Debrief of Week 5 SMSS Esposito

**Movement Workshops (Tues & Thurs, 10/28 & 30)**

1. Somatics
	1. Somatics # 1-7 with breath transitions
	2. Continuous shaping with breath
	3. ASSIGNMENT: Somatics 3 x’s per week (at least)
2. Technique
	1. Tuning mind to body (warm-up)
	2. Tuning body-mind to space and time
	3. Sitting and standing axial patterns—dimensional scales
		1. High-Deep-Wide
		2. *Planes*: “Table” (Width + Depth), “Door” (Vertical + Width), “Wheel” (Depth + Vert.)
		3. Peripheral *trace lines* of limbs (hands/fingers)
		4. Standing: Add level change, knee bends, or *plié*
	4. One-dimensional scale or “defense” scale in 4/4
		1. Suspend balance on 1-2; shift weight 3-4, accent **3**
		2. Always pass through Center
	5. Two-step
		1. Standing leg and working (stepping) leg
		2. Add Basic Effort Drives—Punch-Float; Slash-Glide; Press-Flick (Thurs.)
3. Composition (In-house)
	1. Intro: “Dominant and Central Movement Behavior”
		1. *Dominant* is learned, conditioned
		2. *Central* is genetic, “authentic”, your true “voice”
	2. “Presence” (*dassein)*
		1. Make a dance expressing your Past—PRESENT—future reality
		2. Dance cannot move (stillness, SHAPE)
		3. “eliminate” (limit) TIME, SPACE, MOTION, (leaving SHAPE)
		4. Create/make, Perform
		5. Discuss – What did you see? Details, details!
			1. Creating
			2. Performing
			3. Observing
			4. Talking
	3. Shadow
		1. Feel inner tensions of PRESENCE SHAPE
		2. Reverse tensions into “opposite”—this we’ll call SHADOW SHAPE
		3. Reverse physically and conceptually
	4. “Presence in Time”; “Presence in Space & Time” (choreography) – to be continued…

**Lecture-Seminar, Wed. 10/29/14**

**Picking up threads around language: semantics/semiotics, mutability/autonomy, FORM/ CONTENT: *Oracle* (1985)**

1. Metaphors We Live By, George Lakoff & Mark Johnson (1980)
	1. Read: Ch 1, and excerpt of Ch 4 (pp. 14-17, 19)
	2. Metaphor as conceptual system
		1. Experiential Metaphor—metaphors we live by
			1. Argument as war
			2. Argument as dance
		2. Orientational Metaphor—SPACE, up-down, in-out, front-back, etc.
	3. Movement Metaphor—dance/movement “language”
		1. Sign, semiotic
		2. Meaning is culturally conditioned
		3. In one culture *up* is good; in another, *down* is good, etc.
			1. Ref: Highwater, “Primal Mind”
			2. Christian Church, Native Earth, Ballet (Nutcracker)/Eagle Dance
2. Oracle, (Esposito, 1985)
	1. Archaic Greek – Apollo/Dionysius *dialectic*
		1. Pythia, Delphi, Priestess of Apollo
			1. Utterance, riddle, word, onomatopoetic, gestural
			2. Requires participation of seeker, requires interpretation
	2. Dance Ritual, Oracle, Solo
		1. “Pythia”, Inverse Square, *Walking Stone*—Induction/preparing the ground
		2. “Black Hole”—Cloud—*Backward St*one—
		3. “First Fall”—*Falling Stone* (not shown today)
		4. “Signs”—Standing Stone—divination, revelation
		5. “Chor Moire” – Dancing Stone – Ecstasy
3. Discussion of *Oracle*
	1. Making of (solo), creating ritual—order from chaos (Apollo v Dionysius)
	2. Breaking away from teacher’s style
	3. Finding my own voice
	4. Body-Self-Art-World
	5. Creativity
		1. Can it be taught? Yes, it can be induced by creating the right environment.
		2. Each person is uniquely creative, a “genius”
		3. Carl Rogers (“Person Centered Therapy” became model for “Student Centered Teaching”, dating from the 1940’s
		4. 3 Conditions
			1. Authenticity
			2. Unconditional Positive Regard
			3. Accurate Empathic Understanding
		5. Alwin Nikolais – teaching composition using indirect method
		6. The Courage to Create, Rollo May (1975)
		7. The Greeks and the Irrational, E.R. Dodds (1951)
		8. Impediments to Creativity
			1. Conditioning—cultural, familial, religious, peer, etc.
			2. E.g., sex, sexuality, gender
			3. Inauthenticity – see Hornsby on Heidegger (SMSS blog e-handout)
			4. Buddhist ‘attachments”
				1. *Ignorance* – of our separateness
				2. *Attachment* – wrong/inappropriate attachment/desire
				3. *Aversion* – to change