Influenced Transformations
    *Uila*
    *My Mana*
    *Spirit*

A THESIS SUBMITTED TO THE GRADUATE DIVISION OF THE UNIVERSITY OF HAWAI’I IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF FINE ARTS

IN

DANCE

April 2016

By

Jenny Mair

Thesis Committee:

Elizabeth Fisher, Chairperson
Kara Miller
Amy Schiffner
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Chapter 1. Introduction

_Influenced Transformations_ is a three movement piece inspired by the diverse opportunities I experienced while a graduate student at the University of Hawaii at Manoa, both in Hawaii. This work was performed on Nov. 5th & 7th, at Snow College in Ephraim, Utah, while I was working full time as an Assistant Professor of Dance and Dance Chair of the dance department. A DVD of the Nov. 7th performance will be provided.

This document includes the original thesis proposal that was submitted in May, 2015. It explains my initial ideas and plans to fulfill the choreographic requirements to complete an MFA in dance. As I was in Utah completing my choreographic thesis, I communicated my work and journal entries through a blog site, jmdancetech.blogspot.com, which I will also include. The following pages will include an evaluation and analysis of my work along with the changes that occurred during my creative process. I will conclude with possible adjustments that I would make if I were to restage this work, and what I learned during this process, as well as the challenges and opportunities of being able to do a thesis while at the same time, working as full time faculty as an assistant professor of dance/dance chair in a dance department. The appendices will include the program, advertisement poster, and ticket of the concert, and photos of the three visual panels.

Influenced Transformations

Jenny Mair
Influenced Transformations

As part of the requirements to complete an MFA in dance at the University of Hawaii at Manoa, I will choreograph a new work to be performed during the fall concert, Nov. 2-7, 2015 at Snow College, in Ephraim, Utah. The working title of this piece is Influenced Transformations, and will consist of three movements, lasting between fifteen to twenty minutes in total. I will hold auditions the last week of August at Snow College, using contemporary ballet and modern based movement, and I will select a mix of men and women, between 5 to 9 dancers.

Through the creation of this work, I will portray influences to my creative process from the Asian and Pacific music, dance genres, people and nature experienced while living and studying in Hawaii. My portrayal will not be through an authentic presentation of Asian and Pacific dance forms but through contemporary movement and canvas art portrayals. I have been exposed to Japanese, Hula, and Okinawan dance forms in UHM classes. Other transformations occurred internally deepening my artistic and cultural perception, understanding, risk taking, releasing perceived boundaries, and increasing self-discovery.

I will collaborate with visual artist Erik Birkin who will create three canvas panels with paintings on each of them that relate to the influences mentioned. Each canvas will be an off-white color, with an antique look. One panel picture will be of a breaching whale; the second will be of a female Hula dancer in the wind, wearing a leaf skirt with a lei, looking towards a sunset over the ocean. The third panel will be a male Okinawan dancer holding a drum. These panels will be mobile and roll and be maneuvered as a part of the work.
In the first section of the proposed thesis choreography, I will introduce the three panels and all of the dancers using contemporary ballet/and or modern movement. I will not to imitate or appropriate Okinawan or Hawaiian dance forms, nor will I attempt a fusion of Hula, Okinawan and “Western” dance forms. I plan to use an original piano composition for this section, composed by Nadia Mair. The second section of my thesis choreography will include the panels depicting a hula dancer and breaching whale, with a solo. The panels will be moved into place while the dancers are moving. The third section of my dance will be performed to music composed by Kenny Endo, with the panel that pictures the Okinawan drummer. Dancers will be brought in throughout the section, with everyone on stage for a final gathering.

My choreography will be primarily inspired by the artwork, and secondarily by the music. The first section with three panels will introduce movement themes performed by the full cast to be explored in the two subsequent sections. The second section with two panels will be a solo with using a mix of legato and staccato movement. The third section with one panel will be a lively dance for the full cast.

For costumes I envision the female dancers in a sleeveless roll neck crop top of a brown-rust color, with “genie” pants of similar coloring. The male dancers will wear pants of the same coloring, possibly be shirtless. As the piece develops, the costuming may transform and develop differently than originally conceptualized.

The lighting will utilize a standard dance plot. I will decide whether to use a black curtain or a lit cyclorama as the dance develops and when I see what is available and appropriate for the theatre. The lighting will be a collaboration with a lighting
designer. More ideas will develop as the dance is created and the options at the facilities are clearer to me.

As this thesis will be created and performed in Utah, I propose a blog site where I can post the audition, rehearsal schedule, rehearsal videos, and the showings. I plan to schedule the first showing at the end of September between the 25th-30th. I will video the showing and post it on the blog. The second showing will be at the end of October between the 20th-25th. A blog will provide the ability for my committee to comment on each showing. The committee and I can also communicate via email, phone, or skype for more private and direct comments.

The final performances will be Nov. 2-7, at Snow College. If possible, I plan to secure a live video stream feed for the final performance. If that is not possible, I will have it professionally filmed and loaded onto the blog, as well as send a hard copy to my committee at UH Manoa in Hawaii.

The blog will be our main form of communication. Comments and suggestions from my committee will be submitted via the blog. As the blog is a public venue, more personal suggestions and comments will be communicated via email or phone. A journal section on the blog will enable me to post entries about changes and adaptations that may occur during this process.
Thesis Committee:
Betsy Fisher, Chair
Kara Miller
Amy Schiffner

Timetable fall semester 2015, spring 2016:
August 25th    auditions
Sept. 15th    first recording: movements 1 & 3 partial
Sept. 27th    second recording: movements 1 & 3 partial complete
Oct 3rd    first recording; movement 2, solo; also sent to Jenna Robinson
Oct. 13th    received written slam poem from Jenna
Oct 20th    third recording; completed movements 1, 2, & 3
Oct. 21st    received voice recording of slam poem from Jenna
Oct 29th    final rehearsal recording & introduction to dancers
Nov. 2-3    tech rehearsals
Nov. 4    dress rehearsal
Nov. 5    7:30 p.m. first performance
Nov. 7    7:30 p.m. second performance
Nov. 16    mailed DVD of Saturday, Nov. 7 performance to
Chair Betsy Fisher via UH Manoa Dance Department
Jan. 2016    first draft of Written Work Submitted
Spring 2016    written and DVD Documentation Filed
Chapter 3. Original Written Slam Poem
by Slam Poetry Artist
Jenna Robinson of Hawaii

Introduction:
Original slam poetry was created by Slam Poetry Artist, Jenna Robinson, for the second movement of the thesis, Uila. I met with Jenna in July of 2015, where we reciprocated ideas about what I had in mind for a solo accompanied by her poetry read live. I introduced the idea of the three visual panels of a breeching whale, a hula dancer, and an Okinawan dancer, and shared my journey of hardships, growth, and healing while in Hawaii. I also told her about the influence that slam poetry combined with dance might have at Snow College. I felt that our work would demonstrate opportunities possible through collaboration.

After moving from Hawaii to Utah, I found it difficult to communicate with Jenna, but I was determined this aspect of my thesis should happen. At the end of September, I started creating movement without the slam poem in an effort to be prepared for the upcoming concert. On October 3, 2015, I videotaped my choreography and e-mailed a link via YouTube to Jenna, hoping to hear back from her. To my great relief, on Oct. 13, 2015, she replied with a first written draft of her slam poem. I read it and responded with a few suggested wording changes to better reflect my themes. She sent a final recorded draft of the final reading Oct. 21, 2015, and had changed the ending on her own. I loved the changes. The following copy is the written draft sent to me. She did not send me a final written document of the final reading, as she said in her email: “oh, I did change it a little bit of it, hope you don’t mind.” I didn’t mind at all. The show was in two weeks, and the first time I heard her reading the poem it was so powerful, the tears ran down my cheeks as her very words touched the depths of my struggles, growth,
experiences, and heart felt emotions of all I had encountered while in Hawaii: a whole
life’s journey. The parentheses are around words from the original written poem, but
changed in the reading. New words are in single quotation marks.

when the sea wipes the sand clean
the past is not forgotten but forgiven
i’m unpacking my suitcase
in a place foreign and home
all at once

traveling over an ocean that i revered as a child
at my most confused and furious moments
the Pacific pacified my torment
and trade winds led me here

like so many other travelers
i came with the few things i own
my body
and a suitcase of past horrors

to create a new life somewhere
we must unload our baggage
set free traumas of the past and move forward
peel back scabs
to heal others
a sacrifice
to the community
to the heavens
to the earth
each drop of blood that hits the ground
fertilizes new growth
a gift to the ‘aina
to the soul
i’m ready to be reborn
the ashes are slipping through the wind
as pele forms new plains of existence through fire
recreating (all that i’ve destroyed in my) ‘the’ past
for the future generations of story tellers
mo’olelo chanters

(i am not Hawaiian)
this earth mother has a big heart
papa adopts anyone who loves her
home is where your heart can rest
place that revitalizes you

to call these islands home
be generous with your mana
your breath
your essence
give back
create more
be humble
breathe
laugh
share
swim
cry
mind your step
the voyage here is not the lesson
the journey is the life you are blessed to live
and how the wind
and sun
teach you to move slower
to smell the salt whipping around your being like a deity

weave through people like hala
create lasting bonds
support those around you
we are not alone
we are a sea of islands
woven together
creating beautiful displays of talent and strength

malama the ‘aina
we are descendants of the soil
buds rising up and walking on two legs
no matter where your relatives come from
we all live and die by the dirt
we must tend to our roots
a reminder of what was and will be
I ka wa mamua, ka wa mahope (the future is in the past)
where the salt water wipes the slate clean
healing tears
nutrients to continue growth
life cannot exist without death
joy without pain
future without past
we live in the middle
ebbing between extremes
my soul is that which is endless
bodies of water connecting
something to dive into
engulfing you
swimming in memories
something to voyage
sails down during storms of depression
threatening to sink your ship of sanity
we are more than the deepest parts of the pacific
(mariana trench)
no longer blue
but a black consciousness so deep
light cannot reach you
do not be afraid of the dark
you are the night
dancing without a spotlight moonbeam
life is created from nothing
pō
all existence is chanted back to this place
at your lowest
focus your lens
and reach your highest
these are the moments that we discover what makes us strong

breeching through the liquid ceiling
searching for light
something warm on (my) ‘our’ skin
bursting through layers of silence
so (I) you can finally exhale again
waves (sifting) ‘sift through’ us
we are floating
let the water dissipate your problems
so light
so free
(sometimes i forget to breathe
but its ok
i’m learning)

‘just remember
breathe’
Thesis Journal Entries from my thesis blog:

Sept. 27, 2015  Sunday
My thesis is going well. I now have almost 4 minutes which is the whole, of the first piece, Uila. My original visual artist backed out, but I have found an art student who is taking over. We found panels through the theater department and they are on loan for the visual art. He started painting this past Friday. The panels will be painted an antique white, with browns to give vague replication of a breeching whale, hula dancer, and Okinawan drummer. Each on their own panel. Instead of being on rollers, they will have a hinged board on the back to hold them up, and then I will choreograph the dancers in movement with the panels. They are muslin fabric on 1"x4" boards.

Section three is about half way done, at 2:30. It is very tricky to get the dancers in timing with the drums, and so I've done some more chaotic choreography when the drums are chaotic to match. This section is high energy and exciting.

I only had one guy audition, so I asked a guy from the ballroom team to participate, and he agreed. They are both very good partners and movers.

I hope to start section two this week, which is a solo by me. I am still waiting on poetry from Jenna Robinson, but hope to send her some of my movement to encourage her inspiration.

Rehearsals are two hours on Tuesdays, and one on Thursdays, which I might add a Saturday morning time to next week to complete the work.

I need to get costumes ordered this week, and the music was spliced last week. The first piece is an original composition by Nadia Mair, and the third section is a work by Kenny Endo, with his permission. I am shortening it as it is almost 10 minutes.

The concert dates are November 5th and 7th, 7:30 pm, Utah time. The 6th is a huge founder's day celebration that would conflict with having a good audience.

I decided to use this new blog created for my technology class, as it was set up and only had one assignment on it.

Please send suggestions and comments through email. I'm trying to download the videos. I could only use one angle, which is stage left, front corner.
Saturday Oct. 3, 2015
I worked on my solo section of the thesis, section two, this morning. I was able to complete almost three minutes of it. This past Tuesday we had a great rehearsal and finished the first section. Thursday I was able to add to the third section. It's getting closer, and very exciting. I ordered costumes today as well. Things are coming together. I spoke with the visual artist, Blaine, and he has started on the panels. I told him I need them completed by the 20th.

Saturday Oct. 10, 2015
I worked on my solo. I watched some slam poetry from YouTube, and realized I needed more dynamics and passion in my movement, so I used some movement from Radiohead to inspire me. I will download the new video this weekend and post her on Monday. It is videoed from the side. I decided I want the stage half almost dark and half-light. Costumes have been ordered. The visual panels are being painted, and hopefully this all comes together in a timely manner. I am very excited. I will finish the third section and solo this week. We have fall break Thursday and Friday and I will get my solo complete then, and I have a two hour rehearsal Tuesday, and will finish the third movement and video both movements Tuesday.

Tuesday Oct. 20, 2015
A really nice rehearsal today. Cleaned details up and ran through sections one and three, three times. I had faculty member Pattijo Hopes come watch and give feedback. She gave some great feedback and thought the transitions looked smooth. She feels like the second section will piece the two together. She noted the first section had a balanced combination of aggressive rigid movement with subtle. The third section she remarked was almost ritualistic with the circular formations and facings. I talked to her about some transitions and then I worked through those with the dancers. I then recorded the movements on one video to download tonight and send. We are rehearsing tomorrow night and Thursday, and we have three rehearsals next week before the show. I am confident as I clean and work with the dancers on timing it will be even clearer in movement, direction, facings, and quality. I am finishing my solo tonight and will start rehearsing it with them.

Friday, Oct. 30, 2015
The men's pants arrived and they are black. They are wearing a black tank top with these pants that look exactly how I wanted. I will take pictures tomorrow and post them. The women's tops have arrived and are a beautiful green color. I am still waiting on their genie pants. The genie pants have a peacock design on them, with green accents which the shirts will complement nicely. For the performance yesterday the dancers wore the green top and black leggings.

I finished my solo Monday, and rehearsed with the group Tuesday. We rehearsed with the panels and silent transitions. It was very exciting.
Yesterday the dance department performed for Convocations, which is a weekly campus event where different artists are invited to perform, both on campus artists and invited artists. Over 400 people were there. It is a 50 minute show. I had the 3rd movement from my thesis perform at the end and it went very well. We are rehearsing tomorrow morning for two hours to fine tune things, and I am rehearsing myself today. I invited faculty member Pattijo Hopes to watch my solo on Wednesday morning. She gave me some great feedback: travel more in the beginning when I push forward, use more downstage in that part as well. I do three forward moving planks and she asked about my focus on those parts, to make sure I'm specific. I decided to look down on the first one, forward, and then down again. There is a movement where my left hand comes up and touches my face and my left leg round de jambes while my right is in plie. She asked if my intention is soft, hard, slapping. I told her it's just a push/moving through the movement intention, so I worked on making that more clear. One section she mentioned I hold a lot of neck tension, so I went through that and realized how it felt and going to relax my neck there. I specifically asked about my dynamics and to watch those. she said there were good dynamics and transitions.

I will record it tomorrow with all three movements. Tech for this piece is on Tuesday, with the other pieces Monday and Tuesday. I took a two hour time slot. Dress rehearsal is Wednesday and the sow Thursday and Saturday. It starts at 7:30 Utah time, which next week will be 4:30 Hawaii time, with the time change this weekend. I am speaking with videographer David Dickinsen about the live stream feed. He will video both nights and I will get DVD of both. I will send in one video of just my piece.
Chapter 5. Evaluation and Analysis

Introduction:

A whirlwind of events occurred right before my choreographic thesis. Getting a full-time Assistant Professor of Dance position, writing my proposal, preparing for my comprehensive exams in July 2015, attending the Asian-Pacific Dance Festival, and moving to Utah from Hawaii in August of 2015 became a part of my thesis choreographic process. My time in Hawaii had tremendous impact to my life and my work. These influences continue, specifically at this point in my life. Had I experienced them at a different point in time of my life, I don’t know if they would have been so powerful or so deep.

I loved and learned much from Hula, Japanese, and Okinawan dance and music genres, to the cultural influence of living in what seemed a foreign country, although in the United States, as well as living in warmth and sunshine all year, with flowers constantly blooming and fragrances in the air. I deeply enjoyed the trade winds, the salt in the air, the warm sand and floating in the warm ocean water; hiking Makapuu, Manoa Falls, Hanauma Bay Ridge, and Lanikai Pillboxes at sunrise, or just walking along the street all left such strong impressions. I absorbed every smell, every ray of sunshine, and every moment.

All of these incredible influences in Hawaii were topped off with the experiences in dance. Having the opportunities to travel and perform, choreograph, and teach in Europe, take classes with companies from Fiji, Okinawa, and the Philippines, and choreographing and performing in an outdoor theater at UH Manoa during December, culminated my experience. When the opportunity came to gain a position in Utah, I
realized the impact of my experiences in Hawaii. I realized I had to bring those with me, and make them part of choreographic thesis process.

The Process

From the beginning of my MFA experience, I knew I wanted three panels in my thesis, yet I had no idea of what images would be on them. I wrote this in my journal when I got to Hawaii about my ideas for my choreographic thesis work. I also knew I wanted contemporary pointe and modern dance styles with male and female dancers and partnering. I did not know the music at the time, yet I knew it would come to me when it was time.

While in Hawaii, my daughter, Nadia, was developing her talents quickly as a pianist and composer, and I knew I wanted her music in my thesis. Then when I heard Jenna Robinson’s voice in the concert, ‘Dancing Off the Page’, and I knew I needed to dance to her voice, and wanted that in my thesis work. Attending Malia’s graduation party where Kenny Endo played live, I had to use some of his music as well. Each of these artists inspired me and spoke to my dancing soul in deep, specific, yet diverse ways.

As the ideas for the visual panels came to me, the original visual artist did not work out, but the visual artist I found was exactly perfect. His artwork inspired me as well, speaking to my soul.

The costumes, ordered from Thailand, arrived two weeks before the show, were held at the post office, and no notice was given to me. Where were they? This was stressful; however it worked out and came together.
Casting

When I arrived in Ephraim, and it was time to start preparing for the coming school year, I began to communicate with Pattijo Hopes, the adjunct dance faculty of the modern classes and director of the Dance Ensemble. The Dean knew I would be choreographing my thesis work this semester, but I wasn’t certain other pivotal people knew. We began working together about scheduling, and everyone was easy to work with. We decided to hold auditions the second week of classes.

I warmed the dancers up, and then proceeded to teach two movement combinations. One combination involved floor work with strong, bound movement, while the other was more lyrical and balletic. I recorded the audition and put it on the blog site for my thesis.

One male and six female dancers were selected. I only had one male dancer, and wanted another, so I asked one of the ballroom team members if he would participate, and he agreed. Then I met a high school dancer, and she came to the first rehearsal, and I selected her for the piece as well, yielding an eventual cast of seven female and two male dancers. I was delighted. My solo would be in the middle movement, between the group sections.

Rehearsal

Rehearsals were set for every Tuesday from 2:30-4:20, and Thursdays 2:30-3:15, as I had new faculty training meetings on Thursdays. Tuesdays’ were the more productive days, as all the dancers were present, and there were almost two hours to work. Thursdays were usually used to review and cleaning day for the dancers that could be there.
I started with the first and third sections, working an hour on each. Working as full-time faculty and dance chair, I found no time to choreograph, so I began to trust what came during the rehearsal process, and it was an incredible experience in my creative process. I am accustomed to choreographing before rehearsals, but that wasn’t possible.

The third section used Taiko music, and I found it impossible to count. At first I became frustrated, but I was determined to use this music as it was so inspiring. Working with the Okinawan group in the Asian Pacific Dance Festival and in Yuki Shiroma’s work, *Echnia*, had inspired me to use this music, with a contemporary version of Okinawan movement. Then it occurred to me to find musical cues and a pace the dancers could use, and as the music progressed, it began to have a more symmetrical rhythm they could count. I listened to the music and was able to have it spliced to shorten the time and accent the parts that inspired movement in me. It came together.

There was only one extra rehearsal with the group, on Oct. 31, 2015, a Saturday, for two hours. I wanted to clean and solidify the piece before tech and dress rehearsal week. It went very well.

As I was able to work the transitions between the movements, and rehearse my solo along in front of the other performers, my confidence increased and I felt prepared to perform.

Challenges

Throughout the creative and rehearsal process, there were challenges. One of the most challenging aspects for me was choreographing to the Taiko music. In the third section, *Spirit*. I found it challenging to “set” the movement and to teach the dancers to move without a specific set of counts. In several segments of this piece I had them listen
for musical cues over and over, and though some dancers were able to do this, others simply followed. Occasionally, I set counts to silence, e.g., a section wherein a female dancer traveled diagonally upstage right. I set this segment in a six count and it ended up fitting very well.

The second movement, Uila, was challenging in the aspect of waiting for the reading of the slam poem to arrive to inspire movement. As the choreographer and director, the third movement was the most exhausting to rehearse mentally, yet I was very pleased for the change, and it turned out exactly how I imagined.

As the concert drew near, I began setting movement on myself to music by Radiohead that had an emotional content I desired for the solo. Once I received a recording of the slam poetry reading, the ending came more easily. Although I did not show or mention this to anyone, I was very tired, physically, emotionally, and mentally, with learning the new responsibilities of Dance Chair, teaching new curriculum, rehearsing my thesis, trying to focus my mind and body into the performance space, and taking a distance learning class in Hawaii, as well as being a single parent. However, I wouldn’t trade any of it. I was so thrilled to perform to Jenna’s poem and be in my thesis work.

One of the biggest challenges was the lighting. The technical crew had just finished with a theater show the week before. However, as the tech week progressed the lighting became more cohesive and there was a professional appreciation to the process.
The Changes

The Visual Panels:
The visual panels used for this work were loaned from the scene shop, however, I purchased them as I may reset this in the future. After I moved to Utah, the original artist stopped communicating with me. One of my ballroom dancers said he was an artist. I sent him the pictures I had found and he interpreted them. The Dance Department purchased the paint and supplies, and he took the panel to his apartment and painted them. They turned out exactly as I pictured. I especially like the breeching whale.

Choreographic Changes:
The changes to choreography were minimal. A colleague observed my solo and the first and third movements. She gave detailed feedback that helped with dynamics, clarity, and accents. I often took notes and cleaned specific segments.

Originally, I was planned a twenty minute work, but with the short time frame as rehearsal moved forward I realized it was necessary to shorten it. After observing the video recording, the length seemed just right.

There were no cast changes, which was a relief. Everyone was there each Tuesday, and Thursdays I worked with who could make it. I was nervous at the beginning, that there wouldn’t be enough time, yet it worked out.

Transitional Changes:
During the rehearsal process, I had set the transitional changes between movements. At the tech rehearsal, slight adjustments were made according to lighting, specifically where the lights were hitting the stage, to accent the panels and put less accent on the dancers moving.
Chapter 6. Publicity

The publicity mechanisms for the show were already in practice from previous years. We had a photo shoot, and then the poster design. We adjusted a few things on the poster with the font and names. The Fine Arts Administrative Assistant typed up the programs, which we had revised twice. Publicity was printed in the school and local newspapers. The concert was a success.
Chapter 7. The Product

Choreography
Overall I was pleased with the choreography. Should I restage this work someday, I would shorten the transition timing and discuss the performance aspect of dance to eliminate unnecessary movement on stage. With more time, I would keep the choreography, but would add more clarity to meaning and movement. I would shorten up the transitions between movements, and I would emphasize non-pedestrian movements during transitions much more. There were differences in all three movements with music, movement, and idea that although may seem abrupt at times, I felt was effective.

Conclusions
Overall, I am very confident about the finished product of Influenced Transformations. The portrayal of some of the powerful influences for me, during my two years of graduate school in Hawaii, came through clearly and effectively. I was pleased to have my thesis in a main stage Dance Department production.

This experience was a culmination of choreographing and working with the faculty at the University of Hawaii at Manoa, as well as the openness of ideas and experiences as a graduate student in Italy, Greece, Belgium, and France. I am so grateful I took advantage of every opportunity that was available to me, and that I could participate in. I am grateful I choreographed so much while in Hawaii, to keep pushing through boundaries and ideas in order to find more and grow in my artistic practice.

Being Dance Chair and teaching as full-time faculty at Snow College has convinced me that I pursued the correct path in my dance journey, to obtain an MFA degree and eventually become a Professor of Dance. Although the politics and bureaucracy have provided some difficult challenges here, as they do everywhere, I am
confident my influence here has been for the better, and hopefully opened some eyes and ideas. Nevertheless, it is more important that I have gained an awareness of where I want my journey to continue and progress from here, in finding the professional fit that will continue to add growth, fun, and opportunities to my pedagogy, performance, choreography, and artistry.
Appendix
The Dance Department Presents:

**RHYTHM OF THE NIGHT**

November 5th & 7th @ 7:30 pm | Eccles Center for the Performing Arts Theatre

$5 General Ad  $3 Students

Dance Ensemble Director PattiJo Hopes & Ballroom Director Jenny Mair

Featuring MFA Thesis by Dance Chair Jenny Mair
Dance Chair & Ballroom Team

Director

Jenny Mair

Dance Ensemble

Director

PattiJo Hopes

Stage Manager

Trent Bean

Dance Ensemble

Hali Boss, Madelyn Brunt, Carter Bryant, Emilee Clements, Darby Farr, Julia Jones, Brielle Moon, Emily Rice, Autumn Schoemig, Nicole Simkins, BriarRose Smith, & Kayla Warren

Ballroom Team

Ladies:

Heidi Ashcraft, Ashley Brown, Camry Halliday, Syndi Leavitt, Rachel Neilsen, Heather Russon, Madison Stewart, & Chelsea Tweed

Gentlemen:

Colton Anderson, Tyler Hughes, Max Hunter, Steven Johansen, Harrison Manesse, Blaine McMurray, & Alex Olsen

Special Thanks

We would like to give a special thanks to the Snow College Theatre Dept. & Dance Department and administrators. We would also like to thank the Snow College President Gary Carlston, Vice President Steve Hood, and Dean of Fine Arts Brad Olsen, along with Dance Chair Jenny Mair and the dance department faculty. We are grateful for our wonderful, committed, and hard-working dancers in this production from the Dance Ensemble Company and the Ballroom Team. We send a special thanks to the tech & stage crew, Stage Manager Trent Bean, Box Office Manager Sherry Nielson and our videographer David Dickinson and students.

Upcoming Events

Company & Team Auditions for fall 2016 – 17

Feb. 20 & April 23

High School Day

March 18, 2016

Spring Dance Festival

March 2016

Spring Concert

April 2016

I am thrilled to be here as the new Snow College Dance Chair, to share my knowledge, talents, vision, experiences, and influences. Dance is an art that touches people’s lives through voice, music, movement, silence, and expression. Dance gives the audience, performer, and choreographer a place to feel and experience a very personal part of themselves that may not occur in other ways, as well as the freedom to express, live, fly, evolve, and even transform oneself through another medium. Dance brings life-long learning to those involved in educational and professional settings. To be on board with such a great dance program, honoring its past, enjoying its present, and adding my vision for the future is inspiring.

Jenny Mair – Snow College Dance Chair Assistant Professor of Dance
RHYTHM OF THE NIGHT

**Bollywood**
Choreography: Jenny Mair
Composer: Ismail Darbar
Dancers: Ballroom Team

**The Search**
Choreography: Emily Rice
Composer: Janek Shafer
Dancers: Madelyn Brunt, Emilee Clements, Darby Farr, Julia Jones, Nicole Simkins, BriarRose Smith, & Kayla Warren

**True Potential**
Choreography: Maddison Stewart
Composers: Jay Vincent & Michael Kramar
Dancers: Ballroom Team

**Imprint**
Choreography: PattijJo Hopes
Composers: Olafur Arnalds, Alice Sara Ott, & Rene Aubry
Dancers (Thursday Night): Darby Farr, Emily Rice, & Autumn Schoemig
Dancers (Saturday Night): Carter Bryant, Emilee Clements, & Nicole Simkins

**Variations on Dark Eyes**
Choreography: Max Hunter
Composer: Lara St. John
Dancers: Ashli Brown & Max Hunter

**Finding Strength in Weakness**
Choreography: Kayla Warren
Composer: Sleeping at Last
Dancers: Emily Rice, BriarRose Smith, Nicole Simkins, & Dance Ensemble

**Papaoutai**
Choreography: Sydni Leavitt
Composer: Stromae
Dancers: Ballroom Team

*INTERMISSION*
**Passion for Obsession**
Choreography: Autumn Schoemig  
Composer: Nils Frahm  
Dancers: Hali Boss, Carter Bryant, Julia Jones, Brielle Moon,  
BriarRose Smith, Emily Rice, Nicole Simkins,  
& Kayla Warren

**The Drift**
Choreography: Alex Olsen  
Composer: Blackmill  
Dancers: Colton Anderson, Ashli Brown, Camry Halliday,  
Tyler Hughes, Max Hunter, Rachel Neilsen,  
Alex Olsen, & Chelsea Tew

**Flat Fixation**
Choreography: Pattijo Hopes  
Composers: Bill Ryan & Grand Valley State University  
New Music Ensemble  
Dancers: Dance Ensemble

**Stuck Like Glue**
Choreography: Max Hunter  
Composers: Kristian Bush, Shy Carter, Kevin Griffin,  
& Jennifer Nettles  
Dancers: Colton Anderson, Heidi Ashcraft, Tyler Hughes,  
Max Hunter, Steve Johansen, Sydni Leavitt, Rachel Neilsen, & Heather Russon

**Influenced Transformations** (MFA Thesis Project)
  **Movement I Uila**  
  Original piano composition by Nadia Mair
  **Movement II My Mana**  
  Original slam poem written and recorded for this project  
  by Jenna Robinson of Hawaii
  **Movement III Spirit**  
  Original composition by and used with permission  
  by Kenny Endo Taiko Artist
Choreography: Jenny Mair  
Paintings: Visual Artist Blaine McMurray  
Dancers: Hali Boss, Carter Bryant, Morgan Draper, Darby  
Farr, Alison Fong, Alex Olsen, Emily Rice,  
Autumn Schoemig, & BriarRose Smith  
Soloist: Jenny Mair
Dance Chair & Ballroom Team Director......................................... Jenny Mair
Dance Ensemble Director............................................................ PattiJo Hopes
Stage Manager............................................................................. Trent Bean

Dance Ensemble
Hali Boss, Madelyn Brunt, Carter Bryant, Emilee Clements, Darby Farr,
Julia Jones, Brielle Moon, Emily Rice, Autumn Schoemig, Nicole Simkins,
BriarRose Smith, & Kayla Warren

Ballroom Team
Ladies: Heidi Ashcraft, Ashli Brown, Camry Halliday, Syndi Leavitt, Rachel Neilsen,
Heather Russon, Madison Stewart, & Chelsea Tew
Gentlemen: Colton Anderson, Tyler Hughes, Max Hunter, Steven Johansen,
Harrison Manesse, Blaine McMurray, & Alex Olsen

Special Thanks
We would like to give a special thanks to the Snow College Theatre Dept. & Dance
Department and administrators. We would also like to thank the Snow College
President Gary Carlston, Vice President Steve Hood, and Dean of Fine Arts Brad
Olsen, along with Dance Chair Jenny Mair and the dance department faculty. We are
grateful for our wonderful, committed, and hard-working dancers in this production
from the Dance Ensemble Company and the Ballroom Team. We send a special thanks
to the tech & stage crew, Stage Manager Trent Bean, Box Office Manager Sherry
Nielson and our videographer David Dickinson and students.

Upcoming Events
Company & Team Auditions for fall 2016 – 17 ................................ Feb. 20 & April 23
High School Day........................................................................ March 18, 2016
Spring Dance Festival.................................................................... March 2016
Spring Concert............................................................................. April 2016

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RHYTHM OF THE NIGHT

November 5th & 7th at 7:30 pm | Eccles Center for the Performing Arts Theatre
55 Genesis Dr. | 55 Shimmer

Dance Program Director: Hope A. Sallum
Dance Director: Jenny War