my dignity?

Movement: Dancers 8 grabs the back of his chair as he tilts his head back and his mouth is open to an “ah” position. Dancer 9 and Dancer 10 both lunge forward on their left knee toward stage right. They lean their upper bodies back.

Text: Ahhhh.

Sub-text: Reaching and yet there is no one.

Movement: Dancer 11 and 12 grab the bottom of their chairs with straight arms and start to lean their body forward.

Text: Hope?

Sub-text: Yet there is none.

Movement: Dancer 5 is pushed off the laps of the first three dancers and rolls onto the floor downstage. Dancers 1 through 3 swing their arms up and then down to grab ahold of their ankles. Dancer 6 is hunched over.

Text: Get off you freak. Are we infected?

Sub-text: We don't want you here touching us. Did we get her disease?

Movement: Dancer 8 and 9 face each other with their arms intertwined over their heads.

Text: You!

Sub-text: You did this to me! You creep!

Lyric: Will someone care?

Movement: Dancer 1 through 3 snaps up to straight backs and places their hands back on the bottom of their chairs.

Text: Ewww.

Sub-text: I feel gross and violated.

Movement: Taking a breath then raising his right arm up into the air, Dancer 6 moves that hand over behind Dancer 7 as she starts to lean back into it. Dancer 10 starts at the end of the chair line and runs behind each of the chairs with his right arm out. As he passes each dancer leans their bodies to the left. When Dancer 10 reaches Dancer's 6's hand, Dancer 6 pulls his arm away and across his body to the left and then down. Dancer 7 falls at over at her waist and then comes back up to a sitting position.

Text: Here is my hand.... Nooooooooo! Get away!

Sub-text: Maybe I can be your friend. You can't, man. You don't want to be with her!

Lyric: Will I wake tomorrow,

Movement: Dancer 6 continues the movement with his right arm by scooping it up behind his head and across the back of his head. He stands up and places his right foot between his chair and the one to his right. Dancer 7 stands up, takes two steps forward, kicks her right foot forward and brings her arms straight out front. Dancer 7 collapses down into a lunge position on her right foot and her hands cover her ears.

Text: Help, someone help.

Sub-text: I just need a friend. Is that too much to ask? I don't want to continue to hear all of this negative voice screaming in my head.

Movement: Dancer 6 reaches to his right side and grabs Dancer 10's waist lifting him over a chair to the front. Dancer 10 comes over the chairs kicks his legs out and then places them together when he lands. Dancer 10 lunges on his right leg drops his body and head forward and puts his right hand around Dancer 6's neck. Dancer 10 swings his left arm back, around and then punches the air in front of him. Dancer 7 jumps backward as she swings her arms forward. She takes three steps back and sits on her chair with her right hand holding the chair between her legs.

Text: What is your deal man? I just need to stand up for what is right.

Sub-text: What was that all about? Don't you see I'm doing this because it is the right thing to do?

Lyric: From this nightmare?

Movement: Dancer 8 stands up on his chair and stretches his arms straight up into the air with a lot of tension. One beat later Dancer 11 sits straight up into her chair and stretches her arms out to her sides. And one beat after that Dancer 9 repeats the same movement of Dancer 11.

Text: Ahhhhhhhhh...

Sub-text: Noooooooo. No more nightmares. No more lies. No more negative thoughts. Get out!

Movement: Dancer 6 pushes Dancer 10 off him and down onto the ground. Dancer 6 then takes three steps backs and sits in his chair.

Text: Get away!

Subtext: I don't care about your right because it is a lie. You are an idiot!

Lyric: Will I lose my dignity? Will I lose my dignity?

Movement: Dancer 1 through 3 walks to the stage right side of their chairs and takes a step turning to their right. They end between two new chairs.

Text: Oh no.

Sub-text: Not again.

Movement: Dancer 11 on the floor and downstage of Dancer 9, who is on his chair, locked arms and have their heads pressed against each other.

Text: Are you listening to me?

Sub-text: Don't loose hope yet!

Movement: Standing on the stage right of their new chair, Dancer 1 through 3 swing their right foot over the back of the chairs to back lunge positions (left foot forward, weight on their right foot) and their hands on the back of the chairs. Dancer 1 through 3 bring themselves up and turn to second position turned out, grand pliés that faces stage left. They jump up to first position relevé with their arms over their heads.

Text: Hide behind here or reach up here....

Sub-text: Is anyone really listening to me?

Lyric: Will someone care? Will someone care?

Movement: Dancer 9 steps onto the next stage left chair, grabs Dancer 8 by the waist and brings his head up Dancer 8's back. Dancer 8 turns his head to the right and looks over his shoulder to Dancer 9.

Text: I'm here for you buddy. Can you feel me? ... Really?

Sub-text: Don't loose hope. I will care. Thank you!

Movement: Dancer 6 pushes Dancer 7's back. She bends forward. Dancer 6 then picks Dancer 7 up under her arms and tosses her to the stage left side of him. As Dancer 7 lands, both Dancer 6 and 7 sit back down into chairs.

Text: What are you doing? Saying stuff about me, huh?

Sub-text: Why are you spreading lies about me? You need to be put in your place.

Lyric: Will I wake tomorrow, Will I wake tomorrow,

Movement: Dancer 4, coming from stage left, runs across three chairs toward stage right. She stops at the chair just stage left of Dancer 5. Dancer 4 puts her left hand beside her nose and mouth and leans over to Dancer 5, who has her head tilted back.

Text: Hey! Did you hear about...? Arg!

Sub-text: I need to tell you about.... Not again.

Lyric: From this nightmare? From this nightmare?

Movement: Dancer 1 through 3, with their left hands up into the air beside them, slowly brings them hands down as they look forward.

Text: Were they....

Sub-text: Was that about me?

Movement: Dancer 9, standing on his chair with his left leg kicks Dancer 12's back with his right foot. This makes Dancer 12 lunge forward from her waist, coming up onto her toes. Her arms swing behind her and she face plants into Dancer 6's hands.

Text: You are stupid.

Sub-Text: Get away from me.

Movement: Dancer 6 pulls his hands away and quickly sits back down in his chair. Dancer 12 also quickly sits back down too. Dancer 6 brings his left hand up to his left side, just as Dancer 7 turns to look at him.

Text: Ewww... But... No!

Sub-text: Don't touch me! Will you listen? ... Don't talk to me!

Lyric: Will I lose my dignity? Will I lose my dignity? Will I lose my dignity?

Movement: Dancer 1 is leaning left when she tosses herself to the right and puts her hands on Dancer 2's lap. Dancer 2 stands up, kicking her left leg up.

Text: Hee-hee. Get off of me bitch!

Sub-text: That was so funny! I don't want you touching me.

Movement: Dancer 6 turns over his right shoulder to sit in the chair stage right of where he was. Dancer 12 leans left and her hands are on Dancer 6's lap. Dancer 6 jumps up, raising his arms above his head while Dancer 12 leans back up. Dancer 6 comes back to his stage left chair.

Text: Move! What!? You too?

Sub-text: I said I don't want you to talk to me. Get off of me! What is it about you people?

Movement: Dancer 10 leans to his right, landing his head on Dancer 7's left hand. Dancer 7 pushes Dancer 10 back to the left and then turns toward her right. With

her right hand out and touching Dancer 6's hand, Dancer 7 leans forward. They bring their faces together almost to a kiss position.

Text: Hello there. No.... You.

Sub-text: Hi there lady. Not you. I want.... Him!

Lyric: Will someone care? Will someone care? Will someone care?

Movement: Dancer 6, 7 and everyone else lean back in their chairs away from center the all dancers come back to sitting positions.

Text: Separate. Single. That's the way it needs to be.

Sub-text: Do not connect for they will hurt you!

Lyric: Will I wake tomorrow, Will I wake tomorrow, Will I wake tomorrow

Movement: Dancer 8 stands up for a moment. As he sits back down, Dancer 8 brings his right hand up and then across his body toward the Dancer 11.

Text: Yet, if we reach out....

Sub-text: Try for some hope, some connection...

Movement: Dancer 11 moves her arms forward and then circles back as she leans forward from her waist. She and Dancer 9 then steps angled stage right and forward on their right feet, reaching forward with their right hand. Dancer 9 and 11 turn over their left shoulder and land stage left of their chair. Dancer 12 circles her upper body around right to left and then reaches stage left with her left hand. She

falls face first into an open chair. Dancer 6 lunges stage left with his left foot and arches back toward stage right, reaching up with his right hand. Dancer 7 stands up, turns left and right stretching her arms out straight to the sides. Dancer 10 stands up and reaches his arms into the sky. Dancer 5 stands and leans her body forward then to the left before she stands on her left leg. In attitude position with her right leg, Dancer 5 moves her right arm from her side out to front. Dancer 4 steps forward with her right foot and leans her body backwards. Curving her body to the left, Dancer 4 sits on her left knee while reaching toward stage left.

Text: Hope? Love? Connection?

Sub-Text: Can it be possible?

Lyric: From this nightmare? From this nightmare? From this nightmare?

Movement: Dancer 1 pulls her arms into her body as she leans to her left and brings her right leg slightly off the floor. Dancer 2 steps forward toward stage right with his right foot. He moves his right arm out right, center and across his body as he twists to stage left. Dancer 3 stands facing stage right, toward Dancer 2. As Dancer 2's hands moves forward "pushing" Dancer 3. Dancer 3 leans back and starting with his head falls completely to the floor in slow motion.

Text: Peace? Forgiveness? But I'm scared. And you, you...get out of my face.

Sub-text: Maybe, just maybe. I'm not sure I don't want you near me. I don't want anything to do with you.

Lyric: Will I lose my dignity?

Movement: Dancer 4 (and every other dancer down the line) raises their clasped fists up into the air before they bring them down to touch their stomachs two times. They step out away from the chair and forward on their right feet while they bring their arms out to the sides and tilt their heads back. Bringing their hands back to their stomachs, they step to their left with their left feet and lean to the right. Their hands are pushed away from this leaning toward stage left. They bring their left legs back to standing position, but are still bent over at the waist. They jump straight up, swinging both their arms and legs back. When they land, they circle their arms back and then over their heads to the front while stepping and leaning back on their right feet. They lean forward as they go down onto their left knees and move their arms to out in front of their bodies. They step forward three times by sliding their legs out to the left, right and then left side keeping their bodies hunched over and arms out front.

Text: Die, just die. Someone just take me. No matter which way I turn, I lose hope. I'm as low as creatures that crawl on the ground.

Sub-text: There is no one to help, so death is the best choice. Everywhere I look I only see hurt. What does it take for someone to notice I'm hurting from your remarks?

Movement: As group one is moving, Dancer 1 (and every other dancer down the line) stands facing their chairs. They have their arms out to their sides as they pulse their arms downward two times. They step up onto their chairs with their right feet.

As they twist over their left shoulders they kick downstage with their left feet, tilt their heads back, stretch their left arms out to the side and raise their right arms into the air. They bring their arms down in front. They then bend down and move between people of the other group by sliding their legs forward left, right, left and right. They come to a standing position to kick their left legs and arms out toward stage left while they lean their bodies and head to their right. Bringing their feet back to standing position, they kick forward three times as the move backwards; all the while their arms are in bent position in the air. They step back on their right feet, and lean forward.

Text: Can you hear me? Take me with you. See me crawling to you? No? I see. I will go away....

Sub-text: I'm calling you to anyone, anyone who will connect with me. I will try anything. Yet, I get nothing in return.

Movement: In unison both groups bring their arms back to their chests as they sweep their right arms out to the side. They then bring both arms up above their heads, to the left side and then to the right side of their bodies. Their arms continue to down in front and then back to the left side of the bodies with their right arms across their chests. Now angled upstage left, they bring their legs back in to a standing position and join their hands together above their heads. They then bring their hands down their bodies until they are bent over in a sitting position. They jump up into the air, tucking their legs under their butts. They land on their knees,

in a slightly bent over position, with their hands on the top of their thighs. They bring their right and then left arm out and back in.

Text: Help me, someone help me! I reach up ... I reach out ...I look to you....

Sub-text: Somebody, Anybody? and nothing ... nothing! Help, I'm begging you!

Lyric: Will someone care?

Movement: Still in unison, they tilt their bodies over even more to fall forward onto their hands and knees and with their heads down. They push against the floor slightly then slowly come up to a sitting position on their knees. They raise their arms up with their palms spread out facing down.

Text: Ahhhhh! Breathe.

Sub-text: Cries of loneliness, pain, suffering... But I'm still here....

Movement: No longer in perfect unison, they step out on one foot and then lean away from that foot to fall onto the ground in various directions on the stage. Dancer 3 and 8 run from either side of the line of chairs toward the center. When he gets to the third chair from stage left, Dancer 3 spread eagle jumps up into the air toward stage right and lands on the floor. When he gets to that same spot, Dancer 8 also spread eagle jumps, but to the stage left side.

Text: Maybe you? I'm here!

Sub-text: Will you be able to help? Notice me!

Lyric: Will I wake tomorrow,

Movement: Dancer 2 runs upstage toward the chairs and pike jumps toward stage right off the fifth chair from stage left. Dancer 3 comes back at the chairs and does an assemblé jump over the chairs toward stage left. Dancer 2 jumps over the back of the chairs toward down center stage. Dancer 9 jumps over the chairs toward stage left while Dancer 12 does a small jump toward stage left onto another chair.

Text: Joy... Hey you! Maybe this time...

Sub-text:...Is all I want. I'm grabbing at straws! If I take just this first step, maybe something new will change.

Lyric: From this nightmare?

Movement: Dancer 9 jumps over the back of a chair at center and sits down in it. Other dancers gather to sit at their chairs with Dancer 6 sitting down last. Dancer 7 stand behind Dancer 6 with her arms open to her sides. The rest of the dancers open their legs to second position and then lunge with the appropriate leg into toward center stage.

Text: But I come back home.... Hear the voices and whispers. Are you crazy?

Sub-text: And I sit alone again... that won't shut up. I heard a rumor about you...

Lyric: Will I?

Movement: As Dancer 7 leans forward and brings her arms together, Dancer 6 leans to the left. Dancer 6 stretches his left arm out to his side as he slides to the chair stage right of where he was. He circles the chair for a moment before he sits down. Dancer 6 then leans in toward stage left with his left hand out and palm up. Dancer 7 leans down and turns her head to the left placing it in Dancer 6's left palm. Dancer 7, when he removes his hand, jumps over to his chair. Dancer 7 continues to lean forward over the back of her chair. She ends with her forehead on the chair and her arms back behind her body. Dancer 6 ends with his hand and palm out toward stage left.

Text: I'm reaching out for you.... And we could connect, but no. And I'm rejected once again.

Sub-text: Hoping for something. Maybe a kiss? No? No. It just never ends, does it?

APPENDIX 5:

Movement Scoring for “Jar of Hearts”

Note: The blank areas of text and sub-text are where there is no clear understanding of what is going on in the storyline.

Lyric: I know I can't take one more step towards you

Movement: Billy starts upstage left facing downstage right. He does a pas de bourrée (right, left, right) toward Kathryn, who is downstage of him. On Billy’s last step he leans forward and he touches Kathryn on her upper left arm with his left hand and lower left arm with his right hand. Billy angles downstage, letting go of Kathryn’s arm. He then comes back up to a standing position, placing his left hand on Kathryn’s left shoulder. His right hand grabs Kathryn by the waist as she turns around and pulls her in closer to him.

Text: Kathryn. Please. See...

Sub-text: I'm so sorry. Don't turn away. We can be okay.

Movement: Kathryn starts stage left center facing downstage right. She brings her left arm forward and across her body while leaning her head down right. Stepping around Billy, Kathryn ends leaning into him and placing her head on his right shoulder. Both of her bent arms are in the air.

Text: [unclear]

Sub-text: [unclear]

Lyric: 'Cause all that's waiting is regret

Movement: Leading with his right foot, Billy pas de bourrées to face upstage and stands in demi plié second position. He then brings his left foot around and steps with his right foot into a modern développé á la seconde.

Text: [unclear]

Sub-text: [unclear]

Movement: Kathryn wraps her arms around Billy's shoulders and leans right as he turns to angle upstage left. She leans back, lifts her left leg straight up into the air and bends her right leg down. Kathryn places her left foot toward stage left going into a lunge. Her left arm is straight out front, where her right arm is about her head holding onto Billy's hand.

Text: [unclear]

Sub-text: [unclear]

Lyric: And don't you know I'm not your ghost anymore?

Movement: Billy brings his left foot down and around into demi plié second position of the feet and holding Kathryn's waist with both of his hands. He shifts into a lunge with his left leg and removes his left hand from Kathryn's waist, curving it out to his side. Billy returns to standing position, facing upstage and both hands on Kathryn's waist.

Text: [unclear]

Sub-text: [unclear]

Movement: Kathryn's feet are now in turned out second position, tilts her head to the right and releases Billy's hand. She chassé steps to her left. Kathryn then rotates her body to the left and leans back onto Billy's knee. She turns her torso to the right, facing Billy's chest with her arms up in a "u" position. Grabbing Billy's chest, she brings herself up to a standing position.

Text: [unclear]

Sub-text: [unclear]

Lyric: You lost the love I loved the most

Movement: Billy lunges forward on his right leg and his hands moved to Kathryn's right hand and foot. Letting go of Kathryn's body, Billy goes into a modern développé á la seconde on his right foot. He twists his body back and faces stage right as he brings his foot down. Billy takes two steps around to stage left and extends his arms straight out to his sides. He brings his arms into Kathryn's neck and jerks his upper body and head back and forward from the waist.

Text: Come here, Kathryn.

Sub-text: And kiss me

Movement: As Kathryn plants her left foot down she raises her right leg up and stretches her right arm back. Turning over her right shoulder, Kathryn completes a one and half rotation parallel pirouette turn, with her arms in fourth position. Kathryn rotates her upper body upstage to look at Billy. She continues this

movement bringing her whole body around to face Billy, while still leaving her feet in the same position facing downstage. She takes a pas de bourrée step forward then brings her right knee up to her chest as she bends her waist down. She then brings her leg down, her chest up and pushes her left leg out to the side in a jump.

Text: [unclear]

Sub-text: [unclear]

Lyric: And I learned to live, half-alive

Movement: Billy takes a step to stage right with this right leg as he twist his body upstage and comes to a grand plié in second position. He steps out of the plié by kicking his right leg upstage as he turns to stage right and then downstage. Billy pas de bourrée to face stage left in a turned out second position. He pliés, grabs Kathryn by the waist with his right hand and lifts her into the air. Billy's left hand comes up to Kathryn's left side for support. Billy turns once over his right shoulder then brings Kathryn down to touch the floor.

Text: [unclear]

Sub-text: [unclear]

Movement: Kathryn lands in a second position grand plié with her straight arms out front moving right to left. She lifts her right leg out as her arms split to either side of her body. She twists her body and goes into an arabesque on her right leg with her arms in fourth position. Kathryn brings her right leg down toward stage right, turns over her left shoulder and does a spread eagle jump, landing right in

front of Billy. As Billy picks Kathryn up, pushes down on Billy's arms with her hands and then moves to grab behind Billy's shoulders as she pliés.

Text: [unclear]

Sub-text: [unclear]

Lyric: And now you want me one more time

Movement: Billy picks Kathryn back up and moves her to his left shoulder and back down. He releases Kathryn by moves his straight left arm and then right arm out to his side. Billy lunges on his left leg and leans back. He does a catch step forward and then steps on his left foot and swings his right around. Now facing stage left with his arms full extended behind him, Billy jumps back in a curved position with his torso. He then steps back with this left foot to go into a lunge on his right. His body is angled with his left hand touching the floor.

Text: But Kathryn....

Sub-text: I still love you!

Movement: When Kathryn gets to the top of the lift, she kicks her legs straight up before bending them down. As Billy sets Kathryn down, she bends slightly forward in parallel position and her arms are gather at her stomach. Kathryn pushes back with her left arm and then her right. She then does a pencil turns with open leg over her left shoulder. Placing her right foot down, Kathryn does one and half chassé steps toward stage right. She steps forward on her right foot, with her arms bent out front of her body. She “pushes” Billy's stomach and chassé forward. Taking a step

forward onto her left leg, Kathryn leaps onto Billy's back. Her legs are straight in the air and above Billy's head where her arms now wrap around his waist and upper thigh.

Text: No. You need to go...

Sub-text: Even if I have to take you.

Lyric: And who do you think you are?

Movement: Billy twists his body to the left and then rolls down onto his left knee while raising his right leg and arm into the air. He brings his right leg down behind him.

Text: [unclear]

Sub-text: [unclear]

Movement: Kathryn opens her legs to a split, while still holding Billy's waist and thigh. She continues to roll off his back and landing on her back with her arms stretch up above her head and legs straight out.

Text: See Billy.

Sub-text: You hurt me.

Lyric: Runnin' 'round leaving scars

Movement: Billy then brings his right leg out in front and slides it back toward his body as he gets up onto his hands and left knee. Billy collapses down onto is left leg,

before he rolls his body to a sitting position facing stage right and back to back with Kathryn. They sit there for a moment.

Text: Oh, I remember what great times we had.

Sub-text: As I touch your back and soak your body into mine.

Movement: Kathryn comes up to a sitting position, with knees bent, facing upstage. She brings her arms and head around from upstage to stage left. Kathryn is now back to back with Billy. She leans her head back and to the right.

Text: [unclear]

Sub-text: [unclear]

Lyric: Collecting your jar of hearts

Movement: Billy then pushes his butt up into the air, holds himself up with his hands and feet on the ground and bends his body over. Still on his hands and feet, Billy brings his butt back forward, pushes his pelvis up and bounces it. He then extends his pelvis up to the point where he removes his hands from the ground and stands.

Text: Let me lift you up. But... no.

Sub-text: Will you respond? What? You fell?

Movement: Kathryn lifts her torso and pelvis up into the air, going up on relevé and her arms are in a “u” position above her head. She bounces her pelvis up beyond her original position before she comes down to her sitting position again. Her arms

are still above her head. Kathryn lies back on the ground, letting her upper body and bringing her arms down.

Text: [unclear]

Sub-text: [unclear]

Lyric: And tearing love apart

Movement: Billy takes a pas de bourrée step as he curves to stage right, upstage and then stage left. Stepping on his right leg, Billy goes into a jump arabesque, stretching his arms out front. When he lands, Billy swings his right leg around to his side. He continues to turn stage right into another jump arabesque.

Text: [unclear]

Sub-text: [unclear]

Movement: Kathryn rolls over onto her arms and stomach as she kicks her legs out twice. She flare kicks to her left and continues to roll over.

Text: [unclear]

Sub-text: [unclear]

Lyric: You're gonna catch a cold

Movement: Billy lands on his left foot as he brings his right foot and arms forward. Billy turns once over his right shoulder toward stage right.

Text: [unclear]

Sub-text: [unclear]

Movement: Kathryn, using her hands, crawls to stage left. She extends her left leg out to her side, places her right arm down in front of her body and leans to her left. She brings her left leg in lifting herself higher before she drops and “falls” down rolling over her right shoulder.

Text: [unclear]

Sub-text: [unclear]

Lyric: From the ice inside your soul

Movement: From demi plié second position, Billy bends down at the waist and scoops his arms across right and then left. Billy then kicks his right leg out and around as Kathryn turns over his right shoulder with his arms out to his left side.

Text: Kathryn

Sub-text: Let me pick you up.

Movement: Still on the floor, Kathryn faces Billy, who is right above her. She slides upstage, under and through Billy’s legs as she flips herself onto her stomach and reaches her arms up above her head. Kathryn pulls her self back up onto her hands.

Text: [unclear]

Sub-text: [unclear]

Lyric: So don't come back for me

Movement: Placing his left leg down, Billy turns again over his left shoulder, using a flare kick into a layout back attitude. His left arm is stretched out to his left side where his right arm is back. Placing his foot down in plié, Billy steps forward with this right leg.

Text: [unclear]

Sub-text: [unclear]

Movement: Kathryn slides her left, starting with her left leg. She places her right foot down and bends that knee bringing herself up to a standing position. She steps forward on her left foot and puts her arms out in front grabbing Billy's shirt.

Text: Billy!

Sub-text: Don't you get it!

Lyric: Don't come back at all

Movement: Facing Kathryn, Billy reaches his right hand up to her left cheek. As Kathryn moves, Billy's right arm and body extends forward moving into relevé.

Text: But I love you. Kathryn.

Sub-text: Don't you get that?

Movement: Kathryn spins away from Billy upstage with two separate spin turns, one heading toward upstage and then one toward stage left.

Text: No.

Sub-text: [unclear]

Lyric: And do you think you are?

Movement: Pliéing, Billy scoops his right leg out to his right side and jumps into a coupé pencil turn—one and half rotations. Landing on his leg foot, Billy takes three steps forward toward Kathryn, who is now stage left.

Text: [unclear]

Sub-text: [unclear]

Movement: Kathryn kicks her legs forward while bringing her arms around to front. She takes two more steps into a triple pirouette on her left leg. As Kathryn finishes out her pirouette, she brings her bent right leg out front and places it on Billy's stomach.

Text: [unclear]

Sub-text: [unclear]

Lyric: Runnin' 'round leaving scars

Movement: Billy, as Kathryn spins around, catches her right foot near his stomach. Billy then turns over his left shoulder. Using a lunge with his left leg, Billy falls to a low cartwheel and coming back up to his right leg. He then goes into the air with a back attitude sissonne ouverte jump facing downstage left with his arms up and back.

Text: [unclear]

Sub-text: [unclear]

Movement: Kathryn “pushes” against Billy, which turns her over her left shoulder. Kathryn takes two steps backwards to a turned out second position facing downstage. Leaning back, Kathryn rotates her open arms around right and then to the left.

Text: Get away from me Billy.

Sub-text: I don't even want to look at you.

Lyric: Collecting your jar of hearts

Movement: When Billy lands on his left foot, he brings his right one around to the front and brings his arms in. He takes one more step with his left foot, placing him in second position facing downstage. He puts his right hand under Kathryn's right thigh and his left hand on her waist. Billy leans back and takes six steps backwards and to upstage right.

Text: [unclear]

Sub-text: [unclear]

Movement: Kathryn walks into an arabesque on relevé and with fourth position arms. She is lifted up and back by Billy. As she gets closer to upstage right, Kathryn starts kicking her arms and legs.

Text: Let me go!

Sub-text: I don't want to be with you anymore.

Lyric: And tearing love apart

Movement: When Billy stops, his head leans into Kathryn's back and he stands with bended knees. Both of his arms are around her waist.

Text: [unclear]

Sub-text: [unclear]

Movement: Kathryn leans forward, places her hands on Billy's arms and her feet on his upper thighs. Continuing to lean forward, Kathryn stands up on Billy's thighs.

Text: See, I can stand on my own!

Sub-text: [unclear]

Lyric: You're gonna catch a cold

Movement: As Kathryn stands up on Billy's thighs; he lifts his head up and shifts his hands down to steady Kathryn.

Text: [unclear]

Sub-text: [unclear]

Movement: Kathryn looks back over her right shoulder to Billy.

Text: [unclear]

Sub-text: [unclear]

Lyric: From the ice inside your soul

Movement: Billy “falls” backwards, landing on his butt and his arms out behind him. Once his butt hits the ground, he lifts his pelvis into the air and shifts his weight to his right shoulder. Billy’s left arm is straight above his head where his right arm is tucked under his back. His left arm scoops around the top of his head and around to his right side as he rolls over and gets up. Billy takes four running steps toward Kathryn on stage left.

Text: No! I need you Kathryn.

Sub-text: Don’t go!

Movement: Kathryn swings her arms up into the air as she jumps down off of Billy. She takes steps to center stage and then into a double pirouette.

Text: I just need to get away from you.

Sub-text: [unclear]

Lyric: So don't come back for me

Movement: When Billy gets to Kathryn, he wraps his arms around her chest and leans his whole body up against hers. He steps back on his right foot, releases his arms and steps back on his left foot.

Text: I need to hold you....

Sub-text: [unclear]

Movement: Kathryn comes out of the turn by doing a small jump toward stage left. She finishes this jump and lands in second position parallel stance where she is bent over front at her waist. Kathryn stands up and tosses her right arm back, her left arm across her body and then turns over her left shoulder to face Billy. Kathryn “pushes” Billy on his right shoulder. Then takes a couple more steps forward, grabbing his right arm, stepping on her right foot into relevé and kicking her left foot back.

Text: I told you to get away. Go! Get out of my face

Sub-text: I don't want you Billy. Get out of my life

Lyric: Don't come back at all

Movement: Billy takes a small jump back as he raises his arms into the air. Then, by stepping forward on his left foot, he does a pencil turn with open leg over his right shoulder. He takes two steps downstage and goes into a double pencil turn with open leg and attitude turn over his right shoulder.

Text: [unclear]

Sub-text: [unclear]

Movement: Kathryn, holding Billy's waist, circles around to stage right. Then releases Billy as she stands facing downstage.

Text: [unclear]

Sub-text: [unclear]

Lyric: Who do you think you are?

Movement: Billy lands on his left foot and takes three more steps to face downstage, looking at Kathryn. He slowly turns his body and head to look upstage right as Kathryn walks away.

Text: [unclear]

Sub-text: [unclear]

Movement: Kathryn takes three steps downstage and then four steps stage right to face Billy. Touching his chest, Kathryn walks past Billy and continues to go upstage right.

Text: "Who do you think you are?"

Sub-text: [unclear]

APPENDIX 6

Movement Scoring for “For All We Know”

Note: The blank areas of text and sub-text are where there is no clear understanding of what is going on in the storyline.

Lyric: For all we know

Movement: Facing upstage and toward Neil, Ashley lunges with her right leg, but her body and head leans back. She brings her arms up to fifth position before she brings them down to grab onto Neil’s waist. Ashley moves forward onto her right leg as she turns over her right shoulder letting go of Neil. She ends in second position standing and her arms in a “u” shape above her head. Taking a catch step forward, she places her left foot front as she bends from the waist and touches Neil’s cheek with her own. As she stands up, Ashley wraps her arms around Neil’s upper body and swings her straight legs up into the air.

Text: How we care for each other

Sub-text: I love you....

Movement: Facing Ashley, Neil lunges forward on his right foot, bends at the waist and brings his arms into his chest. His arms then come straight up with his hands touching at the wrist. As Neil continues to stand up his left hand comes down his right arm as it rises up. Once his torso is fully extended, Neil leans back from the waist and brings both arms up into the air. Turning toward the right, Neil makes a complete circle finishing with her right foot back and his body leaning forward.

With his arms are still in the air, Neil takes a catch step forward and goes into parallel second position. He demi pliés with bent waist toward Ashley, his arms out to his sides, and twists is upper body as it comes up. His cheek touches Ashley's cheek. As they come up together, Neil wraps his arms around Ashley's chest to pick her up into a lift. Neil then brings his arms up into the air as he twist his upper body toward downstage left.

Text: [unclear]

Sub-text: [unclear]

Lyric: We may never meet again

Movement: When she is set down, Ashley takes a step forward with her left foot and kicks her right leg up into the air (a quick modern développé á la seconde). When Ashley brings her foot back down, she turns to stage right and steps back on her left foot. She stretches her right hand out straight as her left hand is held at her upper left side. Ashley runs toward Neil, jumps at him using her right foot and "lands" with her head just below his hips on his right side. Ashley's feet are together and her right hand placed behind Neil's right upper thigh. Ashley is held in this position as Neil turns.

Text: [unclear]

Sub-text: [unclear]

Movement: Neil's body continues to twist until it is completely facing stage left and brings his right arm down to help Ashley. Neil tucks his head down as he jumps

back away from Ashley. He turns to stage right and takes three stumble steps to get back to fully standing position. Neil takes one more step with his left foot turning him back toward Ashley and his right hand is on his heart. When Ashley jumps, Neil wraps his arms around her legs as he leans back slightly in counterbalance. He turns one rotation over his right shoulder and then sets Ashley downstage right.

Text: Oh my gosh.

Sub-text: What joy you bring to my life.

Lyric: So love me, love me tonight

Movement: When Neil puts Ashley down, she steps upstage with her right foot and runs at Neil again. Getting about six feet behind him she plants her feet and falls toward him grabbing around his waist. As he lunges, she falls into his upper thigh of his left leg. She continues to slide down his leg and onto the floor. Ashley rolls over her right shoulder while still holding on Neil's ankle. On her second roll over, Ashley brings her legs up straight in the air and grabs both of Neil's hands. She is thrown into Neil's right shoulder, wrapping her head and left hand around his back. As she is set down, Ashley does one turn, over her left shoulder. She then lifts her arms into the air as she falls backwards. Almost touching the ground, her right hand holds on her Neil's right shoulder and her knees are completely bent.

Text: Don't go, Neil.

Sub-text: I don't want to part from you.

Movement: Neil continues to turn right into a karate kick jump landing him facing downstage. He lunges forward on his right leg and brings his left leg around to his side. Neil bends over and grabs Ashley's extended legs, spinning her to stage right of him. He steps back on his right leg and leans down grabbing Ashley's hands and lifting her into the air. Neil steps back as he holds Ashley up across his shoulder with his right arm. When he brings Ashley down, Neil releases her arms, brings his up to the air and leans backwards.

Text: [unclear]

Sub-text: But don't you understand.

Lyric: Tomorrow was made for some

Movement: Ashley, brought back up to standing position, does a coupé turn with Neil holding onto her waist and Ashley's raises arms up above her head. Ashley leans back as her bent left and right legs are raised. She leans forward and places her right foot back as her arms are brought down behind her. Picked up by Neil, Ashley wraps her legs around his left side and her arms around his right side. Once positioned, Ashley extends her left leg up into the air and her leg arm out front. Her left hand entwines with Neil's right hand and Ashley pulls her arm and leg back into her body. Ashley brings her feet down onto the floor and steps away from Neil with her left then right foot. She does a flare kick with her left leg heading toward stage right. As her legs come down, she lunges on her on her left leg and bends her body.

Text: Oh Neil.

Sub-text: I love being in your arms.

Movement: Neil takes a step to his side with his right leg and sweeps his right arm down and to Ashley's back. His left arm is out to his side. Neil lunges forward onto his right leg, comes back up to parallel second feet position the *demí pliés* while holding onto Ashley's waist as she spins. Adjusting his hands to Ashley's armpits, Neil leans back and down toward his bent right leg. Neil then shifts to lean slightly upstage as he wraps his left arm around Ashley's waist. Neil lifts Ashley up, placing her around his waist, and lunges forward on his right leg. His right arm comes up Ashley's leg arm and clasps her hand. Neil brings his hand back as she contracts up upper body.

Text: [unclear]

Sub-text: [unclear]

Lyric: Tomorrow may never come

Movement: Ashley stands back up with her left hand on her heart. She brings her left hand down to hold Neil's left hand as she moves to *relevé* on her left leg and as she fully extends her right leg into the air. With two small contractions, Ashley brings down her leg and places it on the floor behind Neil.

Text: Oh my Gosh.

Sub-text: Is this really happening?

Movement: Neil releases Ashley down as he takes a step back with his right foot and does a pencil turn *en dehour* with extended leg. He takes a placement step then

turns does an open double pirouette en dehour on his left foot and his arms in fourth position. Neil extends his right leg down to the ground bringing the rest of his body down and rolling over to face stage left on his bent left leg. Neil leans backwards so his back is flat on the ground and he grabs Ashley's left hand. With two small raises of his chest, Neil brings himself up to a sitting position. He lets go of Ashley's hand before he twists torso upstage.

Text: Ashley?

Sub-text: Where did you go?

Lyric: For all we know

Movement: Ashley brings herself back up from the ground by bringing her left leg around and behind. She stretches her right leg and hand out toward downstage and around to face stage left. She sweeps her right arm out front and turns over her right shoulder to face Neil. Ashley brings her arms front, from the back, up to her chest, out forward and then up into the air in fifth position. She leans back from the waist and then leans forward bringing arms back into her chest. Ashley takes her hands up to her ears as she jumps into the air and leans her upper body back. When she lands, Ashley takes a step back with her right leg, leans forward with her hands joined together and out front of her body.

Text: [unclear]

Sub-text: [unclear]

Movement: Neil brings his legs around front and then tucks them under, before he comes up onto his knees and finally to a standing position. Neil lunges forward on his left foot as he sweeps his arms from behind him to out front. Neil swings his right foot around to step downstage. Neil then sweeps his right arm back behind him and up into fifth position with his left hand. He leans back then forward from the waist and brings his arms back into his torso. Brining his hands up to her ears, Neil jumps into the air as he leans his upper body back. When he lands, he takes a step back with her right leg, leans forward with his hands joined together out front of her body.

Text: [unclear]

Sub-text: [unclear]

Instrumental Section with Humming

Movement: Ashley pulls her hooked hands around to her left side and steps back onto her left foot while she is still looking stage right. Ashley then brings her hands back to stage right while putting her weight on her stage right foot. She stretches her arms out toward stage right before leaning on her left leg. As she brings her right bent leg up into the air she follows through so that she lands facing downstage. Ashley kicks her left leg back and then turns to stage right and runs after Neil. When she gets to downstage right, Ashley throws her left arm forward, soon to be joined by her right arm and leaps off her right foot. She turns, in the air, over her left shoulder to land on her left leg and rolls down onto her back. Ashley continues to roll to a standing position facing upstage. She steps back on her right leg, leaning

her body back and arms out to her sides before she runs upstage toward Neil. Right before Ashley stands before Neil she jumps straight up in the air, over her right shoulder, and “lands” facing away from Neil. He drops her down where she touches the ground in a pilé and then jumps straight back up to a layout position above Neil’s head. As Neil brings Ashley down to his shoulders, Ashley bends her legs and leans back from her waist, flopping her arms behind Neil. As Neil starts to bring Ashley down to the ground, she spreads her legs apart and surround Neil’s waist. She lifts her left arm up into the air and her right arm back behind Neil. Ashley leans forward and down, wrapping her legs around Neil’s waist. When she gets to the ground, Ashley rolls down onto her left shoulder and then onto her back, she kicks her legs so they land toward stage left. She continues to roll using her left foot to get up. Ashley then steps forward onto her right and then left foot. She leans back onto Neil, with her arms down at her sides. She then turns over her right shoulder to slide up Neil’s chest, placing her left hand behind his head and hugs Neil.

Text: Oh, Neil.

Sub-text: Don't let go. Let me stay with you.

Movement: Neil pulls his hooked hands around to his left side, stepped back onto his left foot while he is still looking stage right. Neil then brings his hands back to stage right while putting his weight on his stage right foot. He stretches his arms out toward stage right before leaning on his left leg as he brings his right bent leg up into the air and follows through so that he lands facing downstage. Neil kicks her left leg back and then turns to run stage right and then upstage. Neil stays there for

a moment just looking back at Ashley. Neil catches Ashley by her waist when she jumps. He “drops” her down, pliés and then picks her back up by her waist, lifting her straight over his head. He then brings her down by bending his arms and adjusting his left arm to under her thighs lifting her legs into the air. Neil then moves his hand to the top of Ashley’s knee pushing her the legs down. As Neil helps Ashley straddle his waist, he steps out to face downstage. Neil, in wide demi plié turned out position, leans back and holds Ashley. His left arm holds her left leg and his right arm has her right hand. As Ashley rolls out of the position Neil lunges forward, first with his right foot then the left. He reaches his right arm forward to touch Ashley’s right shoulder. Neil then brings his right foot up to meet his left. He pushes Ashley’s shoulder down with his right hand. He then releases his hand as he looks down at Ashley. Neil then wraps his arms around Ashley’s shoulders and brings her closer to him in a hug with his arms on her back.

Text: I will be here for you, no matter what.

Sub-text: Ashley, my dear, I love you.

APPENDIX 7:

Movement Scoring for “Listen to Your Heart”

Note: The blank areas of text and sub-text are where there is no clear understanding of what is going on in the storyline.

Instrumental Introduction

Movement: Allison starts leaning her right side up against AdéChiké’s back, her left foot slight back. She looks off downstage left. Holding onto AdéChiké’s left arm, Allison lifts her body up to a standing position. She then turns and takes two steps away from AdéChiké. Allison’s right hand comes down to AdéChiké’s hand. Right before she releases his hand, Allison turns her head stage right to look at him. Then with a quick pull, she separates hands and takes another step away with her right foot. Allison turns her body backwards to AdéChiké by stepping left and then step ball change with her right foot. She steps again on her right foot, raises her left leg into arabesque and her right hand reaching out front. Her arabesque turns into a bent leg as she pulls her right hand back to her chest and extends her left arm out to her side. Allison jumps forward, landing so her right side of her body is up against AdéChiké’s chest. Allison wraps her right arm around AdéChiké’s neck and her left hand touches left arm. She turns to face upstage as AdéChiké moves her.

Text: The love we had is gone now. But AdéChiké...

Sub-text: I have to move on now. Is there one last hope?

Movement: AdéChiké stands facing downstage right. He stretches out his left arm behind him. When he separates his hand from Allison, AdéChiké contracts his upper body as his left knee bends. AdéChiké steps back on his left foot and pirouette turns en dehours with his left arm in the air. He places his right foot down, comes out of the turn and leans back slightly before stepping his left foot back. He swings his left arm up and back to come around Allison's waist. He grabs Allison's right arm and tilts her downstage right as he is lunging on his right leg.

Text: Fine. No.

Sub-text: If that is how it has to be. I don't want to feel you.

Lyric: And there are voices that want to be heard

Movement: Allison finishes by bending her body to have her right hand touch the ground and her knees bent. She brings her body to the ground with her upper body and legs in the air making a "v." She reaches out with her left hand toward AdéChiké's right arm. Grabbing on, she turns so she faces stage right then and then upstage before AdéChiké releases her. She drops her upper body down, but leaves her legs up wrapping them around AdéChiké's neck. As she is lifted straight up by her legs Allison grabs AdéChiké's kneecaps.

Text: AdéChiké I won't let go.

Sub-text: You have to listen to me. I can't let go.

Movement: AdéChiké leans over Allison's body. He releases his left hand and moves it across to the back of her thigh just below her knees. He lunges on his left leg as he

brings his left arm behind himself and his right arm forward across his body. He grabs onto Allison's legs pushing them downstage and then to stage right before and he shifts to lunge on his right leg.

Text: [unclear]

Sub-text: [unclear]

Lyric: So much to mention but you can't find the words

Movement: With AdéChiké's help, Allison brings her legs down and to stage right so that her right side of her butt touches the ground. She rolls up from under AdéChiké's legs and spins her upper body around over her left shoulder to come to a standing position. Allison takes two steps back as she reaches toward AdéChiké with her left hand. She then brings her hand into her heart and her legs together as she stands facing downstage. Allison steps forward onto a turn with her left foot as she sweeps her left arm out and to the side.

Text: Fine. Do you remember....

Sub-text: I'll go.The wonderful times we had?

Movement: AdéChiké stands up, brings his arms up and then out before coming down to wrap his arms around Allison's legs and pulling them straight up. AdéChiké places his left hand on Allison's thigh and his right hand on the back of her right knee. He helps "push" her legs down and to stage right. AdéChiké then steps forward on his right foot into an attitude turn over his right shoulder. AdéChiké steps down onto his left leg, right leg and then brings his left leg to join

the right. With a catch step, AdéChiké steps forward onto his right foot turning over his left shoulder while sweeping his left arm out and to the side.

Text: Allison....

Sub-text: I know you want to stay, but it not working. Yet, I do still care for you.

Lyric: The scent of magic, the beauty that's been

Movement: As Allison takes another step forward she turns her upper body upstage and extends her right hand out. She turns her upper body back around to front as she takes one more step and puts her arms straight out to her sides. Allison lunges on her left leg as she bends forward at her waist and brings her right hand into her chest. As AdéChiké picks her up, Allison shifts both of her arms to her right and her legs to the left. She touches the ground and then is lifted up again, this time into grand jetté facing stage left and her arms out to her sides. Allison steps down onto her left foot while she brings her right leg into her chest and her arms in.

Text: [unclear]

Sub-text: [unclear]

Movement: AdéChiké takes three additional steps forward onto his right, left then right foot. He brings his left arm around Allison's waist, and then brings his right arm around to touch her heart. AdéChiké lunges forward on his right leg, picks Allison up and places her more stage left. He brings Allison down so she touches the ground and then picks her up again. AdéChiké takes three more steps to stage right before bringing Allison back down.

Text: Oh, yes.

Sub-text: What times we did have.

Lyric: When love was wilder than the wind

Movement: Allison's head leans back against AdéChiké. She steps out on her right foot as her right arm goes out and up toward stage right. Allison brings her right foot back into a bent position as she sweeps her right arm across and back to her chest. Over her right shoulder, she does two pirouettes toward stage right while bringing her right hand into the air at the top of each turn. Allison faces stage right with her feet together and body bent forward. When she is lifted into the air, Allison's legs split spread eagle as she is tilted onto her right side and over AdéChiké's shoulder.

Text: [unclear]

Sub-text: [unclear]

Movement: AdéChiké steps out on his right foot as his right arm goes out and up toward stage right. He brings her right foot back into a bent position as he sweeps her right arm across Allison's chest. AdéChiké right arm goes straight up and his left arm goes across Allison's waist, helping her to turn. At the end of the turn, AdéChiké picks Allison up right below her butt, lifts her just above his head and step turns two times.

Text: [unclear]

Sub-text: [unclear]

Lyric: Listen to your heart when he's calling for you

Movement: As Allison comes down from the lift; she brings her legs together, slides down and around AdéChiké's back and lands right in front of him on her knees. Allison rolls over her left shoulder as she flare kicks with her right leg and comes up to a standing position.

Text: Hey, you remember...

Sub-text: The joy, the fun and what a great relationship we had.

Movement: AdéChiké finishes the turn facing downstage. He uses his arms to help Allison come down, as he leans over. AdéChiké comes back up before he steps out on his left foot and does a quick modern développé á la seconde, leaning to his left and his arms are out straight to his side. AdéChiké brings his right leg through and steps stage right as he twists his body to be more upstage with his right arm front and his left back. He steps on his right leg and does a pirouette turn en dehours with his arms in fourth position and landing on his right foot.

Text: Allison, I will do anything for you. No matter where it takes me.

Sub-text: I love you.

Lyric: Listen to your heart there's nothing else you can do

Movement: Allison sweeps her left leg around and she turns her body upstage and into a cartwheel. She comes down to her hands and feet with her butt touching the floor, as she is looking stage right. She brings her right leg to stage right as she grabs AdéChiké's right hand, lifting her up to standing position. Allison's right side

leans into AdéChiké's chest with her arms are in bent position and she bends her knees.

Text: Will you?

Sub-text: Will you take me back? Can we start over?

Movement: AdéChiké does a small pencil turn before stepping out on his left foot heading stage right. AdéChiké does a double attitude jump toward upstage landing on his left foot and bring his right foot back around to face downstage left. He leans back before he brings his right arm out and grabs Allison's hand. As he stands up, AdéChiké pulls Allison into him wrapping his arms around her chest and waist.

Text: Come with me. Oh, Allison.

Sub-text: Let us connect back together. How I enjoy just holding you.

Lyric: I don't know where you're going and I don't know why

Movement: Allison chassé steps to her left and brings her bent arms to her sides. Still facing downstage, she chassés again. In a wide standing second parallel position with her arms down and out to her sides, Allison brings her left foot across and places it downstage. This turns her to stage left as she stretches her arms out front. While holding onto AdéChiké, Allison steps on her left foot to do an arabesque, angling downstage right, with her right leg and her right arm out front. She twists her body up and then around to a modern développé á la seconde that is leaning to stage left.

Text: [unclear]

Sub-text: [unclear]

Movement: AdéChiké takes two chassé steps to stage right with his arms out to his sides. He then takes three steps back toward stage left (left, right, left) positioning himself facing downstage. He holds on to Allison, his left hand on her right leg calf and his right hand holding onto her right hand. As Allison spins around, he takes his left hand off her calf and takes her left hand.

Text: [unclear]

Sub-text: [unclear]

Lyric: But listen to your heart before you tell him goodbye

Movement: Allison places her right foot down and picks up her left leg stepping forward. She does one and half rotation pirouette turn ending stage left and only holding onto AdéChiké's left hand. As she reaches her right arm out it connects with AdéChiké's hand. Then Allison does an arabesque facing stage right on her right leg. As she brings her left leg down, Allison turns over her left shoulder and into a flare kick with her right leg. She places that foot down and turns over her right shoulder. Allison runs behind AdéChiké. Facing stage right, Allison, steps back into relevé on her left leg, raising her right leg and arms out front. She takes two steps back, leans her body forward and takes hold of AdéChiké's left hand. Allison throws her arm downstage, letting go of AdéChiké, as she kicks forward and turns her body. Allison steps with her right foot downstage, twists her upper body and looks over her right shoulder toward stage right.

Text: [unclear]

Sub-text: [unclear]

Movement: Still holding hands, AdéChiké steps down and stage right with his left foot and leans his upper body backwards. He takes a step with his right foot, turning himself so he is facing downstage again and his left foot steps behind him. Standing still, AdéChiké adjusts his hands as Allison's does various turns and kicks. AdéChiké swings his left leg around so he is facing upstage and then stage left. Taking two steps forward, AdéChiké goes into an arabesque on this left foot and reaches his straight arms out front. He brings his right leg down and steps through to a bent over position grabbing onto Allison's hands.

Text: [unclear]

Sub-text: [unclear]

Lyric: I don't know where you're going and I don't know why

Movement: Allison picks up her right leg and places it upstages as she twists her body and head back around. Allison takes two steps backward as she brings her arms out front to AdéChiké's waist. She leans into AdéChiké's chest, bringing her hands around to his back. She jerks her hands and head behind herself as she leans back from her waist. Allison leans forward and starts to run toward AdéChiké on stage right. She jumps into his arms, turning her body around so it is facing stage left and her arms are up straight. When she gets into AdéChiké's arms, she is spun around and set down in front of AdéChiké so she lands on her left bent knee. She

continues to roll stage left to come to a standing position. Allison brings her right foot back and faces AdéChiké.

Text: Yes, I know we had our struggles, but we are together now.

Sub-text: You hurt me, I hurt you.... let's just start anew...together.

Movement: AdéChiké stands back up as he turns to face downstage. He holds onto Allison's right hand with his left. His right arm is out to his side straight. AdéChiké kicks forward with left leg as he throws his arms forward turning his body to face stage right. He leans upstage, downstage and then back to standing with bent knees. He turns his upper body and head toward stage left. He then steps forward onto his left leg then right bringing his right hand to Allison's waist. AdéChiké steps again on his left leg, bringing his feet together and stretches out his left arm toward Allison. AdéChiké lunges on his left leg bringing his arms behind his back. Then as his arms come forward again, he leans back. Leaning forward again, AdéChiké reaches his left hand forward touching Allison. He comes to standing position, facing mainly downstage as he brings his left leg around to stage right.

Text: Please, Allison.

Sub-text: You just have to come back and try again.

Lyric: But listen to your heart before you tell him goodbye

Movement: Allison steps back on her right foot to start jogging toward AdéChiké.

Text: [unclear]

Sub-text: [unclear]

Movement: AdéChiké takes three running steps backwards toward stage right. Then he catches Allison in the air around her waist and spins her over his left shoulder twice. He lunges with his left leg as he releases Allison and then does a cartwheel to the ground. He comes up to standing, using his left leg, while he looks stage right.

Text: [unclear]

Sub-text: [unclear]

Instrumental Ending

Movement: Allison jumps up onto AdéChiké's right hip, puts her left arm around his neck and kicks up and out with her right leg. Allison comes down just behind AdéChiké's right leg and turns over her right shoulder two times in a slightly bent body. Allison then does a split on the floor, which continues into a roll going downstage. On the floor Allison stretches out her right arm to grab AdéChiké's hand with hers. Rolling backwards, Allison kicks her left leg before she does a double flare kick landing back on her front side. AdéChiké pulls Allison stage right, before Allison rolls over her back. She stretches her right arm above her head and has her legs bent and curved behind her.

Text: [unclear]

Sub-text: [unclear]

Movement: AdéChiké does a catch steps to lunge stage right with his right leg. As Allison jumps on his hip, he uses his right arm to steady her and leans to the left. When she comes down, AdéChiké takes a step forward on his left leg does a flare kick behind him over his left shoulder. He continues to come down to the ground on his right leg. AdéChiké reaches his right hand across the floor to grab Allison's right hand. He rolls upstage then pulls Allison closer, releases her hand and places his head and right hand on her stomach.

Text: Come here!

Sub-text: I love you!

APPENDIX 8:

Movement Scoring for “Ramalama”

Note: Due to video coverage, not all of the dance moves are available for analysis. Also, the choregraphical movements below are based on the top twenty dancers’ performance. The blank areas of text and sub-text are where there is no clear understanding of what is going on in the storyline.

Instrumental Introduction

Movement: The dancers on the wings of the stage start in some form of bent position with their arms, head or torso. With the drumbeat of the music, selected dancers adjust their bent position. For instance, one dancer who is bent forward by the waist comes up to standing then on the next beat the dancer beside him who has their head and arms bent to the left shift to the right. This continues for four to eight counts depending on where they are placed in the wings. The dancers then start to coming to a walking position so they can travel down to the main stage. As they take each step, it is in alignment with the beat of the drum with their upper body doing various staccato adjustments.

Text: [unclear]

Sub-text: [unclear]

Movement: Two pairs of gentlemen and ladies dance the waltz across to the opposite sides of the stage. One pair ends up downstage center while the other is upstage center. Once they get to this new position they let go of their partner and stand with

the lady in front of the gentleman toward downstage. They are bent over at the waist, arms hanging down straight in front and are in wide parallel second position. On the beat of the drum, they sharply tilt their head to the right and then take two steps. They end with their backs facing each other and arms are still down to their sides. They bend at the waist again, dropping their arms from the sides to out front.

Text: Dance with me... Wait, stop, what was that?

Sub-text: We are going to have a wonderful time.... What was that? Let's go check it out.

Movement: All the dancers at this point pick up a particular step and walk to a new spot on the stage. With tilting back forty-five degrees and their arms down at their sides, the dancers take down the staircases. As they step forward their body and head bounces.

Text: [unclear]

Sub-text: [unclear]

Movement: On stage right five gentlemen (Ivan Koumaev, Travis Wall, Benji Schwimmer, Ryan Rankine and Dmitry Chaplin) come down the stairs doing the step mentioned above. However, when their body comes back to the forty-five degree angle they stamp their cane, in their right hand, on the floor.

Text: [unclear]

Sub-text: [unclear]

Movement: Five ladies (Natalie Fotopoulos, Heidi Groskreatz, Martha Nichols, Donyelle Jones and Allison Holker) on the stage left side also start down the stairs.

Text: [unclear]

Sub-text: [unclear]

Lyric: Could a body close the mind out

Movement: When the five ladies hit the main stage they angle their bodies first to stage right profile. After they taking two more steps, they shift to a stage left profile.

Text: Look at us!

Sub-text: We can make a great entrance.

Lyric: Stitch a seam across the eye

Movement: The five ladies bring their arms up to bent position from their elbows and beside their body, letting their hands flip down. In various angles of this position, they tilt one-way with their body and then quickly switch to the opposite angle, back to the first angle and slowly to an opposite angle.

Text: [unclear]

Sub-text: [unclear]

Lyric: If you can be good, you'll live forever

Movement: Facing profile downstage, the five gentlemen have their canes in their left hand, with a bent elbow. As they take a step down they move their canes away

from their bodies as they tilt downstage. Then on the next step they bring their bodies back up and their cane back in. They repeat this as they travel down the rest of the stairs.

Text: Look at our entrance. Coming down with our canes and hats.

Sub-text: We can top that, ladies, with our dapper look.

Lyric: If you're bad, you'll die when you die

Movement: Some of the dancers are left up in the wings and are still adjusting their bodies from the bent position as the song continues.

Text: [unclear]

Sub-text: [unclear]

Movement: The five ladies continue their adjustments of titling their body in various positions with their arms bent and hands flopped over.

Text: [unclear]

Sub-text: [unclear]

Lyric: Hearing only one true note

Movement: As each of the five gentlemen arrives on the main stage they walk to the beat of the music toward stage right center. Ivan steps forward, starting to create what will be a “v” formation, and touches his hat's brim with his right hand moving it right to left.

Text: Well, hello there. Good to meet you here.

Sub-text: I'm Ivan. I'm glad to meet you.

Lyric: On the one and only sound

Movement: Ivan's left hand flips over from palm down to palm up. He repeats that move, but this time brings his arm down and across his body as he bends at the waist ("bows"). The other gentlemen take their place into the "v" formation (Ryan and Travis on stage left of Ivan and Dmitry and Benji on stage right). Facing forward, their legs are in demi plié second position, shoulder width apart.

Text: [unclear]

Sub-text: [unclear]

Lyric: Unzip my body

Movement: In unison, the five gentlemen bring their arms to their upper chest with their right hand slightly below their left. They move their right hand down the center of their torso.

Text: See me "Unzip my body,"

Sub-text: [unclear]

Lyric: Take my heart out

Movement: The five gentlemen pull their hands away from the center of the body (like opening a jacket), to bring their open position right hand back into where their

“heart” would be. They bring their bent right arm out to their side, still with hand in open position. They place their left arm behind their back and bring their legs together in parallel with a slight lean back of their body. The hand holding the “heart” brings its fingers in and out two times.

Text: Take my coat off and I will show you my heart.

Sub-text: [unclear]

Lyric: 'Cause I need a beat to give this tune

Movement: On the word “need” the five gentlemen bring their arms across their waist and down and then out to the sides. They jump into a wide parallel second position with their bodies leaning back forty-five degrees. In this position, they stomp their right foot once, turn to face stage left, and continues to stomp about six times as they turn around themselves.

Text: [unclear]

Sub-text: What a great rhythm.

Instrumental Section

Movement: From there, the five gentlemen circle themselves two times in small steps. As they complete each rotation, they bend their knees down and come back up to continue on. Their arms, with loose hands, circle around in front of their bodies and drop at the end of each rotation. Facing stage left, the five gentlemen take a step forward on their right foot in bent knees and swing their left then right arm forward. Both arms swing back as they come to a standing position. They bend

their knees again as they swing their arms out front touching their ears. In a four staccato movement, they bring their arms down to their sides and back behind. As they come up, the gentlemen lunge their knee forward as their torso leans back. They step out onto their left heel into a wide stance and then turn themselves around to face downstage using the heel of their right foot. Turning toward the right, they lift their right heel up and bend their knee as they bring their arms to bent position. They extend their forearms with pointed finger out to the right and then bring their forearms back in. They repeat this step, but to the left side. They swing their arms out and place them on their hips with palms facing upstage. They rotate their heads left to right two times with slight forward motion.

Text: ...You and You... Look at me.

Sub-text: ...I like you and you.Now see me in my glory.

Lyric: Taking a picture of

Movement: The five gentlemen bring their hands into the center where they brush past either other, right hand going up first and then the left. The five ladies, who had been sitting on the backstairs of the stage, walk forward two times to the beat, still with bent, loose arms.

Text: And that's that. Oh, boys....

Sub-text: Bring your attention over this way.

Lyric: Taking a picture of

Movement: The ladies turn so they face upstage and bend at their waist about forty-five degrees. They come back up and take one more step to face downstage again. The five gentlemen, now in second position parallel and their right knee slightly bent, are leaning to the right. They just brought their arms across their body to the air and the down to the left side of their body. They lean their head to the right two times.

Text: We turn this way and that so you can “take a picture” of us.

Sub-text: See we can model and give you our best side.

Lyric: Taking a picture of

Movement: The five ladies take two steps forward again. On their third step, they raise their left hand up out forward and bring it back down to beside their waist.

Text: [unclear]

Sub-text: [unclear]

Lyric: Oh the body swayed to music

Movement: The five ladies bend over as they bring their right bent knee to their chest. This movement is done slowly at first then speed up. Their arms and hands go down as the leg comes up, splitting around the leg. A pas de bourrée step to stage right shifts their body angle upstage stage right.

Text: [unclear]

Sub-text: [unclear]

Lyric: Oh the lightning glance

Movement: During the pas de bourrée step, the five ladies right hands goes across their chests and shifts to their side. Their left arm and pointed finger then goes to the air as their body leans back. When they come back to standing, their arms come down their sides and their head is tilted to the right. They take two hop steps forward in a wide parallel second.

Text: [unclear]

Sub-text: [unclear]

Lyric: If I would give it all and all

Movement: Ivan turns his upper body from facing front to facing stage right as he brings his left hand up to touch his forehead and leans back. The five ladies bring their arms over their heads and then down.

Text: [unclear]

Sub-text: [unclear]

Lyric: Maybe you would hear me

Movement: Ivan, Travis and Benji gather at the center of the stage right section in a straight line from downstage to up. Ivan and Benji's arms move up and to the sides where Travis's are down and out. Their arms switch up to down, down to up and the back to where they started.

Text: [unclear]

Sub-text: [unclear]

Lyric: Ask for half a chance

Movement: Ryan and Dmitry circle themselves and come to the ground with their shoulders on the floor and the pelvis lifted up.

Text: [unclear]

Sub-text: [unclear]

Lyric: And if I need a rhythm

Movement: The five gentlemen take three steps toward stage left leaning forward, bouncing their shoulders up and down and arms down and out front. On the forth step they lean back, placing their arms behind them.

Text: [unclear]

Sub-text: [unclear]

Lyric: It's gonna be to my heart I listen

Movement: Bringing their upper body back over to a forward lean, the ladies bring their arms forward again. They bounce in place leaning to the right two times and back. They do a small jump downstage.

Text: [unclear]

Sub-text: [unclear]

Lyric: If it don't take me too far gone

Movement: While still facing stage right, the ladies lunge upstage with their feet, but their torso and arms lean downstage. They repeat this step, but now lunging to the left and leaning to the right. They then run to their gentlemen partner.

Text: [unclear]

Sub-text: [unclear]

Lyric: Taking a picture of me

Movement: Facing their partners, gentlemen on stage right and ladies on stage left, they bring their arms down to their sides and then back up to their sides. This move is not done fluidic, but instead more jerky.

Text: Hello there.

Sub-text: Nice to meet you.

Lyric: Taking a picture

Movement: Repeating the step from above, they bring their arms down to their sides and then back up to their sides. All stage left dancers, gentlemen and ladies, turn to face stage left as stage right dancers turn to stage right.

Text: [unclear]

Sub-text: [unclear]

Lyric: Ramalama Bang Bang, Flash Bang Big Bang

Movement: Bending their body over to the direction their group is pointing, all swing their arms eight times switching between their left and right arm coming forward. Their feet are doing a step touch step in opposition to their arms. At first, they are looking the direction they are bent over, and then they switch to look out front on the second “Bang.”

Text: [unclear]

Sub-text: [unclear]

Lyric: Bing Bong, Ding Dong

Movement: From there, everyone on the main stage circles around themselves two times in straight leg second position. Their arms are straight down at their sides swinging loosely. They end facing downstage in second position parallel standing position.

Text: Look at us dance.

Sub-text: We enjoy showing off at our monster ball.

Lyric: Dum dum d’ dum dum

Movement: While in standing position, their arms are out front of their body as they lean back. Then they step right and left loosely, moving the body with the step and rhythm. The body is bent at the waist ninety degrees, head and arms are down.

Text: [unclear]

Sub-text: [unclear]

Lyric: With a hammer Bang Bang

Movement: Group 1, in large second position parallel and their body slightly tilted forward, swings their arms from left to right.

Text: [unclear]

Sub-text: [unclear]

Movement: Group 2 faces each other across the stage. They lean back from their upper chest and throwing the arms behind them and then lean forward and drop their arms in front.

Text: [unclear]

Sub-text: [unclear]

Movement: Group 3, in normal standing position, have their arms and fists out in front of their body. They bend their arms up and pulse their upper arms forward and back two times.

Text: [unclear]

Sub-text: [unclear]

Lyric: Flash Bang Press Gang

Movement: Group 1 continues to swing the arms left and right, while Group 2 and 3 does a double attitude jump into the air bringing their arms above their heads. Once

Group 2 and 3 land from their jumps they turn toward downstage. Group 1 then reaches their left hands forward then turns over their right should to move upstage.

Text: [unclear]

Sub-text: [unclear]

Lyric: Bing Bong, Ding Dong

Movement: Group 2 and 3, in stride hops, move toward the edge of the stage. Their arms swing opposition of their feet. When they get to the edge of the stage they stomp their foot down.

Text: Here we come at you.

Sub-text: You want to challenge us?

Lyric: Dum dum d' dum dum

Movement: Group two and three turn over their left shoulder and run upstage in two steps to their new position with the rest of the group.

Text: [unclear]

Sub-text: [unclear]

Instrumental Ending

Movement: In unison, the dancers bodies are face stage left in first position parallel and their arms are straight down to their sides. They step with their right foot downstage as they turn their heads to the right. They bring their arms into their

chest and continue out to their side and back around as they lean over forty-five degrees. They then bring their arms into their chest, as they stand back up and look straightforward. Their arms continue around to straight arms touching out front as they turn their heads right (downstage). The arms circle again this time out, in, through center and back out straight again. When they hit out front again, the dancers bend down and drop their heads. The arms go back out to the side and come in straight when the dancer stands back up again. They look downstage and then turn over their right shoulder to face downstage. They take three steps downstage, bouncing their shoulders up and down and their arms are down and out front. On the fourth step they lean back. Then they lean ninety degrees front and slowly come back up to standing position with the last beats of the music. On the final beat they pose in a tilted angled position—different for every dancer.

Text: [unclear]

Sub-text: [unclear]

Vita

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