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## Formulated Ataxia

Alexandra Renner

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# Formulated Ataxia

A Graduating Presentation  
by Allie Renner



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## **APPLICATION FOR DANCE 4800 GRADUATING PRESENTATION**

Name           Allie Renner           Semester           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.

For my Senior Graduating Presentation, I am interested in choreographing an athletic contemporary modern/ballet piece that includes three different sections based on my overall theme of recognizing order within chaos. I will utilize my synesthesia, a neurological condition that utilizes multiple senses at once while encoding information, to cast dancers that have numbers that associate with the three sections I am intending to build. Growing up with synesthesia has led to intense anxiety, and I have always attributed people with numbers, colors, and memories to find order in a chaotic world.

Chaos is brought on by external stressors and I have had a lot of personal and family issues throughout my lifetime. All of my external issues in return are sometimes too much for my synesthesia to organize. These chaotic events have accumulated over time and often bring me into a panic attack or into a brief feeling of psychosis; this is my cycle of rise and decline. Within all of that disarray, I am able to return to my natural state and start all over again. Part of my research will be on the theory of chaos, as it mirrors the cyclical nature of my mental and emotional instability.

In the past few months, my family has been dealing with a lot of heartbreak and confusion. We just recently found out that my sister has a different father than I, and it is a result of my mom being sexually assaulted. My (half) sister and I are 12 years apart, and she is married to her husband and has three children. The biggest obstacle I had to overcome in my life was the disappointment my parents had when my sister had a child at the age of 19; I addressed this topic in my Junior Jury. Growing up, I was seen as the kid that could do it all, the kid that could grow up and make it happen and make Mom and Dad proud. Within all of this craziness happening within my household, I held a tight grip to the logistics going on in my head, and to my reins to let my horse run fast in the direction of success. Now, I am having to deal with the broken relationship between my parents and my (half) sister. Since I have always been a person that looks as though they have everything in check, I continue to support both sides of my family and form a buffer that often gets caught in the middle. All of my family members have different numbers associated with them, and this is how I deal with talking to each of them. I organize all of these thoughts in my head, along with my constant fear of complete destruction of our family dynamics.

For this choreographic work, I will showcase the first section as being in relation to the number 8, which represents my mother. The choreography for this section will be in response to my mother's physical affection, her jealousy of quality time with those she loves most, and her selflessness. The second section will be in relation to the number 10, which represents my father. He is silently arrogant, expects the most out of everyone, and doesn't sit still because he knows there are things to be done. Finally, the last section will represent the chaos that I am most afraid of, which is the total deconstruction of everything that makes me feel safe; my family and my mental stability/organization. I have always been so devilishly afraid of the number five, and this section will be based off of the number 23. This represents the difference in DNA between my sister and I, and it also is the summation of two and three (five).

Every member of the cast has an associated number. The choreography that I generate will partially be informed by their improvisation in rehearsal time based on prompts that I give them regarding their family and experiences. It is significant to the work to not only explain my story and emotions, but to implement their family dynamics as well so they are able to fully immerse themselves and embody the work. I will also be coming in with my own choreographic phrases, based on the difference between my internal organization versus the external stressors, because this represents the organization that I will bring into the process before I manipulate the dancer's phrases. Many of the numbers in each section will also represent how many dancers will be on the stage. For example, the first section could either have five and three, four and four, seven and one, etc. I will manipulate the numbers as much as possible to emphasize the organization within the chaos of the dance.

Anticipated length: 8-12 minutes

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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 \_\_\_\_\_

# Alexandra Renner

Email: alliecrenner@gmail.com Phone: (847) 254-1712

## EDUCATION

Bachelor of Fine Arts in Dance (Spring 2020)

Western Michigan University (WMU)  
Kalamazoo, MI

Faculty: Whitney Moncrief, Carolyn Pavlik, David Curwen, Sharon Garber, Jeremy Blair, Monique Haley, Kelsey Paschich, Seyong Kim  
Academic and Practical Curriculum: Ballet, Modern, Jazz, Pointe, Choreography, History, Bartenieff Fundamentals, Laban, Production, Lighting, Management and Contact Improvisation.

## PROFESSIONAL

2018-2019 Hubbard Street Dance Chicago Summer Intensives (Glenn Edgerton, A.D.)

2018 Thodos Dance Chicago Summer Intensive (Melissa Thodos, A.D.)

2017-2018 Western Dance Project Company Member (Whitney Moncrief A.D.)

2014-2016 Inaside Dance Chicago Summer Intensive (Richard Smith A.D.)

## PERFORMANCE EXPERIENCE

2020	<i>Just Above the Surface*</i>	Yin Yue	WMU-Kalamazoo, MI
	<i>Wolf*</i>	BAIRA/MVMT PHLOSPHY	WMU-Kalamazoo, MI
	<i>Four Temperaments</i>	George Balanchine (Staged by Viki Psihoyos)	WMU-Kalamazoo, MI
	<i>Soul Remedy*</i>	Monique Haley	WMU-Kalamazoo, MI ACDA East-Central Gala
2019	<i>A Sophisticated Disappearance*</i>	Seyong Kim	NimbusPRESENTS: Offline+ at BAM Fisher-Brooklyn, NY
	<i>Happy Little Things (Waiting on a Gruff Cloud of Wanting)</i>	Aszure Barton (Staged by Jonathon Alsberry, Brett Perry & Tobin Del Cuore)	WMU-Kalamazoo, MI
	<i>Featuring*</i>	Seyong Kim & Dong-Won Lee	Detroit Film Theatre-MI
	<i>Wingless Angels*</i>	Seyong Kim	WMU-Kalamazoo, MI Detroit Dance City Festival-MI
	<i>Endure*</i>	Carlos Funn	WMU-Kalamazoo, MI
2018	<i>Swan Lake (Act II Excerpts)</i>	Lev Ivanov (Staged by Sharon Garber)	WMU-Kalamazoo, MI
	<i>Threshold*</i>	Christian Denice	WMU-Kalamazoo, MI
	<i>Falling Table*</i>	David Curwen	WMU-Kalamazoo, MI
2017	<i>Lilac Garden</i>	Antony Tudor (Staged by Amanda McKerrow & John Gardner)	WMU-Kalamazoo, MI
	<i>The Gettin'</i>	Kyle Abraham (Staged by Matthew Baker & Jeremy Neal)	WMU-Kalamazoo, MI
	<i>Traffic*</i>	Jackie Nowicki	WMU-Kalamazoo, MI

## AWARDS & SCHOLARSHIPS

2019-2020	Jean Warner Labelle Dance Scholarship
2016-2018	G. Eugene Mills Scholarship for Excellence in Ballet
2016-2018	Presidential Gold Scholarship
2016-2017	Dance Academic Scholarship
2016-2017	Edwin E. Meader Theatre & Performing Arts Scholarship

## TEACHING & LEADERSHIP

2017-Present	Movement Exchange	Chapter Treasurer	WMU-Kalamazoo, MI Panamá City, Panamá
2017-Present	Quivey Dance Company	Dance Instructor (ages 10-18)	Kalamazoo, MI
2013-Present	Cary-Grove Performing Arts Centre	Dance Instructor (ages 5-18)	Cary, IL

\*denotes original cast member



Headshot taken by Ashley Deran



Dance shot taken by Ashley Deran



As a dancer, I feed off of physical exertion and am intrigued by pushing body to its absolute limits; the emotional demands of dance also keeps me exploring in the studio every day. Dancing is also outlet for my battle with anxiety and synesthesia, and it allows me to perform and choreograph stories that have been built up internally over the course of my life. As a performer, morphing a choreographer's vision with their particular movement language is the ultimate challenge I am ecstatic to take. The adrenaline I obtain from performing is addictive, and the journey is rewarding.

As a choreographer, my movement language tends to be athletic and demanding. My authentic movement involves both gestural phrases, literal and abstract, along with phrases involving contemporary modern and ballet vocabulary to create athletic fluidity. When choreographing, I make myself a character within the story, so I am a part of the end product. Inserting myself into the piece allows me to fully immerse myself into the environment I am trying to create. My choreography is influenced by my synesthesia, which can be described as the categorizing of people, places and memories in my mind as numbers. One memory or emotion can mean a wide range of things to me, and my choreography then becomes an abstracted or sometimes literal representation of this organization.

I continue to absorb information and wisdom from any choreographer or artist that I share the space with because their experiences and life stories are exclusive, and what details the threads of their character. Exploring my own visceral connection to movement as well as the artists around me is what inspires me to continue researching. I bring my heavy baggage with me to inspire my dancing and creations every day, instead of compartmentalizing and exuding passion artificially.

Allie Renner first started her dance training at Cary-Grove Performing Arts Centre in Cary, Illinois. She is receiving a BFA from Western Michigan University Spring 2020. While at WMU, she performed works by Jackie Nowicki, Kyle Abraham, Antony Tudor, Azure Barton, George Balanchine, BAIRA/MVMT PHLOSPHY, and Yin Yue. In its 2017-2018 season, Allie was a company member of Western Dance Project, under the direction of Whitney Moncrief, and performed work by Christian Denice. Additionally, Allie educates many different ages of dance students at various studios in the Chicagoland and Metro Detroit areas in ballet, pointe, modern and jazz.

Allie Renner

16 April 2020

Chair Carolyn Pavlik

Committee Kelsey Paschich

### Graduating Presentation Essay

*Formulated Ataxia* is a choreographic work that is a culmination of all of the knowledge I have acquired over the past four years, including my use of synesthesia to inform my choreography. With a cast of eleven dancers, I created a world that depicts the cycle of anxiety and fears that I face, and how I seek organization within chaos. I have combined both my passion for creating physically demanding movement with my familiarity of synesthesia. Synesthesia can be described as attributing people and situations with numbers. My emotional connection to the numbers channels my generation of movement as well as influence the number of dancers on stage and the formations in which I place the dancers. The dancers in this piece also utilized their own past experiences to sprinkle their own passion into this journey of facing their biggest fear.

Knowing that this project needed to represent who I am as an artist at this moment, I realized that I wanted to finally show the world what exactly has been going through my mind each day; synesthesia is such an internal part of me that I continue to struggle with I am finally willing to express. Throughout my time in college, I have been thrown in and out of many situations requiring me to let loose and go with the flow. All of this “surrendering of power” led me to finally figure out how to organize myself within chaos. For all of my life I have been formulating thoughts in order to survive through disorder. This seed of seeking organization in chaos began to grow into something bigger when generating choreography and working with the

dancers in the space. Chaos theory inspired a lot of the choreographic decisions I made; within chaos, there are millions of repetitions and outcomes. There are aspects of chaos that the human brain may not yet be familiar, but that are high in organized complexity.

With my synesthesia comes great exhaustion; I am constantly trying to refile over and over again to organize each and every thought. I compartmentalize each person in my life along with other memories and places that become of relevance to me. From a young age, I experienced great anxiety by being disorganized. As a child we are taught that if our papers weren't filed we would fail, or if we lost an assignment that we would receive an F for that day. Throughout my life, these little fears have balled up into something I dread; I have a fear of everything in my life falling to pieces and having every relationship in my life disintegrate. Personally, my family has experienced great hardship in losses and unexpected forthcoming. There have been, on multiple occasions, loses of communication with family members due to misunderstandings. These situations ignited my need to control what I could control, which were the thoughts in my own head.

When I was younger, I wrote down numbers on a page and described the genders and colors associated with them to my parents. These numbers soon became entities that I could associate with all of the people in my life. I spent countless hours thinking about the characteristics of these numbers, and so much so that it would continue into the hours of the night where I was supposed to be resting. I have experienced numerous nightmares and night terrors that can be described as seeing a dial of numbers that were spinning so fast that they could not stop. When I started going to a psychologist for this raging anxiety I had rushing through my mind, these dreams then became lucid. My psychologist diagnosed me with

synesthesia, and we worked on exercises on how to control this “superpower” instead of having it cloud my brain. I am still working on how to find balance with other thoughts and memories, but I still get anxious when thinking about letting go of this micromanaging of thoughts.

My first priority was to cast a large group of dancers who were my friends and who I was confident in which to share my most vulnerable self. Therefore, I cast dancers that were both assigned numbers divisible by two and divisible by three. Initially I wanted to cast a full cast of dancers that were divisible by, or had the same numbers, as both of my parents; My mom’s number is eight, and my dad’s is ten. Besides myself, who which I personally do not have a number assigned, my parents have known me the longest and have numbers that I hold very near and dear to my heart. My parents have raised me to be the person I am today. Their personalities could not be further from each other, and sometimes that really challenges situations that require decision making. Arguing was, and still is, a huge part of how my parents communicate with each other.

This conflict that my parents often have with each other makes me fearful in the fact that one day they could potentially split apart. This is one of the triggers for my anxiety. Often times I am caught in the middle of my parent’s arguments, and this makes me uncomfortable. I hold the soft side of my mother, and the determined logical side of my father, and these ideas and conflict helped shape my work choreographically. I utilized these differences in my parent’s personalities to shape the tone for each of the sections of my choreographic work; my mother with the first, my father with the second, and total chaos and conflict in the third.

For the first section, my hope was to introduce each of the dancers on stage with their own light and airy gestural choreography to showcase individuality and to represent how I wake

up every morning thanking God. I wanted the first section to be optimistic so that there would be a clear shift in contrast and feeling between each section of the dance. The soloist, Carmen Alvarez, is highlighted in the middle of the stage and represents me throughout this daily cycle of fears and angst. The gesture phrases that the dancers perform in this section were made individually by them. The prompt I gave them was to create a gesture phrase based on what part of their personality they are most fond of, and why they are proud of who they are today. This is often how I walk myself through the beginning of each day, and how I am reminded of the positive traits that I possess.

The second section intensifies with angst parallel to the music and its crescendos, and the dancers in the ensemble represent thoughts and ideas related to Carmen. There are two groups of the ensemble that start to assemble, and they are called the “Idea Group,” and the “Opposers.” Mikayla Bunn, Dani Johnson, Emily Hill, Lauren Smith and Phoebe Rohrer are the “Idea Group.” This group represents the personified supportive ideas relating to Carmen. Specifically, they are seen down stage left at the beginning of this section holding Carmen’s head. This movement represents those positive thoughts and affirmations we give to ourselves to carry on throughout hardship. Hannah Liddicoat, Cassie Stahnke, Tyler Korff and Caroline Zajac represent the “Opposers.” Caroline more specifically represents fear in Carmen’s eyes, because fear is always there, not necessarily in the forefront of our minds. This is seen in the beginning of the section when Carmen is doing her solo, and the ensemble is frozen on the ground, and Caroline joins Carmen with her movement. Carmen does not physically see Caroline, but she can feel that she is there. Carmen and Caroline then have a duet that proceeds with Caroline entering the space without Carmen knowing. Anxious feelings can live in our minds, but little triggers can

bring them to the surface. This duet choreography was created with the idea of push and pull. Multiple times throughout the duet, Caroline throws Carmen to the ground, beats her up, and leaves her by herself. In this situation, Caroline is the personification of Carmen's biggest fears. Carmen is then swept up by the dancers in the "Idea Group," and Cassie of the "Opposers" is on stage to signify the beginning of the chaos starting to unravel. Carmen is entered and exited out of the space multiple times throughout this section to show that she is being dropped in and out of this chaos occurring around her. At the very end of this section, Carmen enters the space and catalyzes everyone to walk and run around the space. This signifies her positive and negative thoughts flying and buzzing around in her mind. This section then concludes at the climax of the music with a lift. For me, the gestures that Carmen performs represent the breath cycle that I do when I am experiencing a panic attack; I know when I am about to get one, and I start my breathing beforehand, so it dilutes the intensity. This breathing pattern occurs in cycles of three, so Carmen does three gesture movements in three places for three cycles until the third section commences and the chaos begins to climax.

The third section showcases the organized complexity in which I survive through ultimate chaos. The piece of music I selected exemplifies anxiety within me just from listening to it, which is exactly what I want the audience to experience. The dancers now weave in and out of the space multiple times to show the chaotic atmosphere with the choreographic intent of precise organization. Here, Chaos Theory played a huge roll in my ideas for choreography. To the naked eye, all of the unison that then becomes broken up by different timings and facings is chaotic, but indeed organized. The reoccurring theme of the dancers holding their arms down while looking down represents how uncomfortable I become when my parents argue. All of the walking around

the space represents the pace in which my ideas and organization spiral around in my mind.

There is a point in this section when Hannah, Emily, Tyler and Lauren are doing a syncopated combination, and they pause individually throughout for eight counts. When they pause, they are then dragged around the space by an “Opposer” from off stage. This represents the times when I feel as though I am in control of my organization and anxiety and then something drags me down again. Small triggers and negative thoughts can make me feel out of control in this way. Even though this section was not able to be finished, I had ideas for continuing the chaos and organization throughout the end of the song.

When generating choreography, I like to insert myself into the choreography as a member of the cast to first create on myself, and then create the entire world occurring around me.

Throughout this process, I made myself the soloist, Carmen, and first created her movement in each section. This allowed me to think critically about why the other bodies in the space were relevant, and what kind of opposing or supporting images they could create in the space around her.

The skeleton of the dance was built based on two base phrases that I created based on the numbers that I associate with both of my parents. A lot of what goes into categorizing people in my mind is based on how our souls connect, and what makes their personality unique. Then, my choreography is generated from a visceral place in my body in reaction to the ideas I have spinning around in my mind. Even though my parents lie on separate ends of the spectrum in regard to their personalities, they have both contributed to building me into both a loveable, yet logical steam engine. I am incredibly task oriented and I wear my emotions on my sleeve. This



work is a clear representation of all of the qualities in which I have inherited from my parents, and how this can lead from optimism into conflict of interest and emotion.

The first phrase was created based on a gesture sequence that I created that reminded me of my mother who is the number eight in my mind. My mother has always been very outwardly compassionate, loving, and caring. Therefore, this gesture phrase that I created had elements of literal nurturing. After developing the gesture phrase, I then connected the movements with fluidity and a fuller body expression. The original gesture phrase included a rubbing of the belly to show the nurturing of a baby. I abstracted this gesture by adding movements of the hips and circling of the arms in space to represent and appreciate the female anatomy. The phrase also represented daily chores that my mom does around the house, including the folding of linens and doing the dishes. I abstracted the folding of linens by moving that gesture to the floor, and doing the dishes turned into an intricate circling of the arms before moving to the floor. This choreography can be seen in Carmen's solo at the end of the first song, and in the second section with the ensemble dancing simultaneously.

The second base phrase that I taught the cast was based on my father who is the number ten. My dad only wants to see others succeed, and he pushes people to find their fullest potential in life. He has never been one to cuddle up on the couch at night, or to be the first one to hug you before you leave, but you know he loves you if he gives you a hard time. The movement phrase I created was more rigid and forceful. He is very organized and incredibly complex in personality, and that influenced how I created the base phrasing for the last section of choreography. The entire ensemble performs this choreography walking onto the stage from separate sides at the beginning of the third section. The middle line then breaks off to add more contrast of level in an

abstracted version of this choreography. My father's personality challenges me and often leaves me overwhelmed at times with all of the high expectations. However, because of this parenting quality, he has given me the confidence to believe that I can reach my fullest potential. I connected this quality of his to the third section of the piece where the music drives the movement. The ensemble continues throughout the third section to showcase more accented and syncopated punching movement. With this organization of counts, I then began to alter the formations in space, along with facings, and changed the order in which they occur. For example, during the circle section, the outer circle does the same phrase choreography as the inner circle but rotating in the opposite direction and four counts delayed. This supports the Theory of Chaos in the aspect that it appears chaotic but obtains the repetitive quality of the Theory. Towards the end of section, the dancers also take part in a cannon with elements from this phrase that occurs eight counts apart and moves stage right. This fills the space with large body movement and leaves the audience with multiple things to experience. This amount of differing movement makes me overwhelmed to look at, and this was my goal for this section of choreography.

Even though I don't have a lot of experience choreographing on a large cast, I did have a plan for each rehearsal, along with a box of tools that I have obtained through countless choreography classes at WMU. I played around a lot with changing the facings of dancers within the space while the dancers were doing the same choreography, which led to a lot of the formations that we unintentionally ended up using. Preparing for each rehearsal, not only did I generate work from improvisational studies based on the seeds for the concept, I also came with a list of games that I could play with the dancers to inform the choreography and to formulate more chaos. I found early in the process that it helped to have multiple long base phrases to teach

to everyone in the cast, so that I could then start building the skeleton of the dance. People have abused my time in rehearsal in the past, and I wanted to make sure to utilize everyone's time wisely. Not everyone ended up doing every single phrase of choreography that I generated, but they at least were given chances to absorb my vocabulary before I gave them the task of changing counts, efforts, levels, and spacings. I grew to accept the fact that I was not going to get as far in rehearsals with what I had planned, but every minute that I had in the studio with my dancers was incredibly productive in the sense that we had many events of trial and error.

For each section, I drew out the formations that I knew I wanted the dancers to be in so I could then choreograph around the ones I wanted to utilize. From playing around with the base phrases, some of the unconventional, unbalanced formations were then created. A lot of the formations that I did set were influenced by the shapes of chronological numbers. The second section includes a portion where the dancers are walking and then running around the space and they created their walking patterns based on their numbers that I associate with them. It looks as if they are moving around randomly, but in reality, it was organized with their intention for the line they are walking. This aspect of my choreography again represents Chaos Theory, in that it appears incredibly disorganized to the naked eye, yet millions of tiny details are given great specific attention and purpose.

Being so musically driven, I chose the music for each section based on supporting the environment and atmosphere I was hoping to create. This first piece of music, *My Way*, holds a special place in my heart, as my family has always enjoyed listening to Frank Sinatra. This song offers the piece to start light heartedly, as the cycle also starts this way. The second piece of music, *Amore Amaro* by Alessandro Cortini, is arranged in twelves and obtains that edginess I

was hoping to portray for the second section. This choreography is performed in felt time by the dancers, with small musical cues from the song. Picking this song also challenged me to choreograph movement that was not driven by the beat of the music, but to the suspense and crescendos of the music. The piece of music I used for the third section, *Mr Noah – Container Remix* by Panda Bear, exemplifies anxiety within me just from listening to it, which is exactly what I want the audience to experience. The dancers also add more texture by performing syncopated and punchy movement.

I am very grateful that I was able to get a full video of all of the choreography that I did complete with the dancers in their costumes. The color palette for the costumes included stone grey, light, medium and dark blues, and an accent dandelion yellow. I have been optimistic when it rains, because you need to experience the dull in order to enjoy the sunshine, and this is exactly what the color palette did for me. Since the end of the piece was supposed to end on a hopeful note, I wanted the costumes to also portray this as well.

As the colors of the costumes were quite vibrant, I chose to have a black curtain behind the dancers on stage. This would bring more focus to the physicality of the dancers rather than their shapes being highlighted from behind in space. Since the three sections were so different in energy, it was not difficult to imagine the environment that the lighting was going to provide.

For the first section, the environment is warm, as the only light coming on stage is from the heads with amber gels in them. The second section has more of an internal feel, as most of the light glows blue with a textured gobo. The intensity of the lighting design in this second section also increases in intensity as the music intensifies. The transitions in the second section also occur parallel to the music crescendos; some of the transition timings occur slowly along

with a major crescendo in the music. The second section concludes with a bump cue, that highlights the lift that occurs center stage with Carmen and has a strong musical resolution that cues this isolation lighting. The third section includes both the warmth of the amber in the first section, as well as the contrasting intensity of the cold blue in the second. In the choreography, the dancers enter and exit the entire space in this section, so the whole space is to be lit the entire time. It was my intention to choreograph the end of the piece to circle around to aspects of the beginning to show the cycle of the concept. Therefore, towards the very ending of the third section the lighting reflects the warm and human environment from section one, and the intensity of the cold blue is almost eliminated.

Other than choreographing and lighting my own piece, I was also in charge of recruiting a guest choreographer for our senior dance and of creating the program for our Graduating Presentation. I thoroughly enjoyed researching candidates to choreograph for us, as everyone suggested many different names. It was difficult, however, to choose someone based on a specific choreographic aesthetic, because all six of us have different preferred ways of moving. I wanted a specific choreographer that I met at Hubbard Street Dance Chicago last summer, because he did a really fine job with showcasing the individual talents of all of the students at the intensive. We all thought that this was going to be a perfect fit to showcase us all individually for our senior performance. There were difficulties communicating with said artist, because he was incredibly busy at the time. He also had a few requests that financially we were not able to cover. After this opportunity fell through, we had a suggestion from the faculty to request Joseph Hernandez, considering he was a BFA alumni from Western Michigan University (WMU). I contacted him and asked if he was interested, and from that point on he was incredibly easy in

which to work. He came to WMU to set our piece in three days and stayed with members of our faculty, which assisted us financially. Setting up the schedule alongside other gala rehearsals that we had that weekend was difficult, but Joseph was very willing to work around these prior commitments. All six of us are incredibly proud of the work that we put in to collaborating with Joseph on this piece, *Within Sight*, and we are very grateful that our rehearsal director, junior Ciera Nolan, was able to witness our last time rehearsing this piece on campus.

Piecing together the program for the concert was incredibly seamless. I put together guidelines for the BFAs to submit their program information to me on specific dates, and everyone was responsive on time. I started creating the program after we moved to distant learning, and it was difficult to put together a program for a showcase that I knew was not going to actually occur. Yet, copying and pasting all of the biographies from all of the artists made me very excited for what our futures have to offer.

The COVID-19 Pandemic cut my process short on finishing the piece in its entirety. I had approximately two minutes left of choreography, and my intention was to continue building on chaos moving in and out of the space. I had a phrase that I just taught the cast right before we left for distance learning, and I wanted to play and manipulate with everyone entering and exiting the space doing the same choreography, but at different times, in different spaces, with the same intensity. Even though I do not know exactly how I would end the piece specifically, I wanted there to be a resolution at the ending that would tie back to the feeling of the first section so that there was a clear cycle. My intention was for the viewer to recognize the exhaustion in the conclusion yet realize that the dancers were not defeated. Watching the piece on video, there are so many places earlier in the second section where I would have inserted more aspects of chaos. I

wanted to play with the different facings of the dancers when they are in unison; different changes in time would have also divided the dancers from being so synchronized. There are also minor qualitative details that I wanted to give the dancers notes on that dealt more with their intention for the movement they were performing. The first section is obviously very personable, and I wanted them to enjoy sharing the space with each other and interact with direct eye contact with Carmen. The second section I wanted to work more with Carmen to show the contrast in intention between the first and second section material. Her gestures needed to start to become more angsty and weighted in the second section to show the change of emotion from the optimism of the first. The timing of the second section into the third also needed more rehearsal, but the whole piece would have gotten better, transition wise, if we had the gift of time.

Choreographing on my friends was a joyful experience, and I am so grateful that they all took my rehearsals so seriously. During our process, however, I had a cast member have to drop out due to a personal choice that they made to cater to their mental health. It was heartbreaking to have them no longer a part of the remainder of the process, but they sure did impact the original intent for what the work was supposed to be.

Although this process won't culminate in a live performance, I have acquired many different choreographic and personal tools that I will carry with me for the rest of my life. I am interested in exploring organization within chaos along with more aspects of my synesthesia choreographically, but I would like to do so in smaller segments, rather than try to cram the entirety of my superpower in one piece alone. Performing professionally has always been a dream of mine, but I look forward to generating more creations on myself to share with other bodies in space. Being forced into distance learning has tested my ability to continue to explore

this art form; I am researching my authentic movement more now than ever before, and I can't wait to be with others in a studio to share the gift of dance.



**“Formulated Ataxia” choreographed by Allie Renner**

Graduating Presentation 2020

Music Analysis

Section 1

Music: “My Way” by Frank Sinatra

KEY:	
Bass:	•
Tick of base:	—
Chiming Sound:	^
Harp:	~

TIME	:00-:06	:06-:12	:12-:19	:19-:25
COUNTS	One eight-count	One eight-count	One eight-count	One eight-count
INSTRUMENTS				
MUSIC DESCRIPTION	“A” phrase (normal instruments) Bass on 1, 2+, 3, 5, 6+, 7 Tick of Bass on even counts Chiming Sound on 1, +, 2, +, +4, 5, +, 6, +, +8 Harp trills on each count of 4 (repeats twice in a phrase)	“A” phrase Lyrics start Instruments continue	“B” phrase Chiming changes on last 4 counts of the 8 (chimes on 5, 6, 7, 8)	“A” phrase Instruments continue as normal
MOVEMENT	Lights and music fade in, all walking slowly onto stage	Carmen solo USC	Tyler solo USR, Carmen joins on 7,8	Hannah solo USL, Carmen joins on 3,4 Cassie solo USR Carmen joins on 7,8

**"Formulated Ataxia" choreographed by Allie Renner**

Graduating Presentation 2020

Music Analysis

Section 1

Music: "My Way" by Frank Sinatra

TIME	:25-:31	:31-:38	:38-:44	:44-:50
COUNTS	One eight-count	One eight-count	One eight-count	One eight-count
INSTRUMENTS				
MUSIC DESCRIPTION	"B-prime" phrase Chiming changes on last 4 counts of the 8 (chimes on 5, 6, 7, +, 8, +)	"A" phrase Instruments continue as normal	"A" phrase Instruments continue as normal	"A" phrase Instruments continue as normal
MOVEMENT	Caroline solo SL, Carmen joins on 3,4 Phoebe solo SR, Carmen joins on 7,8	Dani solo SL, Carmen joins on 7,8	Mikayla solo SR, Carmen joins on 7,8	Lauren solo DSL, Carmen joins on 3,4 Emily solo DSR, Carmen joins on 7,8

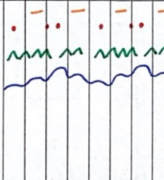
**"Formulated Ataxia" choreographed by Allie Renner**

Graduating Presentation 2020

Music Analysis

Section 1

Music: "My Way" by Frank Sinatra

<b>TIME</b>	:50-:56
<b>COUNTS</b>	One eight-count
<b>INSTRUMENTS</b>	
<b>MUSIC DESCRIPTION</b>	"B" Phrase Chiming changes on last 4 counts of the 8 (chimes on 5, 6, 7, 8)
<b>MOVEMENT</b>	Carmen solo DSC for 8 counts until music changes




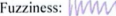





**"Formulated Ataxia" choreographed by Allie Renner**


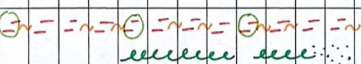

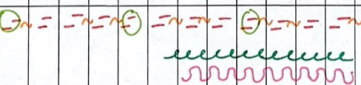
Graduating Presentation 2020

Music Analysis

Section 2

Music: "Amore Amaro" by Alessandro Cortini

KEY:	
Double tones: 	Harmony: 
Electronic descend: 	Fuzziness: 
Change of key in tones: 	Large descend: 
Voices in distance: 	"Idea group": Mikayla, Emily, Phoebe, Lauren and Dani
Trickling: 	
Distant wind: 	

TIME	COUNTS	INSTRUMENTS	MUSIC DESCRIPTION	MOVEMENT
:53-1:15	Music cues by dancers		12 double tones	Carmen joins line after solo is done DSC in shifting after 7 <sup>th</sup> double tone
1:15-1:39	Music cues by dancers		12 double tones Distant voices Trickles come in	Carmen starts solo DSR on 1 <sup>st</sup> double tone, line lies down on 5 <sup>th</sup> double tone, line crawls in on 9 <sup>th</sup> double tone, line starts to stand up 1 by 1 on trickles
1:39-2:02	Music cues by dancers		12 double tones Distant voices	Corps is moving to spots for unison phrase, starts together after 5 <sup>th</sup> double tone, Carmen continues solo DSR
2:02-2:25	Music cues by dancers		12 double tones Distant voices Distant wind	Carmen joins corps for unison floor after 1 <sup>st</sup> double tone, floor ripple starts on 5 <sup>th</sup> double tone, "idea group" starts to move to position, everyone else exits stage. Mikayla grabs Carmen's head on 12 <sup>th</sup> double tone

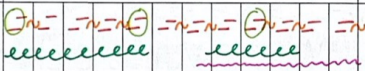
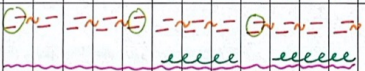

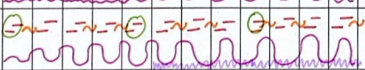
**"Formulated Ataxia" choreographed by Allie Renner**

Graduating Presentation 2020

Music Analysis

Section 2

Music: "Amore Amaro" by Alessandro Cortini

TIME	COUNTS	INSTRUMENTS	MUSIC DESCRIPTION	MOVEMENT
2:25-2:41	Music cues by dancers		12 double tones Harmony starts	On 5 <sup>th</sup> double tone Carmen runs DSL behind "idea group", Caroline enters USL on 7 <sup>th</sup> double tone, Duet starts on 9 <sup>th</sup> double tone
2:41-3:05	Music cues by dancers		12 double tones Harmony continues	Duet continues
3:05-3:27	Music cues by dancers		12 double tones Harmony starts to crescendo	Caroline throws Carmen to floor CS on 9 <sup>th</sup> double tone and leaves SL, "idea group" enters SL to grab carmen on 10 <sup>th</sup> double tone
3:27-3:52	Music cues by dancers		12 double tones Harmony crescendos and fuzz comes in	"Idea group" runs off USR, Carmen leaves SL on 1 <sup>st</sup> double tone, Cassie starts solo DSL on 3 <sup>rd</sup> double tone

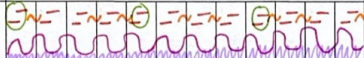

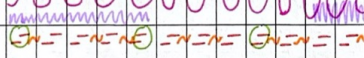

**“Formulated Ataxia” choreographed by Allie Renner**

Graduating Presentation 2020

Music Analysis

Section 2

Music: “Amore Amaro” by Alessandro Cortini

TIME	COUNTS	INSTRUMENTS	MUSIC DESCRIPTION	MOVEMENT
3:52-4:15	Music cues by dancers		12 double tones Fuzz becomes louder and harmony crescendos	“Idea group” enters on 10 <sup>th</sup> double tone USR, Cassie’s solo continues DSR
4:15-4:38	Music cues by dancers		12 double tones Fuzz drops out and Harmony climaxes	Hannah and Tyler enter from SL on 6 <sup>th</sup> double tone, Hannah and Tyler dance to meet Phoebe and Emily for duets USR on 9 <sup>th</sup> double tone, remainder of group exits SL on 12 <sup>th</sup> double tone, and Cassie exits USR
4:38-5:01	Music cues by dancers		12 double tones Harmony ends and Fuzz climaxes	Cassie enters USR to travel SL on 3 <sup>rd</sup> double tone, on 7 <sup>th</sup> double tone Phoebe leaves SR and Emily leaves SL, Tyler and Hannah walk backwards on 10 <sup>th</sup> double tone
5:01-5:22	Music cues by dancers		Double tones cut in and out Fuzz continues to climax	Hannah, Tyler and Cassie sway SL until Carmen comes on at around 5:15 to start group walking

**"Formulated Ataxia" choreographed by Allie Renner**

Graduating Presentation 2020

Music Analysis

Section 2

Music: "Amore Amaro" by Alessandro Cortini

TIME	COUNTS	INSTRUMENTS	MUSIC DESCRIPTION	MOVEMENT
5:22-5:56	Music cues by dancers		Double tones cut in and out Fuzz drops out and then there is a large descend that ends with a fade out of music	Everyone continues to run and then stop at spots at 5:35 to run CS for Carmen lift. Carmen lifts up on 5:39 as everyone drops. Carmen starts gestural phrase and starts walking forward after 2 <sup>nd</sup> for everyone to leave stage. Carmen continues to do gestural phrase until 3 <sup>rd</sup> section music starts

**"Formulated Ataxia" choreographed by Allie Renner**

Graduating Presentation 2020

Music Analysis

Section 3

Music: "Mr Noah - Container Remix" by Panda Bear

KEY:	
Bass (Big): ○	Maraca: WWM
Bass (Small): —	Bass (Tin): T
Buzzing: ~~~~~	Heavy Bass: •
"Il Ze" voice: ~~~~~	Hemiola: †
Spiraling of voice: ~~~~~	Gibberish voices: eeeee
Owl sound: ~~~~~	Birds: ~~~~~

TIME	5:54-5:57	5:57-6:00	6:00-6:03	6:03-6:06
COUNTS	One eight-count	One eight-count	One eight-count	One eight-count
INSTRUMENTS				
MUSIC DESCRIPTION	Big and Small Bass Buzzing	""	""	""
MOVEMENT	Carmen starts angry gesture phrase		Tyler and Caroline enter SR, Hannah and Cassie enter SL	Group stops and looks at Carmen on 5



**"Formulated Ataxia" choreographed by Allie Renner**

Graduating Presentation 2020

Music Analysis

Section 3

Music: "Mr Noah – Container Remix" by Panda Bear

TIME	6:06-6:10	6:10-6:13	6:13-6:16	6:16-6:19
COUNTS	One eight-count	One eight-count	One eight-count	One eight-count
INSTRUMENTS				
MUSIC DESCRIPTION	"Il Ze" voice joins Bass and Buzzing	" " "	" " "	" " "
MOVEMENT	On 5, Tyler and Cassie run off SR, Hannah runs off SL, Caroline joins Carmen CS	Caroline and Carmen start duet	Duet goes off DSL	Everyone else besides duet enters on walking

**"Formulated Ataxia" choreographed by Allie Renner**

Graduating Presentation 2020

Music Analysis

Section 3

Music: "Mr Noah – Container Remix" by Panda Bear

TIME	6:19-6:22	6:22-6:25	6:25-6:29	6:29-6:32
COUNTS	One eight-count	One eight-count	One eight-count	One eight-count
INSTRUMENTS				
MUSIC DESCRIPTION	"Il Ze" starts to crescendo	"Il Ze" continues to crescendo	"Il Ze" climaxes	"Il Ze" voice is spiraled around intensely
MOVEMENT	Slide on 5	Rond de jambe on 5	Arm throw on 3, middle line splits off	1 <sup>st</sup> and 3 <sup>rd</sup> line walk SR

**“Formulated Ataxia” choreographed by Allie Renner**

Graduating Presentation 2020

Music Analysis

Section 3

Music: “Mr Noah – Container Remix” by Panda Bear

TIME	6:32-6:35	6:35-6:38	6:38-6:42	6:42-6:45
COUNTS	One eight-count	One eight-count	One eight-count	One eight-count
INSTRUMENTS				
MUSIC DESCRIPTION	Owl sound, Maraca start, Bass Tin accents on even counts	Bass Tin accents on 2, 4, 6, 7+, 8	Small and Big Bass, Buzzing, owl sound and maraca continue, Heavy Bass starts and accents 1,2,3+4 (repeats twice in a phrase)	***
MOVEMENT	1 <sup>st</sup> and 3 <sup>rd</sup> line accent on 5	1 <sup>st</sup> and 3 <sup>rd</sup> accent on 1,4,5, Middle accents on 8	Middle flies to run on 5, 1 <sup>st</sup> and 3 <sup>rd</sup> are on 8	All are running to middle line

**"Formulated Ataxia" choreographed by Allie Renner**

Graduating Presentation 2020

Music Analysis

Section 3

Music: "Mr Noah – Container Remix" by Panda Bear

TIME	6:45-6:48	6:48-6:51	6:51-6:54	6:54-6:58
COUNTS	One eight-count	One eight-count	One eight-count	One eight-count
INSTRUMENTS				
MUSIC DESCRIPTION	" "	" "	" "	" "
MOVEMENT	" "	Ripple DS to US starts on 5	Dancers leave after ripple, except for Hannah, Tyler, Lauren and Emily	4 dancers accent on 5,8

**“Formulated Ataxia” choreographed by Allie Renner**

Graduating Presentation 2020

Music Analysis

Section 3

Music: “Mr Noah – Container Remix” by Panda Bear

TIME	6:58-7:01	7:01-7:04	7:04-7:07	7:07-7:10
COUNTS	One eight-count	One eight-count	One eight-count	One eight-count
INSTRUMENTS				
MUSIC DESCRIPTION	“ ”	“ ”	“ ”	“ ”
MOVEMENT	4 dancers accent on 2,4, Hannah freezes on +6	Emily freezes on 8, Hannah joins back on +6	Tyler freezes on 5, Lauren freezes on 7, Emily joins back on 8	Tyler joins back on 5, Lauren joins back on 7, All together now by 7

**"Formulated Ataxia" choreographed by Allie Renner**

Graduating Presentation 2020

Music Analysis

Section 3

Music: "Mr Noah – Container Remix" by Panda Bear

TIME	7:10-7:13	7:13-7:17	7:17-7:20	7:20-7:23
COUNTS	One eight-count	One eight-count	One eight-count	One eight-count
INSTRUMENTS				
MUSIC DESCRIPTION	""	""	Buzzing, Small and Big Bass and Maraca continue, Hemiola starts with "A" phrase	Hemiola "B" phrase
MOVEMENT	All penché attitude on 5	All accent on 3,5,7,8	All accent on 1,3 and then continue to grow shape remainder of 8	All start to come on for circle phrase from USL

**"Formulated Ataxia" choreographed by Allie Renner**

Graduating Presentation 2020

Music Analysis

Section 3

Music: "Mr Noah – Container Remix" by Panda Bear

TIME	7:23-7:26	7:26-7:30	7:30-7:33	7:33-7:36
COUNTS	One eight-count	One eight-count	One eight-count	One eight-count
INSTRUMENTS				
MUSIC DESCRIPTION	Hemiola "C" phrase	Hemiola "A" phrase	Hemiola "B" phrase, Owl starts	Hemiola "C" phrase
MOVEMENT	Dani runs through circle		Phoebe runs through circle	Mikayla runs through circle

**“Formulated Ataxia” choreographed by Allie Renner**

Graduating Presentation 2020

Music Analysis

Section 3

Music: “Mr Noah – Container Remix” by Panda Bear

TIME	7:36-7:39	7:39-7:43	7:43-7:46	7:46-7:49
COUNTS	One eight-count		One eight-count	One eight-count
INSTRUMENTS				
MUSIC DESCRIPTION	Hemiola “A” phrase	Hemiola “B” phrase	Hemiola “C” phrase Gibberish starts	Hemiola “A” phrase
MOVEMENT	All join together on rock step on 5	All start walking DSL on +5	All ball change on +5	Mikayla, Cassie and Hannah start break off phrase



**"Formulated Ataxia" choreographed by Allie Renner**

Graduating Presentation 2020

Music Analysis

Section 3

Music: "Mr Noah – Container Remix" by Panda Bear

TIME	7:49-7:52	7:52-7:55	7:55-7:59	7:59-8:01
COUNTS	One eight-count	One eight-count	One eight-count	One eight-count
INSTRUMENTS				
MUSIC DESCRIPTION	Hemiola "B"	Hemiola "C"	Hemiola "A", starts to crescendo	Hemiola "B", continues to crescendo
MOVEMENT	Phoebe, Dani and Emily start break off phrase	Tyler, Caroline and Lauren start break off phrase		

**"Formulated Ataxia" choreographed by Allie Renner**

Graduating Presentation 2020

Music Analysis

Section 3

Music: "Mr Noah – Container Remix" by Panda Bear

TIME	8:01-8:05	8:05-8:08	8:08-8:11	8:11-8:14
COUNTS	One eight-count	One eight-count	One eight-count	One eight-count
INSTRUMENTS				
MUSIC DESCRIPTION	Hemiola "C", begins to climax	Hemiola "A", climaxes	Maraca and owl continue	Birds add in on count 5
MOVEMENT	Hannah runs off SR		Emily runs off SR	Mikayla and Cassie start to crawl backwards SL

**"Formulated Ataxia" choreographed by Allie Renner**

Graduating Presentation 2020

Music Analysis

Section 3

Music: "Mr Noah – Container Remix" by Panda Bear

TIME	8:14-8:17	8:17-8:21
COUNTS	One eight-count	One eight-count
INSTRUMENTS		
MUSIC DESCRIPTION	Birds for full 8 count, Bass tin accents on 7+,8	Small and Big Bass, Buzzing, Owl, Heavy Bass, and Birds continue
MOVEMENT	Dani and Phoebe start to crawl backwards SL	Lauren, Caroline and Tyler run off SR

## Production Design Concept

For my Graduating Presentation project, "Formulated Ataxia," the lighting design differentiates between three different sections. The concept for the first section I call "introducing human." Choreographically, I intended to express the individuality of all of the dancers on stage; the dancers are moving on to the stage doing an upper body gesture phrase. The environment is warm, as the only light coming on stage is from the heads with amber gels in them. The second section has more of an internal feel, as most of the light glows blue with a textured gobo. The music and lighting transitions occur simultaneously, as I do not want to precede the movement. The intensity of the lighting design in this second section also increases in intensity as the music intensifies. The transitions in the second section also occur parallel to the music crescendos; some of the transition timings occur slowly along with a major crescendo in the music. The second section concludes with a bump cue, that highlights the lift that occurs center stage, and has a strong musical resolution that cues this isolation lighting. The third section includes both the warmth of the amber in the first section, as well as the contrasting intensity of the cold blue in the second. In the choreography, the dancers enter and exit the entire space in this section, so the whole space is to be lit the entire time. It was my intention to choreograph the end of the piece to circle around to aspects of the beginning to show the cycle of the concept. Therefore, towards the very ending of the third section the lighting reflects the warm and human environment from section one, and the intensity of the cold blue is almost eliminated.

Costume Design  
Photos taken by Me



## Hair Design

Photos taken by dancers Emily Hill, Mikayla Bunn, and Lauren Smith



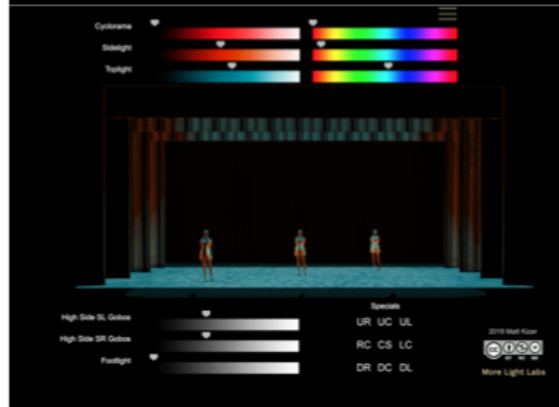


Lighting Design  
Screenshots taken from Matt Kizer's Light Lab

Section 1



Section 2



Section 3





PRIMARY CUE SHEET

TITLE: "Formulated Ataxia"

Choreographer: Allie Renner Lighting Designer: Allie Renner

STAGE RIGHT

Mid- R317 Apricot

Shin- R61 Mist Blue

STAGE LEFT

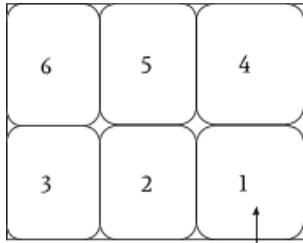
Mid- R317 Apricot

Shin- R61 Mist Blue

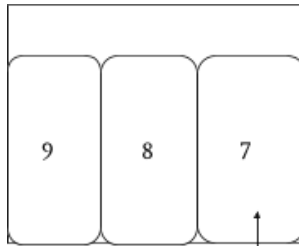
Cue #	Go	Description	Time	CHANNELS
60		Houselights		
60.5		Blackout		
61	Lights & Sound	Opening Midline	15	61-66@55, 51-56@20, 2, 5@60
62	Carmen solo, song change, center line	2 <sup>nd</sup> section (cold atmosphere)	6	61-66@20, 51-56@60, 31-36@30, 21-26@20, 7-9@20, 11-13@30
62.5	Carmen separates from group again, group lays down	Opening space more (more intensity, same channels)	3	61-66@30, 51-56@70, 31-36@40, 21-26@30, 7-9@20, 11-13@45
63	Duet starts, Caroline approaches Carmen	Move light downstage	3	61-62@30, 51-52@70, 64-65@30, 54-55@70, 21-24@30, 31-34@40, 7-9@20, 11-13@50
64	Group USR enters	Opening space again	3	61-66@30, 51-56@80, 31-36@50, 21-26@30, 7-9@30, 11-13@55
64.5	Carmen starts, group walks around space	Coldness increases (more intensity, same channels)	8	61-66@30, 51-56@FL, 31-36@70, 21-26@30, 7-9@30, 11-13@70
65	Lift with Carmen	Center Light	2	61,62,64,65@30, 21-24@20, 31-34@20, 7-9@30, 11-13@50
66	Group scatters, song change	Warm light, total space is now lit	5	1-6@50, 21-26@50, 51-56@30, 31-36@30, 61-66@60
67		Final Blackout		

## Graduating Presentations 2020 - Magic Sheet

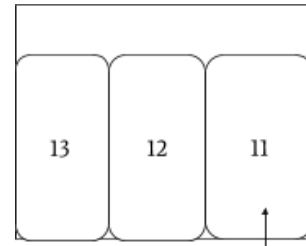
Dalton Center Studio B



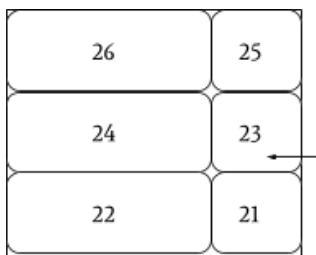
**Front Lav**  
R54



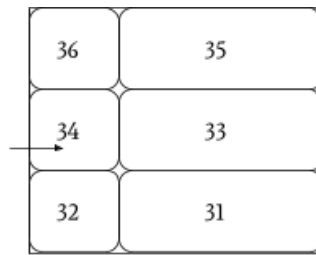
**Front Template**  
R79665 - Reflected Water



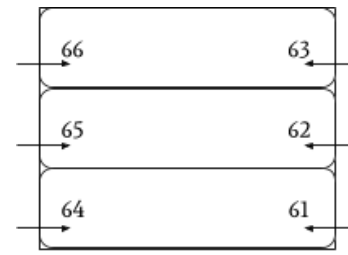
**Front Blue**  
L120



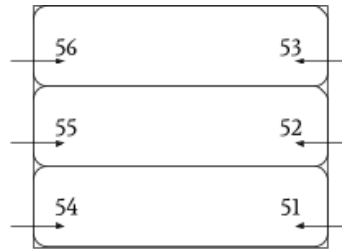
**Amber HSL**  
R305



**NC Blue HSR**  
L201



**Heads**  
R317



**Shins**  
R61

<u>Chan</u>	<u>Purpose</u>
10	CS Special
80	Cyc Temp

<u>Chan</u>	<u>Purpose</u>
100	House
121-127	Cyc

<u>Chan</u>	<u>Purpose</u>
131-132	House Specials

## ALLIE'S GP CAST

Carmen Alvarez\* (1<sup>st</sup> cast soloist, 2<sup>nd</sup> cast ensemble)

Mikayla Bunn\* (1<sup>st</sup> cast ensemble, 2<sup>nd</sup> cast soloist)

Emily Hill

Dani Johnson

Tyler Korff

Troy Kraly\*\*

Hannah Liddicoat

Chloe Resch

Phoebe Rohrer\*

Lauren Smith

Cassie Stahnke

Caroline Zajac

\*Denotes second cast

\*\*Troy Kraly was later removed from the performance cast

Thank you to the following volunteers, donors, and contributors

**Donors**

Orchestr Dance Society  
Partners in Dance  
Donna and Mike Renner  
Wendy and Jason Caster  
Mel Ford  
Jenny Ford  
Heather Mitchell  
...

**Volunteers**

Lighting and Staging: Run Crew  
Laura Cornish: Lighting Design  
...

**Contributors**

Ashley Deran Photography

**SIX POINT CONVERGENCE**

April 9<sup>th</sup>-11<sup>th</sup> at 8PM and at 2:30PM April 11<sup>th</sup>  
Dalton Studio B



**The Neapolitan Regional Lady Swimmers**

Choreographer: Will Brighton  
Music: "Come Prima" by Tony Dallara; "Nassun Dormal" from Turnadot by Giacomo Puccini, performed by Luciano Pavarotti; "Non Iluderti" by Mina; "Buonasera Signorina" by Adriano Celentano  
Dancers: Jolin Cramer, Noelle DeWees, Katie Hakala, Brooklyn Hayes, Kelsey Horwath, Hailey LaBond, Olivia Lemmenes, Paige Mulick, Cassie Stahnke, Angel Sutton

**With Frustration, Always**

Choreographer: Tyler Caster  
Music: "Rose Garden" by Lynn Anderson; "Blunt Blades" by Jumping Back Slash; "Je ne me consolera jamais," performed by Eleni Karaindrou and Alexandros Botinis; "S.S Gavottes," performed by Peter Gregson, Richard Harwood, Reinoud Ford, Tim Lowe, Ben Chappell and Katherine Jenkinson  
Dancers: Erin Bates, Noelle DeWees, Katie Hakala\*, Sydney Leatherberry, Ciera Nolan, Lexi Ringquist, Destiny Washington\*  
\*indicates second cast

**Inner Workings**

Choreographer: Jasmine Clark  
Music: "Large Boxing Crowd Ambience with Fight Bell" by Sound Idea; Text adapted from Encyclopaedia Britannica, performed and recorded by Rex Schuelke; "Honeyed Words" by Anna Meredith  
Dancer: Jasmine Clark

**Passing through spaces in minds of turbulent souls**

Choreographer: Allison Ford  
Music: "John Cage I've Been Told to Ask You the Following Question- Where Are You Going?" by Jan Jelinek; "A Sudden and Unexpected Overwhelming Wave of Sadness" by dandelion hands; "All These Things That I've Done" by The Killers  
Dancers: Rachel Alford, Mikayla Bunn, Sarah Hagadorn, Brooklyn Hayes, Olivia Lemmenes, Hannah Liddicoat, Libby McKenzie, Kayla Rea, Sabrina Reou, Julia Ronca, Nirvan Singh, Angel Sutton, Kiley Tiller, Destiny Washington

**always with me**

Choreographer: Hayley Midea  
Music: "Why Try to Change Me Now" by Fiona Apple; "La Naisance" by Keaton Henson; "That Old Church Piano" by Sam Ock  
Dancers: Kiera Brown, Lauren DeSmedt, Annaliese Erikson, Avree Gundarsen, Kelsey Horwath\*, Dan Johnson, Ciera Nolan, Lauren Smith, Kiley Tiller  
\*indicates second cast

**Formulated Ataxia**

Choreographer: Allie Renner  
Music: "My Way" by Frank Sinatra; "Amore Amaro" by Alessandro Cortini; "Mr Noah - Container Remix" by Panda Bear  
Dancers: Carmen Alvarez, Mikayla Bunn, Emily Hill, Dani Johnson, Tyler Korff, Hannah Liddicoat, Chloe Resch, Phoebe Rohrer\*, Lauren Smith, Cassie Stahnke, Caroline Zajac  
\*indicates second cast

**Within Sight**

Choreographer: Joseph Hernandez  
Music: "Immunity" by Jon Hopkins; "3 166" by Michael Wall  
Dancers: Will Brighton, Tyler Caster, Jasmine Clark, Allison Ford, Hayley Midea, Allie Renner  
Rehearsal Director: Ciera Nolan

## Artist Biographies



Will Brighton is a dancer, choreographer, lighting designer, and playwright from Ann Arbor, MI. At WMU, Will has performed works by Yin Yue, Jackie Nowicki, Joseph Hernandez, Christian Denice, BABA, Antony Tudor, George Balanchine, and Paul Taylor, as well as numerous faculty works. Will was a member of WMU's touring company, Western Dance Project, for its 2017-2018 season and has performed in concerts alongside Taylor 2 and Peridance Contemporary Dance Company. This spring, Will's original solo in a *Place I've Never Been* (2019) was chosen to represent WMU in the ACDA East Central Conference Informal Showing.



Tyler Caster grew up in Fenton, MI, where he began dancing at the age of four. He continued his training through high school before being accepted into Western Michigan University. Throughout his time at WMU, he has had the opportunity to work with faculty members Whitney Moncrief, Sharon Garber and David Curwen, and he has worked with choreographers Jackie Nowicki and Seyoung Kim and has performed works such as *Montique Haley's Encounter*, Kate Skarpetowaka's *Tidal Intersections*, Paul Taylor's *Epiplenade*, and George Balanchine's "Three Themes" from his ballet *Four Temperaments*. In the summer of 2019, he studied at the American Dance Festival and had the chance to learn and perform Merce Cunningham's work "How to Pass, Kick, Fall and Run".



Jasmine Clark is originally from Franklin, TN. 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 2018-2020 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 ADP's Footprints concert as a part of the Cunningham Centennial celebration.



Allison Ford, Michigan native, was first introduced to dance at the age of 14. She continued her dance education at Western Michigan University, where she is completing her BFA in dance. In her time at WMU, she has performed works by guest artists Jackie Nowicki and BABA/MVMT PHLOSPHY, and faculty members Jeremy Blair, Monique Haley, and Kelsey Paschich. Offstage, Allison became acquainted with dance production, and was given opportunities to work in roles such as lighting designer, wardrobe supervisor, and stage manager as the department's Production Assistant. She also served on the board of Orchestral Dance Society for two years. Allison looks forward to contributing to the world as a performer, choreographer, and educator.

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

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\$12 General Admission  
\$5 Student Tickets

Miller Auditorium Ticket Office  
[www.tickets.millerauditorium.com](http://www.tickets.millerauditorium.com)

<b>2020 FINAL BUDGET</b>	<b>FUND A</b>	<b>FUND B</b>		<b>ESTIMATED IN KIND</b>	<b>TOTAL</b>
	Cash	Cash	Cash Total		
Fund A: Department Based Funds					
Fund B: Fundraising Based Funds					
<b>Projected Expenses:</b>					
<b>Production</b>					
Facility Rental/Lamp Fee	\$0.00	\$0.00	\$0.00	\$0.00	
Instrument Rental	\$0.00	\$0.00	\$0.00	\$0.00	
Production Supplies	\$0.00	\$0.00	\$0.00	\$0.00	
<b>Projected Production Subtotal</b>	\$0.00	\$0.00	\$0.00	\$0.00	
<b>Publicity</b>					
Photo Prints	\$0.00	\$0.00	\$0.00	\$0.00	
Posters	\$0.00	\$10.00	\$10.00	\$0.00	
Programs	\$0.00	\$0.00	\$0.00	\$0.00	
Call Board	\$0.00	\$0.00	\$0.00	\$0.00	
Crew Gifts	\$0.00	\$0.00	\$0.00	\$0.00	
Social Media Boosting	\$0.00	\$0.00	\$0.00	\$0.00	
<b>Projected Publicity Subtotal</b>	\$0.00	\$10.00	\$10.00	\$0.00	
<b>Personnel</b>					
Guest Choreographer: Joseph Hernandez	\$792.84	\$0.00	\$792.84	\$0.00	
Photographer: Ashley Deran	\$600.00	\$0.00	\$600.00	\$0.00	
Videographer: Aerron Grosshuesch	\$0.00	\$0.00	\$0.00	\$100.00	
Publicity Video Reel					
Videographer:	\$0.00	\$0.00	\$0.00	\$25.00	
Dress Rehearsal					
Performance					
GP Dance Lighting Designer:	\$0.00	\$0.00	\$0.00	\$150.00	
<b>Projected Personnel Subtotal</b>	\$1,392.84	\$0.00	\$1,392.84	\$275.00	
<b>Sets/Costumes</b>					
Sets/Costumes - Will Brighton	\$0.00	\$0.00	\$0.00	\$0.00	
Sets/Costumes - Tyler Caster	\$0.00	\$0.00	\$0.00	\$0.00	
Sets/Costumes - Jasmine Clark	\$0.00	\$0.00	\$0.00	\$0.00	
Sets/Costumes - Allison Ford	\$0.00	\$0.00	\$0.00	\$0.00	
Sets/Costumes - Hayley Midea	\$0.00	\$0.00	\$0.00	\$0.00	
Sets/Costumes - Allie Renner	\$0.00	\$0.00	\$0.00	\$0.00	
Sets/Costumes - GP Dance	\$0.00	\$0.00	\$0.00	\$0.00	
<b>Projected Sets/Costumes Subtotal</b>	\$0.00	\$0.00	\$0.00	\$0.00	
<b>Miscellaneous</b>					
Office Supplies	\$0.00	\$0.00	\$0.00	\$0.00	
<b>Projected Miscellaneous Subtotal</b>	\$0.00	\$0.00	\$0.00	\$0.00	
<b>Projected Total Expenses</b>	\$1,392.84	\$10.00	\$1,402.84	\$275.00	\$1,677.84
<b>Projected Income:</b>					
Department Contribution (150*6 students)	\$900.00	\$0.00	\$900.00	\$0.00	
PID Dotation	\$150.00	\$0.00	\$150.00	\$0.00	
Orchesis Donation	\$0.00	\$0.00	\$0.00	\$0.00	
Jerry French Donation	\$0.00	\$0.00	\$0.00	\$0.00	
Ebony Vision Bake Sale	\$70.84	\$10.00	\$80.84	\$0.00	
Gala Bake Sale	\$272.00	\$0.00	\$272.00	\$0.00	
Junior Jury Bake Sale	\$0.00	\$0.00	\$0.00	\$0.00	
Crowd Funding (Facebook)	\$0.00	\$0.00	\$0.00	\$0.00	
In-Kind Income	\$0.00	\$0.00	\$0.00	\$275.00	
<b>Projected Income Subtotal</b>	\$1,392.84	\$10.00	\$1,402.84	\$275.00	\$1,677.84

## GP Guest Artist Itinerary

### Friday February 7<sup>th</sup>:

12 (Noon) Joseph Arrives to Kalamazoo from Chicago  
12 - 2 Joseph in (A) for warmup  
2 - 6 Rehearsal (A) \*at 4PM excuse Jasmine and Hayley from rehearsal for WDP performance  
6 - 7 Dinner  
7 - 10 Rehearsal (A)

### Saturday February 8<sup>th</sup>:

9:30 - 10 Dancers warm themselves up (B)  
10 - 1 Rehearsal (B)  
1 - 2 Lunch  
2 - 6 Rehearsal (B)  
6 - 7 Dinner  
7 - 10 Rehearsal (B)

### Sunday February 9<sup>th</sup>:

9:30 - 10 Dancers warm themselves up (A)  
10 - 1 Rehearsal (A) \*from 11-1 excuse Allie and Will for Rehearsal  
1 - 2 Lunch \*from 1-3 excuse Allie, Will and Allison for Rehearsal  
2 - 6 Rehearsal (A) \*from 3-5 excuse Will and Tyler for Rehearsal and from 5-7 excuse Allie, Will, Jasmine and Tyler for Rehearsal  
6 PM Joseph Leaves for Chicago from Kalamazoo

\*Times of rehearsals, lunches and dinners may be adjusted depending on what individuals Joseph needs to work with.

\*Joseph will be lodging with Whitney and Carolyn.

Primary WMU Coordinator Contact: Allie Renner (847) 254-1712 [allie.c.renner@wmich.edu](mailto:allie.c.renner@wmich.edu)

Choreographer Contact: Joseph Hernandez (847) 636-7341 [jahernandez.arts@gmail.com](mailto:jahernandez.arts@gmail.com)