

ABSTRACT

Title of thesis: MY TEMPEST

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My Tempest is a character-based evening-length choreography inspired by the main images and characters of Shakespeare's *The Tempest*. It was performed March 12-14th, 2014, at the Clarice Smith Performing Arts Center in partial fulfillment of the M.F.A degree in Dance through University of Maryland's School of Theatre, Dance, and Performance Studies. The choreography and spoken word is a commentary on the role of subjectivity and the crisis of Otherness in our contemporary world; highly intertwining sets, props, music, costumes and sound designs contribute to the aesthetic discourse. Guided by the application of dramaturgy to choreography, and a search for intersections between dance and theatre, this paper details the research and creative investigations that occurred during the process of creating *My Tempest*. The paper aims to contribute a better understanding of the potential dramaturgy has on dance and how it can support choreographers and dancers during the creative process.

**“A CHOREOGRAPHER’S REFLECTION ON THE
DRAMATURGICAL PROCESS OF CREATING *MY TEMPEST*”**

By

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I prefer theatre to film; its imperfection is unsurpassable

Julio Cortázar

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This thesis is dedicated with all my love to Jorge Coco Bueno, *In Memoriam*.

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INTRODUCTION

The Tempest is Shakespeare's last play and was presented for the first time in 1611. From adaptations in music, opera, dance, film, and poetry to entire books about one of its characters, *The Tempest* has been a rich source of inspiration for many artists and philosophers. However, adaptations for dance raise the question, "What is the sense of translating *The Tempest* into dance when the richness of this play is Shakespeare's use of written and spoken language?" During a year and a half I had the opportunity and privilege to devote my time to the creation of a version of *The Tempest* as a student of the MFA program in Dance in a School of Theatre, Dance, and Performance Studies at the University of Maryland. My process was guided mainly by questions and thoughts on what my version was about and what was unique to dance, as opposed to literature that I could draw from to work on my version. The theme of 'narrative in dance' came to the foreground of my research, as well as questions regarding how it is possible to work on the development of meaning, and provide sense(s) to the work while choreographing. Hence, I was focused on the possibilities and issues that arise when being both the dramaturge and choreographer of a work.

This thesis addresses the process I underwent to compose *My Tempest*, starting from the genesis of the project and the casting, rehearsals with the dancers, coming across multiple meetings with collaborators (co-scripter, music composer, and set, costume, sound and lighting designers) until the moment of the premier. Along with descriptions of this process, the reader will find reflections on issues that arose during my choreographic process as it was guided by the search for intersections between dance and theatre and the relationship between dramaturgy and dance in the choreographic practice.

While dramaturgy has a long tradition within European, in the United States dramaturgy is a more recent development. So far I have found that not much is written from the choreographer's perspective (Turner and Behrndt 2008). Hence, this paper aims to contribute, along with my testimony as a choreographer and dramaturge in the practice of dance, to bring a better understanding of the potential dramaturgy in dance has and how it can help choreographers and dancers during the creative process.

Genesis of the idea

When I read *The Tempest* for the first time in 2008, I was captured by its hallucinatory images, where real and dream worlds melt together. I was also impressed by the fact that the play seemed to be, if it not talking about everything, to be revealing a diversity of topics I had never before experienced together in one play: from the dynamics of ambition and power to the inner world of a creator; from Medieval spells to ideas about Modern science; from interaction between people coming from different social classes to revelations on what it is to be "The Other", to name but few. Hence, I wanted to say something about these topics with the body and in some way test how it was different from its expression through theatre and words.

Later on, in 2010, I met Mexican writer Carlos Antonio de la Sierra, who gave me his book *La Última Tempestad: Shakespeare y America Latina*. In it he examines different interpretations of the play, as well as its impact on Latin American literature and history. It includes a thorough analysis of *The Tempest*'s characters, as they have been a source of inspiration for some writers to define Latin America. "What is it Latin America?" questions de la Sierra in the introduction of his book. One of the most famous

readings mentioned by him is Rodó's interpretation of Ariel, where he identifies this spirit with Latin America and Caliban with North America.¹ There is also Retamar's interpretation; where he identified Latin America as being Caliban.² After learning this, I began to wonder what the characters of *The Tempest* had that were able to define a culture.

When I came to the United States as a Fulbright Fellow to study at the University of Maryland, I already knew I wanted to do choreography on *The Tempest*, but I did not know anything else; I did not know which characters I wanted to represent, or how the piece would unfold or be structured, or that I would end up being a part of the cast performing Caliban's role (originally I had thought to stay outside of it and direct). In the beginning of the process I only knew I wanted to explore the crisis of 'Otherness' as described by the French philosopher Jean Braudillard (1994), and Caliban seemed to me to epitomize that. When I arrived to the United States I noticed many stereotypes here that identify a person as being Latino: sensuality, "*caliente*," workers, "illegals," and the cultural references that are associated with them such as Frida Kahlo, Cancun, tortilla,

1 The result of the conflict between United States and Spain in 1898 resulted in the intervention in Cuba, Puerto Rico and the Philippines. This military and political intervention in Latin America generated a new wave of responses by intellectuals, and among them was the well-known work *Ariel* (1900) by José Enrique Rodó Piñeyro (1871-1917), an Uruguayan essayist. In Rodó's world, Ariel represents the positive and Caliban the negative tendencies of human nature. With these two characters Rodó debated the future course of history. He developed a discourse defending Western Classic culture and the Latin-American youth. For him, the rupture of the sublime was created by the Industrial Revolution. The new generation of individuals that came from this change in the vision of the world questioned what opportunity they had to develop all their full spiritual potentials. Rodó's central thesis is dedicated to Latin American youth and it is to reject the materialism, go back to the Greco-Latin world habits of free thought as well as to develop and concentrate on their local culture. (For more information see Rodó's *Ariel*, 1967.)

2 Roberto Fernández Retamar (La Habana, 1930) in 1971 wrote a critical essay called *Calibán*. *Apuntes sobre la cultura de nuestra América*. The goal of the work according to Retamar was to "launch a call to consider the literature and history not only from the point of view of Prospero, but also from Caliban's". Retamar's point when identifying Caliban with Latin America is to criticize capitalism. He argues: "It happens simply that Shakespeare relentlessly realistic, assumed here to Caliban the design choice of the rising bourgeois world" (For more information see <http://www.literatura.us/roberto/caliban2.html>, Consulted Apr 10 2014).

drugs, and so on, which caused me to be interested in presenting a more challenging vision of my culture.³ Later I explain the process of performing Caliban, who ended up appearing at a pivotal moment in the piece, but here I want to mention that when I finally decided to do it myself I saw it as an opportunity to put into practice the ideas exposed before, and a way to reach a better understanding of what it is to be “the Other” in the United States.

Caliban was not the only important reason for choosing *The Tempest* as an inspiration for my thesis concert; Miranda and Prospero were also. Every time I thought of these characters, I was more and more amazed by their aptness to investigate current tendencies in both women’s roles in society and the impact of technological development in the digital world on the human body.

During the first two semesters of my master’s thesis process, I had only vague thoughts on how I was going to approach the piece, and during my third semester, in a choreography course with Professor Karen Bradley, I decided that the main topic of my version would be the tempest as a metaphor for those deep changes people experience only once or twice in their lifetime. I conceived it then– the tempest as a force of change – coming from the inner sources of life that can be found within a person. Although I thought to choose only some of the characters from Shakespeare’s *The Tempest* and portray them as seeking their own inner psychological “tempest”, I discovered that I wanted to change the value of this word, usually considered an undesirable thing, and use it to represent the process of transformation of the self. In Shakespeare’s play, everything

³ Guillermo Gómez Peña is a Mexican born artist, now living in the US, who has explored and used these topics widely in performances and papers (<http://www.pochanostra.com>, Apr 10 2014).

starts out from a tempest: it is the tempest that causes the shipwreck and afterwards none of its characters seem to be the same, in the sense that what this storm brings with it moves them drastically from the place where they were before. In my work, I wanted the impossibility of living the tempest, the impossibility of a real transformation within and of peoples' lives, to be the inner storm my characters would struggle with.

Multiple interpretations on Shakespeare's *The Tempest*

As mentioned before, *The Tempest* was the last of Shakespeare's plays, and one of its more interesting features is that here Shakespeare seems to be not as interested in the actions of the characters as in the depicting of the images that define the characters.

As said by Anné Barton:

There is no doubt that the play turns around some powerful scenic images from which emerge the main characteristics of the dialogues, but at the same time those images are independent from them: the shipwreck, Ariel as Harpy, figures that dance around the enchanted banquet, Ferdinand carrying trunks, the spectral hound that chases Caliban and his companions, Ferdinand and Miranda when they are discovered playing chess (25).⁴

There is a sort of uncertainty that pervades the play from beginning to end and we, as readers, do not know what is really happening on that island, where the characters seem to say almost anything compared to what they are actually living and sensing. "This play, perhaps more so than any of Shakespeare's other plays, allows its characters to travel throughout it in silence; but despite this fact they are able to transmit their essential

⁴ All quotations of Anné Barton were translated by me.

nature” (Barton 25). I believe, as Wilson Knight has pointed out, that the action of the play is poetic in itself and that the entire play is a metaphor. “The plot has the complexity of the myths” (qtd. in Barton 25). But, despite the fact that the play has a symbolic language, is extremely hermetic, and has different interpretations, there is still a plot that can be followed. I outline it here.⁵

Prospero was the rightful Duke of Milan, who is sent with his daughter Miranda to die in a boat by his usurping brother Antonio, in his attempt to become Duke. Prospero and Miranda survive on the boat and find exile on a small island. Prospero had learned magic from books secretly given to him by Gonzalo (old man, king counselor), and uses it while staying on the island to protect Miranda as well as to control the other characters.

There, he becomes the master of Caliban and Ariel. Caliban is the original owner of the island and Ariel is a spirit that serves Prospero because he released him from being trapped on a tree due to a spell. One day Antonio sails near the island and Prospero, using his magical powers, conjures an eponymous storm to force Antonio and others to disembark. People find land in groups: Stephano (drunk pastry chef) and Trinculo (jester); Alonso (Naples’ King), Antonio, Sebastian (Alonso’s brother) and Gonzalo; and Ferdinand alone. While Alonso and Sebastian prepare a scheme to betray Prospero and usurp the throne to Antonio, Miranda and Ferdinand meet and fall in love; Caliban meets Trinculo and Stephano and offers Stephano to be his new slave. At the end, Prospero regains his dukedom from Antonio and drowns his books as his renunciation of magic.

As said by Knight, there are entire books to demonstrate that “*The Tempest* is in

⁵ During the process, I used both an English and Spanish version of *The Tempest*. For more information see Bibliography.

fact a tale on purification and freeing, and liberation of the soul, in the sense it was conceived by mystic Christians, or the hidden rituals of the pagan world. It has been said, too, that this play can be either an allegory of Shakespeare's development as an artist or the politic situation of Europe in the XVII century" (qtd. in Barton 31). Another interpretation widely discussed among scholars relates to *The Tempest* as a son of the discovery of the New World and raises questions about the responsibilities of those colonizing new lands (see de la Sierra 34).

In my opinion, there are two big themes that set the pillars of the play: politics and poetics. It is the dynamics of power and creation, those worlds mirroring each other and reaching different layers of depth that informs the matrix of this piece.

Here, it is important to mention that among *The Tempest's* interpretation are the choreographer's ones, too. Roselyn Sulcas wrote for *The New York Times*, due to the premier of Alexei Ratmansky's⁶ *The Tempest* in October 2013, that this play has a less prolific dance history compared to Shakespeare's other works. The dance critic states that it had a moment of choreographic popularity in the early 19th century, with ballets by Filippo Taglioni and Jean Coralli. *The Tempest*, as portrayed in dance, "had a second rush of choreographic popularity more recently, with versions by Glen Tetley, Michael Smuin (San Francisco Ballet) and Rudolf Nureyev appearing in quick succession from 1979 to 1982" (2013).

Probably, there are more versions of this play in contemporary dance history, but I could not find references for them. However, I would at least like to mention the Kidd

⁶ Russian-born artist in residence at American Ballet Theater.

Pivot Company version: *The Tempest Replica*, which premiered in 2011.

Hence, *The Tempest* is different from Shakespeare's other plays in the sense that its language is mainly metaphoric and its structure is based on poetic images more than in a set of actions or a plot. My work was coherent with the original play in that sense; it was inspired by images, too, and I was more interested in poetry than any other art when creating it. Later, I will devote a section to describing the structure of my work and examining in detail how the features of the original *The Tempest* inspired my version, but first I offer some ideas on dramaturgy, because it was the main tool that helped me to navigate this rich layering of symbols and interpretations.

Dramaturgy and Dance

As mentioned by Turner and Behrndt, there have been discussions about the role of the dramaturge in theatre since Lessing coined the term in the nineteenth century (19) but it is not until recently that theorist and artist mention it and apply it to the dance field. Furthermore, interpretations on what the role of dramaturgy in choreography is vary from one author to other. Just to mention two of them: Heidi Gilpin, scholar and dramaturge for choreographer William Forsythe, describes the dance dramaturge's job as confronting "the effervescent necessities of performing the multivalent and [making dance] resonate for audiences as a new form of perception" (87); whereas Clare Crof writes, "The dance dramaturge asks questions about how dance creates worlds through the intersection of image, movement, space, and sound" (181).

Dramaturgy, in my own words, is a sort of master key that opens meanings, connections, senses between the parts of a choreography. A dramaturge sees the work

both in detail and as a whole; he or she considers, for example, the relationship between music and dance, or props and dance, etcetera, and what the final message of this relationship is within the broader context of the piece and beyond it. Thus, dramaturgy helps the choreographer to discover the inner logic of his or her work and tests the circulation of truthfulness throughout it.

I felt the necessity to use dramaturgy in my work because, from the beginning, I knew my work was going to be close to theatre and include a type of narrative (although non-narrative choreographies present a sort of dramaturgy, too) and the first issue that appeared was the fact that narrative in dance is different from that of theatre, as Clare Crof points out in her article “A mutually Satisfying Pas de Deux: Feminist Dramaturgy and Dance in the Undergraduate Dance Curriculum.”

Dance dramaturgy shares much with theatrical dramaturgy, as it too raises questions of narrative structure and representation, yet dance dramaturges rarely deal with text. The absence of textual language in most dance might explain dance dramaturgy’s lag behind theatrical dramaturgy, since many theatre dramaturges focus on analyzing and revising play text. Bodies in motion present a more amorphous site for study and bring logistical challenges, since ample studio time must be found for a choreographer, cast, and dramaturge to be together” (181).

I agree with Crof’s opinion on the challenges dance presents for doing dramaturgical work as I lived it myself, but during the process I started to consider if it would be possible to have something written where I could see better what I was envisioning and keep track of the elements involved in the process. I thought that a sort

of script would be helpful, but then I asked myself ‘what would it be like?’

The process of writing the scripts happened after defining the main threads that would guide *My Tempest*, and it was caused in some way, too, because I started meeting with my collaborators, as I was asked to give them “something” where they could see what my work was about.

Even though I had some experience writing scripts for puppets and dance and also about my choreographies’ content, it was the first time I was asked to define almost everything early in the choreographic process. In Mexico, I had studied theatre, literature and taken some courses on art history. I had also acquired experience with topics such as image, iconography and narrative in dance as I had done much research on it through investigations on a Mexican traditional dance called “Danza de Migueles”, which is a drama-dance.

My works have been usually inspired by books, however in Mexico, the search for my choreographic voice guided me through the development of non-linear narratives. I choreographed Rimbaud’s “Une saison en l’infer”, a short tale of “One and Hundred Nights” and Japanese Haikus. In 2009 I did a script for “El color de los nombres”, a work that was commissioned to the Academia de la Danza Mexicana to celebrate the Anniversary of the Mexican Independence, where the historic moment is seen through the lens of a drunker. In addition, when I arrived to the United States, I worked with Daniela Tenhamm, a Chilean choreographer currently based in New York, and we both developed a narrative inspired by Hitchcock’s thriller suspense films. Hence, I could say I had some experience narrating in dance, but never had I faced a Shakespearean play!

The collaboration with Daniela was very fruitful, so I invited her to be co-scripter and co-dramaturge of *My Tempest*. She was a very close collaborator and her input, as the reader will see later, was crucial for the development of the piece.

Another aspect that was critical for the elaboration of my narrative was to notice the symbolic character of Shakespeare's play and the iconic nature of its characters. Hence, in my narrative I use a progression, but it comes from the development of the characters seen as metaphors rather than linear narrative based on actions. When working on the structure of the piece, I found I first had to define, clarify, and find my interpretations of those complex characters. For this I found it useful to see them through the lens of Carl Jung's concept of archetypes (1980). In this context, it became clearer to me the reason why *The Tempest* had been a source of inspiration for many artists (along with the beauty of its intricate syntaxes), this play is a sort of myth of our Modern times. Archetypes, such as the Wise man (Prospero), the Savage (Caliban), and the Innocent (Miranda), bloom on Shakespeare's island, and speak to, with eloquence, ideas about the human condition in modern times and the nature of power, art and individuality that guide our world.

Early in the process, I wanted to limit the number of characters I would use in my piece and so I started questioning which characters I wanted to represent and, why? What was I going to say about them through dance? First, after seeing Peter Greenway's film *Prospero's Books*, where he uses Prospero's voice to speak for all characters to make evident that all of them are in some way Prospero's creation, I decided that in my work each character was going to present not only their own tempest but with their own voice. Then, I titled the project *My Tempest*. What I liked about this title was its

ambiguity; it referred to both my version of *The Tempest* and the tempest as viewed from each of the character's perspective. At that point, I also discovered I wanted my work to invite the audience to think about the role of subjectivity in our world, and consider what the impact is of individualism versus social life. For doing so, I chose Prospero, Miranda, and Caliban as main characters who, along with Ariel, Ferdinand, Iris-Ceres, and a chorus, intertwine a complex world made of mirrors and its dialogues about the relationship between the self and the other.

PROCESS

The nature of *My Tempest* process

The following are the questions I found in my journal in the beginning of the process (Nov 30, 2012).

What is the matrix of the piece, thematically wise?

What is the structure of the piece?

What the relationship with the other arts involved in the project is going to be like? How the aesthetic is going to be like?

Where is it going to be performed and how am I going to transform the space, if so?

What type of casting I need? Until what point my piece follows the statement “The cast is the piece?”

What type of process is the more convenient for this project?

It is important to mention that the process of building this choreography was not a linear one. Moreover, with *My Tempest* I realized a collaborative process is a polyphonic one; it seemed to me its structure is based on counterpoint, as it is made of different processes and voices speaking from their own world but about the same thing, at the same time, and with a common goal –ciphered under the project’s name. That is why I felt so important the need of playing a dramaturge’s role since I required something that could make sense of those different worlds in a final message that involved all of them. Hence, I learnt a dramaturge is a person in between everybody: the choreographer and the dancers, the choreographer and his or her other collaborators, and the work and the

audience. I have to confess that I directed the process in being more of a dramaturge than a choreographer, but dance needs were always my starting point.

For me, making choreography is an open, ever-changing process. I did about eight versions of the first scene –with slight changes, but still changes, and dancers revealed to me that I was working as a painter trying things on a canvas, and that I had started this process since the first improvisations.

The first trial of my choreographic ideas for *My Tempest* started with a two-month long workshop I did with Jeff Kaplan (PhD student in Performance Studies at the University of Maryland’s School of Theatre, Dance, and Performance Studies, and Andrea Fanta (Theatre Major in the same school) in the fourth semester of my Masters. We met once a week to discuss and try some exercises, seeking for different relationships between *The Tempest*’s text and movement. I wanted to find a way to make movement and present Shakespeare’s text in such a way that both worlds did not interfere with each other, then I found footwork helped me to build a support for those worlds better than an interference.

The second step in my process was casting (I will explain it later in detail) and at the same time creating the script and meeting with collaborators.

Script

I was asked to give my design collaborators (in set and costume) some ideas about my choreography so I decided to do a kind of script so they and I could have a better understanding of the structure I wanted to try. In the process of creating the script I found that images could help me clarify what I wanted so I shared those that I considered could

serve as an inspiration for them, too (see Appendix). But there I questioned myself: what is it to do a script for dance? How can I do it without words? Now, reading Betina Masuch who comments, “you don’t need to have a text to invent a structure for a piece. The structure can be scenes that have no verbal dialogue. You can have a physical dialogue” (qtd. in Turner and Behrndt 165) I understood what I was trying to define.

Thus, script for dance is not script in the classical sense because it is not based on long linear narratives but still is a way to structure choreographic ideas, and mostly it is way to see the relationship between all the elements involved in it, such as characters, music, props, light, and so on. The first stage of our script was a sort of table, where we mapped out the scenes. That table suffered modifications and at the end we wrote a text that narrates what happens in each scene. As *My Tempest* is a character-based choreography, it was very useful to have a script.

Daniela and I did our best in the first draft of the script to build a sort of web that gathered all the elements we wanted to include. It is important to mention that the first draft was done after three months of working with the following members of the cast: Harper García (Iris-Ceris), David Dickey (Ariel), and Robin Brown (Miranda). Paul Jackson had just arrived on the project by that time and, even Kwame Opare initially had accepted the role as Caliban. We had not had any rehearsals at that point. The first draft of the script shown below, shows our ideas regarding main scenes, characters, actions, props, set, music, etcetera, and looks like this:

SCENE	DESCRIPTION	T°	CHARACTER	MUSIC	LIGHT	PROPS
1. BANQUET Feast areal (jajajájojó)	- Audience takes seats while dancers perform the Baquet. 3-4 musicians on stage, too.	- 3'	- Everybody except Caliban	-Court music repeating several times giving the idea of being inside a vertigo. -Includes a wind quintet live. - Sounds of the elements of the characters - Wine pouring (Miranda) cup broken (Caliban)	- Open, sometimes lightings (Caliban element)	- Cardboard fruit bowl with tropical fruits (mandarin, pineapple coconuts), Maybe a big table but just with the tablecloth Dry ice (Prospero's element) Orange smell Things flying, including table and fruit bowl with fruit and people trying to reach them)
2. PRÓSPERO Images: Calder's mobile with clouds	- Prospero preparing the clouds for the model and checking their reaction in the big theatre -Ariel first is immersed in his world and doesn't help Prospero, but later both try to raise a cloud together. At the end they discover they can't do it.	- 3' - 2' - 2'	-Prospero - Ariel -Prospero y Ariel	Expressionist wizard West Virginia song Coro Prospero		-Calder's mobile, a theatre model and a rope (tri-dimensional ity in the clouds that are in the theatre but bi-dimensional ity in the clouds of the theatre model)

						<p>- Dry ice (at the end)</p> <p>- Objects from a theatrical setting that are going to be thrown from the cat step</p>
<p>3. MIRANDA</p> <p>Images: Aleph Kaleidoscope horses, corset and water</p>	<p>-Fernando wandering lost in the island's jungle</p> <p>- Miranda discovers Fernando and tries to contain her desires</p> <p>Miranda: can I go there with you?</p> <p>Miranda discovers the Aleph, horses sound</p>	<p>- 1'</p> <p>- 3'</p>	<p>-Fernando</p> <p>-Miranda</p>	<p>- Medieval song</p> <p>- Horses sounds</p>		<p>- Curtains simulating trees and real flowers</p>
<p>4. THE OTHERNESS</p>	<p>In the foreground Prospero, Ariel and Gonzalvo while Calibán works buiding his sand well in the background, gets in and out stage but nobody cares.</p> <p>Ariel and Prospero has a colloquial conversation.</p> <p>Gonzalvo trying on the microphone.</p>	<p>- 3'</p>	<p>-Prospero, Ariel, Gonzalvo, Caliban</p>	<p>??? musicians improvising and Próspero trying to reach them.</p> <p>-The sound of Calibán something that starts in the background and slowly comes to the foreground</p>		<p>- Sand</p> <p>- And a "mechanic" device set on the model but also in the "real" theatre creates storms</p> <p>- A microphone</p>

<p>5. Fernando and Miranda's WEDDING</p> <p>- Feast (jajajájojó)</p>	<p>-All the characters dances a sort of medieval inspired wedding dance around a table that has one leg shorter than the rest, so people and objects on it fall down.</p>	<p>-3'</p>	<p>- Everybody except Caliban</p>	<p>- Medieval inspired feast music. Wind quintet Maybe music "Miranda"</p>	<p>- Light slightly the well and a diagonal going upstage right.</p>	<p>- Sand well (upstage right)</p> <p>- A wobbly table</p>
<p>6. CALIBAN</p> <p>Brechtian rupture</p>	<p>-Caliban is interviewed by Gonzalvo (we don't see Gonzalvo, we just hear his voice through the mic) and sometimes Caliban responds with spoken word and some others with movement.</p> <p>The job is to "perform" Caliban's role.</p> <p>Iris-Cetis appears trying unsuccessfully to do wind, rain and lightning by herself.</p> <p>- Pas de deux Caliban and Iris-Cetis</p>	<p>- 5'</p> <p>-2'</p> <p>- 2'</p>	<p>- Caliban</p> <p>- Iris-Cetis</p> <p>-Caliban and Iris-Cetis</p>	<p>- Hands palms</p> <p>- Caliban and Iris-Cetis</p> <p>- It's missing Maybe shipwreck music</p>		<p>-Sand well</p>
<p>7. THE LOSS</p> <p>- Flash-back, separation</p>		<p>- 3'</p>	<p>-Prospero, Fernando and Miranda</p> <p>- prospero, miranda, fernando</p>	<p>- Music based on each theme of the characters Or maybe kaleidoscope</p>	<p>- Video projections of water</p>	<p>- A bucket full of water falls over Miranda that at the end is on the sand well</p>

						- Calder's storm mobile starts working by itself
8. THE TRANSFERR OF POWER	- Caliban, Prospero and Miranda dance together.	-3'				
9 THE TEMPEST Shakespeare's first scene of The tempest		-6'	- Theatre people (Antonio, Alonso, Gonzalvo, Boatswain, Master)		- Black out on stage and light in the house	. Characters arm a boat made of ropes and fabric

After reviewing this draft, the first thing that stood out is that its scenes are built around characters, images, or situations. For example, “The transfer of power,” the scene where Prospero gave up his power, was built around that situation. This first draft also shows there is no consistency in the titles of the scene but still those names seem to describe a dramatic intention. There are also comments on other elements involved, such as sound and music.

It is curious to observe how I ended up not using some things and ideas that are in this draft, but that helped me to discover that the process of creating the choreography was also a process of editing the script. After this draft, Daniela and I did one more, but it was not until I had the whole cast that we were able to build the definitive one.

The ensemble of scenes

Finally, in mid-November I had the whole cast and I knew, too, who was going to perform which role, so we all started rehearsing within the same schedule. At that point, I knew I wanted three main characters: Prospero, Caliban, and Miranda; two secondary characters, Ariel and Ferdinand, supporting Prospero's and Miranda's worlds, and a sixth character inspired by *The Tempest* but reinterpreted by me, Iris-Ceres. I also wanted a chorus that would bring the final storm and the meeting of the main characters' worlds with Shakespeare's text. I called them "character-worlds" because, as the reader will see later, behind each of the main characters there is whole world representing the following artistic movements: Prospero (German Expressionism), Miranda (Ballet tradition), and Caliban (Bertolt Brecht's political theatre).

Hence, when I had the whole cast, Daniela and I started working on the relationships between the characters and she proposed an interesting method: we would ask ourselves "Who cocks the gun on to whom?" "Who targets who?" or, in other words, Who dominates whom?

The answers gave us the following relationships:

Ferdinand targets Miranda

Miranda targets Prospero

Prospero targets Caliban

Iris-Ceres targets everybody

Caliban targets the audience

Ariel targets Prospero

Chorus targets the main characters

The three main characters would have their own “plot”, it is, their own tempest: in the case of Prospero, raising the cloud; in the case of Miranda, getting married; and, in the case of Caliban, coming back to his island. At the end, these three tempests would create The Storm.

The chorus would have a mutable role that would be defined by the scene or the character leading it; but this would happen just until The Storm, where the chorus would appear in some way independent from the main characters.

From the beginning, I told Daniela I wanted the structure to be a kind of funnel so the characters could find the bottom of their crisis by an accumulation of frustrations.

The structure of the whole work is based on the idea of having times and spaces overlapping each other; the way memories appear and disappear in our minds. We also wanted to give an idea of a work made of fragments, shreds coming from different worlds and realities. The first scene is the only one that works, up to certain point, as a separated one. Daniela and I thought of it as an overture where the audience could see the motifs that later would be developed.

Scenes

The following outlines the final version of the Scenes that was created after several previous drafts:

1.- Banquet

Overture: audience sees all characters, except Caliban, dancing motifs such as ships and ocean waves, playing with a piece of fruit (each of the characters has one apple).

2.- Prospero

- a) Mago
- b) Coro de Prospero
- c) Iris-Ceres 1

Prospero wants to create a storm in a set that is a model of the theatre. What the audience sees in the little model is, in fact, a reproduction of the set that is on stage. So, whatever Prospero moves in the model, the audience sees its effect in the “real” theatre. Prospero has troubles making it work and asks Ariel to help him. Ariel is immersed in his own world and first refuses to help him but Prospero insists and Ariel has no option other than to assist him. Ariel does not think Prospero can make the storm anymore but suddenly, after seeing Prospero’s firm decision on making it, he starts believing it might be possible for Prospero to create it. Everything is working well until one of the clouds falls over them; they discover that one cloud is so heavy that it might be the reason why Prospero cannot complete the creation of the tempest. Prospero and Ariel disappear. Then, Iris-Ceres appears mocking at their attempts to make the tempest.

3.- Miranda

- a) The forest
- b) The river
- c) Horses

Miranda, hidden inside a tree, sees Ferdinand and follows him with her eyes from that position. Ferdinand crosses the stage, reaches the audience and asks if anybody has seen his father. Miranda feels attracted to him and wants to go with him but constrains

her desires and stays. She discovers an Aleph where she sees a horse approaching her and then leaving. When Ferdinand comes back to the forest he finds her still struggling with herself. He asks her if she knows where his father is and Miranda, hearing something else in his words, asks him in response “Would you marry me?”

4.- Clouds

a) Prospero, Ariel and Caliban

b) Iris-Ceres 2

Prospero and Ariel first try to understand the reason why the heavy cloud is not working. So, Ariel examines the rope from which it is hanging, while Prospero seeks the answer in the model of the theatre. Prospero moves the clouds in the set of his model and that has an effect in the real theatre, so the audience sees both the clouds in the real theatre and in the model moving side to side. In the meantime, Ariel starts playing with the rope, forgetting about his role as Prospero’s servant. Prospero cannot raise the cloud.

Caliban appears pushing his sand box; he gives the idea of working hard on some undefined task that relates to that box and the sand that is in it. Ariel leaves the stage. Prospero stops working on the clouds when he discovers Caliban is on the same space he is, so Prospero approaches him and observes Caliban playing with the sand, the latter looks at the former and both of them stare at each other for a long moment. Prospero and Caliban disappear. Iris-Ceres appears mocking at Prospero’s attempts to raise the cloud.

5.- The Wedding

Miranda and Ferdinand’s wedding. First, Miranda, temporarily “released” from her struggles, celebrates her upcoming wedding with two friends. Later, all guests (all of

the cast except Caliban) appear in the party pushing a table and dancing around it. Everybody dances until the sunset when Ferdinand starts playing his bassoon. In the beginning everybody dances with the bassoonist but later when he starts playing a well-known melody from Stravinsky's *The Rite of Spring*, Miranda stops dancing. At the end, everybody leaves the feast except Miranda who stands in front of her table.

6.- Caliban

Caliban is interviewed in his sandbox by a person speaking through a "god-mic" (like an omniscient narrator). Caliban discovers himself as a person that wants to perform "Caliban's role". The questions spoken by the offstage interviewer build an environment that is a mixture of nightmare and reality. The interviewer's questions frame Caliban's responses increasingly tighter until the point when Caliban explodes and starts yelling in Spanish. Then he leaves the sandbox and dances. At the end he performs the first part of Caliban's monologue and the audience sees him coming back to his "island," his sand box, but he disappears before reaching it.

7.- The Table

a) Miranda's table

b) Iris-Ceres 3

Miranda appears, dancing on top of a wobbly table and tries to reach the clouds. Miranda disappears. Iris-Ceres dances, making connections to the three worlds already discovered by the audience: Prospero's, Miranda's, and Caliban's; her movement refers to and points out the cloud, table and sandbox.

8.- The Storm

- a) Prospero
- b) Miranda
- c) Caliban
- d) The objects (Cloud, Table and Sand box)

Prospero tries unsuccessfully to raise the cloud following the instructions that are in his book, and, at the same time, he discovers that Ariel abandoned him. Thus, he resolves to “make” the storm by himself, which means he needs to put away his book and grab the rope that supports the cloud with his own hands. When he grabs the rope, he notices he is unable to manage it and that the rope instead makes him move with violence; he leaves the stage “captured” by the rope. However, due to Prospero’s movements, the cloud starts rising up. Miranda appears, transformed into a wild horse that wants to find an exit, but the chorus, forming a sort of wall, obstructs her way. Caliban appears, looking at Miranda and scans the theatre. He tries to come back to his island but his indecision pushes him back from reaching it. When he finally reaches it and drops some sand inside his clothes, the storm starts. Prospero, in his own world, comes back on stage trying to untie himself from the rope; Miranda, in her own world, too, tries to break the table, and Caliban, in his own world, tries to move his sand box from the place it is at that point. This is the moment when the storm begins and here all of the characters appear overcome by their own aims to reach what they want. At the end they all meet each other on the sandbox with their objects.

9.- Stamping Ship

A group of chorus-actors appear on stage. They prepare themselves to perform the first scene of Shakespeare's *The Tempest*. In the beginning the audience just sees actors trying to do their job but slowly the characters of this scene start to develop. Five actors line up in a V-shape creating the shape like the bow of a ship. They perform movements reminiscent of being on a ship, such as rowing, falling off balance, tossing water out, which interweave with them stomping out a pounding rhythmic pattern with their feet and reciting lines from the Shakespeare's *Tempest*. Toward the end of this scene, the chorus-actors discover Prospero, Miranda, and Caliban in the sandbox. Prospero cuts the rope, releases the heavy cloud, and suddenly water drops onto the heads of the three characters.

10.- Final

- a) The sea
- b) The rope-ship

The entire cast, who are now downstage, rolls to upstage in a sort of underwater environment. After a silence, all of the cast rolls back to downstage and the audience now sees people arranging things on stage instead of characters performing a role. At the end everybody helps to build a ship made of the rope that the cloud released. Each cast member holds onto a part of the rope to create the outline of a ship, including one actor who sits on the shoulder of another to create the ship's mast. The ship, with all crew members, leaves the stage crossing through the audience. While the performers leave the theatre on the rope-ship, they eat their fruit.

This last version of the script is the result of a process that involved sketches of scripts, rehearsals with the cast and meeting with collaborators. One of the key elements in developing the script was the work Daniela and I did on the transitions between the scenes. Maybe because the structure of the project was based on fragments, the possible meaning of the scenes came to the foreground in their conjunctions. Daniela and I lived the transitions as an opportunity to clarify relationships both between the characters and between them and the other elements involved. Also, working on the transitions we discovered we wanted to show the seams of the choreography. What is it behind the scenes? How is it possible that suddenly a tree appears on stage? How is it possible to create two different spaces happening simultaneously in a scene? Hence, I choreographed the transitions in such a way that the audience could experience both the fiction and non-fiction reality we wanted to portray in *My Tempest*. At the end, this dichotomy became a structural element in the narrative of the piece.

CHARACTERS AND THE PROCESS WITH THE DANCERS

A Reinterpretation of Shakespeare's Characters

A common reading of Shakespeare's *The Tempest* points out Antonio's betrayal as the motivation that starts out the whole drama. So, in the matrix of the play, there is Antonio and Prospero and a moral statement: Antonio usurping Prospero's throne. Hence, a superficial reading would say Antonio is a "bad person" as opposed to Prospero, who is his victim. However, Shakespeare, with all the genius that he had, tells us that Prospero usurped Caliban's "throne" as well; that the savage "half human, half-animal" is the original owner of the island. This fact gives complexity and dynamism to the statement on the moral nature of the characters.

Daniela and I decided we wanted to transcend ideas based on moral judgments (good people against bad people, to say it plainly) and present all characters speaking from their own point of view; we aimed to present them telling us their history and the reasons they have to behave the way they do. At the same time, we also knew we wanted to present a decadent version of the characters selected (Prospero, Ariel, Miranda, Ferdinand, Iris, and Caliban), I mean, an anti-hero version of them, so to speak.

I was obsessed with the way that these characters could also represent a sort of state of consciousness. That means that there is not one person or culture identified with one character but a coexistence of these acting as different states of mind in people's actions and reactions. In this context, for example, Caliban is not identified with one culture or a type of person, but can be any person when she or he feels oppressed and rebels against her or his oppressor.

As mentioned before, Shakespeare's characters can be seen as archetypes, but Daniela and I knew that in order to create a dramatic situation, they could not stay in the abstract world; we needed to give them a human face and a series of attributes that make them behave, for example, in the case of Prospero, both as a magician and as a theatre technician who wants to build a set. We wanted all of the characters to be a human version of those archetypes – to show their imperfections. We wanted them pushing their human quality to its limits. Then, we sought to portray the human side of those archetypes and to show how we, as human beings, need to transcend the inherited archetypes in order to find more fulfillment in our lives. We thought this could happen without first looking at the “Other” and feeling ourselves as part of the whole. Hence, we wanted to present in *My Tempest* how a person can be released when he or she feels him or herself part of the community: when he or she recognizes himself or herself as a social entity.

Casting and Character Development

In the beginning of the casting process I did not know exactly how I wanted it to be, but it was clear to me that casting was going to be one of the most critical stages of the process, as *My Tempest* is a character-based choreography.

During the fourth semester of my Masters, I took an Independent Study with Professor Karen Bradley and part of my research was on Laban Effort qualities⁷ (Dynamic range) that I envisioned for each character. Karen asked me to write both

⁷ The concept of Effort, along with Shape, Space and Body, is part of a system through which human movement is analyzed and interpreted (Laban Movement Analysis). Originally developed by movement theorist Rudolf Laban (1879-1958) who used the German term “Antrieb,” to describe Effort, which translates to English as “Impulsion,” “Propulsion,” or “Drive”. Effort has been understood as a vigorous moving up of the physical and mental power; laborious intent, fight.

words associated with the effort qualities I envisioned for the characters and those that referred to the opposite side of that effort spectrum. (It is interesting to note that eventually the characters ended up having their movement phrases made of both the effort qualities that I thought to be representatives of their nature, as well as the opposite ones).

Hence, I wrote the following table, where I included not only the specific names of the Laban efforts, but also other qualitative images.

Character	Effort Qualities	Opposite Qualities
Ariel	indirect, languid, suspended, yawn	urgent, blink, crisp
Prospero	controlled, outpouring, delicate	indulgent, enveloping
Caliban	resolute, paranoid, explode, powerful, dynamite	quiet, self-confident
Miranda	tense, withheld, point, non- confident	octopus-like, carefree
Fernando	fluttering, hesitant, paranoid	Direct

Then Karen suggested that I do a movement study for each character and, as I was already working with Harper Garcia, I would try on her some of the movement and qualities I would try later on other characters. Being the great dancer that she is, Harper

worked excellently as a canvas for the first sketches of *My Tempest*, inspired by these effort qualities.

In the following sections the reader will find a detailed description of the process I underwent with my cast, working with them individually and in groups, and a final comment on the main threads that guided this process. As an introduction, I would like to mention that building the characters was very much connected to both the personalities and qualities of the cast members and that my cast spanned a wide range of ages, body types, and skill levels.

Even though there were exercises that I designed specifically for each of them in general, we did improvisation and worked on phrases prepared by me. The improvisations were in both theatre and dance. I worked individually with each cast member to discover the movement quality and the symbols associated with each character, later in groupings such as duets, trios, and larger groups. I would lead them in movement improvisations around particular themes, and modify the themes as we moved forward in the project. In other words, it was a process of narrowing my scope of search. For example, I would initially ask all of them to respond to the imagine of someone being on an island for the first time, but later I would specifically ask Ariel to do an improvisation on him building impossible, absurd things made with a rope. By that time, not only did I already know the rope was going to be an important element associated with this character, but also that Ariel would mirror Prospero's intellectuality taking it to its limits, making it appear as absurd. Thus, in the beginning of the process, I felt I needed to find the overall structure of the scene and its pillar images, so later I could work on the light and darkness of the characters.

Finally, through improvisations I wanted to discover what feelings were animating my version of Shakespeare's characters so that I could build the scene having the feelings as its basic structure.

Harper/ Iris-Ceres

I want to warn my reader that Harper's section will be the longest of the whole cast because she was the first person I started working with and also because, in her section, I will expose some of the methods I used later with other members of the cast.

I met Harper Garcia (Criminology Major at University of Maryland) in my ballet class and it was a wonderful and challenging experience working with her. She had had very little experience improvising in dance and theatre, and it was the first time I was in front of a dancer in that situation, so, for me, it was a great opportunity to try the exercises that I thought would help her to develop her improvisation and interpretation skills.

Observing Harper's improvisations, I noticed something I had seen in other ballet dancers (like me years before): a dancer that potentially has a rich range of movement and its qualities but who, during the improvisation, presents isolated "words" from the ballet vocabulary. So, I would set up improvisational structures or exercises that we would base each session on.

In these sessions I wanted Harper to explore the following elements:

- A sense of connection with herself and a sense of truthfulness about what she was doing while improvising;
- Originality; to let the common place go off her body and not to be afraid of facing new experiences;

- Use of Rhythm, that is, awareness of what you have done, what you are doing, and what else you can do (repetition of motifs, its development, presentation of new motifs, etcetera);
- Full expression in voice, face, and body; understanding movement as an act that involves these three features; and
- Ability to build spaces and situations and to transport audience to “other worlds”.

Since I wanted to choreograph movement based on motifs found in improvisations, I started designing improvisation exercises looking for different features, sometimes looking for a narrative situation, at other times a movement quality or an image. It was interesting to observe how my process of creating the choreography became Harper’s process to improve her improvisation and interpretative skills. Thus, improvisation became a central part of our process.

Harper is a beautiful and talented dancer, not only with strong background in ballet, but in hip-hop, too. She is part of the hip-hop team at the University of Maryland called Dynamics. This feature of her background was decisive in the movement vocabulary I developed for her. It is an example that shows how I wanted to take advantage of the richness the dancer already offered me. I did the same with the other cast members, as the reader will see.

In the beginning, I did not know which character she was going to be, but the fact that she had such a nice combination of ballet and hip-hop background inspired me to build a character made of the two mythological characters that appeared in *The Tempest* banquet. Whereas, in Shakespeare’s play, these characters are very occasional, in my version, Iris-Ceres would be a central one, the only one above human struggles and

storms. She would represent the possibility of navigation throughout different worlds, and would be identified with rain, movement, ingenuity, and hope. In other words, she would have what the other characters do not, and would be my conducting thread.

Hence, improvisations here were designed around the theme of rain and storms. In the beginning, she did not have a defined limit of time but later I started giving her directions for improvisations with a limit of time, which pushed her to choose options without thinking too much, and to listen better to her subconscious and intuition rather to a preconceived idea of what she thought could work. Also, as she usually had a task (for example transforming an object into something else but not its common use) not only did she need to take risks but also to be as assertive as a painter can be when he or she is asked to paint something specific while simultaneously leaving it loose in the flow of the improvisation.

Very soon in the process I knew I wanted to empower Harper as a creator, too. So, I designed a study called “The Gods’ Apprentice” where the point is that she creates a storm. The exercise implied written, spoken, and movement improvisation. The spoken improvisation is a sort of interview where she answers questions such as “what is your storm made of?” During this process, I discovered the importance of details, Harper needed to be as specific as possible to start introducing me into another world. If she answered a question, for example, that her storm was made of water, I would ask her where she was going to get the water from. Then, if she said that it would come from an ocean, I would ask her from which ocean it would come, and so on.

After this “interview”, she did a movement improvisation and, at that point, I observed that she could start transforming the ballet vocabulary and producing movement from her own world. In other words, I discovered that I could help her to connect and express her inner life through images.

Working with Harper, I reaffirm there is no right or wrong when improvising, but only moments of truth, and that the dancer needs to learn not only to take choices, but also to let them go. Now, I know the goals of this type of exploration go beyond dance, and I wonder how Harper may have enriched her perception of clouds, seas, mountains, oceans, and storms!

We also did exercises involving a sort of acrostics with words that referred to the reality we wanted to portray, such as commenting on both the possibility and impossibility of doing a storm:

Rain-rabbit (Harper said “when rain starts to fall seems like a rabbit jumping all over the place”)

Air-hallucination (Harper said “memories come because of the rain”)

I-iceberg (Harper said “it is hard to make rain from an iceberg”)

N-arrow (Harper said “rain is narrow”)

Almost all of the improvisations that we did were based on words, images, and the worlds that those words together awaken. Her effort quality is mostly the quick use of time and direct use of space. Body-wise she used movements with isolation of parts of the body and a consistent use of rotation. First I did the movement phrases and then I adapted them to the music. An important part of the process was when my committee

chair, Miriam Phillips, observed the lack of expression in Harpers' face. Again, "Ballet background!" I thought. Then, I tried to connect the facial expression to the movement through the use of voice. So, I asked her to put either words or just sounds to the movement so her attention could be there, in the voice, instead of thinking she needed to be expressive. Voice here worked as a connector to the emotions she was feeling when dancing her solos, and it worked so well that I had her make some of these sounds during the actual performance, like "wuurrllssh" and "aaaaaahhh". I felt it both illuminated the movement and helped us discover the playful character I wanted Iris-Ceres to be.

Discussions with the dancers on their experiences when improvising are central to my work. I enjoy creating choreography using different expressive elements: writing, discussing, and dancing. Also, after I get them started doing the improvisations based on my prompts, it is crucial for me to have the opportunity to jump into the space and improvise either with them or having them as an audience. I do it for several reasons, but mainly because I want dancers to experience the choreographic process as a dialogue between the choreographer and themselves.

Robin/Miranda

The second person that arrived at *My Tempest* ship was Robin Brown (University of Maryland MFA Dance student).

Robin offered me a very different situation from that which I lived with Harper. She had much more experience in both dance and theatre and I also already knew she was going to perform Miranda's role. So, I designed other improvisations for her, even as I kept some of the ones I used with Harper.

To introduce Robin to the reader I will write the answer she gave to the following question: “How would you make a storm?” She said: “I would take the water from a kiss, the wind from the shouting when looking for my mother, and the mist from my butt.” Anyone who is familiar with Shakespeare’s *The Tempest* would understand the impact her words made on me. “Ok, it seems this Miranda is more than ready,” I thought. Fortunately, we still had a couple of things we could spend our rehearsals working on.

With Robin, I often did an exercise that I called “The first time I was on an island,” where Person A builds a story guided by Person B, on the first time he/she/it was on an island. This exercise is an extended version of one I did in a workshop with actor Gerardo Trejo Luna in Mexico, where we learnt to be aware of multiple realities while either telling or directing a story. For my version, I developed more instructions, taking the performer into more movement moments. The exercise consists of the following: Person A improvises a story in the 3rd person about “The first time she/he/it was on an island” and Person B directs the improvisation with taps that mean different things; one tap: change the last sentence; two taps: repeat the last phrase; three taps: either do actions, change language, or continue the story with movement, etcetera). This exercise gave way to one of the most satisfying of Robin’s improvisations and I took a lot of material from them to build the choreography, mostly situations and sensations. During this and other improvisations, I discovered that the foundational images of our Mirandas’ physique were going to be horses, water, and the Aleph –Jorge Luis Borge’s idea of a hole in the wall that has in it all possible times, all live, and dead people. It is all places and moments that can be imagined. At that point, I noticed that it was more interesting when Miranda could signify different and even opposite things, like for example, in the case of water:

Miranda was in forest *and* later she was the river; she was the water that wants to be free *and* the walls that define its limitations. That is what I call a progression in the use of a metaphor, and I used it a lot in my choreography.

Readings of *The Tempest* were also central in our discussions. So, in other improvisations, we worked with images that I took from Shakespeare's *The Tempest*, such as Miranda and Ferdinand playing chess. Robin started playing around those elements like being the tower, the horses, and the queen and, at some point, the upward stress that reminded me of a ballerina started to come to the foreground. Later on, I gave her a phrase that became Miranda's signature and had this upward stress as a basic part of its structure. Something similar happened with the horses. When Robin did the improvisation "The first time I was on an island", she described wild horses as being frightening animals, and then it occurred to me that it was the perfect image to represent both the force she has inside to be free and at the same time the fear she feels about being released; the wild horses meaning the sexual instincts she puts aside in order to be an obedient daughter, too. Here, again, I see a progression in the use of the metaphor.

Miranda, in Shakespeare's play, is a child-teenager on an island, as can be seen in the following speech where she speaks to Ferdinand:

I do not know
One of my sex;
No woman's face remember
Save, from my glass
Mine own; nor have I seen
More than I may call men than you, good friend
And my dear father. (Act III, 1, 48).

In my version, Miranda finds that there is a hole (an Aleph) in between the trees, – this Aleph symbolizes her curiosity, where she can see all possible times and places; however, she cannot go anywhere because she is trapped in an inherited vision of the woman she should be. At the same time, Miranda wants and decides to find a way to be released.

In the beginning, Daniela and I did not know what type of language the characters were going to speak; if it was going to be drawn from vernacular speech or fragments of the Shakespeare's play. At the end, after trying words and phrases coming from common language, we decided to use part of Mirandas' speech to Ferdinand in Act III where they declare their love to one another and Miranda starts crying and saying that she is doing so due to the following:

At my unworthiness, that dare not offer
What I desire to give, and much less take
What I shall want to die. But this is trifling
And all the more it seeks to hide itself
The bigger bulk it shows. Hence, bashful cunning
And prompt me, plain and holy innocence! (Act III, 1, 77)

Daniela suggested this fragment to me and I found it to be the most suitable for what we needed: to portray her inner struggle.

As described above, Miranda is the obedient daughter who wants to be perfect, so when I was working on the choreography I asked myself how she deals with obedience. How does obedience affect her body? I did the choreography intuitively, but now I can see how Miranda's movement is characterized by an overarching theme of stable/non-stable. She mostly moves with bound flow and direct use of space but has violent

eruptions of movement with free flow and indirect use of space. “Body half” drives her movement in the most parts, and leaving and coming back to the vertical dimension is an important feature in its development. Shaping-wise she oscillates between sinking and rising and enclosing and spreading with a tendency to rising and enclosing, it is, with a tendency to become a “Pin” Miranda’s movement signature seems to me like ancient calligraphy. I created it inspired by abstract paintings. Over all, I can see how Miranda transforms the vocabulary that I inherited from the ballet.

The following is the Miranda’s description I gave to the collaborators early in the process: “Miranda represents the woman oppressed at a subconscious level. A woman that restrains her desires and tries to keep them hidden. Her element is water, as water relates to sexuality. A corset is a good image for Miranda as it constrains breath, or an iconic neck coming from the Elizabethan times. Just as Prospero presents a sort of double personality being an expressionist wizard and a theatre technician at the same time, Miranda, in my version, is a ballerina with upward stress and a bound flow, and a modern woman that thinks she needs to get married in order to obtain what she wants”.

Improvising with Robin helped me to discover that I first wanted to find the emotive material that would suggest to me the basic strokes of the characters’ movement signature, and I have to confess that Robin is such a talented dancer that her improvisations not only inspired me for Miranda’s parts but also for other characters’ scenes.

I want to finish Miranda’s section exposing an interesting issue that happened at the end of Robin’s process. I noticed she was struggling with the character because of

political reasons, as I believe Robin agrees with feminist principles. She told me she did not approve of Miranda when she asks Ferdinand to marry her. I told her that our position is more ambiguous than that and in fact it is Miranda who is using Ferdinand to leave the island. I told her that the world was full of Mirandas so it was better to talk about it. But what was interesting about her comment was that, without taking into account if our Miranda was or was not politically correct, Robin made it clear to me that in dance we are not that accustomed to performing charm characters and, even less those undesirable ones as theatre people certainly do. I told Robin we do not need to agree with the character in order to perform it; of course, she already knew it but still she was struggling. After this conversation something changed in her process and her Miranda started to grow much more until the point she reached with the splendid version she presented.

David/ Ariel

I met David Dickey in Professor Sharon Mansur's improvisation class and was impressed by his creativity and peculiar way of moving. David is a music major at University of Maryland; he is an oboist and singer. One of the reasons I invited David to perform Ariel was because in Shakespeare's play this character sometimes appears in the form of music, for example, being a voice that surprises the characters, singing them their deepest emotions. In my version of the Shakespeare's play, Ariel is a sort of skeptic spirit not interested in being released by Prospero, since he does not believe Prospero can make the tempest anymore.

David's case was the most challenging of my cast, as he had not received training to learn movement phrases; he never had taken formal dance technique classes, so, when we started rehearsing I decided to take some of the time to do somatic exercises on the floor to offer him a better understanding of some modern dance foundations. We mostly moved seeking those principles using Bartenieff Fundamentals.⁸

He is a natural actor and dancer and, in the improvisation arena, he offered me some of the richest ideas I used for the choreography. His improvisations were witty and the way he resolved the development of the motifs seemed to me creative and unexpected. Another thing I liked from David's improvisations was the way he enjoyed dancing; for him dance is joy, and in some of the scenes, like the Banquet and the Wedding, I tried to emulate that vibrant attitude towards dance that we, as professional dancers, tend to forget.

Nevertheless, as David was the crisp, proactive and happy dancer I just described, it was hard for him to perform my idea of Ariel.

During the process, David taught me both that I needed to add nuances to that skepticism and that sometimes dancers move the script faster than the choreographer. Hence, I needed to learn the inner logic and organic life of the choreographic work so I could understand the path of its natural growth. Hence, David transformed Ariel into a character that fluctuates between believing and not believing in Prospero, one that shows a mix of skepticism and credulity. That change gave complexity to the character and also

⁸ Irmgard Bartenieff (1900-1981), who had studied directly with Rudolf Laban, defined several fundamental principals that underline human movement from a developmental and kinesiological point of view. Bartenieff Fundamentals are embodied in specific exercises, such as the so-called Basic Six, but they can be extended to all types of human movement.

offered David more room to play. David's character ended up being very humorous and I thank him for having found a deeper layer in Ariel's skepticism.

We did some improvisations where he would play the oboe and sing, and that did not work (it was too much!) but it gave me the idea of inviting Ronn Hall (a bassoonist) to be part of the piece. I thought Ariel had enough with the singing part and did not need other elements. Finding those sorts of limits became an important part of my process, too.

The song he sings in the "Coro de Prospero" scene came from an improvisation. I liked that it sounded to me very local and I was looking for that familiarity among all the symbolism and abstraction I was coming from.

The improvisations I did with him were a continuation of what I had done with Harper and Robin but I added some others that related more to the creation of frenetic banquets and ballrooms. David was very generous and his presence impregnated other dances where he ended up not appearing, but he was part of the process of creating them.

David changed and grew a lot when other members of the cast arrived. He told me he felt himself much better accompanied, that he found more fun improvising in-group. That was a revelation for me; I felt I needed to give more attention to my dancers needs; so, when one time when David was covering the place of a cast member in The Stamping Ship scene, I noticed he loved doing it and let him be part of the scene. That change gave me the idea to have the chorus people also represent additional roles depending on the scene – scenes become so malleable when dancers appear!!

Ariel's movement signature is a combination of improvisation and set movement. The rope is an important element in his choreography and its movement was partially

choreographed (we used here spatial and action score). And whereas the set movement relates more to an Ariel that takes things seriously, the improvisation parts relate more to the playful one. The first Ariel moves in the vertical and sagittal plane whereas the second one does it in the horizontal one. His process with Prospero was also interesting. They did improvisations together where they shared their rhythms and their extraordinary performing skills.

It was crucial when David showed me a movement motif that he did based on Shakespeare's text. The movement was about Ariel trapped in the tree before Prospero released him from it. It was not a coincidence for me that this exercise had had such a good effect in David's development of his character as this gesture-motif reminded us why Ariel was in debt to Prospero, why he was linked to him. This gesture consists of the movement of the arms (lower arms in external rotation), starting at the neck level going down close to the torso, narrowing the space. Now I can see how I created a balance between Prospero and Ariel: Prospero's arms signature is to go up whereas Ariel's one is to go down.

David may ask me one day "Where are all the phrases and material that we tried and at the end we did not use? I will answer him that it is all there. Choreographies may show a luminous surface, but underneath there is an entire universe of strokes with different intensities of darkness and light.

Paul /Prospero

Sometimes auditions work well for casting but in this case auditions gave me only two of the nine characters I needed for my piece. I loved the people I found through the

audition, but I have to confess that I did it because I had no other option. For me, auditions are a fast process and do not afford me the luxury of casting based on my natural tendencies. I love spending time thinking about the people I know who may or not be available, searching for certain movement qualities within my memories of those bodies and matching their performance skills with my conclusions about the characters' needs.

Thus, in a world dominated by eventuality I enjoyed having the space to feel that there was no other possibility but the person I thought of to perform a particular role. That happened to me when the name of Paul Jackson came to my mind; I immediately thought nobody could do it, but him. I am fortunate that he accepted the role and we had the chance to share this process.

The following is the description of Prospero I gave to my collaborators in the beginning of the process:

“Prospero, who in Shakespeare’s play is a magician representing a wise man and the power of words in *My Tempest* is not able to support magic anymore. Magic is presented as a synonym of art. Prospero wants to create a tempest using the theatre, and he does so pointing out the physicality of the Dance Theatre (its ropes, curtains, lights, veins, hearts, etcetera), but he tries unsuccessfully to create it. Prospero’s element is the wind, as it refers to the invisible word that animates life and art. Prospero in my work is both a theatre technician and a sort of wizard coming from an expressionist film. His prop is a cloud.” (As Paul has been a Lecturer in the School of Theatre, Dance, and Performance Studies and Technical Director of the Dance unit for over more than twenty years, I knew

from the beginning it was going to be challenging for him to perform a person that is not able to do magic in the Dance Theatre since he is all the time, doing so successfully, but still I wanted to take the risk).

In the beginning I felt shy because of his experience and that he had been my professor, but in the end I felt he inspired in me the best commentaries I have ever given to a dancer. My process with Paul was mostly learning from him. His generosity and patience with my and the others' processes were also noticeable and, whereas with the rest of the cast I usually needed a lot of explanations, Paul would arrive with a wonderful interpretation that helped me with my dramaturgical work. Paul's knowledge of production was a key part in the development of *My Tempest*, too. He gave me the assistance I needed and without his advices I would not have been able to do it.

However, his case demanded of me a subtler attention: to help him to slowly and gradually come back to be on stage as an artist. Paul is a dancer with a long and strong background in the dance field, first as performer and later as technical director. He had not performed in about twenty years, so I took as a privilege for *My Tempest* to welcome him back on stage. Paul has knowledge of acting and Modern dance techniques such as Hawkins and Limon. The expressivity and timing of his movements was something that stood out to me since the beginning. The wonderful expressivity of his torso and arms and his gesturing skills were the perfect combination for exploring the expressionist body language that can be seen in Wiene's or Murnau's films, and which I had envisioned for Prospero.

I notice that within much Modern dance in the U.S., predominantly gestural

movement in general is not well received; aesthetic emphasis tends to be on movements involving the whole body. On the contrary, I found the use of gesture to be one of the most interesting features within the realm of body and movement. For me, it is through them that the inner life of a person –their soul– is revealed. Not only are gestures communicative agents, they are also expressive ones, and I admire both the way they codify meaning and the capacity they have, too, to synthesize a culture. As stated by Carrie Noland and Sally Anne Ness in the introduction to their book *Migrations of Gesture*, “Teodor Adorno understands gesturing to be more than simply a conduit of socialization, a *techne* that constitutes subjects in a thoroughly mechanical and predictable way. He also knows that gestures offers opportunities for kinesthetic experience: they “innervate” or stimulate the nerves of a bodily part, and thus allow the body to achieve a certain awareness and knowledge of itself through movement.” (IX)

Now I wonder why all of Prospero’s choreographic motifs are centered in gestures of the arms and hands, even merged into postural movement. Is it that the movements represent complexity of thought and Prospero means that to me? Is it that, as stated by Carrie Noland and Sally Anne Ness, going further into Adorno’s observations, consider when borrowing gestures from another culture I can produce new innervations and discover new sensations? I would say yes but also the reason could be that arms and hands are in charge of establishing our relationship with the external world, and I wanted Prospero to make a comment on the effects that digital technology has on our body. It is, that we, as human beings, have lost the skill to manipulate objects, other than digital ones. My question at that point was whether it was possible to create a metaphor of the way people currently relates to the external world in the way Prospero relates to his

cloud? On one hand, In *My Tempest* Prospero controls everything from the virtual world through his books but, at some point, he is forced to take the rope with his own hands in order to raise the cloud, because Ariel has abandoned him. However, Prospero does not know how to do it and gets trapped in the rope; he gets captured in his own lack of skill to deal with the actual world (as opposed to the virtual one). Our Prospero does not know how to manage a real object. From another point of view, the fact that Prospero's movement signature is made of gestures is unstable since gesturing, as Carrie Noland and Sally Anne Ness wrote "very well remain[s] a resource for resistance to homogenization a way to place pressure on a routine demodded by technical and technological standardization" (IX).

On the other hand, the fact that Expressionism is in some way a magnifying glass of human emotions, it seemed to me interesting to present Prospero now in the side of the emotions rather than that of intellectualism and control. I wanted to portray through *My Tempest's* Prospero that he and we, as postmodern beings, have lost control of the things around us.

I did not discover this alone, my conversations with Paul helped me and, the more I advanced in the process, the more I admired Shakespeare's characters capacity to awaken new layers of meanings.

It is also symptomatic that our Prospero opened his scene with this text:

Now my charms are all o'erthrown,
And what strength I have's mine own,
Which is most faint. Now 'tis true
I must be here confined by you,
Or sent to Naples (Act V, 1)

The text comes from Shakespeare's *The Tempest* epilogue spoken by Prospero. The reason Daniela and I chose this section, as the first thing to be said in our work, is because it is the moment when Prospero gave up power and art. It is the moment when we meet the human behind the immortal father and creator.

The overarching theme of Prospero is, in/out. His movement signature is, as said before, fluctuations of sustained and quick use of time. There is a busy work in the upper part of the body and his arms move throughout a rich range of central and peripheral use of space and from close, mid and far reach space in the kinesphere. He shapes the space gathering and scattering with his arms, and his movements are highly defined by his cape (he wears it almost all the time) and also by his props: the cart, the rope and his book.

I would like to conclude Prospero's section with a moment that was central in the development of his character: Prospero's crisis. (It is curious that the same happened with the other characters; dancers started to find their characters after working on their crisis). In that moment, we were taking to its limits the same fluctuations of effort qualities: sustained and quick use of time. Here, we also added strong use of weight, which was forcing Paul to work more on his pelvis, and in the connection between upper and lower parts of his body, it is, his head-tale connection. I still do not know exactly why, but reaching the bottom of Prospero's attempt to find a solution helped Paul to find Prospero. I feel fortunate I could see both Paul and Prospero emerging together.

Ronn/Ferdinand

Ferdinand, in my work, represents disconnection and loss; as opposed to Shakespeare's *The Tempest*, in my interpretation he is just looking for his father, and is

not interested in Miranda. Not only is Ferdinand lost on the island but all the other characters are, too. I wanted to have a character to bring this idea to the foreground, and Ferdinand is this character. What inspired me to present Ferdinand in this way were moments in Shakespeare's play where Ferdinand appears lost, though this was not his overall role in the work. For example, consider what Ferdinand says after listening to Ariel:

The ditty does remember my drowned father.
This is no mortal business, nor no sound
that the earth owes. I hear it now above me. (Act 1, 2, 406)

And what he says after meeting Prospero for the first time:

My spirits, as in a dream, are all bound up. My father's loss,
the weakness which I fell, The wrack of all my friends, nor this man threats
to whom I am subdued, are but light to me (Act 1, 2, 486)

Ronn Hall was the fifth arrival to the project. He is an excellent bassoonist and a Tae Kwan Do practitioner. This was his premier in the dance field. His movement is a happy combination of musicality and precision. He jumped into the project in November (2013), when the process was already very advanced; however, he also did some improvisations and helped a lot to create group scenes such as the Banquet, the Wedding and the Rope-ship.

It was during one improvisation that he suddenly started to play a melody from *Le Sacre du Printemps* as a bassoon solo and I immediately felt we should keep that quotation to this popular music that marked a turn toward Modernism for the Wedding scene. Playing that piece in Miranda's wedding offered me more than the possibility of

adding one layer more to the piece. Because of *Le Sacre du Printemps*' reference to a woman's sacrifice, I thought it would be interesting to do a commentary, certainly, an ironic one, on the possibility of seeing weddings as sacrifices of women. Wedding here acts as a metaphor of the expectations that society and family have for women.

Stravinsky's bassoon solo brought to the table, too, the fact that in my piece there was more than one quotation; moreover, it made evident *My Tempest* was full of quotations coming also from other artistic movements and fields. I liked that because I wanted to work into my choreography the aesthetic of the fragmentary and also wanted it to show just like shreds coming from Shakespeare's *The Tempest*, among other things, appearing and disappearing in a dreamy state.

Hence, Ronn's presence added more layers of meaning and experience to the project. It was a fortunate to have such a beautiful instrument as part of Ferdinand's look, giving plasticity to his movement and to the whole scene where he appeared, and it was equally fortunate to have such a splendid dancer and bassoonist offering us another layer of sound experience on stage. If Miranda in some way resembles a ballerina, Prospero a theatre technician, and Caliban an actor, Ferdinand (along with Ariel) represents a musician. Hence, it seems that in the deepest layers of my choreography I am talking about Theatre as an artistic institution, and in this context *My Tempest* is a tribute to it and to its inhabitants, too, those strange dwellers: dancers, actors, theatre technicians, crews and musicians.

Gabrielle, Christina, Diana, and Thomas/ Chorus

In the beginning of the process I thought I was only going to have a group of actors performing the first scene of Shakespeare's *The Tempest* as the last scene of my piece. I did not imagine that the chorus was going to become a key element in the development of my work, let alone its final message. Nor did I suspect that the encounter of the main characters with the chorus would be the reason why the former were going to achieve the calm after the storm.

The group, composed of Gabrielle Welsh, Christina O'Brian and Diana Daisey joined the cast in mid-November, and Thomas Beheler, in January.

Heterogeneity is a word that can describe my cast: Thomas, Theatre major; Diana, Arts Studio major; Gabrielle and Christine, Dance majors; Harper, Criminology major, Robin, graduate student in Dance, Paul, Professor in Dance and Media and Technical Director of the Dance Theatre; Ronn Hall, PhD student in music; David, Music major; and me, graduate student in Dance.

Within the chorus context, while Gabrielle and Christina had a solid background in dance (mostly in ballet), for Thomas and Diana *My Tempest* was their premier in the dance world, even though they were both already familiar with body trainings. Far from taking that as a disadvantage, I thought they would offer me the energy of the initiation. So I accepted the challenge and at the end all of them melded into a group that showed homogeneity in its expression.

The chorus presented me the hardest dramaturgical questions as they mutate roles during the choreography. "So, who are we here?" Christina used to ask me. "Are we the same character in this and that scene or do we change?" Gabrielle asked, while Diana and

Thomas would formulate a response that ended up becoming a new question. Both questions and answers were crucial for me. In the beginning I told them they were “people,” but that answer did not satisfy anyone, even though it brought with it all the pedestrian movement language to the choreography. I have to confess that even I did not know exactly who they were, but their presence made a lot of sense to me. So, I started thinking of them as an early Greek tragedy chorus where its members represent the emotions of the main characters. That is very clear in the scene of the Horses and Miranda where they fluctuate between being people outside her mind and the horses whose neighs torture her. In the Wedding something similar happens, and later, suddenly, they are actors embodying the Shakespeare’s first scene of *The Tempest*. So, they are in between the realm of fiction and non-fiction.

The chorus questions helped me to round out the choreography. The chorus wanting to know that much was very fruitful for me: from mood states to the inner logic of the scene; from the reason of one action or reaction to the subtext in some movement. So, I thought that in order to give them a sense of the scene something that might work was to have them improvise a subtext during certain moments of the scenes. I had had a long process of improvisation with the rest of the cast, but the chorus had arrived just to learn movement. So, it was a good way to establish a dialogue with them and to receive their input. It was a chance for me, too, to meet their inner life and take advantage of its richness. Sometimes, I would like what they were saying or the sounds they were doing so much that I would ask them to let the sound of their voices color the movement. Here, Professor Karen Bradley’s input with voice work and Thomas’s presence coming from the Theatre department were extremely valuable.

The process of working the Stamping Ship was one of the most satisfying I had with this group. As I already said, sometimes I needed a sort of subtext underneath the movement so the dancers understood what they were doing, but in this case, on the contrary, I needed a subtext in movement. I discovered movement underneath Shakespeare's text would conduce my dancer-actors to better perform the characters.

Hence, I analyzed their lines with each of them individually, and we put movement to them. In a line such as "Hang, cur, hang, you whoreson, insolent noisemaker! We are less afraid to be drowned than thou art" David (here performing as part of the chorus) and I divided it into two "hang, cur, hang, you whoreson, insolent noisemaker! /We are less afraid to be drowned than thou art" (Act I, 1, 43), and I asked David, "What is the physical action he is doing here?" and he answered, "I see these two lines as very offensive to the boatswain, like a sort of hits, but I would say the second line is even worse, more hurtful than the first one, is like a punch." Then, I would ask him to add movement and later to say the line thinking of the movement sensation. That exercise worked very well.

Diana was a central element when defining the last ship, the scene called "The Rope-ship." The day we worked on it I needed to choreograph something for Miranda and Prospero and I asked her to direct the building of a rope ship, as she is an Arts major, and I liked what they did so much that I used this ship in the last scene to build the dramaturgical context for the scene; after the shipwreck they all come back to the theatrical reality (the old-new land).

Regarding the chorus movement signature, I would say that pedestrian movement is central to it. When the chorus appeared in the rehearsals, I started to combine pedestrian movements with more elaborated ones and I think this is something very distinctive of the choreography as a whole. Regarding their use of effort, I would say that the chorus presents the richest use of effort in the sense that they combine more efforts but they, as opposed to the rest of the characters, do not take them to their limits. I mean, the chorus, as opposed to Miranda, Prospero, and Caliban holds itself within a middle range in their use of effort; their use of strong weight is never as strong as Caliban's nor their use of light weight is as light as Miranda. They needed to change in each scene from being one character to being another, which is reflected in their effort life. As opposed to the rest of the cast they shape the space minimally and they do not usually reach far in their kinesphere.

The chorus (as typically happens in the ballet choreographies) had the hardest choreographic part, The Horses scene. The chorus part in this scene was inspired in the medieval Basses Dances, which are characterized for being hard to remember, as their step combinations are very asymmetric.

Ana Patricia/Caliban

I am not the type of choreographer that enjoys being inside my choreographies; on the contrary, I love being outside. However, this time, Caliban played a trick on me.

Originally I wanted Caliban to be performed by an African- American actor because I wanted to make a commentary on race and Otherness, which I will explain in a moment. Specifically, I wanted to criticize "black casting" since Caliban has a long

tradition of being performed by “Black” people; just to mention the most recent case: Kidd Pivot’s *The Tempest Replica*. So, I invited Kwame Opare, a charismatic West-African dancer and teacher in the School of Theatre, Dance, and Performance Studies at University of Maryland, to perform as a black person that refuses to play Caliban’s role.

However, I never felt comfortable criticizing black casting while doing it myself. For various reasons, Opare left the project and I tried unsuccessfully to cast another African-American actor. In the meantime, there had been a recent incident in the Theatre unit in my School, precisely involving a black casting case. Not knowing my intentions to make a social commentary about this very problem, and only seeing the outer form, my original casting choice ended up raising many concerns. But at this point, I was still without a Caliban.

After several conversations with my Committee Chair, Miriam Phillips, about who Caliban symbolized in *My Tempest*, the complexity of his character, and frustrated that after so long and late into the choreographic process, I still did not have my Caliban, I told Miriam in a half-joking tone, “Nobody wants to be Caliban, and I wouldn’t blame them! Who wants to represent the oppressed?” And suddenly, opening her eyes with mixed emotion of expectation and audacity, Miriam asked me, “What about you? You should perform Caliban. You are the only one that truly knows him.” I had conflicting feelings when I heard her. On the one hand, I loved the character as it had been an inspiration for working on Shakespeare’s *The Tempest*, but, on the other hand, I needed to be outside the choreography, too.

I have to confess that once I heard Miriam's suggestion I knew I would do it despite the fact that it would be very challenging. I thought, "I am a Mexican living in the United States, and a woman! I am "the Other" right now... an interesting interpretation of Shakespeare's Caliban and an open door to represent Otherness from my own experience!"

When I wrote Daniela about the possibility of me doing Caliban she wrote back with only these two words: Tú?????!! (you?????!!) Calibán?????!! I knew I was not going to be able to make it if I did not have the support of my co-dramaturge and co-scripter. Later, she told me she was afraid I could not direct the work while being inside it, so I convinced her that if she helped me and directed me as Caliban, I would be able to continue directing the whole project. She accepted. And so did I. I guess Caliban's "trick" worked, as many people said that my solo as Caliban ended up being a powerful pivotal moment of the performance.

Early in the process, (October 2013) I wrote the following text to my collaborators: "Caliban plays the political role of the piece, he shows us the Brechtian rupture. He breaks the idea of theater as an illusion and reminds us that while we are watching a theatre play reality is outside the theatre waiting for us to change it. Caliban, usually representing The Other, in my work is dealing with the fact that the experience of the Otherness is blurred in our society. A Caliban that wants to be Caliban represents both: the crisis of the Otherness and a person that "wanna be" someone. He has troubles recognizing himself as the Other, but at the same time he wants to, that is why he is auditioning to perform this role. Being the mirror that he is, Caliban confronts Miranda and Prospero with themselves. His element is lighting, for it represents something

transcendental, the experience of the Otherness. Lighting is seen as sacred revelation. A good image to represent him would be a broken mirror.”

I am glad we kept a lot of things from this text. Reading it now it reminded me of when I was in conversations with dress designer Tyler Gunter and I asked him for a vest adorned with “broken mirrors”. Here I can newly appreciate how dramaturgy connects dance, performance and costume.

As de la Sierra points out, the name “Caliban” has been a subject detailed in many studies, and the more accepted hypothesis about the origin is that it comes from the word “cannibal.” “Montaigne’s influence in Shakespeare is notable [...]; Shakespeare wrote *The Tempest* after reading Montaigne’s *On Cannibals*. “Cannibal” also comes from the word “Caribe”, the name of the tribe presumably anthropophagi of the Caribbean Sea; cannibals were conceived by Spaniards as fierce monsters that eat flesh” (41).

Caliban, in Shakespeare’s *The Tempest*, is the original owner of the island and that is his struggle in *My Tempest* as well. Caliban, in my work, suffers both because he “wanna be” Caliban and because he is not able to own what he knows is his property. Caliban, here in the Shakespeare’s play, says to Prospero:

“This island’s mine by Sycorax my mother, Which thou tak’st from me” (Act I, 2, 330)

I already knew I wanted Caliban to appear in a job interview and that the job would be to perform Caliban. Hence, it was a sort of job interview-audition. I already knew, too, that I wanted to give an empowered version of Caliban. It was very exiting when Daniela and I had a conversation through Skype to build the scene and work on the interviewer’s

part. It was a long conversation and we ended up with the following questions that we wanted to have spoken through a “god-mic” to Caliban during his interview:

1. What can you offer us?
2. What is your opinion of Prospero?
3. How would you define the word “job”?
4. Do you like salted food?
5. Would you be able to either dance or sing, if needed?
6. What are your strengths?
7. Is there a way for you to change your mind?
8. What are your weakest points?
9. Can you join us immediately?
10. How can we recognize you?

The story of how I found the responses to those questions is just as exciting. I had had the chance to work on Caliban’s movement motifs in the Laban Certification training program that I was concurrently enrolled in. There, I worked on Caliban’s monologue with movement for my personal scale (an exercise where we are asked to build a spatial scale inspired by the Laban ones). For that, I used the following speech:

All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall, and make him
By inchmeal a disease! His
Spirits hear me, And yet I needs must curse. (Act II, 2, 1)

It was not until I lived it in my body that I discovered the power of Caliban’s words. In the fragment of his monologue that I chose, he appears as a wizard preparing a

spell for Prospero, showing us Prospero's inverted image. Physically, I felt his words were coming out of my body from a deep part of the stomach, like vomit, so I built the movement thinking about that. My Caliban presents a ball-like still form, strong use of weight, indirect use of space and quick use of time. Consistently he burst in the space with "Punch" Drive.

It was very difficult for me to perform Caliban. At some point in the process, I remembered that to obtain my grade as dancer I presented the solo variation of Odette in Swan Lake (White swan!!). So, it truly took me a while to arrive at Caliban. I needed to work a lot on my use of weight. I discovered that the strong use of weight worked better when I released my joints and gave my weight to the ground. In reality, maybe I was not using strong weight but rather using gravity in my favor. Also it was very challenging for me to do rude moves, but I observed people doing them and looked for the sensations behind the moves. My character also presented some parts of the body as immobile at times, specifically the right arm and leg, but that was not something that I planned. I found the idea when analyzing the character and thinking of the inner life of hard-working people. I also had an arm problem and did not move it for three days. I used that sensation too. My question at that point was: How does suffering transform a body?

Later, I had the chance to take a voice class with Professor Bradley and it was a revelation. Observing my classmates' versions of other Shakespearian characters, I started to wonder how different my Caliban version could be from the iconic one where he appears as a sort of ape acting more animal than human.

The first time I presented my dance to my cast was very intense; I did it in an

informal showing and I felt there was a sort of expectation both because they wanted to meet the Caliban they were going to be dealing with and, also, they wanted to see how I was working on my character. My cast at that point was the hardest audience I have ever had. A couple of hours before the showing Karen had coached me and I felt bad performing the role in front of her; I experienced it full of common places and affectations, however, in some way, performing it in front of Karen was very helpful because I discovered the Caliban that I did not want for my work. While working with Karen on Caliban, I also discovered my Caliban's issue was about territory. When the moment of the showing arrived I was trembling and in the heat of things I was going to improvise half of the scene, including the responses to those interview questions. I did something that I think allowed my character to appear. I moved Shakespeare's text from the beginning of the scene to the last part. I felt my Caliban coming from an unknown part of myself, discovering in me its power. Hence, what came out of those improvisations was Caliban's strength. I felt a sort of strength coming from the deepest layers of the earth; in the climax I threw the following words up to the air: "I'm strong! I'm strong! *Soy fuerte chinga! Soy fuerte!*" And that moment for me was Caliban's releasing himself from his oppressor. After that performance I felt I had finally started to build the character. Daniela and I kept almost all of the responses that I improvised that day, and later we worked more on the movement part.

Having another conversation with Daniela about Caliban, I asked her how she envisioned Caliban's tempest, and she gave me a splendid answer: "I envision it happening in the audience's mind". That comment was in perfect tune with my idea of using Caliban as a Brechtian rupture in the choreography. As said by Cathy Turner and

Synne K Behrndt, “Brecht’s dramaturgy stresses the relationship between a work and its context; a play is an event taking place in time and must be viewed both historically and in terms of its relation to the current climate. Theatre is always a dialogue with the audience” (70).

Caliban is a complex and contradictory character that I am still trying to understand, but I felt that it was a privilege for me to perform it and that my performance was just a glance into his world. I thank Professor Miriam who dared asked me that question, Daniela and Karen who helped me to build the character, and Caliban who gave me the courage I needed to perform it and more.

Finally, each character presented me a different process but at the same time the theme of Improvisation was a common ground for all of them. Through it I found the images and sensations I needed to build the choreography, it worked as an important element in the development of the interpretative skills of the cast, and also functioned as a way for my cast to meet each other and strengthen their character relationships.

Summarizing, improvisation was the creative process through which I discovered the characters, movement, symbols, metaphors, and their possible meanings. Looking for the general images and environments for the scenes I would start asking my dancers to do improvisations that tended to be more open in its search, but later, when I needed to work on something more specific, like certain moment of a character, I would prepare different improvisations for them depending on the character needs. In addition, when I was working on the ensemble of a scene and its general mood I would ask my cast to improvise with voice with either sound or phrases for specific situations. I would ask

them, too, to work on a movement subtext in the case of voice and a sound/word subtext in the case of movement.

However, improvisation was just one of the stages in the process. There was also the building of the choreography and the learning of it by the cast. Hence, the search for the character started with improvisations but continued throughout the acquiring of the movement phrases that I prepared for each character by the performers. In the process both my cast and myself were in charge of the search of the characters, and as they were empowered to do so, I felt myself more like a person that frames his search and testify theirs discoveries, instead of that who gives them the answer. Thus, to find the movement signatures for all of the characters was a long physically and emotionally demanding process involving both my cast and myself.

COLLABORATORS

Intertwining arts was an overarching theme across all my choreography. I wanted to have all arts involved in the project: dance, music, set, and costume, relating to each other. But I did not know this from the beginning. It was my collaborators' questions and the need to write a script that helped me clarify the point I wanted to merge all of them in the same artistic discourse. Thus, *My Tempest* is a work where dance is highly involved with other arts, as I wanted to bring in other artistic worlds to enrich the choreography. So, for me, it was crucial to have good communication with my collaborators as well as promote it among them, and that meant for us that, for example, in a meeting devoted to costume design, both set and lighting designers were invited, too.

For some of them it was their first dance project, so they taught me to ask myself basic questions. For example, in the case of costume, what the moves of the choreography are going to be like and what it is that I wanted to show of them. Costume designers working on the type of projects such as mine need to be aware that costume serves movement and also that dancers need to rehearse with costumes earlier in the process than an actor usually does. Other collaborators had much more experience in dance projects so, in their case, I learnt that I needed to read more about their fields so I could speak their "language" better. The questions and comments of both groups were extremely helpful for me to have a better understanding of what I was doing, and I can say that my relationship with them was mostly as a dramaturge since, in general, they would not ask me questions regarding the movement but about the words and worlds that this movement represented.

The people that collaborated with *My Tempest* project were:

Jorge Alberto Bueno, composer

Daniela Tenhamm Tejos: co-scripter and co-dramaturge

Lydia Francis: Set design

Tyler Gunter: costume design

Alberto Segarra: light design

Jeff Dorfman: sound design

The following chapters will describe in detail how my collaboration was with them.

Collaboration with the Jorge Coco Bueno: music

The collaboration with the composer Jorge Coco Bueno was isolated from the rest of the collaborations, since neither did he have contact with any other collaborator nor did he attend any showing. Coco lived in Mexico, had been my partner for many years and we had worked together other times before; I had been a scripter on a production where he did the music and he had composed music for my choreographies twice. I have always been impressed by his talent, style, and understanding of what a scenic event needs from a music composer. Coco gave me *The Tempest* book that I read for the first time six years ago, so his presence in this project was an inspiration, too.

Music, in my project, represents for me half of the work. Coco helped me clarify the characters and the actions within the scenes. We had a lot of conversations about Shakespeare's play and what we wanted to give audience in our version. The way he asked me for information about my piece was very peculiar. He first re-read *The Tempest* and requested that I write a sort of script, but, as I only had vague ideas at that point, I just told him my piece was going to be a character-based choreography, and gave him

some images, for example, I told him: “Iris-Ceres represents several things, she is the rain of the tempest, the spirit of magic, the ingenuity, is like mist in a petal after a storm. Think about tiny rain when composing for her. I envision Miranda and Ferdinand in a forest, Ferdinand is a sort of phantom, he is really alone on the island. Think about Medieval music when composing for her” and so on. After this, he gave me some sketches of the music. It was very useful as it helped me to define not only the characters’ personalities but also the aesthetic of the whole work. I only picked a couple of his samples but we started working with a better understanding of what we wanted. His questions were like the following: What is it going to happen in this or that scene? How long does the music need to be? What type of music do you want for this scene? Microtonal, with a classic structure, Medieval inspired, Polyphonic? Sometimes, when he did not understand well what I wanted, he told me: “Give me an example of the type of music you envision for this scene and I can give you a sketch.”

Working with him inspired more images about the characters. For example, in what I thought would be the first scene, Prospero doing magic in his little model, I envisioned Prospero to be a sort of Expressionist wizard and I asked him for some music that would be reminiscent of a character coming from a Morneau film. Then he told me, “That’s fine, but what is he doing?” “He is trying to raise a cloud, and that happens twice,” I answered. It is interesting to observe that I ended up not doing it exactly the way I told him, but Prospero’s trying is still in the music and that gives an effort foundation for the scene.

Sometimes I already had a whole movement phrase and would tie in a music sketch and some other times I choreographed specifically for a piece. He had told me

once “It is very interesting to see when choreographers present both music and dance with each one having their own structure but establishing a dialogue on stage that can be different each time,” and this idea is what I wanted to put into practice in my project. In each one of the choreographies of *My Tempest* there is the aim of establishing different forms of dialogue with the music.

The music was crucial, not only for the building of the characters’ personalities, but also those of the set. In the fourth scene, for example, when Prospero is studying why the cloud does not work, I asked him to compose music specifically for the clouds’ “choreography” and one can feel both how music stresses the comic look the clouds already have and also contribute to build the psychological atmosphere of the scene.

Conversations about the instruments that we were going to use in each scene were also central for us to find the personality of the whole work. We wanted to be consistent with the instruments that would define each of the characters. We chose Prospero: winds; Miranda and Caliban: strings; Iris-Ceres: percussions, Ariel: voice, and Ferdinand: bassoon.

The process with Coco was also full of discoveries by chance: for example, working with Paul I asked him to do an improvisation on being “The music director of the wind gusts”. I loved his improvisation so I asked Coco to compose music for that, and he gave me what I ended up using for the last scene. He called this piece “Viento” (Wind) and it has the nautical and open feeling I needed for the last scene.

Coco worked very well when he had an action or an image that could help him find the music reason for each scene or character. It was the case of Caliban: I already

knew this character was going to be in a sand well, and I envisioned him “working”, in this case “taking sand out of the hole”. So Coco titled Caliban’s solo “*Cavar*”, which means, “To dig in”. Even though Coco did not know anything about the rest of the scene, the music has all the expressive effort the scene needed.

Another example: after Robin improvised on the *Aleph*, I had an idea about a kaleidoscope for her scene. Since our Miranda was a child-teenager alone on an island, wondering about all the things she was not able to see, but what she discovered through her *Aleph*, I asked Coco to compose a music that answered the following question: how can a piece of music represent the movement of the light and crystals in a kaleidoscope? He gave me three samples and one of these was the one I used for the scene of Miranda’s table.

There is an endless list of the processes the composer and I underwent in the search for the music but, with the samples explained above, I believe it is enough to show the reader how the process was full of challenges and images, and how we were trying to find a common ground within a context with a high level of both doubt and certainty.

Jorge Coco Bueno passed away one month before the premier, after four years of fighting as the brave warrior he was against a terrible illness which did not stop him from continuing to compose. It was his last piece and I feel honored by the music he composed for this project. I hope my choreography can be homage to this great artist, wonderful partner, and friend of my life.

Collaboration with Daniela Tenhamm Tejos: script and dramaturgy

Daniela studied dance in Chile and currently is an artist based in New York, so from the beginning we decided our collaboration was going to take place partly online and partly with her visiting us to attend rehearsals. Her main contribution to the project was to be both an internal and external eye; she was a very close collaborator with whom I was always in contact, but, at the same time, she was not seeing the piece every day as I was, a fact that gave her a more objective point of view. She followed the process by reviewing videos, listening to the music samples, having conversations over Skype with me, seeing sketches of the ideas the other collaborators were proposing, and so on, and she always had a fresh gaze to look at the work.

Carlos Antonio de la Sierra's book *La última Tempestad. Shakespeare y America Latina*, was a recurrent source in our work together. As previously mentioned, this book does an exhaustive commentary on *The Tempest's* characters, so we would talk for hours about our possible interpretations after reading the others' ones exposed in this book. Through it, we both understood that doing a character-based choreography on *The Tempest's* characters would mean for us to jump into an historic dialogue animated by other people's interpretations.

After having these talks, we started working on the script and, as stated before, it was mainly based on images and physical actions and only had text as a sort of nucleus within the scenes. Daniela and I knew the script would undergo thorough modifications during the choreographic process, and certainly, as soon as we started working with the dancers and using the other elements involved in the project like props, music, and

costume, the script became that malleable and live “text” that would speak about several things almost without words.

When Daniela was visiting us and observing the work she was not afraid to say that she found half of a dance, if not all of it, really boring. I liked to think it that way; that one of the most important features in a dramaturge’s role is to find those moments when boredom emerges. Hence, after having Daniela as co-dramaturge, I understood dramaturge plays the devil’s advocate role, and what, ideally is a modern audience if not a devil’s advocate?

Collaboration with Alberto: Lighting design

As opposed to the collaboration with the musician that started very early in the process, (in dance this is usually the case) my collaboration with Alberto found its climax in the technical rehearsal week. With Alberto I realized about the importance light design has when clarifying timing of the dance and transitions between scenes. As the structure of my piece is based on fragments, lighting was central for the linking of all of them. His presence in the showings was very helpful to elucidate what, for example, we wanted to show as the seams of the production. But it was not until we had the set and the sound that he could build his lighting design in its entire form.

Working with Alberto in the cues, I had a revelation: what he had on his cue sheet was all the dramaturgical work Daniela and I had done before. In other words: his cue sheet revealed the dramaturgical structure of the choreography to me. Alberto did not plan to do a change in light unless “something happened”, and his decision not necessarily related always to actions, but to images such as “Dancers are on a ship”

“Prospero meet Caliban” “Miranda meet Prospero” “Ferdinand starts playing music”, and that is what Daniela and I had been working on since the beginning.

Alberto’s questions were like these: is this happening inside or outside? Is this happening in a fantasy world or is it more real? Is this character aware of this other one?

At the end, his lighting design was based on a dichotomy, different light for fiction versus non-fiction reality, and it was crucial for the emotional progression of the whole piece and inside each of the main characters who were coming from a world of fantasy (fiction light) towards a world being more “real” (non-fiction light).

I also learnt with Alberto that poetic images could inspire dancers as well as set designers, musicians, costume designers, etcetera. For example, I had been struggling to build the moment of the climax: a storm made of lighting, sound, and movement in all props and main characters, and, suddenly, working with Alberto I told him, “please, take about one minute to get into the darkest dark, a gradual crescendo, as an eagle falling down directly to its prey”. And that image helped him and me understand the scene.

Collaboration with Jeff Dorfman: sound design

Jeff did a very good job providing me with special sounds like the sound of the sea, the river, and the storm, since those sounds helped me both to create environments and to build conducting threads throughout the choreography. But Jeff’s best work for this project was the way he merged the real instruments and the digital ones in Jorge Coco Bueno’s music.

Working with him was for me to continue learning about dramaturgy. For example, when I had a conflict about which version we should use in the case of “Coro de Prospero”. He gave me an excellent version of “Coro de Prospero”, but I was still missing the old bad version, which I think was better for my character. What I liked of the old version was that it sounded, in some way, dated; for me it was completely logical if my Prospero was going to talk about magic and technology. He understood me and we came back to the old version, of course, improved by him.

He also helped me to decide the moments of silence and its length in my choreography and that was crucial for me. Also interesting was the work we did on the merging of the different sound planes: the music recorded, the live music, and the sound effects. Jeff’s work in the building of the storm was very helpful to find what I wanted to say, that the characters were reaching to bottom of their crisis.

Collaboration with Lydia Francis: set design

Our School of TDPS has an award winning design unit where graduate student design majors collaborate on other student’s theatre and dance productions. Hence, since I knew I was going to have the wonderful possibility of using set and props, I decided I wanted them to be completely immersed in the dramaturgy of my work; I wanted them to be part of the final message of my choreography.

In conversations with Lydia, I told her that I envisioned the aesthetic of the set and props to be low-budget and that I wanted the theatre to be bare, without the typically used Marley dance floor covering, thus, exposing the wood floor, and no curtains on the catwalks in order to see the clouds better and to see the theatre’s veins. Lydia’s input and

questions were very helpful to clarify my ideas about set and props. All collaborators require from choreographers a lot of precision: in the case of Lydia she would ask: how many clouds do you need? How big does the table need to be?, etcetera. Sometimes, I felt I was not ready to give her an answer, but her questions would push me to have a more complete idea of my choreography.

In the beginning of the process I gave her this document:

“**Clouds** represent the handcraft art Prospero is trying to mobile. This handcraft art is paradoxically part of a mechanism governed by gravity. (I would like the clouds to have that handcraft feeling). That is the reason why I would like to present a mobile than can be operated mechanically: to show that even Prospero and Ariel are trying to place a cloud in the mobile, the tempest is something that at the end comes from outside the characters. That it is why the mobile needs to appear both as controlled by Prospero and Ariel but at the same time independent of them.

Maybe the cloud is very heavy, maybe it is not dark enough, maybe it is floppy, maybe they try to place it within the rest but it doesn't fit. I think the rest of clouds can react to what they are doing to this one cloud. They can move side to side or turn or become darker or....

Miranda's prop is a **wobbly table** and it represents her marriage with a man that does not love her and also symbolizes the domestic environment she is looking for.

Caliban's prop is a **sandbox** because he is the original owner of the island; that piece of land that Prospero took away from him. The sand represents the loss of his properties since ancient times. Thus, the sandbox reminds him who he is.

The clouds **mobile** represents the possibility of a tempest coming from outside the characters, also the idea that magic in the Western world is created through machines.

The fruit and natural elements such as flowers in this work represent the possibility of tasting life at every moment, even within a mechanical environment.”

It was very exciting to see the set and the props when they were ready but it was more exciting to testify how they modified the choreography, up to the point when words, set, and dance design merged together. Now, for example, it is hard to think of Miranda without her wobbly table or Caliban without his sandbox. For me, that was evidence that there was an integration of both set and dance worlds in the choreographic discourse.

Collaboration with Tyler Gunter: costume design

Conversations with Tyler were very useful to know more about the characters. He asked me: who are they? That was a hard question for me. The process with Tyler was very rich as our ideas were molding and remolding until we found the ideal flavor for the costumes for *My Tempest*. I wanted initially something Isabelian inspired, just in some details that would speak to the psychological condition of the characters.

However, after all this layering of metaphors exposed in the chapters before, for me, the question at that point was how we could keep it simple: how all those layering of meanings could melt into one thing. So, I proposed him to use denim as a unifying element and that worked very well. He showed me wonderful renderings coming from his new research and we were very happy with the new path we had found. Thus, we established a spectrum where Caliban would be the one closer to Non-fiction “reality”

and, Iris-Ceres, the furthest one. For me, materials and colors were central as well as the fact that we needed to take into account the Dance Theatre colors, too.

CONCLUSIONS

My first conclusion after choreographing *My Tempest* was that dance has its own power and it is very different from that of words, but, at the same time, they can support each other very well. In the Introduction of this thesis I asked what the value of doing a translation into dance from a Shakespeare's play was when the richness of these plays come from both written and spoken language. And I can say now that the value of Shakespeare's play seems to go beyond its words, precisely in what those words just point out and are not able to say. That was my starting point even though I am seeing it at my end point. For me, that space in between what we can know through words and the unknown is the realm of dance, and it seems to be similar to the space where dreams live (fact that helped me with the matching of both *Tempests*).

Looking back in my process, I see I was coherent with Shakespeare's play and did my choreography based on its symbols and images, but, also, that I wanted to try a new interpretation of *The Tempest* characters to portray a fragmentary reality where the fiction and non-fiction worlds melt together. I wanted to talk about the crisis of the relationship between the self and the other and the crisis, too, of individualism versus social life.

In regards to structure, building a choreography made of multiple layers of meanings, just as poems usually do, was one of my main objectives. Also, during my process I was hunting some answers regarding the nature of narrative in dance when metaphors are both the starting point and the main threads in the development of the piece. Working in that direction, I discovered some aspects about the inner logic that dance has, as opposed to literature, and which seem to refer, along with the fact dance is a

live art, to both its abstract and concrete nature. In other words; Miranda's choreography can be seen as points, lines, and scratches in the space and, at the same time, as the way this character presents her struggles and feelings about being an obedient daughter.

The inner logic that dance has also relates to the articulation of all elements involved in the choreography, and here it is where dramaturgy has a stellar role seeking into the senses these relationships may or not may awake. So, my conclusion here is that if other elements are being used along with dance, choreographers need to know about them, their history, and their possibilities. I see a choreographer as a sort of film director, who is a person who knows about music, architecture, painting, theatre, acting, and, of course, dramaturgy, and works incorporating all the elements in one project.

Hence, if a choreographer is a sort of film director, he/she will need a script, and I believe it is possible to do a choreographic script. It can refer both to a live and written text that uses the written word as a way to frame its time and space (for example, the table I presented in pag. 15) and the multiple senses that this specific use of time and space awakens. Moreover, the written text will probably modify the live one, and vice versa, so it is the process of doing a script, too, which is what happens during rehearsals.

After doing *My Tempest* I can see how my personal voice as a choreographer started to mature; and that poetry and image, and a certain dramaturgy of the paradox and correspondences are all playing an important role in my growth as a choreographer. I can see, also, that another feature of my choreographic voice relates to the use of literature as an inspiration, and that in *My Tempest* I was mainly looking for a way to build a poem through the choreography. Initially, I thought I was interested in the way dance relates to

meaning but now I know I am essentially interested in the possibility of multiple meanings coming from the same choreography.

Regarding the question of what it is *My Tempest* within the dance history tradition; I would say that *My Tempest* is a sort of postmodern ballet, where the main ballet motifs, such as social events (Weddings) and the Mythological worlds (Bucolic), are presented in a critical way. My ballet criticizes the thematic pillars of ballet, but, at the same time, ballet works here as the structure that supports the different styles that appear in my work, such as expressionism, medieval dances, Bertold Brecht's theatre, Renaissance theatre, and so on. The power of this structure for me is that it conveys to dance the capacity of being an art where radical worlds can exist together.

One of my premises when I started working was that choreography always says something, and that the nature of its message depends on the dramaturgy of the work; even the most abstract choreography ends up saying something that can be translated into words and subject to be discussed. In my case, it was very helpful to think about dramaturgy during the whole process as that gave me the chance to organize what I was seeing in my choreographic work in a more comprehensive way, and that, in some way, translated for me into a better manner to direct my work.

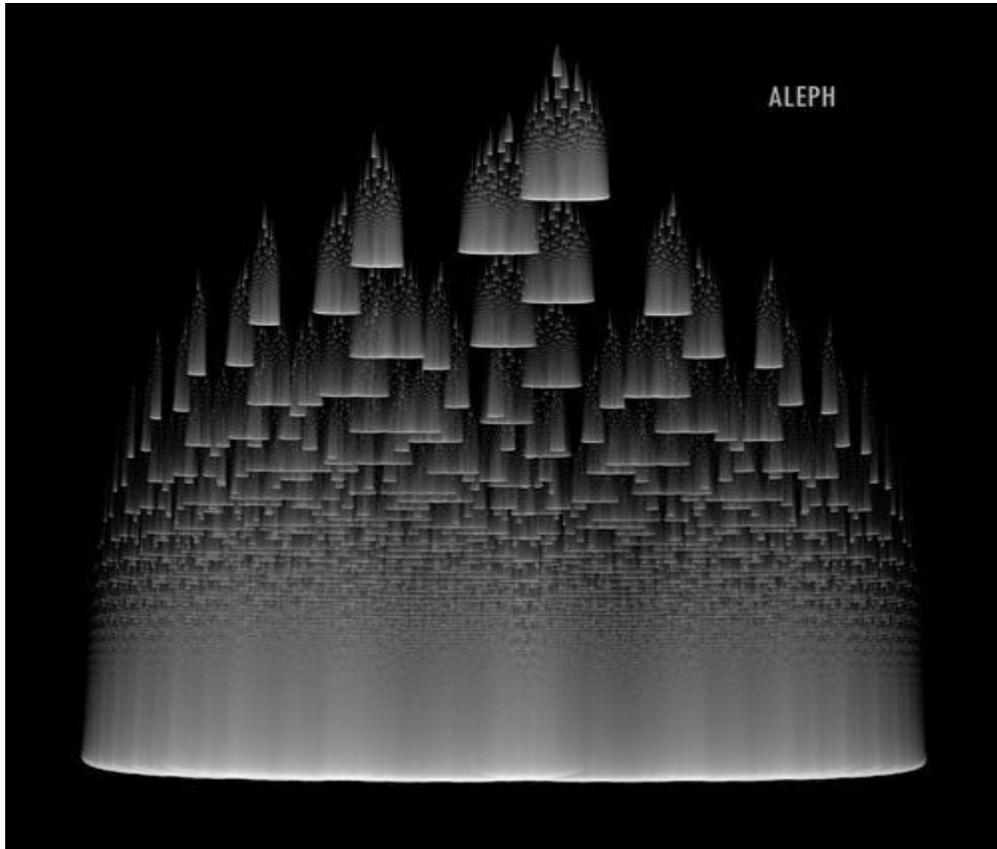
Both the choreographic and theoretical investigations were central in the development of *My Tempest*, one informed the other, as I found in dramaturgy a way to link them through. However, I feel I am in the beginning of this research and I hope I can continue reading and theorizing about it, but mostly using it within my next choreographies.

It was definitely audacious to do a choreography inspired by such a masterpiece, but *My Tempest* helped me to grow both as an artist but as a human being.

Finally, I am very grateful for the opportunity I had to devote my time to research the mysterious connections between dance and literature; and to work on the great task of studying the nature and inner logic that dreams have; one of the most worthwhile activities as justified by Shakespeare:

“We are such stuff as dreams are made on, and our little life is rounded with a sleep.”
Shakespeare, *The Tempest*, 1610

APPENDIX



Aleph



Device of the storm machine



For Caliban



For Caliban's sand well



Calder mobile



Miranda



Miranda



Miranda's jungle



The boat last scene



1 Scene



1 Scene 2



1 Scene 3



1 Scene 4



1 Scene 5



1 Scene 6



2 Scene



2 Scene 2



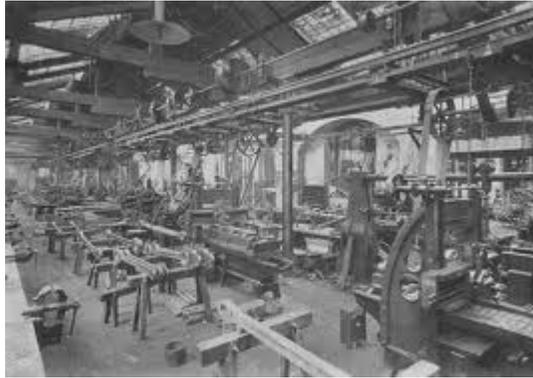
3 Scene



3 Scene 2



3 Scene 3



4 Scene



5 Scene



5 Scene 2



6 Scene



6 Scene 2



6 Scene 3



7 Scene



8 Scene



8 Scene 2



8 Scene 3

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