INNER WORKINGS

Western Michigan University, Department of Dance

Jasmine C. Clark
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Foreword

This portfolio serves as the fulfillment of both my honors thesis for the Lee Honors College, and my Department of Dance capstone for DANC 4800: Graduating Presentations. The typical process for DANC 4800 involves producing a concert in collaboration with the rest of the senior B.F.A. class, in which each member presents an original piece of choreography. Unfortunately, due to the COVID-19 crisis and the switch to distance education, our concert was cancelled, and we were forced to abruptly stop rehearsing. In this transition, my project shifted from the creation of a new work to the revisiting of a solo from last spring and from producing a real concert to a hypothetical one. This portfolio reflects the choreography, design, and production elements of the solo, as well as the work which was put into planning and producing what would have been our evening length concert. While it was deeply saddening to lose the opportunity to finish my work-in-progress and put on the concert, it has been a great privilege to revisit Inner Workings and share it with others during this unprecedented time.
artistic statement
Artistic Statement

As a performer, creator, and improvisor, the joy in my work lives in two primary spaces: reckless and spontaneous play, and rigorous experimentation and analysis. Aesthetically, I am influenced by the mechanical foundations of postmodern techniques to produce clarity of line, shape, and pathway. Thematically, my creative research primarily examines the dichotomy of the body versus the spirit, how they intersect, and how that intersection shapes the dimensions of the human experience. The human body contains millennia of rich history, perplexing scientific mysteries, and the most accurate and detailed profile of one’s humanity. Viewing the body as a primary source, movement becomes a medium for research and elicits possibilities and insights rich in authenticity and humility. I explore storytelling through a fluctuating balance of narrative structures and abstract elements to form unified statements and polymorphic experiences. I am influenced by the approach of dance theatre to provide a narrative anchor coupled with subtle, playful humor to create a warm and relatable environment which my audience can cognitively grasp. On the other end of the spectrum, I use abstract elements via the research of the body in order to communicate ineffable complexities which are better seen and felt than explained. This duality further leads to the ability for my highly conceptual work to be created, understood, and experienced in the most genuine and truthful manner.
2 biography and resume
Jasmine Clark is originally from Franklin, TN and will graduate WMU and the Lee Honors College as the Presidential Scholar in Dance and Summa Cum Laude. While at WMU, she has performed works by Jackie Nowicki, Kelsey Paschich, Jeremy Blair, David Curwen, and George Balanchine. Additionally, she was a member of Western Dance Project during the 2019-2020 season under the artistic direction of Whitney Moncrief. Jasmine holds a special interest in postmodernism and improvisation and has furthered her studies in these areas at the American Dance Festival. In 2019, Jasmine was selected to perform Merce Cunningham’s work “How to Pass, Kick, Fall, and Run” in ADF’s Footprints concert as a part of the Cunningham Centennial celebration.
Jasmine Clark  
Jasmineclark509@gmail.com | (615) 509-4486  

**Education and Training**  

<table>
<thead>
<tr>
<th>Bachelor of Fine Arts in Dance</th>
<th>Graduated April 2020</th>
</tr>
</thead>
<tbody>
<tr>
<td>Western Michigan University</td>
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</tr>
<tr>
<td>Presidential Scholar</td>
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<td>Summa Cum Laude</td>
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<td>Lee Honors College</td>
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</table>

| American Dance Festival       | Summer Dance Intensive | Summer 2015 and 2019 |
| New Dialect                   | Contempory Cross Training Series | Summer 2016 |
|                               | Countertechique Winter Intensive | Winter 2020 |

**Performance Experience**  

<table>
<thead>
<tr>
<th>How to Pass, Kick, Fall, and Run</th>
<th>Merce Cunningham</th>
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<tbody>
<tr>
<td>Staged by Andrea Weber</td>
<td></td>
</tr>
<tr>
<td>American Dance Festival, Footprints</td>
<td></td>
</tr>
<tr>
<td>Lumina Festival of the Arts</td>
<td>Durham, NC- 2019</td>
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<td></td>
<td>Wilmington, NC- 2019</td>
</tr>
</tbody>
</table>

| Western Michigan University      |                          |
| “Three Themes”                   | George Balanchine        |
| Four Temperaments                | Staged by Viki Psihoyos  |
| Western Dance Project (member)   | Artistic Director, Whitney Moncrief |
| Within Sight                     | Joseph A. Hernandez      |
| In(flux)                         | Kelsey Paschich          |
| This Time                        | Jackie Nowicki           |
| Fantoccio: Alberto’s Demise      | David Curwen             |
| Act II, Swan Lake (corps member) | Lev Ivanov               |
| Staged by Sharon Garber          | Jackie Nowicki           |
| Traffic                          | 2017                     |

<table>
<thead>
<tr>
<th>Honors and Awards</th>
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<tbody>
<tr>
<td>Presidential Scholar in Dance</td>
<td>2020</td>
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<tr>
<td>Partners in Dance Scholarship</td>
<td>2019-2020</td>
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<tr>
<td>Wendy L. Cornish Scholarship</td>
<td>2018-2019</td>
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</table>

<table>
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<tr>
<th>Related Skills</th>
<th></th>
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<tbody>
<tr>
<td>Teaching: children-adults</td>
<td>Grant writing</td>
</tr>
<tr>
<td>(ballet, modern, jazz, contemporary)</td>
<td></td>
</tr>
<tr>
<td>Educational outreach programming</td>
<td>Laying and rolling marley flooring</td>
</tr>
<tr>
<td></td>
<td>Hanging and focusing lighting instruments</td>
</tr>
<tr>
<td></td>
<td>Sewing</td>
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</tbody>
</table>
3 proposal application
APPLICATION FOR DANCE 4800 GRADUATING PRESENTATION

Name: Jasmine Clark                                                    Semester________
Year: Spring 2020________

Describe your choreographic project as you currently envision it. Explain how your proposal is an outgrowth of your present stage of development as a dance artist. State the way in which the project will expand your artistic range. Please type and use additional pages as necessary. The completed and signed form is due to the DANC 4800 Faculty Management Advisor no later than November 1 prior to registering for the course.

Throughout my four years of college, there has been great emphasis on finding and expressing authenticity as a person and as an artist. As a result, I have had numerous opportunities to discuss, write, perform, and create about many of the little pieces that make up my personality, story, experiences, and interests. For my culminating project, I have decided it would only be appropriate to explore the most fundamental part of myself, the underlying breath that supports each of the different pieces which contribute to myself and my artistry. When I look at the overarching story of God in the Christian bible, I cannot help but see how that is the same story that breathes underneath my own. The basis of my GP concept is how God’s story is paralleled intrapersonally throughout a lifespan between the interactions of the body, the soul, and the spirit.

This story has four stages: creation, fall, reconciliation, and restoration. In the bible’s larger story, these four parts consist of interactions between God, people, and sin. God created the world and his people to be beautiful and perfect. Sin entered the world and fractured what was meant for good and turned it evil. God wanted his people back, so he sacrificed himself in order to reconcile the world. One day in the future, he plans to come back and restore the earth to what he created it to be. In the same way, this story occurs in me between my body, soul, and the spirit of God. My soul was created gloriously in the image of God but was born into a corrupt body. Yet, because of God’s endless love, he sent his spirit into me to reconcile me to himself, and has left the promise that when I die, I will become fully restored to his original design.

As I currently envision the work, I intend to divide it into the four stages, and use one dancer as the soul, one dancer as the spirit, and an ensemble of 7-9 dancers as the body. The first section captures the creation of the soul. This will be a duet between the spirit and the soul and will establish a movement idea that represents the intended design of this “person”. The second section, the fall, is when the soul enters the body which has been born into sin-nature. This section will take the movement idea from the first section, fracture it, and look at the different ways sin devastates the body and the soul. The third section, reconciliation, is where the spirit enters. This completely disrupts the chaos of the body and piece by piece, the body is reconciled. The fourth and final section is the restoration of the person. This is the point at which we see the body die and return to the unification of the soul and the spirit.
Throughout my college experience, two of my most successful projects were based upon my interpretation of scriptures that depict the relationship of the body and the spirit. In my creative process, I have always been drawn to the balance of narrative and abstraction to accomplish storytelling in the most effective and truthful manner possible. For this reason, creating work inspired by my faith has struck a chord with me. The dichotomy of extremely concrete doctrine and the ineffable mystery of spirituality creates a naturally rich and harmonious narrative\abstraction balance. With my dance for camera and my junior jury, I used smaller portions of scripture and more isolated theological concepts to inspire the work. It is my desire to continue my creative research on the way spirituality resides in the human body through a larger and more comprehensive view of the scriptures.

I have yet to determine the direction I would like to take with the sound score and the aesthetic world that the work will live in. These elements will largely be determined by how I decide to connect my movement aesthetic with my concept. I gravitate towards geometric, linear movement, and I like to utilize subtle theatricality and humor throughout my work. While my choreographic style may not seem compatible with such a weighty and serious concept, I do not see the two as separate. There is an intersection between the aesthetic and the concept because my artistry and my faith are both fundamental parts of who I am. While connecting the two may be challenging in the beginning, I want to take this concept in a direction that is unexpected, and I think it will ultimately result in an authentic product that speaks to who I am as a person and an artist.

Anticipated length: 10-12 minutes______________

Signature of student _____________________________ Date _________________

Signature of Academic Advisor______________________ Date _________________

Signatures of Faculty Committee Members: I approve the proposed project and I am willing and able to serve on the Committee.

Chair_________________________________________ Date _________________

Member_______________________________________ Date _________________

Note: The original signed copy of this form was unable to be retrieved from the Production Supervisor’s office due to WMU closures during the COVID-19 crisis
Inner Workings: Finding the Role of Spiritual Identity within the Creative Process

The primary question I asked at the beginning of the Graduating Presentation (GP) process in summary would be “if my personal aesthetic as an artist and my faith are both fundamental parts of who I am, where do they intersect and what are its implications upon me”? I intended to accomplish this through drawing a comparison of the overarching gospel story in a four-stage model as it is active and playing out within my own lifespan through interactions of body, soul, and spirit. The four stages: creation, fall, reconciliation, and restoration, were to be individually depicted by each of the sections.

Process and Changes from the Proposal

Within my process for any work, I start with researching movement, slowly stitching small fragments together into bigger fragments which resemble small phrases of research. Once I have enough pieces of research, I begin to form thoughts about the implication and meaning of the fragments. I start to experiment by shifting them around in time and space, layering different sound or musical scores until a place, a time, and a sound click together with the movement and suddenly, what went from an array of seemingly random small bits of research becomes a unified statement. Upon the initial cancellation of our rehearsal process, I felt at a loss over how I could wrap up the project. I possessed an abundance of movement research to be fed into each section, yet I had only just begun the process of experimentation.
When considering the option to wrap up the current work in progress by stringing together rehearsal footage and writing about and defending “what would have happened,” I strongly felt this was not an option. It was not possible to defend my project by “what would have happened” because the research and experimentation phase did not run their full course. A researcher cannot stop their process halfway through and theorize the results with any level of guaranteed accuracy. I might be able to speak to what I would have wanted to happen, but based upon how the research and experimentation had played out thus far, it is highly unlikely my final product would remotely resemble what I would have wanted.

Once I was clear and confident in my own mind that theorizing a final product would not be honoring my process nor a fulfillment of my artistic statement, I saw revisiting my Junior Jury (JJ) solo as an avenue to complete the remaining course work for DANC 4800. However, when I returned to my original GP proposal to look for opportunities to connect my JJ to the initial proposal, I was taken aback by what I came to realize. Though I did not see it when I wrote the proposal, *Inner Workings* was already a living, breathing fulfillment of it.

Among the deep strata of analysis existing within the work, there are two conceptual layers which stand out the most strongly. One is what I refer to as “the head concept,” the other as “the heart concept.” The head concept is the story of my experience with movement in my body on three different levels: kinesthetic, physiological, and spiritual. This is the part of the concept which the audience cognitively processes along with the dancer, the part of the concept I choose to verbally share with a non-dancer audience to give them a window into the work, and the part I chose to analyze and dissect in great detail for the Junior Jury essay.
The heart concept lives in the deepest layer, yet it plays an equally significant role in the formation of the work. This is the piece of the puzzle which depicts my story of coming to see, understand, and be changed by the presence of God. Throughout the Junior Jury process, it was not that I wanted to hide this layer of the work or that it was less important than some of the outer layers, I simply refrained from cerebralizing and verbally articulating this stratum for the viewer because some things are more effectively understood when felt rather than explained. However, this is also where the intersection of the GP proposal occurs, and therefore will be the focus of this essay.

**Concept and Movement Choices**

The first section of *Inner Workings* features the dancer as a boxer in fight, pulling towards and away from an imaginary opponent set up in the downstage left corner. As they move up and down the diagonal from center stage to the down left corner, their motive remains clear: to be in control of the match in order to win. The accompanying sound, “Large Boxing Crowd with Fight Bell” by Sound Ideas, is a starkly realistic contrast to a somewhat loose interpretation of a boxing match.

On the surface, this section is the exploration of kinesthetic movement- movement which occurs in the full body and can be viewed from the outside by a spectator. However, this section also uses kinesthetic movement to examine my existence as an innately sinful person living in a broken world. Kinesthetic movement is voluntary, when we move, we typically have control over the choice to move. In the same way, I was interested in the way in which sin-nature causes me to strive to control my own life and to become my own God. My experience with this is the intense need for control has taken my natural sense of ambition and self-direction and turned it
into aggressive and unhealthy intensity towards my work. It has also led to constant ups and downs, elation over what I have accomplished for myself and despair when I have failed to meet my own standard.

When designing the movement for this section, my intention was to use tension and weight to depict the physical fight necessary to take on the opponent, as well as the grittiness and harshness of living in a fallen world. The invisible opponent in the downstage left corner is actively fighting against the dancer; the dancer sometimes striking with power and self-assuredness, other times being knocked to the ground in defeat, replicating the ups and downs they create for themselves. The fight bell was a method of applying temporality to the scene. Kinesthetic movement is bound to a living body, and therefore also bound to time.

The second section begins as the crowd dissipates, and the dancer shifts their focus inward. As they take the arc around the stage and come to the downstage center pool of light, they shift into a space of analysis over their previous performance. What begins as a simple review of what has happened is taken over as the interest of the movement leads to an interest in how the body is supporting the movement. The dancer is quickly sucked into the involuntary processes of the body. At first, they become alarmed by their inability to be in control, but eventually are overwhelmed with curiosity to experience more. The quirky and somewhat humorous exploration occurs simultaneously to a dry, monotone track of recorded text about the human body from Encyclopaedia Britannica read by Rex Schnelle.

Just before the apex of the gospel-arc, in between the stages of fall and reconciliation is the point at which God reveals himself to the world in the form of sending his son as a man to the earth. In the big story, people saw Jesus, were alarmed by Jesus, and became curious to know
more about Jesus. Moving intrapersonally, God had to be revealed in some capacity to me first, and I, with fear and hesitation of losing the control over my own life, was eventually compelled by curiosity to know more about him. Many times, God presents himself to me through the complexity and intentionality of the human body, and much like the dancer, I too feel compelled to explore deeper.

Within my personal exploration of balancing narrative and abstraction, I found the task of taking a tangible movement which exists in the form of the physiological systems and processes and transferring it into the new form of the entire body very intriguing. Employing the use of Laban Movement Analysis effort qualities was incredibly useful for isolating defining characteristics of the physiological movement and exaggerating them into the full-bodied expression. Additionally, utilizing lower tone of muscle and imaginary external push and pull delineated the movement as involuntary. The use of humor and subtle theatricality was key in communicating the hesitation and curiosity which fastens this section to the other two. This physically manifested itself using focus and posture: the eye rolls, the broken lines, the hunched over spine, etc.

“Honeyed Words” by Anna Meredith swells as the dancer finishes their exploration of the body, their curiosity shifts to a pure sense of awe and wonder. Their focus shifts from exploring their meek, finite body, to something endlessly more expansive and cosmically greater than themselves. The dancer eventually rewinds and revisits where they came from, the curiosity, the fear, the grit, and the original motive, and they let everything fall away as they are compelled by the spiritual movement. The lights fade out as the dancer joyfully yields to the spirit, dancing into the vastness of eternity.
The third section is where we see the part of reconciliation come into play. With Jesus, my pride, frustration, and brokenness fall away and die. The self I was meant to be is resurrected as my soul becomes reconciled and reunited with God. I find immensely greater joy and purpose in his direction than my own. The work ends with the dancer’s soul dancing into eternity, pointing the audience towards the hope I have of being fully restored one day upon my death.

Throughout the work, falling has a variety of functions, such as being hit and knocked down in the first section to portray the instability of life when I control it on my own, to the pushing-down and pulling-over involved in the involuntary physiological processes. In the last section, falling is used to show the giving up of previous motives and tactics in order to yield more deeply into the pull of the spirit. Lastly, when researching how spiritual movement manifests in my body, what came about was movement which I find pleasurable. This happens to primarily involve expansive and distal movements which are indulgent and legato in texture and quality.

**Design and Aesthetic Choices**

The overall aesthetic of the work was primarily a result of my interest in the postmodern movement. While postmodernism tends to reject narrative-based concepts, I have found the use of other elements of the postmodern aesthetic play a significant role in my ability to enhance the narration\abstraction balance and create highly conceptual work which expresses narratives in a clear and truthful manner. These elements, including both movement and production aesthetics, act as a dominant through-line in all my work.

When I first started to research movement for *Inner Workings*, I was wholly committed to research the three levels of movement in the most pure, unaltered sense to build my fragments.
Once I arrived at the stage of stitching fragments and building each of the separate sections, I began to look for an opportunity to create an aesthetic through-line. The three sections had already proven themselves as distinctly different from one another, so I felt adding postmodern stylization to blend everything together could serve the work without diluting the individuality of the three sections. I made this shift simply by looking for geometric and linear opportunities which already existed in the choreography and enhancing them with greater intentionality of line and pathway. Additionally, I added distinctly pedestrian moments to the work in order to root the work back in the essential foundation of humanity. The quirky, defined shapes coupled with the pedestrian moments aided the creation of suspension between the tangible and intangible worlds.

The sound score and the dancer’s relationship to the sound is another element in which postmodernism aides the narration\abstraction play. In the first section, the sound of the crowd works in juxtaposition to movement by providing a literal interpretation of the boxing event against a loose interpretation of a boxing match. Throughout the second section, the quirky, humorous, exploratory movement and attitude of the dancer juxtaposes the dry, encyclopedia text. In the third section, the music tends to fit more congruously to the dance, contrasting the first two sections, and eluding to a sense of harmony and unity which is found in the spiritual realm. Additionally, the dance and the sound were created to coexist without any direct tie to one another.

My final nod towards postmodernism was the choice of costume. The disposition of the three unique sections, each occurring in different spaces and with different relationships to time and corporeality brought a challenge when determining a suitable costume. The jumpsuit seems to live in a funny space of being not quite clothes and not quite a costume, so it was able to
squeeze its way into each section. It portrays work and grit in the first section and exploration and curiosity with the second section and attains a degree of neutrality to close out the third section.

**Coordinating Funding**

One of the first tasks in producing our concert, *Six Point Convergence*, was assigning a class member to each of the coordination positions. During the process of placing each member into a role, we were all sensitive to agreeing to the role in which we would be the greatest asset to the entire group. As a class of individuals with diverse skills and interests, we were able to find the right fit for each person without conflict. I recommended myself for the role of fundraising coordinator because I believed based on my writing skills and prior experience with successfully raising similar goals for personal projects, fundraising would be my strongest contribution to the group.

As fundraising coordinator, my responsibility was to communicate with the budget coordinator, Tyler Caster, about our funding needs, and lead the class in brainstorming and executing creative methods to raise necessary funds. The costs we anticipated having to offset included photography services from Ashley Deran, our commission and residency with Joseph Hernandez, promotional materials, and costuming. Our three forms of fundraisers were letters of ask, bake sales, and a crowdfunding campaign.

The letters of ask were both an efficient and cost-effective way to successfully acquire large donations from organizations related to WMU’s Department of Dance. The letters required skill in writing in order to communicate to the organizations that we were inviting them to be part of our work and process and to make a recommendation of the funds we were hoping to
receive. With this effort, we received the full funding we asked for from Partners in Dance and Orchesis Dance Society.

The bake sales during the Ebony Vision showcase and Winter Gala Dance Concert were much more time consuming, however we raised far above the goal we set in the estimated budget despite the number of student organizations competing for donations at the performances. The biggest challenge with the bake sales was communicating with my class in the midst of a performance week about what they needed to bake, where they needed to bring it, and how to run the table for the times I was not able to run it myself.

Lastly, I put together a crowdfunding campaign to streamline donations from family, friends, and regular supporters of the Department of Dance. The campaign was launched on March 9, 2020, but unfortunately had to shut down only 48 hours later due to the cancellation of our concert. Within those two days, we raised roughly 25% of the crowdfunding goal in our estimated budget, so it is likely that over the course of the rest of the month, we would have achieved our goal.

**Response to COVID-19**

Apart from the inability to complete my initial process, one of the greatest ways I felt the impact of the switch to distance learning was the absence of continuity between the individual components of the project. The Graduating Presentations course stretches students in many different directions simultaneously; the student delves into and switches between the roles of choreographer, performer, designer, manager, producer, and academic at various moments throughout the semester. Some of the tasks associated with these roles may overlap, such as
choreographing and designing, while other roles feel less connected such as rehearsing and writing letters of ask.

The week of show is an immersive experience for the student where every role comes together to create a whole, and every small moment and task completed over the course of the year is seen, heard, and felt. Without this tangible, lived experience, the roles and tasks I have accomplished feel individual and unrelated. This has caused difficulty in connecting all the pieces into one project as a sufficient and cohesive capstone. Similarly to how I cannot predict the outcome of my initial work, we also cannot assess the success of our roles in producing the concert without seeing the concert play out. Instead we choose to assume success in our given positions.

The area of the project which had to shift the most significantly to accommodate the original rubric was the public presentation of the choreography. It is a big jump going from creating work to be performed live for a paying audience to creating a social media post for a passively scrolling, unsuspecting viewer. The shift to creating a social media video also assumed we were willing to permanently fix our work to the internet for public consumption. Neither of these issues had been considered when assigning this new solution, so they had to be brought up by members of our class. While initially my request to post the video to Vimeo, requiring the audience to go through the extra step of clicking the link in the feed to seek out the work, and having the work be taken down after a week caused some backlash, I stand behind my right to honor and protect my work.

Given this global crisis is so unprecedented, it has been strange to be in the position as a student where your professors are not fully versed in best practices for the situation. The creative
process is different for everyone so finding a method to mend the interruption could not be a one size fits all solution. In the collective search for options, I found that letting the solution be student led was imperative to my success in completing this project. Having a committee listen to and trust my inclinations on how I wanted to finish not only afforded me the opportunity to feel confident and successful about the completed product, but also the chance to better understand myself and what I truly value in my creative process.

Conclusion

This process first and foremost gave me the opportunity to critically examine what is most important to me as an artist creating my own work. When being stripped of half of the process and the final show, I had to ask myself what was worth preserving and what could I let go of in order to make this happen. Preserving and honoring my research process by not assuming an end product became of great value to me, and therefore I was willing to shelve the work-in-progress despite having to take a somewhat isolated path separate from my peers. I also realized how easily I was able to let go of the original process when I realized my concept was already effectively fulfilled in a different form, because it is of greater importance to me to share my ideas in an accessible way through concept and narrative than to showcase something new and original. Lastly, I started to understand how much I value having autonomy over my work.

In order to maintain that autonomy, I was challenged in the opportunities to stand up for myself. I had to be confident in the skills I had to offer my peers, and not be afraid to let my voice be heard when I knew our group could make changes to produce stronger work. I learned to speak up when I knew what was best for myself and what I needed to produce my best work.
under the circumstances. I also made the difficult choice to respect and take enough pride in my work to stand up for my rights to it, in preserving and protecting both process and product.

And lastly, I experienced how dance can serve as research to produce answers to questions. I started this process asking how a quirky, postmodern aesthetic could intersect with the story of the gospel. I stepped into a rehearsal process to make a dance which would depict the four parts of the narrative with my postmodern movement. And yet, it turned out I never needed to create that dance in the first place, because the gospel was hidden in my Junior Jury all along. As I stated in my proposal, “There is an intersection between the aesthetic and the concept because my artistry and my faith are both fundamental parts of who I am.” This whole process answered my question by showing me that just as I cannot create a dance without blade arms and a jumpsuit, I also cannot create a dance without telling God’s story. So long as I bring myself to the work, the gospel will always be part of it.
5 music analysis
Music Analysis

Graduating Presentations 2020
Jasmine Clark - Inner Workings

Note: Throughout *Inner Workings*, the movement primarily coexists alongside the sound score rather than in conjunction with it. Additionally, all three parts of the sound score are unmetered, therefore the movement does not have assigned counts.

**Section I**

“Large Boxing Crowd with Fight Bell” by Sound Ideas

<table>
<thead>
<tr>
<th>Time</th>
<th>Instruments</th>
<th>Sound Description</th>
<th>Movement Description</th>
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</thead>
<tbody>
<tr>
<td>0:00-0:10</td>
<td>Human voices Bell</td>
<td>Volume of large crowd cheering increases, fight bell rings at 0:10</td>
<td>Dancer makes subtle shifts into starting fight position, remains still at the bell</td>
</tr>
<tr>
<td>0:11-0:35</td>
<td>Human voices</td>
<td>Volume of cheering crowd begins high and gradually decreases</td>
<td>Dancer moves up and down a diagonal, towards and away from DSL</td>
</tr>
<tr>
<td>0:36-0:50</td>
<td>Human voices</td>
<td>Intensity of cheering increases and volume gradually decreases</td>
<td>Dancer repeats part of the phrase along the diagonal with a variation on the end of it, continuing to move back and forth on the diagonal, eventually chugs forward towards DSL and snaps head away as if being hit</td>
</tr>
<tr>
<td>0:50-0:55</td>
<td>Human voices</td>
<td>Volume and intensity of crowd decreases</td>
<td>Dancer looks back towards DSL, lunges back and forth in place, takes steps backward to prepare</td>
</tr>
<tr>
<td>0:56-1:02</td>
<td>Human voices</td>
<td>Volume and intensity of crowd increases</td>
<td>Dancer takes large steps forward toward DSL, jumps, turns, and slides to the ground sideways towards SR</td>
</tr>
<tr>
<td>1:03-1:09</td>
<td>Human voices</td>
<td>Volume and intensity of crowd decreases</td>
<td>Dancer slides towards SR into a crouched position, holds it, jumps up into a fight position, holds it, stands up straight and throws arms back, and slowly sinks down</td>
</tr>
<tr>
<td>1:09-1:14</td>
<td>Human voices</td>
<td>Volume and intensity of crowd increases</td>
<td>Dancer dodges and attacks on a lateral trajectory back and forth between DSR and DSL</td>
</tr>
<tr>
<td>1:15-1:19</td>
<td>Human voices</td>
<td>Distinguished voice calls out “wait, wait” at 1:15, volume of cheering crowd increases</td>
<td>Dancer makes a dodge towards DSL before turning, running, and jumping towards USR</td>
</tr>
<tr>
<td>1:20-1:25</td>
<td>Human voices</td>
<td>Volume of crowd and intensity of cheering gradually increase</td>
<td>Dancer inverts, falls to the ground, and stands up to attack moving DSL</td>
</tr>
<tr>
<td>1:26-1:30</td>
<td>Human voices</td>
<td>Volume of cheering crowd remains level</td>
<td>Dancer falls sideways towards DSR, gets up to attack towards DSL</td>
</tr>
<tr>
<td>1:31-1:35</td>
<td>Human voices</td>
<td>Volume of cheering crowd increases at 1:31 and again at 1:33</td>
<td>Dancer kicks towards DSL on first volume increase, turns over their shoulder and falls forward on second volume increase</td>
</tr>
<tr>
<td>1:36-1:45</td>
<td>Human voices Bell</td>
<td>Fight bell rings at 1:36, volume of crowd cheering and applauding completely fades out</td>
<td>Dancer throws arm in the air at the bell; Dancer gradually straightens knees and looks up as applause fades out</td>
</tr>
</tbody>
</table>

**Transition to Section II**

| Time     | Silence | Silence | Dancer brings arm back in towards their body, pulls leg in to face US, falls towards SR, rolls up, and walks in a clockwise arc starting towards SR, moving US, and coming DS through center |
## Section II

Text adapted from Encyclopaedia Britannica  
Read and recorded by Rex Schnelle

<table>
<thead>
<tr>
<th>Time</th>
<th>Instruments</th>
<th>Sound Description</th>
<th>Movement Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:10-2:15</td>
<td>Human voice</td>
<td>Monotone voice reads text about the human body</td>
<td>Dancer remains still in a neutral position through the first sentence. They strike a fight position at the pause before the second sentence, hold it, and then step back to neutral.</td>
</tr>
<tr>
<td>2:16-2:22</td>
<td>Human voice</td>
<td>Monotone voice reads text about the organization of the human body</td>
<td>Dancer strikes the same fight position at the end of second sentence. Dancer looks at their elbow before stepping back to neutral.</td>
</tr>
<tr>
<td>2:23-2:33</td>
<td>Human voice</td>
<td>Monotone voice reads text about organs</td>
<td>Dancer strikes the same fight position using only their right arm and continues to explore the arm through pushing and swinging gestures before stepping back to neutral.</td>
</tr>
<tr>
<td>2:34-2:46</td>
<td>Human voice</td>
<td>Monotone voice reads text about organ systems</td>
<td>Dancer strikes the same fight position then explores their left arm through different pushing and swinging gestures</td>
</tr>
<tr>
<td>2:47-2:51</td>
<td>Human voice</td>
<td>Monotone voice reads text about the integumentary system</td>
<td>Dancer skitters in a circle with arms coming into their body before stopping to look around</td>
</tr>
<tr>
<td>2:52-2:59</td>
<td>Human voice</td>
<td>Monotone voice reads text about the musculoskeletal system</td>
<td>Dancer hits an angular position, takes a few steps DS, and turns US to rock side-to-side</td>
</tr>
<tr>
<td>3:00-3:05</td>
<td>Human voice</td>
<td>Monotone voice reads text about the respiratory system</td>
<td>Dancer takes bigger steps side-to-side while extending arms then steps forward, turns around, and walks towards USR</td>
</tr>
<tr>
<td>3:05-3:22</td>
<td>Human voice</td>
<td>Monotone voice reads text about the circulatory system</td>
<td>Dancer turns to take clunky runs in a clockwise arc towards DSL, drops, rolls, stands up, the spokes arm in different directions and makes the body run in the same direction to catch up with the arm</td>
</tr>
<tr>
<td>3:23-3:33</td>
<td>Human voice</td>
<td>Monotone voice reads text about the digestive system</td>
<td>Dancer does a small torso roll, rocks side-to-side, does a turn in attitude, takes a few steps to chug towards SR and a few steps to chug towards SL</td>
</tr>
<tr>
<td>3:34-3:43</td>
<td>Human voice</td>
<td>Monotone voice reads text about the nervous system</td>
<td>Dancer moves through a series of stepping, twisting, bending, hopping, and squatting</td>
</tr>
<tr>
<td>3:44-3:50</td>
<td>Human voice</td>
<td>Monotone voice reads text about the endocrine system; “Honeyed Words” begins- electronics starts to fade up</td>
<td>Dancer flicks R arm overhead towards the L corner, spirals torso and takes steps toward SL two times, flicks hands as they squat down, stands back up and rolls arms around each other</td>
</tr>
<tr>
<td>3:51-3:58</td>
<td>Human voice</td>
<td>Monotone voice reads text about the reproductive system; electronics continues fading up</td>
<td>Dancer dives into arabesque, threads one arm through the other while stepping in a square pattern, and does a small arabesque turn</td>
</tr>
</tbody>
</table>

**Transition to Section III**

<table>
<thead>
<tr>
<th>Time</th>
<th>Instruments</th>
<th>Sound Description</th>
<th>Movement Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:59-4:13</td>
<td>Human voice</td>
<td>Monotone voice reads text about the wonders of the human body; electronics fades up to full volume [figure 5.1, a]</td>
<td>Dancer turns over their L shoulder towards DSL 2x, redirects to pas de bourrée towards USR, and steps to turn with a cut under; dancer holds pose with one arm extended and one arm close to their body</td>
</tr>
</tbody>
</table>
**Music Analysis**

**Section III**

"Honeyed Words" by Anna Meredith

<table>
<thead>
<tr>
<th>Time</th>
<th>Instruments</th>
<th>Sound Description</th>
<th>Movement Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:14-4:39</td>
<td>Cello</td>
<td>Cello comes in and takes four sets of escalating and de-escalating notes; Electronics parallels these notes underneath [figure 5.1, b]</td>
<td>Dancer steps out of pose to walk clockwise towards USR, takes a series of walks forward towards DSL lifting through their torso and falling forward to take steps back 3x, dancer ends toward center stage to plié and bend torso from side to side then squats to the ground with head down</td>
</tr>
<tr>
<td>4:40-5:08</td>
<td>Cello</td>
<td>Cello does two sets of three escalating notes followed by one de-escalating note; Electronics goes back and forth between paralleling the note and juxtaposing the note [figure 5.1, c]</td>
<td>(1st Set of cello notes) Dancer looks up towards DSR, stands up and backs up toward USR, circles arms and steps into second position plié, cuts under to ronde de jambe to a lunge to face US (2nd Set of cello notes) Dancer turns back to face DS in releve, bends knees and straightens again on releve, repeats phrase from the nervous system (3:34-3:43)</td>
</tr>
<tr>
<td>5:08-5:20</td>
<td>Cello</td>
<td>Cello does one set of one escalating note followed by two de-escalating notes, the second being twice the length of the first; Electronics parallel the cello notes [figure 5.1, d]</td>
<td>Dancer repeats fighting phrase from section I (0:56-1:02), ends on the floor and brushes their hand on the ground and makes a fist in front of their face</td>
</tr>
<tr>
<td>5:20-5:37</td>
<td>Cello</td>
<td>Cello does one long escalating note; Electronics take two escalating notes followed by one de-escalating note and two more escalating notes [figure 5.1, e]</td>
<td>Dancer extends their arm, looks up at the ceiling, brings their head and palm together, then rolls to stand up, does a three-step-turn towards SL, and opens up to second position and makes an arc with their face from L to R</td>
</tr>
<tr>
<td>5:37-5:50</td>
<td>Cello</td>
<td>Cello does three escalating notes, each increasing length from the previous; Electronics parallel the first cello note, juxtapose the second and first half of the third, then parallel the second half of the third [figure 5.1, f]</td>
<td>Dancer does a ronde de jambe, attitude turn, and jump towards SR. They redirect and step over to do a ronde de jambe and three-step-turn towards SL, then does a passé on center</td>
</tr>
<tr>
<td>5:50-5:58</td>
<td>Cello</td>
<td>Cello does two escalating notes and one de-escalating note; Electronics parallel the first note, juxtapose the second, and parallel the third [figure 5.1, g]</td>
<td>Dancer does an attitude to the front and runs toward DSL, reaches to the corner, redirects and runs toward USR with a jump and roll on the way</td>
</tr>
<tr>
<td>5:58-6:13</td>
<td>Cello</td>
<td>Cello does a short escalating note and a long de-escalating note; Electronics juxtapose the long de-escalating note with three short escalating notes [figure 5.1, h]</td>
<td>Dancer reaches up to the USR corner on the short note, then softens elbows and knees, steps out for an enlevé from the side, crosses over to turn and unwind, steps into a back soutenu, runs back towards DSL, takes two step-hops facing the front, and does another back soutenu.</td>
</tr>
<tr>
<td>6:13-6:30</td>
<td>Cello</td>
<td>Cello does a long escalating note to fade out; Electronics take two short escalating notes during the first half of cello [figure 5.1, i]</td>
<td>Dancer walks in spirals, stops to reach towards DSL in a small arabesque, and finishes by repeating the climax phrase (5:37-5:50) until the lights are completely faded out</td>
</tr>
</tbody>
</table>
Figure 5.1

“Honeyed Words” by Anna Meredith

Key:
- Cello
- Electronic Notes
- Underlying Drome
- Fade

[Diagram showing musical analysis with annotations for different sections of the piece.]
design documentation
Design Statement

*Inner Workings* moves through three distinctly different worlds throughout the duration of the work. Within the design elements, it was necessary to maintain individuality in each section while simultaneously creating a through-line to form a cohesive work.

**Lighting** (figure 6.5-6.8)

Statement adapted from Hannah Liddicoat’s lighting concept statement for DANC 3890

The lighting design was created and executed by Hannah Liddicoat, Tyler Korff, and Nijah Hart along with input from myself as part of their Lighting and Staging for Dancers course. While utilizing a minimalist approach to align with the postmodern aesthetic, the lighting separates and moves with the worlds of each section. The first section features an intimate and saturated environment, anchoring the dancer and kinesthetic movement into time and space (figure 6.5). The transition between the first and second section brings an isolated pool of light to downstage center in order to capture the isolation of the dancer within their own thoughts (figure 6.6). The second section shifts downward in intensity and saturation and utilizes cool tones to create a plain, sterile environment to align with the text (figure 6.7). The final section introduced bright white overhead lights to form a heavenly atmosphere, and the increased intensity brought a sense of resolution to the work (figure 6.8).

**Costuming** (figure 6.1-6.2)

The aesthetic of the costume design was largely a nod towards the utilitarian costuming trends of the postmodern era. For *Inner Workings*, the intention of this choice was to have one costume look to fit into all three sections, and the jumpsuit fit this specification. In the first section, the jumpsuit portrays the work and grit involved in the dancer’s role as a boxer. In the second section, it evokes a sense of messy, playful experimentation, similar to that of a laboratory coat. For the final section, it attains a degree of neutrality so the audience is no longer focused on the presentation of a character, but rather the movement and experience of the dancer.

**Hair and Makeup** (figure 6.3-6.4)

The design of hair and makeup drew further inspiration from the postmodern era. Both simple and natural in design, they neither specify characteristics of character nor distract the audience from the movement of the body. The hair is a simple ponytail without excessive slicking, secured at the nape of the neck in order to move in a subtle, natural way, yet not distract from the movement of the body.

The makeup design is as minimal as it can be and still accommodate the intensity of lighting and distance from audience. For Studio B, this only required foundation, light contouring, mascara, and tinted chapstick. Makeup for female dancers often tends to exaggerate femininity, but the intention of this makeup design is to create neutrality in the face as the gender of the dancer is not relevant to the concept of the work.
Figure 6.1: Costume Design

Figure 6.2: Rolled Sleeve Detail

Figure 6.3: Hair Design

Figure 6.4: Makeup Design
Figure 6.5: Cue 31 by Hannah Liddicoat et al.

Figure 6.6: Cue 32 by Hannah Liddicoat et al.
Figure 6.7: Cue 33 by Hannah Liddicoat et al.

Figure 6.8: Cue 34 by Hannah Liddicoat et al.
Graduating Presentations 2020 - Magic Sheet

Dalton Center Studio B

---

**Chan** | **Purpose**    | **Chan** | **Purpose**    | **Chan** | **Purpose**    
---|---|---|---|---|---
10  | CS Special       | 100  | House          | 131-132 | House Specials  
80  | Cyc Temp         | 121-127 | Cyc           |   |   

---

Purpose

**Chan** 10  | **Purpose** CS Special  
**Chan** 80  | **Purpose** Cyc Temp  

---

Front Lav

R54

---

Front Template

R79665 - Reflected Water

---

Front Blue

L120

---

Amber HSL

R305

---

NC Blue iHSR

L201

---

Heads

R55

---

Shins

R60

---

36
<table>
<thead>
<tr>
<th>Cue</th>
<th>Time</th>
<th>Description</th>
<th>Go</th>
<th>Channel Breakdown</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>3</td>
<td>BLACKOUT</td>
<td>Go</td>
<td>Black out, no channels</td>
</tr>
<tr>
<td>31</td>
<td>6</td>
<td>Opening cue</td>
<td>Dancer set, go with music</td>
<td>21-22 @ 32, 51-56 @ 50, 61 @ 50, 111-115 @ 44 (R31, L100, G100, B90), 121-127 @ 54 (R52, G55, B96)</td>
</tr>
<tr>
<td>32</td>
<td>7</td>
<td>Spotlight</td>
<td>Dancer stands and walks</td>
<td>2 @ 50, 51 @ 50, 54 @ 50, 103 @ full (R55, L100, G100, B30), 121-127 @ 32 (R52, G55, B96)</td>
</tr>
<tr>
<td>33</td>
<td>15</td>
<td>Shift to cool</td>
<td>Dancer curls body inward</td>
<td>1-6 @ 30, 51-56 @50, 61-66 @50, 121-127 @ 82 (R52, G55, B96)</td>
</tr>
<tr>
<td>34</td>
<td>30</td>
<td>Bright Finale</td>
<td>Dancer walks along diagonal</td>
<td>51-56 @ 85, 61-66 @ 84, 101-115 @ 86 (R22, L100, G100, B84), 121-127 @ 90 (R8, G21, B96)</td>
</tr>
<tr>
<td>35</td>
<td>8</td>
<td>Black out</td>
<td>Dancer stretches arms towards corner</td>
<td>Black out, no channels</td>
</tr>
<tr>
<td>36</td>
<td>3</td>
<td>Bow</td>
<td>Dancer in bow place</td>
<td>51-56 @ 85, 61-66 @ 84, 101-115 @ 86 (R22, L100, G100, B84), 121-127 @ 90 (R8, G21, B96)</td>
</tr>
<tr>
<td>37</td>
<td>3</td>
<td>Black out</td>
<td>Finishes bow</td>
<td>Black out, no channels</td>
</tr>
<tr>
<td>38</td>
<td>3</td>
<td>House to half</td>
<td>Dancer offstage</td>
<td>100 @ 50</td>
</tr>
</tbody>
</table>
7 publicity and promotion
Promotional Poster
By Allison Ford

Graduating Presentations 2020
Jasmine Clark- Inner Workings

Dance Studio B, Dalton Center, Western Michigan University
April 9-11 2020

SIX POINT

CONVERGENCE

$12 General Admission
$5 Student Tickets
Miller Auditorium Ticket Office
www.tickets.millerauditorium.com
Thank you to the following volunteers, donors, and contributors

Donors
Orchesis Dance Society  
Partners in Dance  
Donna and Mike Bonser  
Wendy and Jason Carter  
Meil Ford  
Jeremy Ford  
Heather Mitchell

Volunteers
Lighting and Hanging: Run Crew  
Laura Cornish: lighting Design

Contributors
Ashley Deran, Photography

Figure 8.1: Concert program cover by Allie Renner, photography by Ashley Deran

The Neapolitan Regional Lusty Swimmers  
Choreographer: William Ford  
Music: “Cara Piana” by Tom Dallarn  
“Masens Dance” from Turners by Ghazan Gahin  
performed by Jazmyn Ryan, Beth Hines  
“Ballet Shoes” by Ashley Coleman  
Dancers: John Crane, Jasmine Clark, Katya Haluska, Brooklyn Hayes,  
Katelyn Harnathan, Haley Halverson, Chris Lawrence, Paige Melchior, Cassie ballet, Angel Carter

With Passion, Always  
Choreographed: Tyler Capone  
Music: “Rose Parade” by Jerry Boudreau  
“Ensemble: Jazz Ensemble” performed by Ellet Baudinford and  
Brianna Rabbitt  
“5 Elements” performed by Patrick Greaves, Richard  
Hayward, Rees Ford, Tom Lopez, Ben Chappell and Katherine Fletcher  
Dancers: Eric Brown, Mackenzi D’Alessandro, Katya Haluska, Sydney Leleah, Laura Cornish,  
Ciera Nolan, Kasey Rosemito, Destiny Washington*  
*indicates second cast

Inner Workings  
Choreographer: Jasmine Clark  
Music: “Largo Romanza” with Fight Ball” by Sound Idea  
*adapted from Twenty-one Steps by Monique, and recorded by  
Rick Florida, “Swept Away” by Anika Merklin

SIX POINT CONVERGENCE  
April 9th-11th at 8PM and at 3:00PM April 11th  
Dalton Studio B

Peering through spaces in minds of turbulent souls  
Choreographer: Allie Renner  
Music: “Why Try to Change Me Now” by Tina Apple; “La Minnow” by  
Keara Bennion, “That Old Church Piano” by Ross Oke  
Dancers: Kaci Brown, Lauren DeBenedetti, Alessandra Erikson, Aurore  
Gunderson, Sydney Harnathan, Dara Johnson, Ciera Nolan, Lauren Smith,  
Kenzie Sitter  
*indicates second cast

Formulated Anxiety  
Choreographer: Allie Renner  
Music: “My Way” by Frank Sinatra; “Amarra, Eulaire” by Alejandro  
Cortez; “50 States – Continental United” by Patrick Barc  
Dancers: Cameron Alvarez, Michael Brown, Emily Hill, Dara Johnson, Tyler  
Kroll, Marshall Selkirk, Chloe Rush, Phoebe Robinson*, Lauren Smith;  
Cassie ballet, Coriella Sitter  
*indicates second cast

Within Sight  
Choreographer: Joseph Hernandez  
Music: “Breathless” by Hugh M. Hefner; “3 141” by Michael Wall  
Dancers: Jada Bonser, Tyler Casper, Jasmine Clark, Allie Renner, Hayley  
Hines, Jada Bonser

Sublime Director: Ciera Nolan

Figure 8.2: Concert program interior by Allie Renner
Concert Program Design
By Allie Renner

Graduating Presentations 2020
Jasmine Clark- Inner Workings

Artist Biographies

Jasmine Clark is originally from Texas. While in 2020, she has performed across Europe, America, Australia, and the Caribbean. Additionally, she was a member of Fontainebleau Project with the E. E. Little endow. She has performed in various venues such as the American Dance Festival, the Dizzy’s Contemporary Dance Company, and the American Dance Festival. In 2020, Jasmine’s jars are currently working on a new project for the American Dance Festival. She is also the head of the Dance Commission and is part of the American Dance Festival organization.

Allie Renner, a dancer and choreographer from Wayne, Michigan. During her Senior year at Wayne State University, she performed in the musicals "West Side Story," "Brigadoon," and "The Sound of Music." She was also a member of the Wayne State University Dance Ensemble, a group of contemporary dancers that perform in concerts and competitions throughout the United States. Allie has also performed in various venues such as the American Dance Festival, the Dizzy’s Contemporary Dance Company, and the American Dance Festival. In 2020, Allie is working on a new project for the American Dance Festival. She is also the head of the Dance Commission and is part of the American Dance Festival organization.

Artist Biographies

Figure 8.3: Concert program insert, side #1 by Allie Renner

Figure 8.4: Concert program insert, side #2 by Allie Renner
9 fundraising and budget
**Donor Record**

Caster, Wendy and Jason  
Wlcaster6@gmail.com  
Donation: $100  
Returned funds: $100

Ford, Jenny  
Jroe_14@hotmail.com  
Donation: $30  
Returned funds: $30

Ford, Mel  
Meford67@gmail.com  
Donation: $50  
Returned funds: $50

Mitchell, Heather  
Artsdirector@rootead.org  
Donation: $25  
Returned funds: $25

Orchesis Dance Society  
Contact: Jolin Cramer (President- Orchesis Dance Society)  
Jolin.n.cramer@wmich.edu  
Donation: $500  
Returned funds: $500

Partners in Dance  
Contact: Megan Slayter (Chair- Department of Dance)  
Megan.slayter@wmich.edu  
Donation: $500  
Returned funds: $350

Renner, Donna and Mike  
Vball1220@comcast.net  
Donation: $100  
Returned funds: $100
Dear Partners in Dance:

We, the B.F.A. class of 2020 in the WMU department of dance, have begun the process of creating and producing our Graduating Presentations concert which will be presented on April 12-14 at the Dorothy U. Dalton Center. This performance represents both the synthesis and culmination of everything we have learned throughout the past four years. We are hoping that you would come beside us and support our efforts during this formational moment in our educations and careers.

While we are doing additional fundraising to support the many production costs associated with this concert, one of our largest expenses is our residency with guest artist and WMU dance B.F.A. alumni, Joseph Hernandez. Upon graduation, Joseph danced professionally for ODC/Dance in San Francisco, DamageDance and Dušan Týnek Dance Theatre in New York, and the Metropolitan Opera Ballet. Recently he has presented his choreographic work at DanceWorks Chicago, COMMON Conservatory, Hot Crowd Dance, and the NYC Blueprint Dance Festival. We are delighted to be commissioning Hernandez to create a work that features the six of us as our final performance as undergraduate students.

Any funds received would go directly towards costs associated with Hernandez’s residency. We are hoping that Partners in Dance would contribute funds totaling $500 towards this opportunity. With your help, we would be able to alleviate costs of travel and creative time with Hernandez, and ultimately be able to bring a greater level of professionalism to our concert regarding production and costuming. We are each so grateful for the funding and support you all have given us as individuals throughout our time as students at WMU and have grown tremendously from the experiences you have made possible for us. Our hope is that your support in the funding of our final concert will allow us to showcase that growth for you, our faculty, and our families and friends through the strongest production possible.

We look forward to presenting our final works for you all at the end of the process. The concert will occur on April 12-14 at 8:00 pm with an additional 2:00 pm matinee on Saturday, April 14. We would like to extend our gratitude to each of you by offering Partners in Dance board members free complimentary tickets for any of the performance dates. For additional information, contact Jasmine Clark, fundraising coordinator, at jasmine.c.clark@wmich.edu.

Thank you for your continued support of each of us as both students and artists. We hope you can make it to our show and look forward to seeing you there.

Sincerely,

Will Brighton, Tyler Caster, Jasmine Clark, Allison Ford, Hayley Midea, and Allie Renner
Dear Orchesis Dance Society:

We, the B.F.A. class of 2020 in the WMU department of dance, have begun the process of creating and producing our Graduating Presentations concert which will be presented on April 12-14 at the Dorothy U. Dalton Center. This performance represents both the synthesis and culmination of everything we have learned throughout the past four years. We are hoping that you would come beside us and support us as we approach this final opportunity to create and perform at WMU as undergraduate students.

Any funds received would go directly towards costs associated with publicity and production. We are hoping that Orchesis Dance Society would contribute funds totaling $500 towards our concert. We are so grateful to each of you for the ways that you are already bringing our artistic visions to life. With your help, we would be able to more fully realize our individual works and bring a greater level of professionalism to our concert regarding production and costuming. Our hope is that your support in the funding of our GP concert will allow us to celebrate the artists we are and continuing to become for our faculty, families, and friends through the strongest production possible.

We look forward to presenting our final works for and with you all at the end of the process. The concert will occur on April 12-14 at 8:00 pm with an additional 2:00 pm matinee on Saturday, April 14. For additional information, contact Jasmine Clark, fundraising coordinator, at jasmine.c.clark@wmich.edu.

Thank you for all the ways you have supported us throughout the past four years. We are so excited to close this chapter of our lives with you all by our sides.

Sincerely,

Will Brighton, Tyler Caster, Jasmine Clark, Allison Ford, Hayley Midea, and Allie Renner
Dear Jerry:

We, the B.F.A. class of 2020 in the WMU department of dance, have begun the process of creating and producing our Graduating Presentations concert which will be presented on April 12-14 at the Dorothy U. Dalton Center. This performance represents both the synthesis and culmination of everything we have learned throughout the past four years.

As you know, we have had the pleasure of commissioning WMU dance B.F.A. alumni, Joseph Hernandez, to create a work that features the six of us as our final performance as undergraduate students. We are hoping that you would come beside us and support our efforts as we bring Joseph home to his alma mater and showcase the incredible artist he has grown into.

While we are doing additional fundraising to support the many production costs associated with this concert, one of our largest expenses is Joseph’s residency. Any funds received would go directly towards costs associated with his creative process. We are hoping that you would contribute $300 towards this opportunity. With your help, we would be able to alleviate costs of travel and creative time with Joseph, and ultimately be able to bring a greater level of professionalism to our concert regarding production and costuming.

We look forward to presenting Joseph’s final work as well as each of our own pieces for you at the end of the process. The concert will occur on April 12-14 at 8:00 pm with an additional 2:00 pm matinee on Saturday, April 14. We would like to extend our gratitude to you by offering you free complimentary tickets for any of the performance dates. For additional information, contact Jasmine Clark, fundraising coordinator, at jasmine.c.clark@wmich.edu.

Thank you for continually valuing us, our work, our department, and our artform. We hope you can make it to our show and look forward to seeing you there.

Sincerely,

Will Brighton, Tyler Caster, Jasmine Clark, Allison Ford, Hayley Midea, and Allie Renner
Letters of Return

Graduating Presentations 2020
Jasmine Clark - Inner Workings

B.F.A. Graduating Presentations
Department of Dance
Western Michigan University

Dear Partners in Dance:

We, the B.F.A. class of 2020 in the WMU Department of Dance, want to thank you for your generous contribution towards our Graduating Presentations concert. As you are already aware, our concert unfortunately had to be cancelled due to the COVID-19 crisis. For this reason, we are no longer in need of your full donation, thus we will be returning funds in the amount of $350 to Partners in Dance.

Although we are not able to present our concert, your donation still allowed us to experience an amazing residency with guest artist and WMU Dance alumnus, Joseph Hernandez. He traveled to Kalamazoo from Chicago for the weekend of February 7-9, 2020 and collaborated with us to create a new work. It was such an informative process for us to coordinate our own guest artist residency, and we were able to learn so much from Joseph and the expertise he brought. The final product, Within Sight, has become incredibly special to each of us, and we are in the process of looking for ways to share it digitally with our audiences. Additionally, we have plans to share parts of our individual rehearsal processes online to give you a window into what we have been working towards over the course of the semester.

While we are heartbroken that we will no longer be able to publicly present our works in person for each of you, we are delighted that the returning of your funds will support more dancers and their voices when everyone returns from this crisis. Your support of our dance community means more than ever during times like these. We sincerely appreciate each and every one of you and wish you all safety and health during these unprecedented times.

Sincerely,

Will Brighton, Tyler Caster, Jasmine Clark, Allison Ford, Hayley Midea, and Allie Renner
Dear Jolin and Orchesis Dance Society:

We, the B.F.A. class of 2020 in the WMU Department of Dance, want to thank you for your generous contribution towards our Graduating Presentations concert. As you are already aware, our concert unfortunately had to be cancelled due to the COVID-19 crisis. For this reason, we are no longer in need of your donation, thus we will be returning funds in the amount of $500 to Orchesis Dance Society.

While we are heartbroken that we will no longer be able to publicly present our works with and for each of you, we are delighted that the returning of your funds will support more dancers and showcase their work and voices when you all return from this crisis. We sincerely appreciate each and every one of you and wish you all safety and health during these unprecedented times.

Sincerely,

Will Brighton, Tyler Caster, Jasmine Clark, Allison Ford, Hayley Midea, and Allie Renner
Note: Upon the cancellation of the concert, funds raised via GoFundMe were returned in full to the original donors along with the following message:

“Dear (Name),

We, the B.F.A. class of 2020 in the WMU Department of Dance, want to thank you for your generous contribution towards our Graduating Presentations concert. Unfortunately, our concert has been cancelled due to the COVID-19 crisis. For this reason, we are no longer in need of your donation, thus we will be returning the full amount of your funds shortly. We sincerely appreciate you and the support you have shown towards us and wish you safety and health during these unprecedented times.

Sincerely,

Will Brighton, Tyler Caster, Jasmine Clark, Allison Ford, Hayley Midea, and Allie Renner”
## 2020 FINAL BUDGET

<table>
<thead>
<tr>
<th></th>
<th>FUND A</th>
<th>FUND B</th>
<th>ESTIMATED IN KIND</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Cash</td>
<td>Cash</td>
<td>Cash Total</td>
<td></td>
</tr>
</tbody>
</table>

**Fund A: Department Based Funds**  
**Fund B: Fundraising Based Funds**

### Projected Expenses:

#### Production
- Facility Rental/Lamp Fee: $0.00  
- Instrument Rental: $0.00  
- Production Supplies: $0.00  
- **Projected Production Subtotal**: $0.00

#### Publicity
- Photo Prints: $0.00  
- Posters: $0.00  
- Programs: $0.00  
- Call Board: $0.00  
- Crew Gifts: $0.00  
- Social Media Boosting: $0.00  
- **Projected Publicity Subtotal**: $0.00

#### Personnel
- Guest Choreographer: Joseph Hernandez: $792.84  
- Photographer: Ashley Deran: $600.00  
- Videographer: Aertron Grosshuesch: $0.00  
- **Publicity Video Reel**: $100.00  
- Videographer: $0.00  
- Dress Rehearsal Performance: $25.00  
- GP Dance Lighting Designer: $0.00  
- **Projected Personnel Subtotal**: $1,392.84  
- **Projected Sets/Costumes Subtotal**: $275.00

#### Sets/Costumes
- Sets/Costumes - Will Brighton: $0.00  
- Sets/Costumes - Tyler Caster: $0.00  
- Sets/Costumes - Jasmine Clark: $0.00  
- Sets/Costumes - Allison Ford: $0.00  
- Sets/Costumes - Hayley Midea: $0.00  
- Sets/Costumes - Allie Renner: $0.00  
- Sets/Costumes - GP Dance: $0.00  
- **Projected Sets/Costumes Subtotal**: $0.00

#### Miscellaneous
- Office Supplies: $0.00  
- **Projected Miscellaneous Subtotal**: $0.00

**Projected Total Expenses**: $1,392.84  
**Projected Income Subtotal**: $1,677.84

### Projected Income:
- Department Contribution (150*6 students): $900.00  
- PID Donation: $150.00  
- Orchesis Donation: $0.00  
- Jerry French Donation: $0.00  
- Ebony Vision Bake Sale: $70.84  
- Gala Bake Sale: $272.00  
- Junior Jury Bake Sale: $0.00  
- Crowd Funding (Facebook): $0.00  
- In-Kind Income: $0.00  
- **Projected Income Subtotal**: $1,392.84

**Total**: $1,677.84
"Therefore we do not give up hope. Even though our outer person is being destroyed, our inner person is being renewed day by day. For our momentary light affliction is producing for us an absolutely incomparable weight of eternal glory. Therefore, we do not focus on what is seen, but what is unseen. For what is seen is temporary, but what is unseen is eternal."

2 Corinthians 4.16-18