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Abstract:

We Interrupt This Program was a choreographic exploration and a series of performance engagements investigating relationships between the roles of performer, choreographer, audience, and director by integrating multimodal interruptions as a tool for play and choreographic methods. The participants worked to remain in a liminal space between clarity and confusion, between control and relinquishing as they navigated through the interruptions. The challenge was to see if inviting the audience to co-direct and co-author the engagement impact this vulnerability and gameplay. To examine what interruptions could offer the cognitive, kinesthetic, and social-emotional processes of a dance ensemble and its director and audience, I developed a process of operations to follow using gameplay, word cues, tasks, and restrictions that pushed the limits of memorization and interruption to challenge vulnerability and skill with staying in the game. In 40 two-hour rehearsals, I worked with three female dancers using these choreographic and improvisational tasks, followed by journaling and discussions about experiences. This work culminated in seven different performance engagements with varying audience participants at each event. To push the dancers' and audience's sensitization, I created 32 interruptive commands made up of verbal, visual, and audial stimuli just for the audience to use. By inviting audiences to interfere with dancers' execution of movement and choreography, I assessed how those interactions could influence the performance experience and relationships. The exchange between them created a valuing of the movement beyond the typical value placed on a production, which is part of the usual improvisation dance experience. The quick decision making and requirement to execute movement without time to process through it showcased the phenomenological process of being in the moment. Guiding the dancers to consciously focus on what they were sensing, thinking, and feeling as they responded to interruptions highlighted the thinking through the body that dance can require. Collaboration between the audience, choreographer, and performers and quick thinking showcases the high intellectual level possible in dance performance as those involved had to quickly problem solve and react to one another to progress the performance. Having the audience participate in the making of the dance evokes a playfulness that most audiences were previously unaware was possible.

WE INTERRUPT THIS PROGRAM: CONTINUOUS STATES OF AUDIENCE

INTERFERENCE AS DANCE PERFORMANCE

by
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TABLE OF CONTENTS

	Page
I. INTRODUCTION	1
II. BACKGROUND.....	3
III. LITERATURE REVIEW	6
IV. METHODOLOGIES	13
Rehearsal and Creative Process	15
Participant Description.....	16
Tactics for Interruption	18
V. FINDINGS	19
Participant Analysis	19
Performance Outcome	20
Audience Response	25
VI. DISCUSSION	27
Relationship between Roles	27
Effects of Interruption.....	28
VII. CONCLUSION	28
VIII. APPENDIX	30
Bibliography	35

“Nothing happens without the force of an interruption operating our lives; the phenomenon must be at work if anything in the world is to be distinguishable and meaningful.”
– Michael Hyde

I. Introduction:

Start, pause, switch, repeat. To move on to the next activity or task, we must first be interrupted.

However, interruptions have negative associations as roadblocks in our path to productivity.

When considering what an interruption is, a break of an intended action, it is easy to see the interruption as a nuisance. Looking deeper at the different types of interruptions that occur, we can examine the sociocultural value that interruptions can hold. Linguistics scholar, Kumiko Murata, categorizes interruptions in communication into two kinds: cooperative and intrusive, with intrusive divided into either topic-changing, floor taking, or disagreement.¹ When applying these categories to movement, I believe that there are possibilities for individual and collective interruptions to occur in a way that can generate choreography.

With conventional Western concert dance, rehearsal practices emphasize complete retention of movement steps. There is a high value placed on memory, the precision of delivery of ideas, and attempt to deliver it uninterrupted. The perfectionism of memory and performance of accurate physical skills require dancers to execute without hindering movement or performance intent. For my thesis project, I chose to embrace interruptions and use them as a tool to see what they offer the process, the performance, and the sensitization of the dancers. By inviting audiences to interfere with dancers’ execution of movement and choreography, I am interested in seeing how those interactions would influence the performance experience. By introducing changes to the experience and the sensations for both the audience and the performers, I aimed to disrupt the traditional, performer-audience relationship in which a typical

1. Kumiko Murata, “Intrusive or cooperative? A cross-cultural study of interruption,” *Journal of Pragmatics*, 21(4), (1994), 387.

audience engages by watching while the dancers perform. I implemented immersive theatre in the way that Adam Alston defines as, “theatre that surrounds audiences within an aesthetic space in which they are frequently, but not always, free to move and or participate.”² Structuring the performance to bring in audience members to manipulate the space with verbal commands and objects to see how they experience this role and how the dancers experience being guided and interrupted by various audience members.

For this project, my primary question is (Q1): By interrupting the dancers with the tools of audience members having a say in the actions, sounds becoming cues, and objects changing the experience on stage, in what ways do these interruptions influence the experience of the performers and also the audience? My sub-questions are: (Q2): How does interfering with the dancers’ execution showcase their problem-solving skills? (Q3): How does giving both the audience and performers agency in a live performance influence their relationship? I investigated these questions through movement explorations supported by literature research, which informed seven performance engagements with elements of improvisation, chance, manipulation, and audience participation. The presentation of the performance portion of my thesis was in seven 30-minute interactive engagements. It was presented in one of the dance studios to provide enough space for the dancers, props, and audience members to perform and manipulate in a nontraditional theatre space. Due to the current situation and restrictions brought on by COVID-19, the performance was prerecorded during the last engagement and was then live-streamed through the School of Dance YouTube channel, creating two sets of audiences; those watching on the screen and those participating in the space. I used tangible items and compositional instructions to introduce obstruction, interference, and manipulation. The props included plastic

2. Adam Alston, “Audience participation and neoliberal value: Risk, agency and responsibility in immersive theatre,” *Performance Research*, 18(2), (2013),128.

filmstock, fabric, boxes, vibrations, and a whistle for the dancers and audience. Through this project, I aimed to contribute to the field of dance by exploring the experience of performance, audience and performer relations, and the idea that the process can be presentational. The outcomes of this project were (1) the performance, (2) qualitative data presented in this written document that reveals the process I used, (3) qualitative data analysis of the experiences of the performer-creator participants and the audience-creator participants, and (4) video documentation of the work.

II. Background

As a choreographer and researcher, I situate myself within a postmodern viewpoint on dance. The ideals from postmodern dance that I align with emphasize the process of creating dance as performance, the inclusion of the performer's agency, and the function-to-expression of movement. I agree with performance studies author Maiya Murphy's description of the ambiguousness of postmodern dance. She describes how postmodern dance artists valued the "flexibility and productivity within the creative process itself [to create] a body-based path to aesthetic agency," over the valuing of "virtuosity from the perfection of technical skill."³ For this work, I incorporated postmodern choreographic methods of assigning *tasks* to dancers as part of the process. Utilizing other techniques such as: looking at the functionality of movement, reexamining what is considered a dance performance by highlighting the process, and chance procedures, align my interest within postmodern dance. When dancing or choreographing, my focus is on what I feel—mentally, physically, and emotionally. In the last five years, I have realized the different ways I felt when participating in dance in the various forms of performing,

3. Maiya Murphy. "Fleshing out: Physical theater, postmodern dance, and som[e]agency." In *The Oxford Handbook of Dance and Theater*, ed. George-Graves. (August, 2015), 76.

watching, and creating. This realization led me to experiment with numerous ways of incorporating each of those roles in dance works. While I am aware of the inherent meaning that movement evokes, for me, generating movement does not stem from a narrative. Instead, I invite meaning to come from the movement's actions to evoke emotion and feelings for the dancer and viewer. The relationship between *doing* and *feeling* creates individual narratives for those participating, and it is the shared experience in those narratives that I find interesting to explore.

In developing my process and aesthetic, many artists inspired me in a variety of ways. I pull from choreographer and theatre artist Mary Overlie and her explanation of how she views postmodern dance as “the investigation of nature through researching its particles.”⁴ Over her career, she has created a template of sorts that identifies her choreographic explorations and teachings through what she calls the Viewpoints. She labels one of her Viewpoints processes “The Bridge,” which is “a set of nine philosophical interrogations into the nature of performance.”⁵ For my process, I have also been developing a framework to put the dancers and choreography to discover new sensations, meaning, questions, and phrases.

Looking at the postmodern dance era ideals, I acknowledge the contribution and inspiration from Trisha Brown. For this work, I take inspiration from the way she structured her rehearsals and performances. She invited tasks, games, everyday movement, and improvisation into dance performances. Brown's exploration of the cognitive-kinesthetic dynamic of dancing highlights movement over choreography. In my rehearsal process, I explored this dynamic by inviting outside influences on the movement to shape the choreography.

4. Mary Overlie. “The Bridge-The Six Viewpoints.” <https://sixviewpoints.com/the-bridge>. (Accessed January 11, 2021).

5. Mary Overlie. “The Bridge.” <https://sixviewpoints.com/the-bridge> (Accessed January 11, 2021).

I am interested in nontraditional dance theatre practices, such as the work done by current Utah-based choreographer Graham Brown. Brown utilizes unorthodox theatre spaces that put the audience inside the performance that leads them through experiences inside the world that he creates through dancers, architectures, scripts, and movement. I find that audience participation gives spectators a way to become more invested in a work and invites spontaneity to occur during each performance as a new audience engages with the creation.

I am also interested in the dancer's experience and input during the choreographic process. In my practice, I find inspiration from choreographer Gus Solomans Jr.'s work. His choreographic process influenced postmodern dance with his experimental work playing with dance-making like puzzles. His interaction with dancers also inspires me, as he created dances to fit the dancers.⁶ I believe that movement shouldn't look the same on everyone or in each iteration. I invite the individuality of dancers into the process as much as possible, like Solomans Jr.

I also look outside of dance at other performance artists like Marina Abramović for influence. In the Abramović Method, the audience plays a crucial role in the performance, emphasizing the experience in the space. In her work *Rhythm 0*, she invited audiences to use any of the provided 72 objects on or to her body. This piece inspires me within my project's context because of the control given to the audience and how this division of power challenged typical performance practices. My work for this thesis dealt with power dynamics between the role of audience and performer and interrupting the performers' focus so that they genuinely must improvise, no matter how hard they might try to perfect their approaches to distance themselves from vulnerability. These concepts pique my curiosity, and my forebears give me the confidence to explore these scenarios to learn about human cognition and emotions.

6. Richard A. Long. "Decades of Achievement," In *The Black Tradition in American Dance*. (New York: Rizzoli, 1989), 141–142.

Historically, I also see a relation between this project and the work done in Happenings of New York during the 1960s. The rejection of narratives and storytelling and having the audience act in different roles than just observing to engage with work are similar qualities that I explored. Since Happening artists worked hard to dispute the labeling of their work, I use Richard Schechner's explanation of the aesthetics associated with the movement. Similarities include interest in playing with perception, multi-focus, no plot, non-characterized performances, and ever-changing relationships between the work and the audience.⁷ To me, Happenings engaged audience members to play and reflect on, creating meaning for themselves.

The above movements and artists have inspired me throughout my choreographic career. As I prepared for my thesis, I found specific interests and connections between myself and the other artists I admire. Situating myself with these artists provides a more detailed scope of how my choreographic and research interest have shaped this project.

III. Literature Review

To conduct my research, I looked for connections between elements among different theories: interruption, cognitive sciences, performance, philosophy, embodiment, and game design. The associations I found between these diverse areas of study helped inform the types of interruptions chosen to construct the "game" rules when designing my choreographic research. The literature discussed below sheds light on the shaping of interactions through observation, culture, and action.

To understand the theories about the phenomenon of interruption, I reviewed several branches of research. Looking at philosophical works, I started with the American linguist Michael J Hyde. In his 2018 book titled, *The Interruption that We Are: The Health of the Lived*

7. Richard Schechner, "Happenings," In *Happenings and Other Acts*, ed. Mariellen Sanford, (Routledge 1995), 181.

Body, Narrative, and Public Moral Argument, he outlines the necessity of interruptions for everyday experiences to occur, stating, “Nothing happens without the force of an interruption operating our lives; the phenomenon must be at work if anything in the world is to be distinguishable and meaningful.”⁸ This ideology invites the positive effects that interruptions evoke in our experiences. The tolerance we build up towards these breaks in continuity allows us to see some of these interruptions as another part of our daily lives. Hyde describes this learned behavior as the human existence claiming that it is an interruption itself. He discusses the typical viewpoint of interruptions as a nuisance and the word's negative connotations and subsequent experiences. He uses this to support his argument that interruptions have a positive aspect. “When seen by a speaker as an attempt to keep a dialogue going about the speaker’s point of view, overlapping interruptions can enhance cooperative and supportive behavior between the involved parties.”⁹ Hyde’s concepts of different interruptive scenarios attribute to our awareness of self and others, time and space. It is the interruption of our first experience that exhibits an otherness that leads to living.

The second experience referred to qualifies as an interruption—a break in the continuity of sameness by otherness. Assessing the interruption that we are demands that the phenomenon of otherness be acknowledged as much as possible, even if it forces us to move from everyday empirical existence to the realm of metaphysics.¹⁰

It is the interruptions that lead to progress in ourselves and our culture. We learn to interrupt others from a young age, to get attention, and manipulate situations. We are then taught to be patient and try not to interrupt each other, to show respect. However, when we look at sports, we see the encouragement to return to this interruption mentality to steal the ball from a player by

8. Michael J Hyde. “Introduction,” In *The Interruption that We Are: The health of the lived body, narrative, and public moral argument*. (University of South Carolina Press, 2018), 4.

9. Hyde, “Introduction.” *The Interruptions that We Are*, (2018), 1.

10. Hyde, “Introduction,” 14.

interrupting his dribble down the court. In game settings, we are allowed to return to these experiences of interruptions as play in competition when there are structures and control in place to regulate those behaviors to keep us in a state of play.

With Hyde's lens of interruptions applied to game theory, I was able to look at how audience participation can be more involved with the performance. By having audience members on stage with the performers, we start to see a shift away from traditional proscenium-staged performances that separate audiences from performers. Creative use of the spatial layout of the performance space also gives insight into how to engage audiences to interact with dance performances. Theatre and performance studies author Liesbeth Groot Nibbelink addresses the importance of how the members involved in the performance interact with the space. In her essay, she discusses immersive theatre and how space's construction creates territories that inform the relationship between the spectators and the performers. She describes the general idea of immersive theatre as "the sense of being engulfed by a performance environment, or an experience of being absorbed into a performative situation."¹¹ However, she specifies that the new trend of understanding immersive theatre involves the "spectator or participant [being] placed *within* the artwork or performance environment."¹² The role of the audience can be ambiguous to them in an immersive performance. Nibbelink describes that 'being immersed' can become more evident based on the spectator's positioning within the artwork and how they respond to this placement. These divisions also have "values assigned to the spaces, sites, and situations through which performer-spectator encounters are realized."¹³ To get the spectators to respond differently than the conventions of proscenium-staged dance performances, she argues

11. Liesbeth Groot Nibbelink. "Bordering and shattering the stage: Mobile audiences as compositional forces," In *Staging Spectators in Immersive Performances: Commit Yourself!* (London: Routledge, 2019),60.

12. Nibbelink. "Bordering and shattering the stage,"60.

13. Nibbelink, "Bordering and shattering the stage," 61.

that we must “make a distinction between ways in which spectators are spatially positioned within immersive works, and the ways in which they are addressed by an artwork.”¹⁴ By reconfiguring the audience and performers’ spatial orientation, Nibbelink suggests that “audiences become compositional forces who actively co-construct and shape the performance event.”¹⁵ Getting audiences to participate requires training to go beyond the traditional spectator behavior with the help of experimental spatial configurations. Arranging the audiences in a way that allows them to become more aware of their leadership and control in the performance and promotes a self-reflexive response since their decisions impact the performance.

Encouraging audiences to participate in the creation of the performance has been a common practice in other cultures. Author Jacob Raz, an expert in Japanese cultural studies, discusses the interaction between audience and theater through a historical analysis of Japanese participatory games. He describes banquets held during the Kamakura period that hosted games that “cultivated an audience that was not merely participative, but appreciative and trained as well.”¹⁶ All of those in attendance participated in the performing aspect of these games, and as time passed, the artistry became more define through training and schools. Raz describes that “All of these games were purely non-content activities, refined and enjoyed in a way that may be compared only with music in the West. The only way to enjoy them was, by definition, involvement—full physical participation of the senses.”¹⁷ It is the heightened sensations and pleasure that enticed the audience to be involved with the performance in the games.

Examining game theory provides me with many insights to organize and structure

14. Nibbelink. “Bordering and shattering the stage,” 61.

15. Nibbelink. “Bordering and shattering the stage,” 61.

16. Raz, Jacob, *Audience and Actors: A Study of Their Interaction in the Japanese Traditional Theatre*, (E.J. Brill, 1983), 67.

17. Raz, *Audience and Actors*, 68.

performances to encourage audience members to act in a role beyond spectating by utilizing familiar gaming designs. Martin Dufwenberg, an expert in game theory and behavioral economics, discusses different strategies and analytics of varying gaming setups and their connection between the players. This discussion applied to this performance as hosting two types of players: the dancers and the audience. One of the game theories Dufwenberg discusses that I found to be the most applicable was the solution concept Nash equilibrium. He describes this solution as “a combination of strategies, one for each player, with the property that each player’s strategy is optimal given each other player’s choice.”¹⁸ Looking at the relationship between the audience and the dancers as players helps theorize “strategies” that they can enact, which will help structure the game, or the performance and the different outcomes. Dufwenberg also describes game theories that incorporate human beliefs and experiences that influence their strategies and decision-making. The first he describes as the reciprocity model wherein players wanted to reward other players kindness with kindness or enact revenge. The models in psychological game theory involve learning, cognitive hierarchies, and bounded rationality.¹⁹ In these models, Dufwenberg discusses how players gain more experience playing the game, which informs their strategies, and the rankings evolve as players reason about one another.

The feeling of playfulness is embedded in games. Play, being an essential part of game design, can be introduced to the audience through the invitation to interact with each other and the performers. Eliciting the idea of playing from the participants, I believe, will spawn creative choices and interactions by all of the involved parties. Charalampos Mainemelis and Sarah Ronson, scholars on organizational behaviors linked to business models, discuss the

18. Martin Dufwenberg, “Game Theory.” *Wiley Interdisciplinary Reviews: Cognitive Sciences*. 2(2), (March 2011), 168.

19. Dufwenberg, “Game Theory,” 170.

phenomenon of play. In their article, they claim that five different components occur during play: “A threshold experience; boundaries in time and space; uncertainty-freedom-constraint; loose and flexible association between means and ends; and positive affect.”²⁰ These components are found in dance in the entrance to the performance space or the start of the performance itself. The boundaries are typically set up by the space or stage, with the audience seated aimed in the performers’ direction. Inviting “uncertainty-freedom-constraint” for both the audience members and the performers is essential in establishing play in performance. The participation, cues, and ordering of the choreography provide uncertainty from both parties, as the audience members have freedom to choose the performance's order.

Dance performance commonly denotes a specific type of execution from dancers that is presentational. I was interested in distinguishing between “presentational dance” and “participatory dance,” as described by dance scholar Andriy Nahachewsky.²¹ Presentational dance is where the performance is more of a product with the value placed in its looks, such as concert and competitive dance. With participatory dance, the focus is on the dancers, what the dance feels like, and highlighting the process of dance-making.²² I rooted my aesthetic in participatory dance for this performance by focusing on the spontaneity that the chosen approaches allowed the performers. I wanted to explore the quality of the experience rather than the visual quality of the movement. By focusing the choreography on uncovering the dancers’ felt experiences, I could decide the interruptive layers they had to learn.

20. Charalampos Mainemelis, and Sarah Ronson. “Ideas are born in fields of play: Towards a theory of play and creativity in organizational settings.” In *Research of Organizational Behavior* 27(2006): 86.

21. Andriy Nahachewsky. “Participatory and presentational dance as ethnochoreological categories.” *Dance Research Journal* 27, no. 1 (1995), 1.

22. Nahachewsky. “Participatory and presentational dance,” 14.

With this work utilizing interruption of movement, particularly interrupting learned choreography, it was critical to look at the process of learning movement and memory. The audience observes this learning process and problem-solving to see the work that dance performance entails. Dance practitioner and phenomenologist Maxine Sheets-Johnstone discusses the dancers' experience of learning and dancing through discussing movement qualities. She summarizes that movement dynamics contain tensional, linear, areal, and projectional qualitative aspects.²³ These qualities are observable in movement, but Sheets-Johnstone claims that this is because of the dancers' learning and practicing shaping these qualities. She states that "What is observable from an audience's perspective is already kinesthetically felt by dancers, 'already' in the sense of their already being kinesthetically attuned to the qualitative dynamics of the dance they are dancing, and this is because they have practiced, perfected, and rehearsed its choreography."²⁴ It is the felt experience of the dancer performing the movement that I am interested in exploring. Before the dancer gets to *perfect* the sequencing where they are still investigating and sensing ways to execute the movement brings a sense of spontaneity that I found necessary for this project. Sheets-Johnstone continues discussing how the dancers learn and process the movement contributes to this aesthetic:

What a dancer learns in the way of choreography is thus a dynamic whose kinetic form is unique because its qualitative patternings are unique. In performing the dance, the dancer does not simply move through the form; the form moves through her. It moves through her with fluidity because the dynamics of the form are inscribed in kinesthetic memory and flow forth on their own. In the process of learning, integral kinesthetic structures come to undergird a familiar kinetic melody whose kinesthetically felt dynamics flow forth ultimately without hesitation or doubt.²⁵

23. Maxine Sheets-Johnstone, "From movement to dance," *Phenomenology and the Cognitive Sciences*, 11(1), (2012), 44.

24. Sheets-Johnstone, "From movement to dance," 47.

25. Sheets-Johnstone, "From movement to dance," 49.

This learning, memorizing, and executing of the dance is done through the dancer, where the movement's qualities are felt and become observable to the spectator. The movements are then continuously altered and arranged differently, which challenges the dancers' kinesthetic memory and highlights this processing in performance.

These authors' ideas influenced this project's structuring throughout my rehearsal process, movement generation, and engagement with the dancers and audiences. A common thread among the literature is the interactions between people and how relationships are altered when different situations and new rules are enacted and embodied. Utilizing this information, I trialed through various methods to discover performative ways of introducing interruption, gameplay, and meaning making through different movement and interaction patterns.

IV. Methodologies

I utilized mixed-methodologies of qualitative analysis through bibliographic, journaling, game design, and choreographic research to create this event. I investigated various ways of manipulating movement through choreographic tasks and implemented distractions or obstacles, thus requiring the dancers to make in-the-moment movement decisions. In studying the experience of movement and performance, I looked to frame how I would make sense of what was happening in this process. Using phenomenology and enactive approach, I could see how various practices would guide the dancers to find the embodiment of the choreography in a sensorial way. Dance artist and scholar Edward Warburton provides an entry point to understanding phenomenology by defining it as “essentially a philosophical argument for the

foundational role that perception plays in understanding and engaging with the world.”²⁶ He continues to connect phenomenology to a theoretical approach he terms dance enaction:

I propose the theoretical construct of dance enaction to understand how experiences of dance emerge from more basic processes and how dancing shapes the mind, body, and brain. The concept of ‘enaction’ is a cornerstone of the embodied cognition literature, which claims that cognition is ‘for action’—i.e., the function of the mind is to guide action—and is a ‘situated activity’—i.e., it takes place in the context of a real-world environment. An enactive approach emphasizes the emotional and relational nature of thought in action.²⁷

Using Warburton’s definition for dance enaction, I looked deeper at the dancers’ movements and gestures that I noticed as “problem-solving” through the various choreographic tasks. I was seeing the dancers think through the action with their bodies.

Pulling from Maurice Merleau-Ponty, understanding “embodied knowledge” provides a viewpoint of the choreographic process. I believed embodied knowledge is summarized well by Tamar Meskin and Tanya van der Walt as “the idea that knowledge is constructed through the action of the senses, and resides as much in the body as it does in the mind.”²⁸ The two authors go on to say that “the core principle of knowledge in action is the idea that knowledge is instinctive, somatic, situated, and enacted through action, as well as being of the mind.”²⁹ The choreographic process provides insight into the dancers’ embodied knowledge. I also found the research method for studying embodiment that the authors utilized, a/r/tography, to be a significant point in discussing the dance-making part of the rehearsal process.

A/r/tography recognizes—as does practice-as-research—that the artist, the teacher, and the researcher all cohabit in one embodied organism, and as such, methodologies must be found that allow for the exploration of that three-headed creature.³⁰

26. Edward Warburton, “Of meaning and movement: Re-languaging embodiment in dance phenomenology and cognition,” *Dance Research Journal*, 43(2), (2011), 65.

27. Warburton, “Of meaning and movement,” 67.

28. Tamar Meskin and Tanya van der Walt, “Knowing in our bones: interrogating embodied practice in theatre-making/theatre-teaching through self-study,” *South African Theatre Journal*, 31(1), (2018), 39.

29. Meskin and van der Walt, “Knowing in our bones,” 39.

30. Meskin and van der Walt, “Knowing in our bones,” 59.

This research method invites self and community experiences to be studied, discussed, and used in the art-making process. It creates a space for the artist and the researcher's coexistence and offers room for collaboration between all people involved in this meaning-making process.

The utilization of interruptions allows us to embrace and encourage disruption as part of the creative process. I coached my dancers to accept being interrupted and cope with interruptions based on Hyde's remarks. He suggests that interruptions are continually happening and that to deal with them, "[...] we organize them into well-conditioned and taken-for-granted behavioral norms whereby the interruptions lose their disruptive and questioning function as they become ever more a part of our daily routines."³¹ By conditioning the dancers to adapt and change the choreography based on interruptive commands, they could recognize the interruptions as standard parts of the choreographic process.

Rehearsal and Creative Process:

My rehearsal process started with improvisational prompts and discussions related to the keywords and concepts that I wanted to focus on, such as interrupted, disrupted, and obstructed. To assist the dancers with being more comfortable moving with each other and to learn each other's movement styles and affinities, I started rehearsals with flocking activities followed by reflective discussions after each improvisational exercise. Establishing relationships and trust was essential to get them used to dancing with each other, finding connections in experiences, and seeing different interpretations and responses to prompts. I used improvisational prompts to engage the dancers in the practice of being spontaneous with movement so they could respond in the moment with movement that they felt answered appropriately. Generally, questions that I

31. Hyde, *The Interruption That We Are*, " 4.

asked them to reflect upon after each rehearsal were: 1. What was your experience?, 2. What did you feel emotionally during that round? and 3. What were your reactions to the commands and each other? The full list of journaling prompts can be found in the appendix. The question sessions provided me with ways to assess the dancers' needs to revise, coach, and prepare for upcoming sessions.

I encouraged my dancers to find a more *spontaneous* state of performance than a *presentational* rehearsed state by inviting them to embrace messing up and allowing themselves to continue moving even if the outcome was not exactly the intended choreography. To guide my dancers' attention to the sensorial experience of movement, I introduced trials of embodiment of highly stylized modes of self-analysis and narration enhanced by alterations in the bodily experiences of space and time. I examined how to get dancers to dance through their reactions to perform in a more liminal space between process and product to keep them in an impulsive state of being. The responses allowed us to explore a unique body-mind experiment allowing for a product's open possibilities.

Participant Description:

To prepare for this process, I began by selecting three dancers I have either worked with before or have seen in other dance performances. I looked for dancers who have made exciting choices when given improvisational tasks and have performed in a more personal internalized way rather than presentational for others. I wanted to keep the cast small to create a more intimate relationship between them and keep the space open for audiences and objects. All three of these dancers were Junior dance or theatre majors studying dance at the University of North Carolina at Greensboro. I was drawn to how these dancers moved and collaborated, their interesting

choices while improvising, and how they looked and moved differently from each other. I wanted to create with dancers who interpreted prompts and movement phrases uniquely to showcase who they are as people. I wanted to reveal the joy and trials that occur during the rehearsal process in a performance, and I needed dancers who could have fun and laugh at themselves. It was important for these dancers to be comfortable performing in a less finished way, be more interactive with audiences, and be open to performing each time differently. For the privacy of the participants, I will be using pseudonyms to identify the dancers.

Alicia's background is in studio dance focusing on ballet, jazz, and contemporary styles. Her movement signature involves small hand gestures, big sweeping arms, and rotation. Chelsea studied hip hop, contemporary, modern, ballet, jazz, tap, and pole dancing throughout the years. She likes to explore fast and sharp intricate movements, floor work, and fluid movements. Sandra's dance training started at her performing arts school and various companies and school seasonal dance intensives. She has experience with tap, modern, contemporary, and jazz. Her movement style is very grounded, with floor work and testing different ways to find balance.

My role in this process has been in flux. I began as the choreographer, where I generated movement and sequenced phrases together. I gave the dancers' movements to experiment and play with and utilized improvisation and choreographic tasks. As we continued with the engagements, I acted more as a director as I guided the audience to choreograph or try to orchestrate the dance using blind commands. I set the structure by using a specific time frame for each round before initiating the next phase. I also was the researcher throughout the process, asking questions about the experiences of everyone involved. I set up the rehearsals and the engagement into experiments to observe how the audience would react and engage and how the

dancers would deviate from the choreography. Living in these different roles allowed me to analyze the various experiences that each provided.

Tactics for Interruption

Using visual, physical, and audial cues to interfere with the dancers and the set choreography explores different ways that interruptions can manifest. The complete list of interruptions used in through this process, and the sound score are in the appendix. Having the audience call out verbal cues interrupted the dancers by dictating the improvisational and choreographic tasks. Seven words were cues for each phrase of choreography the dancers learned. The other words dictated ways for the dancers to alter or manipulate their execution. This interaction of audience interruption created dynamic outcomes.

Adding a layer of audial interruptions from a sound score on top of the command words provided unique cues to each of the dancers. Alicia had a specific movement phrase that she had to execute anytime there were outdoor sounds, such as a crackling fire, thunderstorm, babbling brook, or high winds. Chelsea was assigned animal sounds that would direct her to go into her specific phrase. For Sandra, mechanical sounds such as car horns, drills, engines, or dial-up, was her cue to execute her sequence. The other sound cue was from a whistle that was unique to my choreographic desire. I utilized the whistle at different intervals that sent the dancers to the corner of the space where they had to race each other to finish the phrase first before moving to the front of the line. The final audial cue also acted as a physical interruption for the dancers. This cue was a handheld massage device that vibrated. When placing the tool on the floor, it emitted loud sounds and created vibrations on the floor.

I added physical interruptions in the space using objects that acted as obstructions and tools for distraction. I arranged 23 boxes sporadically around the room, each box color-coded to specific dancers using tape that was either red, purple, or teal. Each dancer had approximately seven colored boxes to use when instructed or when the box was obstructing their path. The color-coding added an extra layer of problem-solving as the dancer had to find a box that was her color even if it was not easily accessible. Four 20-foot sheets of filmstock plastic served as additional physical interruptions hung from the ceiling. These sheets acted as obstacles that the dancers had to work around or with during their tasks. When the dancers encountered the sheets, they rebounded off into a new direction. The dancers had control over a visual cue where one dancer could execute a simple grooving step at any time. Once the others noticed her, they would have to join until they all completed the movement four times together before returning to their task.

V. Findings:

Participant Analysis

I found connections between their experiences during the rehearsal and performance processes by analyzing the dance participants' journals. Many of their responses dealt with having trouble, at first, overthinking and second-guessing themselves. In Alicia's journal and discussion responses, she discussed experiences she felt in these rehearsals compared to her technique classes and other choreographer's rehearsals. She describes herself as an overthinker in this rehearsal process, which was abnormal for her. In her technique classes, she does not have to think consciously about what she is doing physically. However, when it came to interpreting the different rehearsal prompts, she found herself second-guessing her choices. Her movement responses included various interpretations to either combine or switch between choices to complete the task.

In rehearsals, Chelsea was quiet and reserved at first and would become easily anxious with different tasks. Because she appeared calm, the stress and anxiety were not apparent in her movement. She was very calculated in her interpretation of the prompts and would go with her gut response with little hesitation. However, she preferred having set instructions that provided her with an exact way of doing things. Throughout rehearsals, she became more open and accepting of making choices for herself, giving her some agency and room to explore new ways of moving within the given framework.

Sandra was very comfortable discussing and identifying her movement choices, preferences, and experiences within the rehearsal process. She was very curious and desired to try the prompts differently during each approach. As we progressed through the rehearsals adding new rules and movement phrases, she described her experiences focusing on reactions rather than the sequences' performance. Sandra was very open and comfortable with not executing movements correctly or understanding the prompts as I intended them to be. Still, she had moments of getting frustrated with herself for not following through with what she deemed enough "creativity." She strived to challenge herself with how she performed movement each time she danced.

Performance Outcome:

I chose to present this work in a studio space rather than a traditional practice for concert dance on a proscenium stage. A studio performance would emphasize the room's intimacy and show the dance in the same space where we rehearsed to tie it back to my interest in showcasing the rehearsal process as a performance. Having the spectators in the space during different trials of engagement with the dancers was a strategy to coax them into participating by putting them in

the unfamiliar *audience* seating. Getting the dancers attuned with performing in a more participatory way was similar to their actions in rehearsals.

This project included seven engagements with audience participation. When audiences came into the process, we started small with two guests. I invited two graduate students who have been working on honing and defining their choreographic interest and research, so I thought that their experience would offer some exciting decision-making for this choreographic task. I wrote the cue words on the chalkboard and did not provide any context to what the words meant or would incite. I told the audience that they could call out any of the words during the round and repeat them in any order they wished. This moment provided the dancers with multiple voices to listen to and have people who were unfamiliar with the meaning of the words. The situation worked in the same way as previous rehearsals, but the added pressure of *performance* crept into their mind-bodies.

With the first performance engagement of the process, the dancers had different embodied experiences than before. The two audience members, both graduate students studying dance, constructed the dance order by calling out a list of twelve cues from a board. Alicia shared:

Having an actual audience was different but refreshing. I was a bit flustered the first round because I wanted to do everything thrown at me, which caused me to overthink. The second round was better for me because I got all of the nerves out and focused on the task at hand. I wanted to be more vocal, and I wanted to try more things for that. The last round was my favorite because Dancer Chelsea and I interacted more with each other and synced up most of the time. The second and last, I was able to get out of my head and just dance and play, but still be focused on the material. The first and second rounds started the same, which was interesting because it was two different tasks. I believe this dance is making me a smarter dancer. I've been able to problem solve faster and think smarter. The most difficult part is I have so many overlapping things that have questions that pop up. The easiest part for me is to have a list of the process. These rehearsal processes have made me feel as if my brain has gotten bigger.³²

32. Alicia, Rehearsal journal entry, November 19, 2020.

Understandably, Alicia, Chelsea, and Sandra had to process a lot of information because many things are interrupting them. The dancers had to listen to the audience's cues, listen for sound cues in the musical score, and remember the rules and movement—each dancer noticed changes occurring in their cognitive and motor skills. For Chelsea, she stated that:

I loved having an audience. I thought it was interesting that rounds 1 and 2 started the same visually but came from different cues. Round 3 was my favorite because it was a lot more interactive, and the choices I was making were different and more outside of the box. I usually do not try to add humor to my dancing, but I found myself incorporating it. I think it was because the audience was there, and I wanted to entertain them and challenge myself with movement I do not normally do. It was also cool to have new people call out our tasks because they do not know what each word did. There were moments when they would call out Alicia's cues, so I had to continue what I was doing until a cue pertained to me.³³

Here, the dancer felt sensations associated with performance, such as the desire to be entertaining and creative. However, she also focused more on embodying the tasks in different ways to challenge herself to try something new. The newness of the audience evoked newness in her choices. Sandra also had a different experience from rehearsals:

Tonight was stimulating and gave me performance adrenaline. I was in performance mode, so I was not thinking about things as easily. This caused me to get a little fuzzy on where I was in the phrases. But it is really helpful the more practice we have with people calling out the phrases very randomly. Also, I was very reactive and not very performative in the name-calling improvisation section, which made me insecure about how I looked. Still, other times I would feel meditative when I forgot about how I looked.³⁴

What is notable about Sandra's experience is the haze that the "performance mode" creates when executing the given tasks' spontaneity. She then reflected on shifting when she improvised to respond to how her name was called. The tones and inflection that the audience used influenced her movement.

33. Chelsea, Rehearsal journal entry, November 19, 2020.

34. Sandra, Rehearsal journal entry, November 19, 2020.

The fifth engagement had the biggest pool of participants, with nine audience members ranged from undergraduate dance students, graduate dance students, and instructors. This session's structure required that the dancers execute their choreographed phrases for seven minutes for three rounds while the audience members read words listed on the chalkboard. The first round included 19 commands, the second included 30, and the third round displayed all 32 cues. We played a game between rounds where the audience had to guess the word from the phrase that the dancer demonstrated. The person who identified the correct word received a prize, an additional cue of utilizing a massage toy that created vibrations on the floor. The first three rounds ran the same way, just with more words introduced each time. The fourth section of the performance involved improvisation. Simultaneously, the audience moved around the space as they called out the dancers' names in different tones and inflections to influence the dancers' reactions. We continued into a round with guided relaxation in which everyone, including the audience, laid down to relax. After a minute of this relaxation, the dancers got up and continued performing their final phrase before clapping to end their performance. The audience either stayed on the floor or sat up to watch the dancers finish.

The dancers noticed many different experiences within this session. Alicia wrote:

I really liked today's event. It was different from any other time. I felt like I was performing because there was a bigger audience today. I believe that today was a success and felt good after each round. I did a lot of processing this rehearsal. I tried to make sure that I applied the corrections and made sure I was doing the phrase right. I felt different sensations throughout my body.³⁵

Because this was the biggest crowd the dancers had performed in front of, she felt the pressure of performing things "correctly," putting extra care into her approach. Observing her, she was very playful with everyone in the space, speaking with others as she approached them. Her movement

35. Alicia, Rehearsal journal entry, March 4, 2021.

had an extra spring to it. Chelsea noticed a lot of the work and physical exertion that this performance put her through. She wrote:

This was super fun! It felt like a real performance with so many people watching. The improvisation with the calling of our names was crazy this time. It was a little overwhelming at times because there were so many people yelling my name, and we haven't had that many people participate before. Even though it was a little overwhelming, it was still really fun. It made it a whole different experience than when we normally do it. The second round was kind of frustrating because we haven't had someone use the vibration tool for a while, and so they used it a lot which meant we had to collapse to the floor and getting up and then collapsing immediately. I almost started to angry because I wanted to get a little bit further on the phrase I was on. This was my favorite showing out of all of them.³⁶

Being interrupted added to her performance experience that differs from our regular rehearsals. She also stated that this engagement “felt like a real performance,” highlighting her value in having an audience.

Sandra also seemed to have had a positive experience performing in this setting. She wrote:

I really enjoyed this showing. There were people in the space that energetically participated in the process. They were trying to find commands that they understood, and then they would apply them to the space. They liked having us adapt to the vibration sound that was an overarching command. It was also interesting to see them respond to not knowing what was going on. Some of them understood. They knew that seven meant a series of handclaps that we had to get all the way through. I was excited at how much the audience participated in the process. They all got up and really committed to what was going on. Most of the people in the space were involved and excited. I enjoyed this showing! Sensation wise it was energizing to have people in the space. I felt like I was really performing for the first time in a year.³⁷

The engagement in this iteration fueled the energy and playfulness of the dancers. They were able to feed off of each other and feed off of the participants as well. It seems that the power and engagement of outsiders have some influence on that experience. The dancers felt the participants' energy as they yelled out words trying to make sense of what the dancers were doing. The dancers had insider knowledge of what was occurring while the audience tried to get

36. Chelsea, Rehearsal journal entry, March 4, 2021.

37. Sandra, Rehearsal journal entry, March 4, 2021.

in on the secret. The need to entertain others is something each dancer discussed, impacting the execution and sensation during performing. Rehearsals tend to be practice to get better and understand what the movement is supposed to be; adding spectators into the mix fueled the dancers with the extra energy to get out of their heads to exist in the moment to give back to that energy.

Audience Response:

At the end of each engagement, I invited everyone to discuss their experience of the performance. I asked the audience three questions: 1. What did you experience?, 2. What was your method or process for your role?, and 3. What remaining thoughts or questions do you have? Though each audience member had a different experience, there were many similarities throughout each trial. Having the performance executed in rounds allowed me to observe patterns in the choices that the audience made. Hosting seven engagements also gave me a wide range of experiences to analyze. In each trial, the audiences were passersby in the dance building, so they were perhaps more knowledgeable because of their dance experiences. I observed changes in the participants' physicality as their cognition and nervous systems were overwhelmed with what was happening.

In the first round, many seemed curious about what the cues were and what they would do, so they continuously called out words at a fast pace. There was a shift in focus from the dancers to the list of words. They were looking back and forth to make patterns for themselves. Others were overwhelmed or confused, so they would shout out commands less and watch for reactions. Those active in shouting out instructions moved forward in their seats, while those who were more reserved leaned back against their chairs.

In the second round, the audience typically tried to connect what had been called out to what dancers did to make sense of things. The patterning led to more repetition in cues called out based on the audience's preference and memory, as they seemed to develop a grasp of understanding the structure. They would call out the words that explained where the ones they found the most interesting. There was more of a desire to control and choreograph the dancers. Those who had formulated patterns would work off the cues called out by other participants to create challenging transitions for the dancers or make an aesthetic choice.

In the third round, it seemed as if many members wanted to observe what the dancers would do if they did not give them any cues to watch the performance. Out of the seven engagements, at least one audience member shared the change in their desire and participation throughout the rounds. After becoming so involved with what the dancers did, many described that they wanted to experience what the performance would look like if they didn't say anything. Many described that the last round, they would switch to watch and listen to the other members dictate the commands, finding it enjoyable to watch their peers' excitement and decisions.

The audience asked questions about the process during the discussion, which eased their desire to make sense of what happened. Many of their questions were about why there were different outcomes in the dancers' performance with the same cue. They were curious as to what the dancers were supposed to do for each of the words. In some of these engagements, I explained what each of the words meant in terms of the dancers' tasks. In other trials, the audience was curious about what the dancers experienced and how their collaboration impacted their performance experience. There were approximately four audience members who participated in more than one engagement. They shared how the experience was as complex and different each

time, allowing them to engage in unique ways. Many shared an appreciation for being involved in the choreographic outcome, even if they weren't completely aware of what occurred.

VI. DISCUSSION

In this project, I explored sharing of imagination and sensorial embodied experiences when typical scenarios get disrupted. The typical to which I am referring is the notion of a choreographer giving dancers a set phrase that is to be executed and performed precisely in that same way. By creating a world where I created rules of operation for the dancers and audience to work in and then introduced various audial and physical interferences for them to work with, we were all continuously adapting and making choices based on the introduced interference. Creating a space that cultivated creativity and interdependency between performers and audience members provided many shared experiences. Those involved discussed feelings of curiosity, play, collaboration, control, and making sense of what was happening during the engagements.

Relationship between Roles

In this work, I initially saw three types of roles-choreographer, performer, and audience. However, as these engagements developed, the relationship between the three roles continuously shifted. All three acted as choreographers at certain points, myself in creating the movement, the dancers in altering the phrases to accomplish their tasks, and the audience as they constructed the order and manipulations of the performance through their command words. In the fourth round, the audience walked around engaging with the dancer. They called out each name to elicit a response from her improvisation, thereby being part of the performance. Since the event was also live-streamed, the audience that participated also acted as performers to those watching at home.

The dancers also served as choreographers as they had moments where they also got to interject their agency and choose how to listen and respond. They also became audience members as they observed each other as well as the audience in the space. They would comment on watching the audience to see their responses to what was happening in the space. The exchange in roles created different experiences within the same performance.

Effects of Interruption

My central inquiry into this process was how interruptions could be used and seen as a benefit to performance and how those disruptions would change the performance's experience. These separate events with audiences have provided insight into how those interruptions can create exciting moments choreographically. The dancers each had their individualistic, set order of choreography to execute. When interruptions would cause the dancers to be in unison, they created aesthetically pleasing moments observed by several audience members and me. I found that the interruptions caused a sense of calmness as they broke up the otherwise chaotic moments.

The constant stream of interruptive commands also added another layer of intrigue into the performance. I again saw the dancers think through their actions through their bodies, which audience members observed. The dancers' physical and cognitive responses bring about a clear sense of processing of the movement over the presentation of the movement. The audiences shared their appreciation for the dancers' intellectual abilities being observable and at the forefront of this performance and how they found it an engaging experience.

VII. CONCLUSION

Western concert dance culture is embedded deeply in the participants involved. The value and importance of the performance product are encultured thinking. The dancers underwent the same process in rehearsals using the cues and tasks, yet they still get nervous when audiences are involved. The spectators' presence makes the dancing feel authenticated as if this performance is the "real deal." I also observed this response in the younger freshmen audiences. They also embodied this reaction on the final day by being rather formal and quiet, as they would be sitting in front of a proscenium stage performance. I wanted to research them naturally to study their natural responses in this performance setting instead of attempting to control their participation and engagement. I experienced this product valuing myself at times as the choreographer and director. I had to negotiate how much control I maintained over the outcome and performance and how much I wanted the participants to control. Pacing how often I called out cues, what I shared with the audience, and how much coaching I gave the participants connected to how much control I wanted. Breaking away from this culture of control in produced performance habits of valuing was difficult, but new appreciations developed.

This process changed my approach to viewing and engaging with dance. My value in collaboration and hearing others' experiences with dance-making proved to be a different way of thinking about what it means to be a choreographer. Conversations with the dancers showcased changes in them as well. They each agreed that working in this way has made them better thinkers in embodying tasks and valuing their instincts in movement choices. All three claimed that they started to feel less self-conscious that they were performing "correctly" as they focused on exploring and responding to the tasks choreographically. Their relationship with audiences changed. They stated that they didn't feel that the audiences merely watched them dance but

were watching to understand and create with them. Audiences shared their appreciation of seeing the dancers' problem-solving through their in-the-moment decision-making. This visibility provided insight into the dancers' cognitive-kinesthetic skills. The interruptions became a point of accessibility between audiences and performers acting as tools for collaboration. The interaction incited playfulness in both the audience and the dancers as they attempted to craft their responses to the interruptions creatively.

By giving agency to all of those involved with the performance, I felt an ease of dialogue develop as everyone gave themselves over to the play with the project. Many of us growing up in Western culture unlearn play as we begin to learn structure. This understood structure is seen in traditional dance concert settings as audiences quietly observe the performance. In this structure, audiences do not participate in the making of dance or engage in the activities with the dancers. Rarely do we get the opportunity to discuss the experience and self-made meaning of an event with the choreographer and dancers as part of the performance. For this project, I created a place that encouraged dialogue between all participants' shared experiences and to play in the event's organized chaos. I began this project wanting to reveal a shared experience between the performer and the audience through an engagement, attempting to have the audience experience something similar to the sensations felt when performing. However, the project developed to become more about the audience experience when they are permitted to play with the dancers. Having permission to play unleashed the positive potential that interruptions can offer performances and bring about a shared sense of community and co-creation.

VII. APPENDIX:

Interruptive Cues Supplied to Audience

Cue	Outcome	Cue	Outcome
1	Dancers minimize their movements as if constrained	Sonic	Dancers moved faster
2	Dancer 2 paused	Turtle	Dancers moved slower
3	Dancer 3 repeated the motion she was doing	Up	Dancers looked up at the ceiling while dancing
4	A choreographed phrase that was split into 4 sections	PC	A phrase that took the “7” phrase reoriented to different parts of their body
5	Dancer 1 started over on the phrase that she was doing.	Add	A phrase the combined to layers of 8 movements from the OG phrase
7	Dancers had to sit in a circle facing each other to do the clapping phrase	Abstract	A phrase that segmented the “4” and added traveling, repetition, motif, and reordering
Alicia	Dancer got to improvise	Floppy	A phrase that had flopping movement qualities
Chelsea	Dancer got to improvise	Point	A traveling phrase that moves from one end of the room to the other
Sandra	Dancer got to improvise	Blue	Dancer 3 had to execute her movement while doing cat’s cradle with blue yarn. Dancers 1 and 2 had to perform their movement inside a blue fabric band
OG	An accumulative phrase that had eight movements	Drop	Dancers had to reorient their movement onto the floor
Box	Dancers had to execute their movement while using a box	Pineapple	A phrase that utilized three different movement patterns with conflicting rhythms at the same time.
Don’t	Dancers could only speak their movements	Spoken	A phrase that the dancers learned through verbal direction
Start	Dancers had to return to their starting position	Switch	Dancers had to run to a new square
Swarm	Dancers had to run around to the opposite side in a clockwise pathway	Process	Dancers marked through their movement, to not do it “full out.”
Contact	Dancers had to maintain eye contact with someone	Backward	Dancers had to travel backward while dancing
Reverse	Dancers had to retrograde the last eight counts of their phrase	Mechanical Sounds	Dancer 3 had to execute her unique phrase
Whistle	Dancers had to run to a corner and execute a racing-type phrase	Natural Sounds	Dancer 1 had to execute her unique phrase
Vibration	Dancers had to collapse to the floor	Animal Sounds	Dancer 2 had to execute her unique phrase

Objects Used in Engagements:

Object	Amount	Purpose
24'x7" roll of filmstock plastic	4	Each hung from the ceiling in different orientations to create interfering obstacles for the dancers to maneuver around.
Cardboard boxes	23	Boxes acted as obstacles and tasks for the cue word "Box." The dancers had to dance in or with the boxes to complete their tasks. The boxes were divided up amongst the three dancers using colored tape to distinguish them. Dancers could only use the boxes with their assigned color.
Vibratory handheld massager	1	This tool was a prize in between the rounds to the audience member that correctly identified the cue word to the movement demonstrated by the dancer. The device was placed on the floor to create vibrations and cause the dancers to drop to the floor.
Whistle	1	This tool was used only by the director. The dancers had to run to a corner and execute a phrase while racing each other to the opposite corner. The whistle is used at the discretion of the director.
Projector	1	Display the PowerPoint of cue words for the audience to read.
Timer	1	Each round should be 7 minutes. Once the timer goes off, the round concludes.

Sound Cues Used in Engagements:

Animal	Mechanical	Outdoors
Birds chirping	Car horn	Heavy rain
Lion roar	Airplane	Strong wind
Dog bark	Train	Thunder
Kids laughing	Vacuum	Babbling brook
Gorilla roar	Chainsaw	Windchimes
Ducks quacking	Drilling	Fire burning
Rooster crowing	Dial-up modem	Waterfall

Journal Prompts for Dancer Reflections:

Date	Prompts and Questions
9/9/20	What do you find interruptive? How do you handle interruptions?
10/28/20	What is challenging about this process? What has changed for you as a dancer?
11/7/20	What are things that irritate you, and what makes you relaxed? How does your embodiment change in these scenarios?
11/19/20	What feels different when doing this process with an audience?
1/21/21	How did it feel not rehearsing for one month? What did you experience coming back to this process?
1/28/21	What do you experience when you hear multiple and conflicting cues? How do you process and make a decision?
2/11/21	How does doing this process in 7-minute rounds change your experience? What differences and similarities came up in each round?
3/11/21	How did having a large audience feel? What did you experience when having so many cues called out?
3/15/21	How do you feel now that this process is over? What changed for you over the course of the year?

Director Notes for Running the Event:

The director needs to prepare the space for each engagement by setting up the projector, boxes, and filmstock. The PowerPoint will need three slides for each round and the following slides with one of the dancers' names listed. For the first three slides, start with ten words on the first slide, then 20 on the second slide, have all 32 cue words on the third slide. When it is time to start the engagement, welcome the audience and indicate that they will choose to sit wherever they want. State the following:

For tonight's engagement, I invite you to read from a list of words off of the projector. You may say these words at any time, in any order, however many times you choose. We will be operating in rounds tonight. The first three rounds will last seven minutes, and each round will have more words added to the list for you to call. In the fourth round, the dancers will be improvising to the sounds of their name, and I will invite you to move around the space to call out their names in different ways. The last round will be a guided relaxation for you to participate in, and then we will finish with a discussion of the event. In between the rounds, we will play a guessing game where a dancer will demonstrate a

movement phrase, and you will try to guess which word you think is associated with it. The winner will get a prize to use in the following round.

Once the performance rules are addressed, direct the dancers to find a starting place to begin.

After the timer goes off, guide the audience's attention to the game by stating the following

"That concludes round one. Now the dancer will demonstrate a phrase for you to guess the word that dictates it." If an audience member guesses the correct word, award them with the vibratory massage device. Let them know that this is an additional cue that they get to use during the next round whenever they would like as much as they want. If no audience member guesses correctly, simply tell the dancers to reset and begin round two. Repeat the game after round two. After round three, repeat the game, but this time the winner doesn't get the prize. State: "Now the dancers' will improvise one at a time to the sound of their name. I invite you all to move around the space while calling out the dancer's name. Please say her name in a variety of ways."

Start the fourth round by projecting the slide with one of the dancers' names on it. The improvisations should only last thirty seconds. When the timer goes off, switch to the next slide with the next dancer's name. Once each dancer has improvised, move into the final round. Invite the audience to find a comfortable position either in a chair or on the ground as you all engage in a guided relaxation from the tape "Guided Relaxation Training Program" by Thomas H. Budzynski. After the tape finishes, the dancers will get up and execute their last movement phrase. Once they finish, they will stand up and applaud, alerting the audience to the performance's end. Next, invite the audience to share and discuss their experiences, questions, and comments on the event.

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