## 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.

frontal: the movement is designed to address the viewer straight on, directly, almost confrontationally κακοφωνία/Cacofonía: more than two people in same space doing different things at the same time, dissonance, chaos. Interlocking: two or more dancers, not unison, the choreography relies on the rhythmic, spatial, and kinetic relationships built up between the dancers. The dancers are interdependent in order to perform the choreography.

**Kaleidoscopic:** unison, often a quartet, performing the identical movement phrase from different corners, with different fronts.

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**tableau:** group production of a single compositional frame or space, one or several dancers (involving stillness, but not necessarily absence of movement) create(s) a frame for the action of other(s). a tableau implies a room or interior-like space.

REFERENCE: a movement convention or style which pre-exists the fragment yet bears an important impact on the choreographic universe of *A catalogue of steps*.

 $\mathbf{B}$  = Ballet

**B** = Contact Improvisation

**D** = "dumb score" of Yvonne Meier

 $\mathbf{H} = \mathbf{Hula}$ 

 $\mathbf{K} = \text{Karate}$ 

**O** = Olympic initiations

T = Tap

TOOL: an element or a characteristic that conditions the choreography

\$ = depends on an object, or prop

~ = sliding between categories

**BD** = Bande dessinée (cartoon)

**Box** = a square spatial floor pattern (a "box").

**Cláve** = a rhythmic use of repetition as through line, almost melodic, sometimes audible

**F** = draws on the poetic use of the relationship between the body and the floor

**M** = Magic Trick

 $\mathbf{R}$  = Rumpelstiltskin

**Touch** = involves dancers touching

## TYPES OF FRAGMENTS

**Composite (C):** uses several gestural or movement elements to produce a danced phrase

**Elemental:** uses only one or two elements repeatedly