

ABSTRACT

Title of Thesis: **INVOKING JUSTICE**

Curtis William Stedge, Master of Fine Arts 2016

Thesis directed by: Assistant Professor, Miriam Phillips, School of
Theatre, Dance, and Performance Studies

Invoking Justice, a performative work of dance-theater, is a social commentary, both on the failure of the American justice system to balance the scales, and on our individual and collective failings to balance our communities, and ourselves, while recognizing our inherent unity and interconnectedness. The show was performed on March 10th and 11th, 2016 in the Clarice Smith Performing Arts Center, at the University of Maryland, College Park.

This document is a survey of the creative process through which this project was realized and serves as a record of the many obstacles and successes that one might encounter in directing a work of dance-theater.

INVOKING JUSTICE:

by

Curtis William Stedge

Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Master of Fine Arts
2016

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Preface

Initially, with this show, I endeavored to explore the intersection of Justice and Magic, or what some scholars call Magical Justice. Not unique primarily to any specific culture, Magical Justice encapsulates the existence of an external and unbiased force that both specifically rights wrongs and more generally acts as a balancer of energies. Throughout both time and space, within diverse cultures and religions there arise different manifestations of this idea of a universal balancer, from the concept of Karma in Buddhist and Hindu traditions, to the Three Fold Law in Pagan faiths, and cultural adages such as, "what goes around, comes around."

As I began to pour over various technical and philosophical works of legal thought, I was faced with the realization that though there is perhaps some truth to the romantic idea of a cosmic force of universal balance, the deeper and more profound truth rests in the fact that we have the innate ability both individually and collectively to work towards balance from an more stable and lasting internal place.

The Buddhists, and now neuroscientists tell us that the reality that we experience on a daily basis is but an illusion, molded and shaped by our own thoughts, by our own mind. If we accept this as true, and the structures that dictate how we behave and relate are of our own making, then why do we allow structures that harm, both tangible and non, to permeate our reality? Subjectivity, answers the law.

Current legal theory that permeates our justice system stresses the importance of objective reason, an unbiased and impartial approach to righting wrongs. We must neglect and ultimately shed any moral element that the law might possess due to the

subjective nature of morals. The unfortunate outcome from this widely accepted necessity in legal thought is that, similar to much of Western thought, attention is paid primarily to one part of the whole rather than to the chain of cause and effect that is our interconnected reality.

There must be another way.

I offer that perhaps we are more concerned with justice, than we are with justness. That is we focus so much on righting the effect that we neglect the root cause. I have to admit that my fervent desire to see justice done has been quite intense in the past. I also confess that I am a couch jumper for justice, when it comes to watching a drama unfold, one of those individuals who will quite literally jump up from sitting on a couch, to standing on it when the antagonistic "bad guy" gets what they are due. There is a certain rush of raw emotion in these experiences that floods the body and ultimately blinds one to unseen truth.

To borrow another idea from Buddhist thought, we cling so tightly to our idea of what is right and what is wrong, of what someone should or shouldn't do, that we neglect the simple fact that the only thing we have any ability to change is our own mind. Therefore justness begins with oneself. How can we expect to live in a world that is just if we ourselves, with our thoughts, with our minds are not just? Further, I reject the subject/object binary and strive for holism. There are simple truths that can unite us and allow us to live harmoniously. But the search must begin with oneself.

Dedication

To those who have yet to find their voice, keep searching.

To those who have lost their voice, keep fighting.

To those who have a voice, use it to help the first two.

Acknowledgements

The first round of thanks must go to my cast of *Invoking Justice*: Allen Xing, Anders Tighe, Billy Griffis, Gabriella Di Giuseppe, Jen Graham, and Laurie Dodge. Thank you for lending your body-mind intelligence to this project and for your unwavering, open willingness to fully commit to every crazy thing I asked of you.

To the design team: Brandi Martin, Katie Sullivan, Kelly Colburn, Jeannette Christensen, and Jeff Dorfman, your beautiful designs truly brought this show to a level of professionalism that I could not have achieved alone. Keep doing what you do, because it's amazing.

Tarythe Albrecht, my stage manager, you are a goddess, and not only would realizing this vision have been a nightmare without you, but it would have been near impossible.

Thank you to Cary Gillett, Karen Bradley, Miriam Phillips, Patrik Widrig, and Sara Pearson for your guidance and support in realizing this project. Special thanks to Miriam and Patrik for your encouragement and lending your wisdom in of the writing of this paper, and for expecting more from me than I expect from myself.

To my cohort Meghan Abadoo, Sinclair Ogaga Emoghene, and Julia Smith, thank you for sharing these last three challenging yet supportive years with me.

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List of Abbreviations

CMA – Certified Movement Analyst

LBMS – Laban/Bartenieff Movement Studies

LMA – Laban Movement Analysis

Chapter 1: Introduction

To be honest, when tasked with the responsibility to create this choreographic work, in culmination of my MFA thesis, I had no preconceived notions about what the final product would look like, nor what it would thematically speak to. The only thing that was crystal clear to me was that the work would lie comfortably within the genre called dance-theater.

Though I have, since an early age, been drawn inextricably towards movement creation and exploration, my first and most lengthy foray into the performing arts rests with theater. From my initial, and very traumatic, experience in pre-school, crying at the edge of the room within which my fellow students performed a clown parade, to my successful run as a high school actor, landing many of the lead roles available throughout my four years there, my home base, my eventual comfort zone, has always been theater.

This would explain my invested interest in the manipulation of space and time, and the creation of worlds, both imaginary and real. In a sense, I view my work as an attempt to re-marry the highly segregated arts, in order to realize powerful and communal, ritual, similar to that of pre-industrialized, pre-Christian culture, in an effort to ultimately reintegrate society into a holistic way of being.¹ Another layer of my work quite simply attempts to encourage increased awareness in those that partake of, or participate in it.

¹ Here I refer to the entirety of Western fine arts. Though the intersection of dance and theater has created many hybridized forms, the intersection of dance with other forms has not been explored with the same rigor as that between dance and theater.

As an artist, I possess a deeply rooted interest in transforming the mundane, and in actively engaging and transporting an audience into and out of varied feeling states, mindscapes, and worlds both individually and communally experienced.

My inroad to this is dance, or perhaps less convoluted (in that “dance” in my opinion tends to be a highly debated, catchall term) expressive, body-based movement. In the many years since my formal entrance into the dance world I have strayed from the path a few times. Finding myself mostly in the field of arts management. However, even here I eventually found my way back to dance. It was in my freshman year of college that my home base shifted from theater to dance. This recognition of dance as a home base makes sense to me in that movement, the core of dance, is quite literally life. Motion signifies change, progression, and time. The opposite of movement is death. Dance is a celebration of this duality of life and death. In Hindu and Buddhist thought this is seen as a cycle or circle called *samsara*. The word choreography comes to us from the Greek χορευο (choreo), dance, which is believed to have come from the Greek κύκλος (circle or cycle), and γραφία (graphy), to draw/write. Perhaps this is coincidence, however I find it fascinating that those cultures that value dance, in that it adds an invaluable element to societal functioning, possess a deeper and more profound understanding of this cycle of life and death as well as a heightened awareness of the cause and effect nature of reality.

Ultimately, this understanding has become the bedrock of my artistic practice, and deeply informed the creation of this project.

As I sat in UMD professor Karen Bradley's office to discuss this work, pondering the various things that I found engaging, at that specific point in my life, I was at a loss in arriving at any concrete ideas with which to work. Karen's response to this apparent befuddlement was to ask one simple question.

"What are you passionate about?"

In true Karen fashion, she probed a bit more.

"It's clear from your Facebook posts that justice means a lot to you."

Indeed, justice is a subject that has the ability to access, within me, a multitude of feeling states, sensations, and associations.

"What else are you interested in?" She continued.

"Magic," I replied.

"How do magic and justice intersect?" She knowingly questioned.

With this prompt I sensed a smoldering ember in my belly ignite, fueling a small yet robust flame. With this renewed and focused interest, I hit the ground

running, excited at the prospect of what research into magic and justice might uncover.

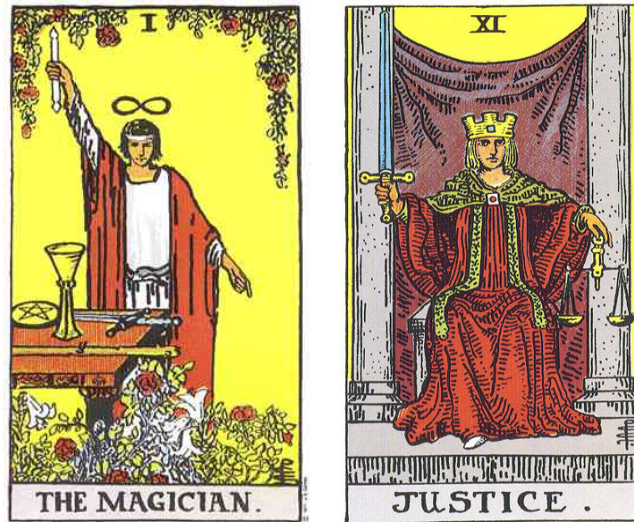


Illustration 1 - The Magician and Justice Tarot Cards

That realm of the unknown, of unlimited possibility, unfettered and unrestrained by conventional thought and pragmatism is a scary place. Like the magician, the artist inhabits this realm of potential, creating and destroying worlds, shaping and reshaping form for both functional and expressive means.

I look back to some of my initial ramblings related to this project and I am swept with the realization that this project's roots lie deep within fulfilling a long overlooked need, a long held inhibitor to my development as a human being. While

travelling in Europe, mid August 2015, after my final Laban module in Belgium, I wrote the following.²

“As I sit here in this beautiful city of art, life, and light [Paris], I find myself struggling with demons that have long tortured me. Both my tendency towards shyness and to fall into complacency seem to run rampant at this moment. Though perhaps this is how I transition, as it seems to be heightened each time I travel abroad. There seems to be something visceral about moving between cultures, between different ways of organizing life.

I am compelled to explore further this idea of border crossing or “trans-ness.” Interesting, how Toranika [my Laban Colleague], for her CMA final project, is currently dealing with her own trans issue, transparency, a seeing through. This suggests a boundary through which one attempts to see. Looking deeper to the core of all this, perhaps what is really at play here is my discomfort with borders.

How did I get here? To this place of developing an allergic reaction to certain forms and structures? This is the essence. I am highly sensitive to aesthetic, to form.” (Stedge, *Creative Process Notes for Invoking Justice*)

This explains the magnetism that I experience, the allure of the Trickster figure, the crosser of borders, the creator of worlds. It is my strongly held belief that the universe provides us with exactly what we are in need of at any given moment

² Rudolf von Laban was a 20th century dance/movement visionary who developed Laban Movement Analysis (LMA), the most comprehensive system in the world, with which to analyze and describe movement. The system continues to grow to this day as the group of practitioners of LMA grows.

along our timeline. Aligning the perfect conditions for the perfect storm of colliding factors, it provides the catalyst. It is our responsibility to take hold of the opportunity and see the reaction through to its end.

“In a world without a divine designer knowing is not a correspondence but an imposition of form upon the objects of knowledge.” (Connolly 10)

Chapter 2: Setting the Stage

As the audience fill into the house and choose their set, they find a white length of fabric beneath a small note reading:

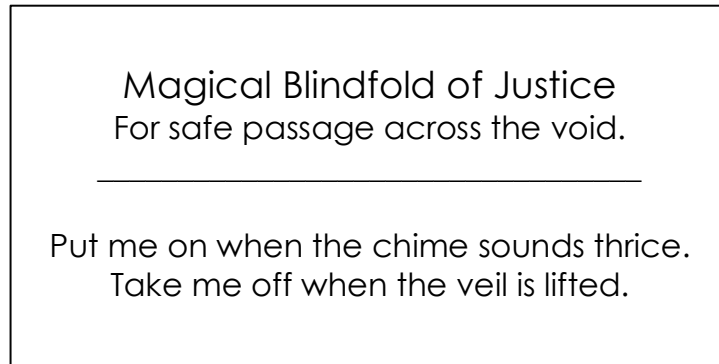


Illustration 2: Blindfold Instructions for Audience

When the house is full, three resonant chimes sound, cutting through the space like lightning. When all travellers have placed the blindfold over their eyes, the room becomes a dark, empty, void. Three cracks of thunder then fill the void, grounding the travellers, yet filling them with an open and ready awareness. Suddenly, a small spark ignites into a bright flame, bringing into being a curious and queer face. The light disappears almost as quickly as it arose, then again. A third spark ignites into a flame and without haste the figure seems to command the flame to spread, illuminating the void. What follows can only be described as a whirling dance of creation, forms twisting and turning, spiraling in and among each other, as if manipulated by the creative figure.

The figure moves to the center of the space and with passionate intent seems to call forth unseen powers into action before speaking the words:

“May the veil be lifted!”

And so, the stage is set for *Invoking Justice*, an otherworldly, performative, social commentary, both on the failure of the American justice system to balance the scales, and on our individual and collective failings to balance our communities and ourselves, while recognizing our inherent unity and interconnectedness.

Pitting the figure of the Trickster against Lady Justice, the show takes its audience through a treacherous journey from this world, to a world of the Trickster’s creation. Here the audience serves as Jury in a trial weighing the many transgressions of Justice against the whole of humanity.

Loosely following the structure of an American jury trial, the work unfolds with four rounds of witness testimony presented by the Prosecution, aided by the otherworldly Psychopomps, each followed by a defense presented by Lady Justice.³ Exploring layer upon layer of testimony what will the Jury decide? Is Justice innocent or guilty?⁴

³ The Psychopomps are shape-shifting spirits that the Trickster creates in the show, to perform the bidding of the court, namely, the Trickster himself.

⁴ See Appendix B.

Chapter 3: Methodology, Research, and Investigations

The goal of this work was to explore the intersection of magic and justice through the lens of dance and embodied research, ultimately concluding with the creation of a performance-based, dance work. Both primary and secondary sources of research were used for this project including books, articles, embodied movement research, Laban Movement Analysis, and group discussion (see Bibliography).

Background research for the work in general was initially done primarily through secondary research acquired through books, articles, and a survey of Western mythological tradition and pop culture. Specifically, these included various world folk and fairy tales, such as the Brother's Grimm; Carl Gustav Jung's writings on archetypes, specifically the Trickster; and various books on law and justice, including Thane Rosenbaum's *The Myth of Moral Justice* and David Schmitz' *Elements of Justice*.

In his controversial work, Rosenbaum attacks the establishment of the American legal system for its clear lack of a moral element. The main issue, he argues is that more often than not, legal remedy is solely based on monetary and/or material reciprocity. This neglects the intangible harm done in most cases, and thereby fails to produce a holistic remedy. The legal system is simply concerned with finding legal facts failing to attend to the "moral dimension of emotional and literal truths" (Rosenbaum 17). Though Rosenbaum presents a passionate and thorough excavation of the issues he presents, he does not truly present an adoptable solution that is easily installed within the current system. Unfortunately this may take much more thought and experimentation.

Schmitz' *Elements of Justice* sets forth a pluralistic theory of justice, composed of four parts, that seeks to deepen our understanding of the composition of justice. These four elements are desert, reciprocity, equality, and need. Desert implies that someone's situation, qualities, or actions have a direct correlation to what someone is qualified for, or what they are able to claim. Reciprocity simply means a mutual exchange of privileges. Equality rests upon the idea that all people should be treated equally. Need requires that basic needs be met as humanely as possible (Schmidtz).

Whereas equality speaks to what we have in common, desert speaks to the ways in which we distinguish ourselves, and reciprocity speaks to the character of a relationship. These elements and the book in general provided a great deal of foundation for my exploration into justice and how we identify and define injustice.

Research for each character was done through both primary and secondary sources. I found a great deal of inspiration for the Trickster in Lewis Hyde's book, *Trickster Makes This World*. Hyde takes the reader through a cornucopia of world traditions and their respective representations of the universal archetype of the Trickster. Highlighting both commonalities and differences among these figures, he does a masterful job of excavating the true essence of Trickster and how this omnipresent figure has performed as a creative energy, offering guidance and giving knowledge to mankind cross-culturally, throughout history. Hyde's research into the duality of the Trickster had a profound influence on the development of the Trickster character and on the conceptual framework of the show. Many of these ideas relating

to the Trickster can be found in the character movement profiles from my CMA final project.

“The Trickster is neither one of these (trickster/magician), nor the other, and yet both. Equal parts storyteller, ringmaster, magician, shaman, and judge, he is always prepared for multiple realities stemming from each and every encounter. A mediator of dualities, he is a corporeal being stuck between two worlds, that of the flesh (profane) and that of the spirit (sacred). The Trickster constantly negotiates conflict between his heart and head. He is also a shape-shifter, able to access a multitude of forms and organizations. He is a chameleon, though he is grounded through his core. He may be a shape-shifter, but he knows who he is, and centers himself through his gut. Because of this, he is a boundary crosser, traversing the veil between dualism, propagating and nurturing holism.

The Trickster is passionate, and optimistic, fully expressive being, that exudes Dionysian energy. He is an instigator, and frequently plays the role of Devil's advocate. However, he does have a shadow side that is impulsive, gluttonous, manipulative and dishonest. Oftentimes, this part of him sabotages both his success and good intentions“ (Stedge, “Moving Character” 6).

For Lady Justice, I pieced together a patchwork understanding of the abstract concept of justice through secondary sources, including the works by Rosenbaum, Schmitz and others.

“Based in reason Lady Justice lives in her head. Justice is representative of our

loftiest ideals and morals. She is constantly looking skyward, to the Horizon, as if picturing the future prosperity of a humanity that is orderly and just. With an abundance of Apollonian energy, she is order where there is chaos.

Lady Justice is efficient, and yet she takes her time. Everything happens when, and as, it will. Rushing only causes trouble, and can lead to false accusations and wrongful punishment. She is careful and cautious, thinking things through before acting rashly.

She is assured of herself, of the will, and necessity to carry out her objective. She is a realist and maintains the necessity of boundaries and structures both formal and informal. Justice is blind, and impartial. However, she does have a shadow side that is biased and partial. This part of her surfaces when Justice loses her justness. Reflective of the absence of justice in contemporary society, this is the exact reason why this trial has been called to order” (Stedge, “Moving Character” 7).

To develop creative process work with my cast members and to help generate movement material, I engaged mostly primary research, much of which was based on my findings from secondary sources and my CMA final project, detailed below.⁵ This included, group discussion, embodied explorations of abstract concepts, both informal and structured improvisatory exercises, and creating improvised phrase work, which was used to build the choreographic material that was seen in the show.

One idea that greatly influenced the development of the script and the show overall was the concept of justness. Though related to justice, these two concepts are

⁵ See Appendix B.

not synonymous. To give clarity to the distinction between justice and justness, we can view justice as reactive and justness as proactive. Whereas justice deals with the ideas of impartiality and fairness in regards to judgment and punishment, justness is rather a state of being.

Moving Character: CMA Final Project

Beginning in the spring of 2013 through the fall of 2015, I had been a student in the Laban/Bartenieff Institute for Movement Studies', Laban Movement Analysis (LMA) Certification program. Similar to the MFA program here at the University of Maryland I was required to produce a culminating project that utilized the skill set and knowledge that I had acquired throughout the program. This project was undertaken in and between my second and final years of the MFA program. Rather than focus on separate topics for both the certification project and my masters thesis, I concluded that it would be best to utilize the time spent on my CMA project to work towards realizing my thesis concert. LMA is the most comprehensive system for analyzing and describing movement in the world, and has application to a diverse range of fields in which movement, both figurative and literal, exists. One such application that has been explored by LMA practitioners is theater, specifically acting. This work mostly manifested in how to help actors to become more conscious and aware of their movement choices. However, in my research I hadn't come across any work that aided a playwright or director in arriving at a movement profile that encapsulated a specific character's movement choices, distinct from those choices that are affined to the actor. Ideally, this character movement profile would allow an

actor to depend less on their own movement habits and instead adopt those of the character that they attempt to portray. Acting, thus far, has required that an actor layer the identity of a character on top of his or her own identity. Though this is perhaps, a somewhat schizophrenic approach. Character movement profiles might instead allow an actor to strip away their own choices, to a degree, and with a somewhat blank slate, adopt movement choices and habits that are aligned with the character.

Invoking Justice presented me with the perfect opportunity to explore how LMA might be used to create and utilize these profiles. To simplify the process I chose to focus only on the duality of the two main characters of the show, The Trickster and Lady Justice.⁶ “Inspiration for the character of the Trickster is derived from various literary, mythological, and archetypal magician and trickster figures.” (Stedje, *Moving Character* 4) Whereas, “inspiration for the character of Lady Justice is derived from mythological figures and abstract, idealized concepts of justness and justice.” (Stedje, *Moving Character* 4) Secondary research performed in service to realizing these profiles provided the added benefit of a deeper understanding of the content and context of the show in general. Supported by this research, I explored each character further using an embodied, primary research method in the form of both structured and improvisational movement exploration.

“I carried out the improvisational research using myself as the only dancer, then used video to study and analyze the movement.⁷ This proved the most effective and least complex way to arrive at the movement choices that I

⁶ See Appendix A – Character Profiles.

⁷ Refer to Videos A and B.

desired each character to possess. Motifs were written for each character based on secondary research and the improvisational primary research.⁸ These motifs were translated into movement phrases by the author, and video recorded.⁹ These recordings were then analyzed using the LBMS, and the motifs were reworked to align the essence of each character with their movement choices as observed in these recordings. The reworked Motifs were then given to two groups of Certified Movement Analysts (CMAs) to individually create and collectively performed a movement sequence derived from the Motif. Further clarification was found in analyzing video recordings of these sequences” (Stedje, “Moving Character “ 3).¹⁰

Butoh, Ritual, and Identity

In April of 2015, I traveled to Portland, Oregon to take part in a weeklong workshop in Butoh dance, with teacher/choreographer Diego Piñon. Since my undergraduate career as a dance major at SUNY Potsdam from 2000-2004, when I had first encountered Butoh during research for a dance composition course, the form has always held my interest. Since then I have read many writings on the form, watched countless videos of performances, and even tried my hand at it based on the secondary research I undertook. However, it wasn't until this workshop that I was able to truly experience Butoh first hand through study with a second-generation practitioner. Piñon has studied with the two founders of the tradition, Tatsumi

⁸ Motif is a written notation, used in LMA, which serves to capture the essence of observed movement.

⁹ Refer to Videos C and D.

¹⁰ Refer to Videos E and F.

Hijikata and Kazuo Ohno. In the aftermath of World War II, and the bombings of Hiroshima and Nagasaki, Hijikata created Butoh as a counter to the quickening westernization of Japan and the superficiality of Japanese dance, which at that time was a blending of Western styles and Japanese Noh theater. For Hijikata, Butoh was a subversion of conventional ideas, a challenge to American imperialism (Fraleigh 6). These founding fathers of Butoh valued community and a shared creative process, the extent of which could be seen in their adoption of communal living. Aesthetically traditional Butoh conjures images of ghostly white, nude bodies, in grotesque forms, moving with bound and sustained precision. Piñon bridges this tradition with Mexican folkloric traditions, into what he calls Butoh Ritual Mexicano. He works in dualities, masculine/feminine, destruction/creation, chaos/order, with the ultimate goal of facilitating the liberation of those he works with from the bonds of their self-perpetuated limitations, and a bringing together of community through powerful, shared ritual and ceremony.

For me, through working with Piñon, I see Butoh as a subversion of the habitual patterns that fail to serve me in my continual positive development as a human being. The following is an excerpt from my notes, written during the workshop.

“I am in charge of my own destiny, no one else. My current reality is the cumulative effect of all the decisions that I have made. Therefore, I must own these decisions. However, these decisions do not seal my fate. I can make new and different decisions should I choose to. We are not porcelain dolls, we are powerful beings inhabiting bodies that are durable and resilient. Diego

reminds us of this as he asks us to push beyond our perceived limitations, to give more, expect more of ourselves, to be more. This is a practice of empowerment, strengthening soul, spirit, mind, and body. Too often, lost in the comforts of luxury, we lack the hard edge that struggle and hardship produce. We grow complacent and blind not only to our own needs, but the needs of others. The essence of this work seems to be to reunite humanity with much needed ceremony and ritual, which contemporary society in our quickening modernization has cast aside as primitive and unnecessary.”

It was perhaps this final idea that resonated with me the most during my week in Portland and most certainly what lies at the core of this show, *Invoking Justice*. Contemporary society has, it seems, all but abandoned many of the rituals and customs that have for so long given meaning to our lives, in both culturally specific ways and as a whole. For some time now, I have been deeply invested in the role of ritual and ceremony in our lives. This led me to devise a project in my first year of graduate school at UMD on male-centered rites of initiation, which I hope to carry out within the next few years. The process that I underwent with Diego will surely inform its realization. This project, *Invoking the Wild Man*, is based upon the following ideas.

“In the post-industrialized, heterogeneous nation, increasingly focused on technological advancement, democracy, and civility, formalized rites of manhood associated with “primitive cultures,” have all but disappeared. In the absence of such formalized rites, faced with an instinctual, deep desire for

transformation, youth stumble into initiatory processes that are either diffusive in their ritualization, peer initiated, or unconsciously self-initiated. These alternate routes, which lie mostly dependent upon mass media and peer groups, offer unrealistic images of archetypal heroic figures as well as unhealthy and oftentimes violent role models. By contrast, traditional, formalized rites of passage, performed by the elders of a community, have a twofold purpose: to provide young men with a definitive transition from boyhood into manhood and therefore a feeling of increased self-worth; and to transmit culturally specific wisdom such as expectations of behavior and male identity within society.

As suggested above, the disappearance of formalized rites of passage are due in part to industrialization, multiculturalism, new technologies and the civility that democracy demands. Additionally, and perhaps most influential in the demise of formalized rites of passage, as gender roles in the West continue to change and the gap between the sexes narrows, the definition of “man” comes into question. With the very meaning of manhood constantly in flux, how can one be sure what a man is, let alone if he is one” (Stedje, “Invoking the Wild Man” 1).

This project, “seeks to empower and give voice to America’s male youth and elders through the development of population specific, communal ritual and performance.” (Stedje, *Invoking the Wild Man*) As I look back over the course of my three years here at UMD I can now see a clear thread of connectivity that begins with

this project and culminates, at least for my time at UMD, in the realization of *Invoking Justice*. I have been exploring the various ways that ritual gives meaning to our lives, individually and collectively. It has become apparent that there is a great need to provide the opportunity for creating and experiencing ritual. The ways in which I can facilitate this are through performance and practice. However, the active participatory aspect of performance must not lie solely with the performer. For ritual to be truly effective, the traditionally passive audience must be actively engaged in the ritual process, as is the case in *Invoking Justice*.

Chapter 4: The Process

Overall, this project seems to have had a life of its own in regards to its timeline, from start to finish. Perhaps I could have been more proactive in pushing the envelope of this accepted timeframe. However, allowing this process to naturally develop, rather than forcing its development, has provided me with a great deal of insight into my creative process in general, and the various components that together realize the production and presentation of a dance work.

Casting

As I began to engage the casting process, *Invoking Justice* required a cast of eight performers. This included the Trickster, Lady Justice, and six Psychopomps.

In general, this was a difficult show to cast, not only because *Invoking Justice* straddles the disciplines of dance and theater, but also because the subtleties and complexities of dynamic that I employ in my work demands a dancer that is both dynamically fluent and experientially rich. Both of these are difficult to find in undergraduate students who are still developing as dancers and performers.

Though each character in the show holds a great deal of importance in realizing the work, the figures of The Trickster and Lady Justice are perhaps of most importance in this endeavor. Securing the artists to perform these roles was a search very much like an expedition.

From the beginning of this project, I had considered playing the role of The Trickster myself. The only concern was how one might both take on a leading role in a show, and direct it. With this in mind I remembered back to a class I had taken the

spring semester of 2015, Movement Design for Actors, with Karen Bradley and Mitchel Hebert. For my final project in that class I had worked with an actor, Anders Tighe, using the opportunity to explore ideas that related to my thesis. Anders took the part of a Trickster figure, playing devils advocate to the optimistic role of a benevolent figure played by N'didi Ukaibe. Tighe seemed to slip comfortably into the role of Trickster almost as if it were made for him. Naturally, he would be the ideal person to embody The Trickster in Invoking Justice.

The casting of Lady Justice resulted from a series of conversations had with various colleagues and mentors. Ultimately, during a conversation with Karen Bradley about the character of Lady Justice, Karen assured me without a doubt that first year, MFA, graduate student, Jen Graham, was my Lady Justice. When I met Jen, it was her statuesque figure and confidence that commanded the space around her that caught my attention. Trusting my instincts and Karen's wisdom, I asked Jen to join the cast. Jen quickly agreed, as she hadn't been asked to join any projects prior to this one, and the show had its Lady Justice.

Casting the Psychopomps began in a traditional way, with auditions that took place on December 2, 2015. From the dancers that auditioned, I was able to secure one of the initial six Psychopomps that I had intended to cast, undergraduate dance major, Gabriella Di Giuseppe. To find the remaining cast members, I turned again to colleagues and mentors. In conversation with Jen Graham, dance grad, Allen Xing and undergraduate dance major, Billy Griffis were identified as potential cast members who I should approach. After a quick email exchange with Allen, he agreed to join the cast. However, he would need to miss the first week and a half of the three-

week intensive. Billy, after first checking with another project he had agreed to undertake also agreed to join the cast. Unfortunately, similar to Allen, Billy would miss the final week of the intensive. Agreeing to work around these limitations I found myself with two additional Psychopomps cast. This left me with three remaining roles to fill. As winter break loomed ever closer, I became increasingly nervous that the cast would not be set before the three-week intensive, when I had planned to choreograph all of the Psychopomp material. Anxious to set the cast, I decided, during a conversation with Jeannette, the costume designer, to decrease the number of Psychopomps from six dancers, to four. This would provide me with peace of mind going into rehearsals that I would have the full cast present, and it would allow Jeannette and the Costume Shop to re-allocate our limited costume budget to things that the show really needed, rather than on two additional and costly Psychopomp costumes. A few days before break officially began, I approached PhD performance studies grad, Christina Banalopoulou, the Dance-turg working on the show, also the Dance-turg working on the show, to take the role of the final Psychopomp. She had, a few months earlier, assured me that if I were unable to cast all of the Psychopomps, she would be more than willing to step up to the plate. I graciously accepted her offer.

Ideally, one is constantly evaluating and reevaluating all parts of the process one is engaged in. This was certainly the case during the intensive. As I worked with the Psychopomps, giving them choreographic ideas to try on, and reworking those ideas to fit each dancer individually, and the group as a whole, I became increasingly aware of the discrepancy between technical abilities among the cast. This is by no

means the first time that I have dealt with this issue. However, given that in realizing the vision of my work, a great deal of subtlety and complexity are required, and given the short timeframe we had in realizing the work, I was hyper aware of this.

Specifically, the technical acuity of both Billy and Christina was not as developed as that of the rest of the cast. With Billy this was partially due to the fact that he was never truly focused on the work at hand, and was absent many times throughout the process, having to play catch up multiple times. I oftentimes found myself repeating the same critique over and over to Billy and finally had to settle into the fact that he was unable or unwilling to solve the issue at hand.

I wonder if Billy, aware of the discrepancy in proficiency between himself and the other dancers, used this lack of attentiveness as a defense mechanism, putting distance between his ego and the comments that I repeatedly gave. Fortunately, Billy's technical abilities were developed enough to allow him to at least alter the material that I gave him enough to make it work for the show. The divide between Christina's abilities and that of the other dancers however was insurmountable given the timeframe I was faced with in producing the show. This ultimately came to a head during the final week of the intensive. I simply was not able to set the choreography that the work required. Around the same time Christina opened up about feeling overwhelmed with her assistantship, fearing that she might lose it if she didn't devote more time to it. I took this as a sign to speak to her about dropping out of the project as a performer. Unfortunately my diplomacy skills fell short and my vocalized concern for her losing her assistantship and giving her the option to drop from the work was quickly turned back at me as Christina asked me if I wanted to find

someone else to perform the role. I was quite taken aback and unprepared for this, which was apparent in my handling of the situation. In the end Christina assured me that she was not upset, and that there was a cultural misunderstanding between us in that being Greek, she was easily able to separate her ego from the reality at hand, that the show needed someone more technically proficient in the aesthetic that I was working with. It made me realize that we Americans to some degree allow our ego to rule over basic truths and necessity. We coddle others and ourselves in the name of diplomatic harmony, in order to spare feelings and egos. We seem to fear conflict. I definitely did in this instance.

This experience has taught me that within reason, the needs of the work, the needs of the artist, must always come first. Yes a vision can be altered, and many times alteration may be required. However, the artist's vision should act like a mission statement, providing a core purpose that guides the project. To that end, clear and honest communication is requisite. I should have been upfront with Christina and relayed my concerns rather than attempting to take what I perceived as the diplomatic route in giving her an out. No one likes to hear that they aren't the right fit for a project. But it would have been best if I had communicated clearly with Christina that though I appreciated her commitment and talent, this particular work needed a dancer that could perform the complex varied dynamics that were required.

Before my conversation with Christina, I had asked a very select few if they could recommend a dancer that might be available and able to perform at the level that the work required. Jen Graham, with an intimate knowledge of the work, recommended Laurie Dodge, a freshman dance major and a student of hers that she

had taught since the age of nine. Luckily Laurie was available and able to attend all weekday rehearsals, though unfortunately could not attend Saturday rehearsals. I adjusted our rehearsals accordingly.

During the intensive it became clear that since the show led the audience through a trial, and that all trials have a defense and a prosecution, I would need to create a new character, the Prosecutor. To save time and energy I decided to cast myself as the Prosecutor.

Design

The design process, true to the theme of the show, was rich with dualistic emotions and experiences. It was oftentimes exciting, sometimes frustrating, but always a valuable opportunity for exploring the uncompounded nature of introspection and extrospection, and ultimately learning from both success and failure.

Costume

Perhaps the most trying of my collaborations with the design team was with Jeannette Christensen, the costume designer for the show. From the beginning Jeannette and I got along rather well. Aside from aesthetic differences between the two of us, and because of this, minor misunderstandings about the characters in the show, we seemed to always arrive at the understanding that the process was developing and that we would eventually find the right fit that worked for each character. However, as we began to delve further into the process, I found that

Jeannette had her own clear vision for each character, which she constantly pushed even after I would explain why various ideas would not work. Beginning with her initial renderings in which she had designed an elaborate and voluminous ball gown for Lady Justice and whimsical human forms for the Psychopomps, it became clear that Jeannette's perception of the show and her understanding of the aesthetic of the show lay in whimsical fairytale fantasy, rooted perhaps within her interest in cosplay.

While there is nothing wrong with this particular aesthetic, it simply wasn't right for this show. Early on I had stressed to Jeannette that when dealing with Lady Justice, less is more. Lady Justice is aesthetically simple, almost to the point of communist uniformity and simplicity. She is not opulent, nor excessive. These things are the antithesis of her character and the very thing that she purportedly fights against. Unfortunately, I was cast to play the role of proxy, fighting against excess in favor of stoic simplicity for Lady Justice, right up until the very end of the production process. The last few battles surrounded a flowing cloak/cape and wrist cuffs. Fortunately, this last issue was simply solved by bringing awareness to the fact that such excess material would restrict Jen in her ability to fully perform the choreography.

Looking back I am grateful for the difficulties that arose in this process. To fully understand harmony, or in this case a harmonious working relationship, one must experience conflict. The difficulties in communication between Jeannette and I is a valuable lesson that I have already grown immensely from. In dissecting the issues that arose it became clear that our communication suffered from my diplomatic

tendency not allowing me to be blunt and clear, and Jeannette’s refusal or inability to listen to my needs and adapt accordingly.

Further, there was a clear disconnect between what Jeannette knew about the process and our collaboration, and what her faculty mentor knew about the collaboration. This included the role that the costume designer plays in a collaborative project. Throughout the process it became clear that perhaps Jeannette was encouraged to both plant her flag in the ground of this project, and to take the rightful idea that a costume designer is indeed an artist to the extreme by pushing her own aesthetic no matter how or if that aesthetic fit with either the director’s vision or with the work of the other design collaborators.

In the end, we made it work, and the entire process has encouraged me to define working relationships and communication preferences with each collaborator from the very beginning, while reevaluating the process throughout.



Illustration 3 – The Psychopomps, Initial Rendering



Lady Justice
Look #1

Illustration 4a - Lady Justice, Initial Rendering



Lady Justice

Illustration 4b - Lady Justice, Final Rendering

Scenic & Props

The set was the only design collaboration that Julia and I shared, which made it a unique process in the larger production of the show.¹¹ Katie (the set designer), Julia and I had conversations early on, before and following our presentations to the designers, about our needs, ideas, and desires. Julia and I were both interested in working with duality, other worlds, and altered temporal perception. Katie's first response to all of this was perfect for Julia's work, but I felt as though my voice hadn't been heard. There wasn't much in the initial design that I could relate to, but I couldn't quite figure out what it was that the design was missing. Fortunately Brandi,

¹¹ My work was produced and performed alongside my colleague's Julia Smith. We shared designers, a set, and the performance nights.

the lighting designer did. In a meeting between Brandi and I, to begin to clarify lighting ideas, she mentioned that I had explicitly said that circles were of utmost import to my show. However, this first design was full of angles, not one organic line or curve. Articulating this to Katie, she quickly went away to redesign the set. She clearly had listened and internalized this idea for her second design because the simplicity and malleability of her re-design was perfectly suited to host both Julia's and my work. From that point forward Julia, Katie, and I tweaked small aspects of the design, including adding a second door, and hidden entrances in the walls. This was by far one of the least complicated processes among the design elements.

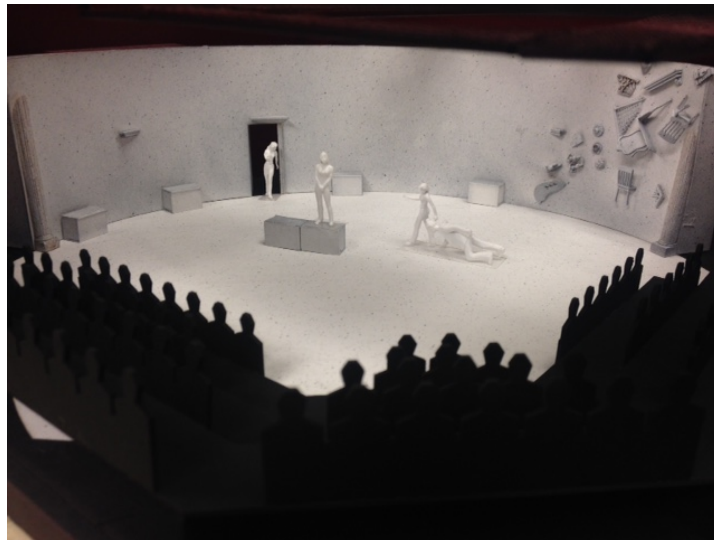


Illustration 5a - Final Set Rendering



Illustration 5b - Completed Set in Performance

Props however, were a different story. To my disappointment, many of the props were left until the last minute to pull together, or create. The last two weeks were spent scrambling to secure the props that I had requested months before. Because of this, many of the ideas that I had could not be realized due to time constraints. When Tarythe (my stage manager), Julia and I met with Kate and Tim, the Propmaster at The Clarice, for our props meeting, two weeks before opening it became clear that there was a great deal of miscommunication in regards to prop needs for both Julia's show and my own. Many of the props purchased were extremely cheap versions that aesthetically did not work for the show, some were different from what was requested. For example, the *tingsha*, small handheld cymbals that the Prosecutor uses to control the Psychopomps, which were purchased were extremely cheap and poorly made with a clearly dissonant sound. My instructions for the purchase of these were that sound quality was of primary concern. I needed a clear and non-dissonant sound from well-made *tingsha*. Luckily I had my own that I

use for my Buddhist practice that we were able to use in the show. Another example of the difficulties that arose surrounded the scales. Early on in the design process, Katie and I had arrived at a set of large hanging scales, four or five feet in width, that would suspend below the altar lights. Less than a month before the show I was told that all that was available was a small set that would only be six to ten inches in width, because larger ones would not fit our budget. When I asked if they could be built she professed that there wasn't enough time. Knowing that the scales were vital to the story I was angered that this was left until the last minute. Fortunately, I made the most of the situation and from this near disaster came the decision to use the character of Lady Justice as the base of the scales, which announced her own fate.

This all left me wondering what I could have done to prevent this from happening, and I realized that I generally could have been more proactive in making sure my designers were staying on task and realizing the ideas that we had agreed upon. Overall, I have learned that in regards to design I must be descriptively thorough and exact, right down to the exact size, color, dimensions etc. What may seem like common sense to me may never cross the mind of a designer or props master.

Lighting

Similar to the set design, lighting was a simple and easy process. Brandi was both open to ideas that I showed interest in, and to throwing out ideas that I thought didn't work. We had two lengthy conversations about ideas and aesthetic before Brandi was able to really start thinking about plot and what she had to work with,

about a month out from opening. Brandi did much of her work setting up for tech, and we weren't able to really decide what worked until we were in tech. However, once we had access to the theater and the plot was set-up, we collaborated very well in arriving at the final product. I thought that Brandi was able to stay true to her concept, while I was able to freely tweak her ideas to suit the show. It was a truly easy process.



Illustration 6a - Lighting Practical Ideas



Illustration 6b - Lighting Practicals in Performance

Projection

My collaboration with Kelly, the projection designer for the show, was by far the best and least labored. This was, I assume, due to the fact that we conversed in great length and detail about the show, much more so than with the rest of the design team. Kelly was regularly armed with poignant questions that probed to the core of the show and its content, providing her with clear insight as to how projection could add to the story, as well as giving me intellectual cud to chew on following our conversation.

Once or twice, our conversations led to profound shifts in my own understanding of the show and what it was that I ultimately wanted to speak to. One such shift related to the composition of the world that the Trickster creates in the show and the relationship between that world, the Trickster, and the other characters. Kelly wanted to create a home base projection to ground the world, something to always come back to, giving the audience something to grab onto visually. We decided that a matrix like web would work the best, because this would give the world an organic, malleable property that would speak to the Trickster's ability to manipulate it. This conversation eventually led to my discovery that everything in the world with the exception of the audience was a creation of the Trickster. This too includes Lady Justice. However, as the responsibility towards justice and justness has always rested with the audience and humanity at large, the Lady Justice that we see enter the world is in fact two separate parts coming together at this specific intersection of space and time. The body of Lady Justice was created by the Trickster, while the essence or soul, the concept of justice, was manifested by the audience. The

Trickster provides the body, and he brings it to life with the soul provided by the collective audience.

The final product of our effort was subtle yet strong, perfectly melding with the choreography so that it neither fell into the background, nor overpowered the dance.

Sound

In my initial conception of sound for the show, I had envisioned collaborating with Rogue Quartet, a local string quartet that Julia was working with for her show. Julia, three of the members of the quartet, and I, met at Vigilante Coffee near the end of the Fall 2015 semester to discuss working together. From this meeting it was decided that Rogue Quartet would create an improvisational score and play live for the beginning and end of the show, creation and dissolution, as well as Lady Justice's testimony. Jeff (the sound designer) would create everything in between. All went well and everyone walked away feeling great about the process. However later in the process, during spring semester, there was a misunderstanding when my creative process failed to mirror Julia's in timeframe and ease. Because of this Rogue Quartet pulled out of playing live rather late in the process, leaving me with less than a month to find a solution. Jeff however, stepped up to the plate and went beyond the call of duty to fill in the gaps. Thankfully, rogue Quartet had agreed to record the sections that they had agreed to play live, minus the dissolution.

Jeff was an absolute dream to work with and his energy was always inviting and energizing. Though we had spoken before the intensive, our work together really

didn't start until then. Jeff provided me with an ambient background track that he had created which I used throughout the intensive process. It provided a great soundscape for my work with the dancers, being neither overpowering nor too suggestive. Throughout spring semester we met regularly and I even traveled to Jeff's studio to sample clips and ideas. Everything came together during the final few weeks before opening, and thankfully all ended well.

Choreographic Process

Choreographically, this project began with my CMA final project, in January 2015) which provided the creative seeds that would eventually grow into the fully realized characters of the Trickster and Lady Justice.

Once this project was complete, I used my findings to begin the process of working with Jen and Anders on developing their characters. Over the course of the Fall 2015 semester, I met with Jen and Anders on Tuesdays and Thursdays. Initially I met with both in the same rehearsal, then eventually individually, one on Tuesday and the other on Thursday. At first, we discussed the show and each character, talking about the nuances and inspiration behind the show and the characters. Then I introduced each to the Motif and character profile of their respective character that I had created for my CMA final project. From the Motif I guided each to create a movement phrase using their character's Motif.

The beginning of the show, the Trickster creating the world, was established very early on as revealed in the video of the first showing of the work in October 2015. Given the data that I had acquired from Hyde's book, I knew that I wanted the

world of the courtroom to be a creation of the Trickster. A place that he both creates and destroys, a world that he has complete control over, where he makes and breaks the rules. The idea to create the world with fire at the altar found seed from the fact that many cultural traditions throughout human history have maintained a fire altar, acting as both the center of daily and communal life, and as a potent symbol of creation (Eliade 74). The idea to place the altar at the center of the world arose from the use of an axis mundi or cosmic/universal pillar, “which at once connects and supports heaven and earth and whose base is fixed in the world below” (Eliade 36).

A month into the semester, I decided to stop working with Anders until I had at least some of the script written. From this point to the end of the semester, I worked primarily with Jen. The choreography for Lady Justice came rather quickly to me. Rather than focusing on specific ideas of injustice, working from the character essence that I had found for her, I improvised phrases both after conversations with Jen about the topic and after personal musings on the subject. These phrases were built in real time with Jen, and I taught them to her using LMA as soon as they had manifested. From there I cleaned and edited the phrases, and by the end of the semester, we had most of the choreography for that character finished.

The three-week intensive ran weekdays from Tuesday, January 5th to Friday, January 22nd. It was agreed that Allen would be absent from the first week and a half because he was still on vacation in Puerto Rico. However, after hearing about all that we had engaged during the first week, he changed his plans, cutting his trip short, and returned home for the second and final weeks. For this, I was immensely humbled and grateful. It was also agreed upon that Billy would be absent from the final week

to give time to the musical that he was assistant choreographer for. This juggling of schedules was somewhat tough to deal with, but we were able to make it work. Anders joined us a few times throughout the intensive, mostly to stay connected to the process, and to support the Psychopomps contextually in their purpose and spacing.

Each rehearsal began with a thorough warm-up, beginning with breath and meditation work to allow the dancers to arrive in the present moment ready to begin work. Then we progressed to a Bartenieff floor sequence that aimed at giving the dancers the opportunity to organize and align the body using the remaining five patterns of bodily organization: core-distal, head-tail-spinal, body-half, upper-lower, and cross lateral.¹² Finally, I had them learn two Nikolais based floor phrases.¹³ This opened up the arms and legs and helped to activate and strengthen core. After this set warm-up, they were given time to attend to their body and finish their warm-up based on what they individually needed on any given day.

The dancers seemed to respond well to the warm-up and it provided a way for everyone to center himself or herself, and focus on the work ahead of us. Throughout the intensive process I also utilized a variety of community building exercises to bring the group closer together. Many of these were introduced to me during the Butoh workshop that I had taken with Diego Piñon, in April of 2015, in Portland,

¹² Irmgard Bartenieff was a 20th century physical therapist, dancer and dance student of Rudolf Laban. She founded the Laban Institute of Movement Studies, the training institution of the CMA (Certified Movement Analyst) title.

¹³ Alwin Nikolais was a 20th century choreographer, and Artistic Director of Nikolais Dance-Theatre, based in New York City. Nikolais was a teacher and mentor to my mentor, Richard Haisma.

Oregon. These different exercises asked the dancers to sense and attune to each other, physically connect, access deeply rooted memory and emotion, trust in self and others, and to process complex feeling states both pleasant and painful.

For example, on January 6th we engaged a ritual practice, using a tennis ball to represent a seed containing the essence of all life. Focusing all of our intention on the “seed” we filled it with meaning both through intention and visualization as well as kinetic ritual movement. The “seed” was then offered to each dancer, one by one, to explore in movement. Once all had done this, the “seed” was placed at the center of the group circle and we danced collectively around it, until finally breaking away and closing the ritual. The purpose here for me was to help the dancers to create, enter, and dance within a truly sacred space, and to allow them to dance with complex abstract ideas by giving those ideas a tangible form to inhabit. Everyone took the task seriously, which was viscerally apparent.

After this we formed a circle again, this time with one dancer inside, who gave joints (similar to trust falls) to each person in the circle, elbows, knees, hip, and shoulders. As each person in the circle caught the person inside, they would, after a brief moment of allowing the mover to fully release, giving themselves and their full weight into the waiting hands of those in the circle, push the mover back to the center of the circle asking, “What does it mean to be just?”

The group seemed moved by these two exercises, which propelled us into a two-hour discussion about injustice. From this discussion, we arrived at four testimonial foci – indifference (towards the needs of others), harm or violence against others, fear mongering (incitement), and ignorance.

During the second week of the intensive, I guided the dancers through a process that, looking back, we all agree was emotionally challenging yet both effective in its goal and oddly liberating. Asking the dancers to lie on the floor and close their eyes, I prompted them to remember the best lover they've ever had. Allowing them to sit with the memories and emotions that this roused, I was preparing them for the difficult next step in the process. With the mental and emotional residue of this task still vibrant and active, I then asked them to remember the most inconvenient situation with a lover that they had been in. How had they been hurt? How had they hurt this lover? Felt pain, inflicted pain? What did they regret? Allowing them time to sit with and process these memories I then asked them to move the feelings and sensations of these memories.

What followed was both sobering and breathtakingly beautiful. Every dancer was initially frozen in place as they began to process the memories they had just invoked. Then little by little they began to mobilize. At first slowly with a great deal of tension, then some engaged with more diverse dynamic as time progressed and they seemed to exorcize internal demons. Deep into the process one dancer began to audibly sob and I was concerned that I had taken them down a road that I perhaps shouldn't have. However, I let them process and explore a bit further before calling for them to find a personal resolution. At that point it was clear that each dancer had not only fully committed to the task at hand, but had also found a deep place of remorse that perhaps needed resolution. It was a humbling experience to observe, and I was truly grateful that each dancer would choose to share such vulnerability.

To provide the dancers with a true resolution of this process I asked them to sit back-to-back, sensing, feeling the other person's presence and energy, to allow the other to support them and to give support in return. With this foundation, I then asked them to move with their partner, as one. Eventually I asked them to then connect as a larger collective group, supporting, and offering support to whomever they came into contact with. This contact improvisational form provided each individual with just as much support and recuperation as each needed. Interestingly all engaged fully and deeply with the entire group. Following the process, the dancers all thanked me for facilitating such a powerful and liberating experience.

With these experiences fresh in our minds and bodies, I began to improvise phrase work that I would then give to the dancers to copy and embody in real time. I would then clean, rework, reorder material until I thought it made sense in content and context. This is how we worked through ninety-five percent of the choreography. The only exception being the conformity testimony, for which I asked each dancer to find a brief five count phrase that encapsulated their essence of who they knew, thought, felt they were.

Though the use of Butoh greatly influenced the creative process in realizing the work, there is no part of the Psychopomp material that I would aesthetically label as Butoh.

Halfway through the intensive process I began to write the script. It was an extremely slow process, but Anders was wonderfully calm and open about it. By the final week, we had the opening scene of creation laid out and ready to clean and edit. I had intended to start the script earlier, however I couldn't conceptually realize the

structure or content of the script until I began working with the Psychopomps. Specifically, when I had established the various witness testimonies the script began to flow quite easily.

At the close of the intensive, overall, we had established not only a healthy portion of choreographic material, but a deeply robust connection among the dancers as well.

When the Spring 2016 semester had started, we began to meet Tuesday and Thursday evenings from five to nine pm. Generally, I would meet with only the Psychopomps one day, and then on the other day first with Jen before meeting with Anders and the Psychopomps. Fridays I would meet with Anders to work through the script and blocking, though this schedule changed now and then throughout the semester based on what needed the most work. A few weeks out from the show, we began running through the entire show two to three times on one day and cleaning specific sections on the other day.

Because I was so invested in the many aspects of the show individually, and in bringing them together, I wasn't able to fully realize the choreography for my own character, The Prosecutor, until late in the larger process of the show. Fortunately this proved to be a good thing in that it pushed me into a new process of creating work that I had never experienced before. For this, I turned to what I realize now, looking back, was Butoh in performance. Similar in process to the Dance Movement Therapy process of Authentic Movement, Butoh as a performative process is improvisational. It is a deep connection with that which is beyond oneself, while allowing movement to arise through this connection. This process can be seen in all of my character's

choreography except the opening statement. Whereas the opening statement was a conscious presentation of the reasons for Lady Justice's guilt, the introductions to each witness testimony and the closing statement were immediate responses to the set content of the show and the real time emotional and energetic stimuli that I was receiving from the other performers and the audience. This is apparent in a comparative analysis of The Prosecutor's choreography from both performances.

Bringing it All Together

As we began tech week it was exciting to see many of the elements come together to finally resemble a complete work. This week was at once energizing, fulfilling, and frustrating. It became apparent during this week, how much work many of the designers had put off until the last minute. This mostly included props and costume.

The most frustrating element that was not entirely thought through was how costume interacted with the set, specifically the floor. Once we had access to the set, we realized that the socks that costume had chosen for the Psychopomps didn't work well with the floor, which was too slick a surface. As we were given access to the set less than a week out from opening, the last week was spent attempting to find a solution for this. It was imperative for me that the integrity of the character of the Psychopomps stay intact, in that the audience not prematurely see the unveiling, or shedding, of the Psychopomp character into their human form until they shed the outer shell of the costume. Unfortunately we could not find a solution and I made that call to dance in bare feet for safety's sake. This has left me questioning how a

Research 1 institution with such amazing resources and talent was unable to find what should have been a simple solution to an aesthetically important problem.

Regarding props, the scales and collection boxes were created during tech week and I had to verbally argue with Katie and Tim in order to get exactly what I wanted. However because of the point in the process at which they were created, I still was unable to secure the exact aesthetic that I desired because of timeframe. I am not one to micro-manage, however this experience has definitely taught me that as a director, I must stay on top of all creative decisions and assume that things may not get done unless I oversee them. However there is a fine line here, between oversight/management, and micromanagement. The former is a must. The latter is destructive.

In total this experience, though amazing and very fulfilling, has left me with the ambition to advocate for dance, which time and again is treated as a secondary art form, on many levels. The disparity between dance and theater at the University of Maryland is quite sobering. This is mostly due to a lack of experience with the discipline, I assume. I would recommend that a committee of students, faculty, and dance community members strategize in some way to raise awareness of the needs of dance and to advocate for the field as a whole both here at the University of Maryland and nationally in academia. There is clearly much work to be done.



Illustration 7 - The Prosecution



Illustration 8 - The Defense

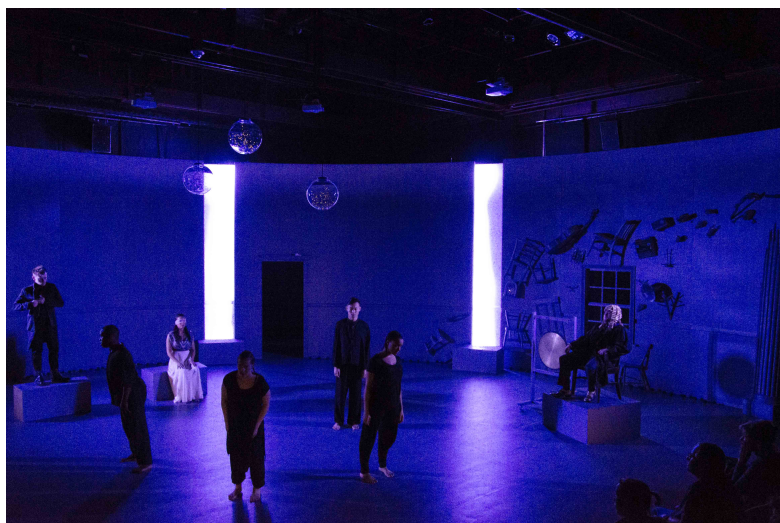


Illustration 9 - Indifference Psychopomp Testimony



Illustration 10 - Fear mongering Testimony Intro



Illustration 11 - Collecting the Verdict



Illustration 12 - The Judgment and Sentencing

Chapter 5: Results: Feedback and Reflection

One of the first people to offer feedback about the show was Anne Warren, who attended the dress rehearsal on Tuesday, March 8th. She wrote the following.

I didn't get the chance to talk to you after the dress rehearsal and wanted to let you know how powerful I found your imagery to be. The images imprint and invite associations. I was also quite taken with the clarity of intent in your body and the range of expression. Love that LMA training.

-Anne Warren

Professor Emeritus

University of Maryland

What was so gratifying in Anne's response was the recognition of both the imagery as powerful and potent, and the clarity of intention and emotion. To hear these things from a fellow CMA was even more gratifying. I believe that LMA is an invaluable resource that offers clear and precise language and resources, which allow one to make exact yet dynamic choices. This is why I use LBMS as a choreographer and as an educator, among many other aspects of my life. This system has truly shaped this work and allowed me to achieve a precision that I could not have otherwise. The powerful imagery is, in my opinion, augmented by the choices made through the use of LBMS. Further, as I begin to analyze the data acquired in feedback, film, and personal experience, I know that LBMS will undoubtedly aid me

in arriving at a truly informed perspective from which I can rework and remount this show without reservation.

The next group of feedback that I received was from two of my DANC148 Fundamentals of Modern Dance students who chose to review the show for their Critical Response Paper that I had assigned to them. I include excerpts from them, below.

I felt a real sense of sympathy for Lady Justice but I personally voted guilty by mistake. When the votes were cast Lady Justice came to center stage and held a scale. The marbles representing guilty and innocent were placed on either side of the scale and the scale tip[ped] towards guilty. I felt culpable for this verdict – if I had simply cast the right vote then perhaps Lady Justice would have been set free!

-Shiv Kaul

DANC148 Student

I did not feel bad for Lady Justice as she pleaded for mercy, and I voted that she was guilty. I have a sense of what the performance was about and I agree with the message; we do not live in a fair world. What I am choosing to take away from this performance is that we can make the world a more just place by being kind to one another.

-Kylie Marlo

DANC148 Student

What I find remarkable here is that both students clearly arrived at the same essence of the work, which is that we are individually and collectively responsible for the world in which we choose to live. Both took the sum of the body-mind experiences of deciding Justice's fate, which they encountered during the show, and found similar meaning. However, a stark contrast between the response from each was their empathy towards Lady Justice: One felt sympathy for her; the other did not. Even though there were differing opinions as to the fate of Lady Justice, both accepted the charge of personal and collective responsibility to live justly and to uphold justice.

I was also blessed to have received feedback from Patrik Widrig, written by his students in DANC207 The Creative Process. Reading responses from Patrik's class, I am struck by a handful of repeating themes and thoughts. Here are those responses.

Curtis's piece was really perfect for this space. It was so interactive, which allowed the audience to really be invested in the emotion of the piece. There was a sense of connection, making me really feel like a part of the jury. The use of lady justice's blindfold was really perfect because once I saw her eyes I felt for her. Before, I was thinking she's lying and screwing over the prosecutor trying to defame his claims. I thought she was the problem with the justice system. When she took the blindfold off, I felt like the other people were the problem. The scary witnesses, the all black outfit of the prosecutor, and the judge all turned into the ones in the wrong. I felt like the judge was not

looking at the situation in an unbiased manner. I started to see the manipulation within the clearly orchestrated trial, which is not how a trial should be. It should be in the moment and ready to make a fair judgment. The judgment seemed to have already been made for the jury by the people pulling the strings. I really enjoyed making connections to the judicial system and how it has such a manipulative nature.

-DANC207 Student A

The dancing was very strong in the piece. Even though the piece itself was very repetitive, I liked the dancing. The characters were very strong in the piece and with the narration from the judge, the story line was very easy to follow. I liked when things changed in the piece and didn't stay as repetitive. For example, when Lady Justice's blindfold came off, I didn't know if it was a mistake or what was supposed to happen but I liked the switch from her regular dance. I wished that Lady Justice wasn't voted guilty in the end. I felt awful for her but knew that's what good acting looks like.

-DANC207 Student B

Curtis' work had a wonderful balance of dialogue and movement that effectively communicated its purpose. It was less abstract and more upfront within its approach...from the beginning of the work, there is something eerie and uncomfortable about the setting in which you have just been placed in. Primarily, we are greeted by our distrustful judge who is quite entertaining.

Subsequently, he informs us that we are in another dimension and must as an honest jury in the case of the accused (who is then revealed as lady justice). Stedge does a great job of using dance to communicate to us the neglects of lady justice. His usage of both dialect and movement add clarification and engage the audience unlike any other way. I thought that this work was quite entertaining but, began to tire of the repetition within it. We were constantly presented with the offenses and rebuttals of the defendant and her prosecutors. I felt that it was presented a little too much and that Curtis' point could have been made with less repetition. However, this work was quite amazing and allowed me to view a work from a wonderful fellow artist.

-DANC207 Student C

For Curtis' piece, I was told to expect something very interesting and different, and that's exactly what this piece was. I always love when the performances are interactive, so when I walked back in and saw items on my seat, I was already intrigued. I was also drawn in by the "judge", I believe his name is [Anders]. He really embodied his character, and really made me believe that we were transporting to a different universe. Usually, I tend to not enjoy monologues because I think that they can be over the top for my personal liking. However, [Anders] had the perfect amount of drama and it was very entertaining...I understood the basic storyline of the piece. There was a girl that was guilty of something, so the body of the piece was essentially each side giving their take on the situation. I really enjoyed the

whole idea of the performance, but I do wish that there was a little bit of variation within the repetitiveness, because towards the end of the piece I already knew that was going to happen, so I thought that it'd be nice if there were different things that occurred, while still keeping the structure of the piece. Something that stuck out to me, was the dedication of the "shape-shifters", Gabriella, in particular was so into her character, and it was simply amazing.

-DANC207 Student D

Invoking Justice was a very captivating piece to watch. I like how a speaking actor was used, because since there was this entire other world that was being created, I think it was really helpful to the audience to have someone there to explain the rules of that world and what the audience was expected to do. Also, he provided a lot of comic relief in his lines, which I think was a nice balance to some of the more dark and serious aspects of the performance, in particular the sections with the quartet. I found it interesting that the audience was forced to make a decision and decide the fate of Lady Justice, because when I voted I knew I probably should have picked guilty, but because of the high emotion she danced with in her last testimony, I just really felt bad for her and felt compelled to pick not guilty. However, I actually learned after seeing the Thesis Concert that no matter how the audience voted, Lady Justice was always deemed guilty, which was kind of disappointing to me and made me wonder what the point of having the audience vote is if it doesn't even

matter what they pick. Also, I know the piece followed the logical order of having the prosecutor, then the witnesses, and then Lady Justice dance, but I found that it got a little predictable, since after the first two cycles of the witnesses and testimony, I pretty much already knew how the rest of the trial was going to unfold. Despite this, I enjoyed seeing both performances a lot.

-DANC207 Student E

Curtis' piece made me feel like I was witnessing a jury that would probably happen in future realms...I was really pleased by the beginning of this piece because it was interactive with the see through blindfolds and the interactive monologue....I found humor in Curtis's piece when he would ring the bell before his witnesses came out to defend his case. Again, the timing of the chimes was the leading factor to what made it so funny; however, I found that I was the only one laughing...I think the lighting and the change in music in his piece really influenced the audience's views. The female had a softer white light whenever she would do some movement and every time Curtis would perform his music would get more ominous and the lighting would be a little darker. Lastly, I felt that every time his "witnesses" would come out their movement would be repetitive and that caused me to get a little bored. Overall...the thesis [was] very intriguing and unique so I really enjoyed being at that performance.

-DANC207 Student F

In analyzing this feedback, it became apparent that almost all of the responses touched on the accessibility of the show, in that the storyline was easy to follow and the rules of the world were clear and made sense. I am truly happy to hear this, because the last thing any choreographer wants to hear from an audience is “I didn’t get it.” These four words can kill a dance work in its tracks quicker than most other issues. To me, accessibility is of utmost import. If an audience walks away not able to chew on a dance work without choking on it or spitting it out, then I have failed in my responsibilities as a choreographer. Similarly, if a work is too easy to swallow then I have also failed. The last thing that I want to create is entertaining fluff that is pretty but has no substance. For me, a good dance work prompts me to ask questions, makes me want to know more, entertains me in that I am engaged, and provides me with an inroad that is not too obstructed with confounding complexities.

Predictability was another issue that many of the students touched on. The repetitive nature of the testimony was at times disengaging. I agree with this, and the testimony is a section that I intend to rework to find more variance in how each round is presented and in how they relate to one another. I believe that the predictability arose out of how I structured the beginning of the witness testimony, in that the Prosecutor introduced each new issue in the same way, each time, and that the Psychopomps entered in the same way. The introduction by the Prosecutor is important in that it is ritualistic, a summoning which traditionally is done in exactly the same manner, otherwise the intended result will not manifest. Perhaps variance in the way the Psychopomps enter would help to change the predictability. I believe that the most influential aspect of the testimonies in arriving at a predictable state is the

consistent use of four Psychopomps, with much unison choreographically. This is a product of a limited timeframe in realizing the project and a split in my attention to various aspects of the show. I do intend to revisit the Psychopomp choreography before producing the next iteration of the show.

Interactivity was a third theme that many of the students raised. Clearly I intended the show to be an immersive experience given the relation of stage to house, the Trickster's direct communication with the audience, and the physical and mental tasks asked of the audience. However, it was gratifying to read that this was enjoyed and even challenging to some. Particularly casting the verdict on the charges against Lady Justice. The majority of the students from both classes empathized with Lady Justice and therefore cast their verdict as innocent. However, one student admitted that they did not feel remorse for Lady Justice and cast a verdict of guilty. I find this level of investment fascinating and even moving as it speaks to how effective the show is in eliciting emotion. A poorly produced show would, in my opinion, not elicit such emotional responses. Perhaps even more instructive given the level of investment from each participant, is the fact that the verdict is rigged by the Trickster to always be guilty. Student A seems to have caught this, though they do not state it directly. In their response they address the clear and apparent manipulation of the system and the "orchestrated trial." I had asked that the actual verdict, collected from the audience, be counted each night for all dress rehearsals and performances. Every single audience collectively arrived at a verdict of innocent. It would have been interesting to solicit feedback after the show in the lobby from the audience on their

thoughts and feelings about the verdict. In the next iteration I may formally organize this with a confession booth or court reporter perhaps.

As I pour over this feedback both analytically and subjectively I begin to piece together my own opinions on the show and the process. Generally, I think and feel that the show was a success. Given many of the difficulties that arose, the end result was received well by audiences. In general, I think that time was the one limiting factor. Of course this may always be the case in that who doesn't think that they could use more time to realize an endeavor? What I mean here is that the scope of this undertaking was much larger than I had first anticipated. Each element would have benefited from much more attention and focus. Of course as this was my first try, as a director, at producing an evening length work I must say that it isn't a bad first try.

As I had stated before, without the use of LBMS, this project would have been very different. This was perhaps the biggest success of the project, the use of LBMS in exploring, arriving at, and teaching choreographic ideas. The use of character movement profiles for Lady Justice and the Trickster proved to be of great value in helping Jen and Anders truly embody the characters. I did not create profiles for the Prosecutor, or for the Psychopomps. In my opinion, this was evident in that though I believe that the dancers portraying the Psychopomps performed wonderfully, they did not entirely embody the characters, as I would have wished. This was partly due to my inability to create these profiles but also due to the issues brought up earlier in Chapter Four.

Choreographically, I think that the work was sufficient; however there are many things that I would like to edit and clean. Though Lady Justice's choreography, given the responses from the audience, seems to be effective, I know that I can arrive at a more exact and gradual progression of her material, that is more precisely related to the issue she speaks to and that is more clear in its meaning. Similarly, the Psychopomp's material could use the same attention.

The script that was used in the performance was for all intents and purposes, a rough draft. Though I believe it was also effective for this first iteration, I do see room for improvement, particularly in condensing the Trickster's text to say more with less. Additionally, I believe that the dynamic, emotional, and narrative arcs of the show should be analyzed with the improvement of the script in mind.

In speaking to design, I would very much like to see the show performed without the crutch of too many design elements. It is my opinion that the hallmark of a successful show is that it can stand alone without the use of many design layers. This is not to say that a show shouldn't be supported by design, but that I question, how much of the success of this show was elevated by design?

To that end, as stated in chapter four, I believe that many of the design elements were truly successful. In regards to scenic design, I was very happy with where we collectively landed and think that it served both Julia's and my work as a whole. However, I would have liked the set to be even more malleable, having the ability to disappear entirely and reappear in a multitude of options for form and function. I found the objects in the wall to be distracting in that many of them had no relationship to the show. Further, I would have preferred that the audience be even

more integrated into the world rather than separated as they were. The beautiful circle alluded to by the set wall was cut too abruptly by the angular house.

Given the difficulties addressed pertaining to costume, I was quite content with the costumes of the three main characters. The Psychopomp costumes unfortunately fell far from both my intention and from the aesthetic of the show as a whole. The next iteration of this show I will focus on how best to realize the aesthetic of these characters, as arriving at their intended realization is important to the show as a whole. Otherwise they appear to be either out of place or non-threatening, when the opposite should be the case. They were too tame for my liking.

Lighting and sound worked well in relation to the show as a whole, and I really have no objections to what we arrived at.

Projections as mentioned in chapter four were highly effective and seamlessly integrated into the show. This was no doubt due to the many conversations that Kelly and I had throughout the process. I would prefer to work with her in realizing the next iteration of the show.

Again, in all there is much that I would change, however, I am proud of all that has been accomplished and content with the final product.

Chapter 6: Conclusions and Next Steps

Reflecting on this project, I believe that I generally realized what I set out to achieve and, though I may not have realized all intended specifics, I gained a great wealth of knowledge that will serve me not only in realizing similar projects in the future, but also in all aspects of my life.

As I continue to analyze the process and product of the show, one theme seems to permeate the entirety of this experience more than any other, communication. In fact an alternate title, or subtitle, of this project might be “A lesson in effective communication for directors of artistic projects.”

Of most importance I have realized that as a leader, a director must be actively aware of all aspects of the project that they are leading, inquiring and guiding, acting as a catalyst to spark new pathways of thought and new organizations of space and time. However, they must also be willing and able to give space and time, to be patient allowing the dough to rise. After all, a watched pot never boils.

Overall, I am guilty of not expanding my awareness to encompass the entirety of the project at all times throughout the process. I tended to let the progression of each element flow organically, having conversations with designers when the need arose, and giving space until I was approached with a question or concern. Though this was not an incorrect way to go about managing the process, I realize that said process could have been made much more effective and efficient had I kept better track of each element within the larger context of the show. This way, misunderstandings that arose with costume and props would not have been a surprise but anticipated and easily managed, easily overcome. What this suggests to me is the

need for a working template that is created for each project. That would allow me to organize all the seemingly disparate aspects of a project into one place, keeping track of both the larger timeline of the project and the various parts or segments of that timeline, the director as project manager, to borrow from the field of business administration. This will be something to develop and test for my next project.

As stated above, I do intend to rework and produce this show again. My good friend Yao Odamtten who danced with Alvin Ailey American Dance Theater and Garth Fagan Dance went so far as to suggest that every teenager in America needs to see the show, and even wanted to put me in touch with a designer friend of his who works for Prada. Quite the complement, though the work needs quite a bit of editing before I would be comfortable taking it on the road.

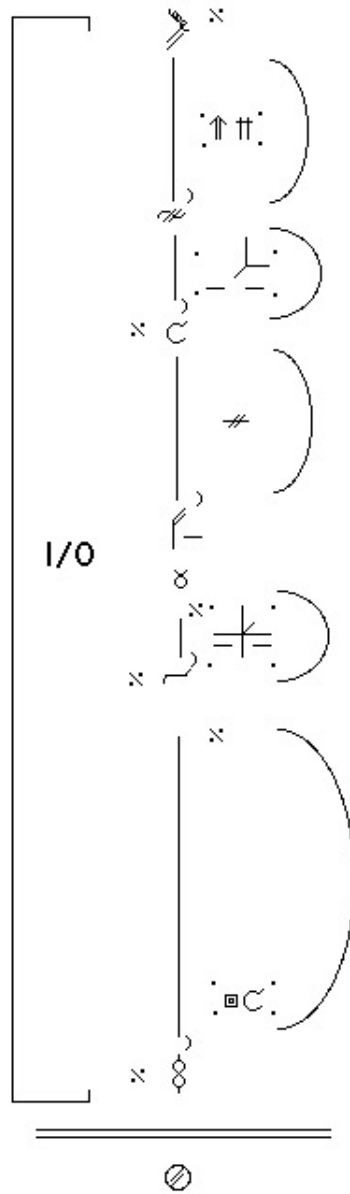
The next logical step would be to continue the work begun with this written thesis, in analyzing the show in every aspect including script, choreography, design elements, and the way that these individual elements come together to work collectively as a whole. Once this analysis is complete I would use the data collected to rework the script, choreography, design elements, overarching narrative, and concept in general.

Ultimately, I would like to submit the show to Capital Fringe, in Washington, DC, and The Rochester Fringe Festival, in Rochester, NY, produced and presented by my company Dorje Dance Theater. I look forward to the challenges and opportunities that lay ahead and am confident that this show will have a long life, as its theme and content remain relevant and timeless.

Appendices

Appendix A – Character Profiles from CMA Final Project

1. The Trickster



a) Description of Motif

Beginning from a Ball-Like Shape, an action that emphasizes a Head-Tail-Spinal Bodily Organization is performed, modified by a fluctuating Initiation between the Head and Torso. This can be repeated as many times as the mover chooses. The mover then performs a Weight Shift From the Pelvic Core supported by fluctuating configurations of Passion Drive. This too can be repeated as many times as the mover chooses. After a brief moment of Stillness, the mover Sinks and Retreats in Shape Flow. Finally the mover performs a phrase beginning with the head moving with Vision Drive and ending with Shaping fluctuating between use of the Legs and Arms. This may be repeated as many times as the mover chooses. Thematically, the entire Motif is about Inner/Outer.

b) Profile

The Trickster is a paradox of duality. He is both creator and destroyer, God and man, and yet he is none of these. He is neither good nor evil, but neutral. He traverses the middle path, yet luxuriates in both extremes. A mediator of dualities, he is a corporeal being stuck between two worlds, that of the flesh (profane) and that of the spirit (sacred).

Bridging two halves of one whole, the Trickster preferences the Sagittal, and Horizontal Planes, and Dimensions, as well as Upper/Lower and Head-Tail-Spinal Bodily Organizations.

The Trickster constantly negotiates conflict between his heart and head. This tug-of-war is made apparent by his preference for the Head-Tail-Spinal Pattern together with a Body-Level Phrasing of Sequential Sequencing, spinal Initiation, and the Body Action of Rotation.

Equal parts storyteller, ringmaster, magician, shaman, and judge, he is always prepared for multiple realities stemming from each and every encounter. The Trickster is a diplomat of sorts. He is a shape-shifter, a chameleon, shaping and reshaping to access a multitude of organizations and forms, accommodating to the needs and desires of others as well as his own, in order to accomplish his set goal(s). He creates and shapes both his Internal world and his External world, and traverses the boundary between these two with seeming ease. He has full access to and mastery of the entirety of three-dimensional space. This manifests through Shaping and Transverse Pathways, supported on a Body level through Rotation and a Head-Tail-Spinal Bodily Organization. However, though he is a chameleon, he is grounded through his core. He may be a shape-shifter, but he knows who he is, and centers himself through his gut.

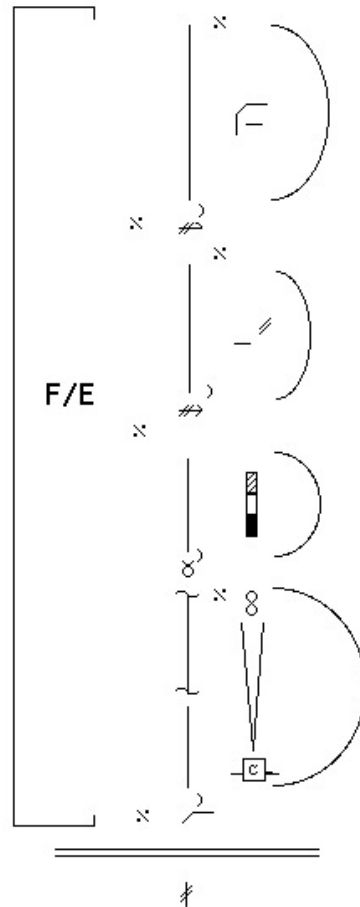
Having an observable, rich Effort life with complex State and Drive configurations, the Trickster is a fully expressive being that exudes Dionysian energy. He is an instigator, and frequently plays the role of Devil's advocate. Finding pleasure in deceiving others and leading them astray, he is oftentimes enigmatic. As a magician, the Trickster has the ability to foresee future potentiality; this is supported by his mastery of Vision Drive. This also supports the shadow side of the character, through the exclusion of Weight Effort, in that his Impulsive nature to act on potential often lacks a sense of how self fits into the picture. The Trickster is a fluid being both able to control many a situation and let go of control if needed. He is resourceful and

accommodative.

In decision-making he prefers to circle an issue or a question like a bird of prey, patiently waiting for his prey to make one misstep, thus employing Impactive Phrasing. However, he sometimes falls prey to the demands of his appetite, and the body trumps the mind as he falls into Impulsive Phrasing. This Impulsive shadow side is oftentimes, gluttonous, manipulative and dishonest, and serves to sabotage both his success and good intentions.

A recognizable duality that emerges is Simple/Complex. This can be seen in the interplay between complex movement patterns that contain associative symbology and meaning and simple movement patterns that are perhaps more Functional than Expressive. There also appears to be macro level Vibratory Phrasing that includes Overlapping Micro Phrases interspersed with occasional Discreet Micro Phrasing. Micro level Phrasing tends to be Impactive with moments of Impulsive Phrasing.

2. Lady Justice



a) Description of Motif

Beginning in a Pin-like Shape, a Direct action is performed, immediately followed by an action along any Pathway. This phrase is initiated by the ears,

specifically the sense of hearing through the ears, and the movement becomes increasingly about the whole body. This is repeated as many times as the mover chooses. Next the mover engages Stillness accented by a stress in the Vertical Dimension. Then a Spoke-like or Arc-like Directional Mode of Shape Change is performed with Advancing. This is repeated as many times as the movers chooses. Finally, an Arc-like Directional Mode of Shape Change is performed with the Action Drive of Punch. This too is repeated as many times as the mover chooses. Thematically, the entire Motif is about Function/Expression.

c) Profile

Lady Justice is pillar of objectivity and reason in which the loftiest ideas of humanity find harbor. Based in reason Lady Justice lives in her head. She is constantly looking skyward, to the Horizon, as if picturing the future prosperity of a humanity that is orderly and just. With an abundance of Apollonian energy, she is order where there is chaos.

However, she is oftentimes ridged, lacking compassion and full access to three-dimensional space. This is supported through her consistent Pin like shape, Rising Shape Quality, and clear support through her Axis of Length. Her efficiency is exemplified through her use of Central Pathways and Spoke-like Directional movement, as well as her consistent use of Direct Space Effort. Lady Justice's modus operandi, reason, and therefore critical thinking and analysis, finds support in her preference for Space, and Body-Level Phrasing of Distal Initiation with the head. Her attention to her intended goal derives focus from her use of Advancing, with Direct Space Effort, and clear Spatial Intent.

She finds order and structure in and through her use of the Octahedron, accessing the Icosahedron primarily when she is enacting Justice. She is efficient, and yet she takes her time. Everything happens when, and as, it will. Rushing only causes trouble, and can lead to false accusations and wrongful punishment. She is careful and cautious, thinking things through before acting rashly. This approach to the reasoning process that is both careful and cautious is supported by her use of Mobile State, specifically Bound and Sustained.

Lady Justice is assured of herself, of the will, and necessity to carry out her objective. She is a realist and maintains the necessity of boundaries and structures both formal and informal. Justice is blind, and impartial. Lady Justice keeps boundaries in place through the use of Peripheral Pathways and Arc-like Directional Shape Change. She utilizes Action Drive frequently, not allowing herself to lose the clarity of Space that passion oftentimes steals away. However, she does have a shadow side that is biased and partial. This part of her surfaces when Justice loses her justness. Reflective of the absence of justice in contemporary society, this is the exact reason why this trial has been called to order.

An overall theme of Function/Expression can be observed, which agrees with the idea of Lady Justice as an effective and efficient realist. An Impactive, Macro level Phrase of Discreet compartmentalized parts arises when observing the whole. This is composed of many Micro level Phases that fluctuate between Impactive and Impulsive Phrases.

Appendix B – Invoking Justice Script

Trickster - Anders Tighe

Lady Justice - Jen Graham

The Prosecutor - Curtis Stedge

Psychopomps - Laurie Dodge, Gabriella di Giuseppe, Billy Griffis, Allen Xing

Jury - The Audience

Scene I

Creation

(The audience is ushered into the void between worlds, takes their seat and places the blindfold over their eyes.)

(Gong Thrice)

(The Trickster creates the world of the play with fire, and together with the Psychopomps, realizes the shape and structure of the world.)

The Trickster: May the veil be lifted!

Welcome, welcome! You made it. All in one piece I hope...?

Did we lose anyone along the way? Anyone lose an eye, a limb...?

Oh...good! Well it's a treacherous journey, the way isn't always clear, and...the guardians can oftentimes be unforgiving. Some get lost in the void between worlds, so its quite the miracle that you're all here.

This of course is a temporary world of my own making. I hope you like it. Though..."like" may be a bit too bright a word considering its intended purpose.

I take it you know why you're here? No?!?! You mean no one told you!? Well I suppose I can't be too upset with them. They did after all get you here...**all** of you.

Well we've no time to waste, so enough with the pleasantries.

I have brought you here...to bear witness to the many transgressions of Justice.

Given even a brief survey of your world, it would seem that Justice has all but abandoned you. Increasingly drowned in social, political, racial, and environmental tensions it's a wonder the fragile balance that keeps your world intact hasn't already shattered into innumerable pieces. Though there may perhaps come a time when the only option is to grind down these archaic, failed structures into the dust of creation and start anew. Thankfully, you've not yet thrown yourselves to the abyss below, and still stand at the precipice.

Hopefully, before it's too late, we can set Justice back on the path of conscious action. In her fervor for impartiality and objectivity she has become blind to the holistic nature of offense, believing that material reciprocity is a holistic fix. Further, she has allowed man to corrupt and manipulate her for individual benefit rather than collective well being..., progressing inequality over equality..., rewarding those who are least deserving; ignoring true need and instead fulfilling unnecessary want.

During your time here, you will bear witness to these many transgressions and collectively decide the fate of Justice. Forget everything that you think you know about trial proceedings. This is not an earthy court, and it does not follow the rules of your world. I hope that I need not warn you, that this is no light matter. Your active participation and your complete and utter devotion to the outcome of this trial is imperative to the survival of your species.

You have of course already met my Bailiffs, shapeshifting psychopomps that perform the bidding of the court and serve in whatever capacity they are needed. I implore you to do as they please. As they shape and re-shape their form, they may look harmless, but I am quite serious when I say that they are capable of and ready to protect the interests of the court if given motive.

Scene II

Invoking Justice

Lady Justice is called forth to stand trial for her absence in contemporary society.

I feel like I'm forgetting something...ah yes! Every trial requires a Prosecutor (*Trickster summons the Prosecutor*) and a Defendant. For this, I will need your help. Justice responds best when all are aware and engaged in societal matters.

Please repeat after me, in speech and in body, (*Trickster leads the Jury through the kinetic incantation to invoke Justice, thrice.*) To this place, with truth and consequence, may Justice we invoke.

(Justice enters upstage through the upstage doorway, surveys the world and circles the space before taking her place at the defendant's bench.)

Scene III

Opening Statements

(Gong Once)

The Trickster: Order in the court. Calling the case of the whole of Humanity against Lady Justice.

Are all parties present?

(The Prosecutor stands, then sits. Lady Justice stands, then sits.)

Good.

Would the Jurors please rise and raise your right hand?

(If the audience fails to stand, The Trickster gestures to them and states, "That would be you of course.") Do you and each of you solemnly swear that the answers you shall give to the questions asked by the court, touching upon your qualifications to act as jurors in the case now before the court, shall be the truth, the whole truth, and nothing but the truth?

Jurors: I do.

The Trickster: Wonderful! You may be seated. Will the accused please stand?

Lady Justice, you are charged with gross negligence in the abandonment of your duties as the enactor of Justice. How do you plead?

(Lady Justice stands and performs a movement phrase maintaining her innocence.)

Very well, are council ready to proceed with this trial?

(The Prosecutor stands and nods. Lady Justice then nods.)

Humans of the Jury, you are the judges of the facts. But in determining what actually happened—that is, in reaching your decision as to the facts—it is your sworn duty to follow all of the rules of law as I explain them to you, regardless of the consequences.

You must not substitute or follow your own notion or opinion as to what the law is or ought to be. However, you should not read into these instructions, or anything else I may have said or done, any suggestion as to what your verdict should be.

Well, that...is entirely up to you.

It is also your duty to base your verdict solely upon the evidence, without prejudice or sympathy. That was the promise you made and the oath you took.

Throughout this trial, the Prosecution will present four claims in support of the charges brought against the Defendant. For each of these claims, the Defendant will present a rebuttal.

With the evidence the Prosecution sets before you, they are burdened to prove the following elements: that the Defendant had a duty to uphold Justice and Justness in all human affairs; that the Defendant neglected this duty; that this negligent act could have reasonably caused the harm done to the Plaintiff; that in light of this, the Defendant ought to be held legally accountable for this harm; and that only after the

above have been proven, that the Defendant did indeed harm the Plaintiff and that this requires compensation.

The Prosecution may now approach the altar and give their opening statement.

(The Prosecutor gives his opening statement in movement.)

The Defense may approach the altar and give their opening statement.

(Lady Justice gives her opening statement in movement.)

**Scene IV - Apathy
Testimony - Claim and Defense I**

(Gong Once)

The Trickster: The Prosecution may call their first witness to the altar.
(The Prosecutor introduces the witnesses to indifference and the psychopomps present their testimony.)

The Defense may present their rebuttal.
(Lady Justice dances her rebuttal to indifference.)

**Scene V - Conformity
Testimony - Claim and Defense II**

(Gong Once)

The Trickster: The Prosecution may call their second witness to the altar.
(The Prosecutor introduces the witnesses to conformity and the psychopomps present their testimony.)

The Defense may present their rebuttal.
(Lady Justice dances her rebuttal to conformity.)

**Scene VI - Fear-mongering
Testimony - Claim and Defense III**

(Gong Once)

The Trickster: The Prosecution may call their third witness to the altar.
(The Prosecutor introduces the witnesses to fear-mongering and the psychopomps present their testimony.)

The Defense may present their rebuttal.
(Lady Justice dances her rebuttal to fear-mongering.)

Scene VII - Violence
Testimony - Claim and Defense IV

(Gong Once)

The Trickster: The Prosecution may call their fourth and final witness to the altar.
(The Prosecutor introduces the witnesses to violence and the psychopomps present their testimony.)

Objection overruled.....!!!! However, the Defense may proceed with their rebuttal.
(Lady Justice dances her rebuttal to violence.)

Scene X
Closing Statements

The Trickster: Council may proceed with closing arguments.

Thank you council. We will now adjourn until the Jury has returned their verdict.

Scene XI
The Verdict

The Trickster: Humans of the Jury it is now time for you to carefully weigh the facts and collectively decide the fate of Justice. If you would kindly look beneath your seat, you will find a small bag, containing two spheres. One transparent, one cloudy. The transparent represents the clarity of truth, the opaque, the cloudy nature of ignorance. With these tools, you will cast judgement upon Justice based on the evidence that was set before you. I remind you that this is no light matter, therefore consider carefully, your decision.

(Trickster strikes the gong. The Psychopomps collect the Jury's verdict. Once the verdict is collected...)

Will the accused please approach the altar.
(Gong Once)

(The Psychopomps place the scales into LJ's hands then place the marbles on the scale. The verdict instantly is revealed as guilty.)

Lady Justice, humanity has found you guilty of gross negligence in the abandonment of your duties as the enactor of Justice, the keeper of Justness. As punishment, you shall be stripped of your divinity and all rights and benefits provided therein.

In her stead, you, humanity, will be both individually and collectively charged with the responsibility to uphold justice and to act with justness. Do not take this charge lightly.

Scene XII
Dissolution

(Gong Thrice)

Justice requires the ability to step outside of one's self. It lies beyond ego, beyond complete self interest. Justice balances the self, other paradigm, valuing and sustaining equality, meeting true need, ensuring that holistic reciprocity is achieved, and that reward and punishment are based on desert rather than one's status or uninformed bias.

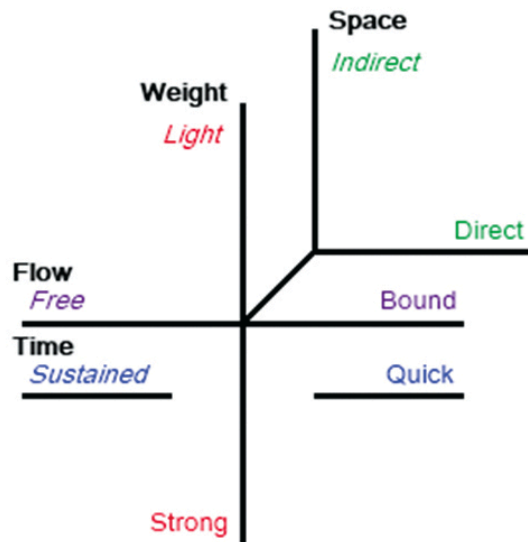
Do not become blind to the cause and effect nature of reality, nor ignorant of the consequences that your choices have on one another. Do not allow anti intellectualist fervor to poison the fount of progress.

You are a truly compassionate people with the ability to transcend the bonds of ignorance and self interest that constrict your progress towards realizing a peaceful and just society. You were born into light, as long as you believe otherwise, you will never realize your true potential as makers of your own reality. This is a great power than I grant to you, do not make me regret my decision.

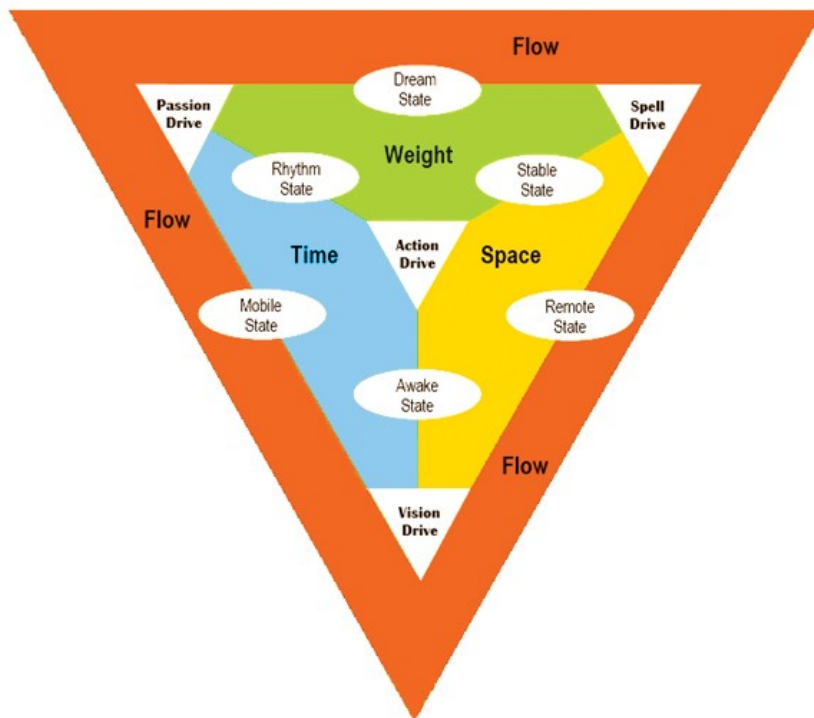
(Black Out)

THE END

Appendix C – Effort Elements, Factors, States, and Drives



Model by Loren Groenendaal, modified by Sandra Hooghwinkel



Glossary of LBMS Terminology

Body – “...describes how the body is organized, specific body parts and actions, and what is emphasized” (Studd 133).

Dimensions – Combinations of two spatial directions derived from the structure of the human body, of which there are three.

Horizontal – A conceptual linear extension, that gives spatial clarity to the pure side-sided movement of the human body.

Sagittal – A conceptual linear extension, that gives spatial clarity to the pure forward and backward movement of the human body.

Vertical – A conceptual linear extension, that gives spatial clarity to the pure up and down movement of the human body.

Effort – Addresses the qualitative or dynamic aspects of movement (see Appendix C).

Effort Drives – Combinations of three Effort Elements into a constellation similar to a molecule (see Appendix C).

Effort Elements – The most basic form of Effort, movement dynamic. These elements rarely occur in isolation (see Appendix C).

Effort Factors – A spectrum of dynamic that fluctuates between two basic Effort Elements (see Appendix C).

Flow – An Effort Factor dealing with ones ongoing progression, along a spectrum of two Effort Elements, Bound and Free.

Space – An Effort Factor dealing with ones attention to space, along a spectrum of two Effort Elements, Direct and Indirect.

Time – An Effort Factor dealing with ones perception and commitment to time, along a spectrum of two Effort Elements, Accelerating and Decelerating.

Weight – An Effort Factor dealing with ones intention along a spectrum of two Effort Elements, Strong and Light.

Effort States – Combinations of two Effort Elements into a constellation similar to a molecule.

Kinesphere – A conceptual 360-degree sphere that surrounds the body, highlighted by the furthest reaches of the limbs of the body, without locomoting.

Motif – a written notation, used in LMA, which serves to capture the essence of observed movement. This is distinct from the more structured system, Labanotation.

Pathways – The trace form created in space, by a movement.

Central – A Pathway that initiates from or passes through the core.

Peripheral – A Pathway that traces the edge of the Kinesphere.

Transverse – A Curvilinear Pathway that occurs between the core and the periphery.

Patterns of Bodily Organization (Developmental Patterns) – Supportive relationships of connectivity, realized developmentally, which coordinate specific chains of body parts in order to realize movement.

Breath – The primary developmental pattern that organizes the body through a basic growing and shrinking.

Core-Distal – A Developmental Pattern that organizes the body between the anatomical center/core and the furthest point of each extremity.

Head-Tail-Spinal – A Developmental Pattern that organizes the body along its spine between the sacroiliac region and the head.

Body-Half – A Developmental Pattern that organizes the body between the left and right sides.

Upper/Lower – A Developmental Pattern that organizes the body between

Cross-Lateral – A Developmental Pattern that organizes the body between

Phrasing – A sequence of movement actions with a beginning, middle, and end.

Body Level Phrasing – “Initiation and sequencing of action in support of movement intent (Studd 136).

Impactive – Movement phrasing with an emphasis at the end of the phrase.

Impulsive – Movement phrasing with an emphasis at the beginning of the phrase.

Swing – Movement phrasing with an emphasis in the middle of the phrase.

Planes – A two-dimensional rendering of space.

Horizontal – A spatial component, rendered through the combination of the Horizontal (primary stress) and Sagittal (secondary stress) Dimensions.

Sagittal – A spatial component, rendered through the combination of the Sagittal (primary stress) and Vertical (secondary stress) Dimensions.

Vertical – A spatial component, rendered through the combination of the Vertical (primary stress) and Horizontal (secondary stress) Dimensions.

Shape – “addresses how the changing form of the mover relates to themselves and/or their environment” (Studd 147).

Modes of Shape Change – “reveals an inner attitude about changing the form of the body” (Hackney 221).

Shape Flow – A Mode of Shape Change that pertaining to a mover’s relationship to self.

Directional – A Mode of Shape Change that bridges the mover with their environment.

Arc-Like – A Directional Mode of Shape Change that is peripheral.

Spoke-Like – A Directional Mode of Shape Change that moves away from the body in linear extension.

Shaping/Carving – A Mode of Shape Change, that occurs between the core and the periphery, which allows the mover to experience volume.

Shape Qualities – An attitudinal change in the shape of the body led by the core.

Advancing – A Shape Quality where the core initiates a forward motion.

Retreating – A Shape Quality where the core initiates a backward motion.

Rising – A Shape Quality where the core initiates an upward motion.

Sinking – A Shape Quality where the core initiates a downward motion.

Widening – A Shape Quality where the core initiates an expanding to either or both sides.

Narrowing – A Shape Quality where the core initiates a condensing from either or both sides of the body.

Space – “references the overall environment, as well as the mover’s personal space” (Studd 143).

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