

A TAXONOMY FOR A CATALOGUE OF STEPS

MOVEMENT SOURCE :

The main quality of attention/intention inherent to the movement, shaping and supporting the action and movement experience, of the performer, not always externally visibly, though can sometimes be perceived by a viewer.

Animals: the movement is derived from or reminiscent of qualities, behaviors, movements, sounds, of non-human animals.

Eloquent: mode of moving which seems to “talk,” moving and gesturing as if “speaking with the body,” not necessarily representational or narrative. There is a pictorial force to the moving, or an address to something or someone. Like singing. Form is a starting point, and the dancer is aware of a difference between what she internally develops and the shapes that are externally perceived.

κάθαρσις/Catarsis: some sort of weird purification, invocation, conjuring – largely through a means of charging up energy and releasing it – a domino effect of internal sensations of the dancer.

Kinesthetic: the dancer negotiates gravity, speed, momentum, force, rhythm, music, outside of thinking formally or in linguistic terms, and uses the full body as her instrument of navigation: 1| externally, in relation to space, rhythm, and/or other dancers, and/or 2| generated through internal imagery and sensual acuity. Favoring momentum and rhythm over projection or expressivity. Reaction to the senses through action. Expression is a bi-product, folded into the dancer’s largely unmediated action, and is in some ways, outside of the realm of the dancer’s choice or judgement.

MTA: no drama, no dynamics, no expressive timing, in vocabulary, grammar, and/or structure.

Sound Relations: self-help ritual involving sound. Dancer beats out time with the body.

Scenario: internal system of role-playing alone or with other(s). Places the dancer in a physical zone and/or gives a tone or character to the moving figure.

A particular force between figures that creates changes or affects movement between them. Doesn’t require a plot/story, but could include it, not necessarily cause and effect.

Walls: the choreography relies on a wall. The wall shapes the figure, and the movement.

SPATIAL STRATEGY: Describes the main spatial relationship between performers, architecture or viewer, that gives the choreographic fragment an overall spatial form.

2D unison: ordinary unison on the same plane.

Anyspace whatever: the choreography does not rely on any particular way of relating with or treating of space. It could be done “out of space”. pure space.

Déplacements: moving from one location or place to another, leaving one part or scene to go into another, crossing the space to clear the board.

diptych: This device has two or more distinct simultaneous space/time frames, whose differences work together to arrive at a composite image.

drawing: space is determined by the pattern the dancer draws across the floor with her trajectory

framed: space/architecture/bodies are used to produce a frame.

The choreography depends on this frame in order to create a particular image of itself.

