The Creation and Production of "The Spectacle": A Choreographic Process

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Pacific University

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The Creation and Production of "The Spectacle": A Choreographic Process

Abstract
[From the introduction]

Since 1768, circuses have been dazzling audiences around the world. Bringing together acts from every corner of the globe, circuses have long been associated with astonishing feats and an alluring atmosphere. There is a quality about the circus that people can't help being drawn to. Some circus lovers attempt to define this quality: “There is that immediacy, the electricity in the air, the idea that real people are doing real things in real time. The [circus] ring is primitive and embedded into our psyche” (“History of the Circus”). For other circus goers, the source of the pull is less concrete. What is it about the circus that is so magnetic? Does it echo something already a part of us, or does it respond to some unspoken need inside us? What is it about the circus that sparks recognition in the human psyche? Is it the costumes and performers, or the allure of the music and ambiance? The mysterious draw to the circus is similar to the draw that attracts us to certain people; this intangible quality was used to explore aspects of personality and human behaviors and motivations in The Spectacle. The allure of the circus and my curiosity about various personality theories inspired my concept for the work, The Spectacle.

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Thesis

The Creation and Production of The Spectacle: A Choreographic Process

Submitted in partial satisfaction of the requirements for the degree of

BACHELOR OF ARTS

In Dance

By Emily Abramson

Thesis Advisor:
Jennifer L. Camp
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Dedication

I dedicate this project to the wonderful dancers who contributed their time and talent to this work. The Spectacle would not have been possible without you.
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# Definitions of Terms

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<tr>
<td>Archetype</td>
<td>a collectively inherited unconscious idea, pattern of thought, image, etc., universally present in individual psyches¹</td>
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<tr>
<td>Cyclorama</td>
<td>A large curtain or wall, usually concave, hung or placed at the rear of the a stage²</td>
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<tr>
<td>Psyche</td>
<td>The mental or psychological structure of a person¹</td>
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<tr>
<td>Repression</td>
<td>the rejection from consciousness of painful or disagreeable ideas, memories, feelings, or impulses¹</td>
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<tr>
<td>Technical Week</td>
<td>The week of a performance, generally including technical rehearsals, dress rehearsals, and performances</td>
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Chapter 1

“There is one spectacle grander than the sea, that is the sky; there is one spectacle grander than the sky, that is the interior of the soul.” – Victor Hugo

Introduction

Since 1768, circuses have been dazzling audiences around the world. Bringing together acts from every corner of the globe, circuses have long been associated with astonishing feats and an alluring atmosphere. There is a quality about the circus that people can’t help being drawn to. Some circus lovers attempt to define this quality: “There is that immediacy, the electricity in the air, the idea that real people are doing real things in real time. The [circus] ring is primitive and embedded into our psyche” (“History of the Circus”). For other circus goers, the source of the pull is less concrete. What is it about the circus that is so magnetic? Does it echo something already a part of us, or does it respond to some unspoken need inside us? What is it about the circus that sparks recognition in the human psyche? Is it the costumes and performers, or the allure of the music and ambiance? The mysterious draw to the circus is similar to the draw that attracts us to certain people; this intangible quality was used to explore aspects of personality and human behaviors and motivations in The Spectacle. The allure of the circus and my curiosity about various personality theories inspired my concept for the work, The Spectacle.
The Inspiration

Music

The primary source of inspiration for The Spectacle was Alexandre Desplat’s score for the film Moonrise Kingdom. Listening to The Heroic Weather Conditions of the Universe, Pt. 1: A Veiled Mist kindled the spark of an idea that would become the opening trio of The Spectacle. Desplat’s utilization of flutes and grand, building music creates a very presentational atmosphere; it was not illogical or difficult to make the leap to a circus-like feeling.

The Night Circus

A second source of inspiration was the novel The Night Circus, by Erin Morgenstern, which influenced the circus theme and further prompted my desire to develop this senior choreographic work. The Night Circus follows a young man and woman through a competition centered in a mysterious circus known as Le Cirque des Rêves, or the Circus of Dreams, that only opens after nightfall. While the plot of The Night Circus shares few details with The Spectacle, they do have similar settings. Morgenstern creates a circus that transcends the traditional expectations of circus while also maintaining the integrity of the magic and mystery the circus customarily inspires where the majority of the novel takes place. Morgenstern writes:

More than a circus, really, like no circus anyone has ever seen...No elephants or clowns. No, something more refined than that. Nothing commonplace...We will destroy the presumptions and preconceived notions of what a circus is and make it something else entirely, something new (76).
Morgenstern’s quote beautifully describes the intent behind the circus setting. In *The Spectacle*, the circus setting is used to convey themes of putting on a show and separation. In the novel, *Le Cirque des Rêves* also has a very strict color scheme: performers, tents, and decorations all are outfitted in blacks, whites, and grays. Similarly, for *The Spectacle*, I chose a specific color palette of gold, silver, and red. This completely different choice of color is fitting, because *The Spectacle* explores different themes from the ones presented in *The Night Circus*; however, *The Night Circus* was extremely influential in the development of the setting and unifying elements of this work.

**Psychology**

The final part of a series of decisions, including listening to Desplat’s music and reading *The Night Circus*, that lead me to create *The Spectacle* came when I took a personality psychology course in Spring 2013. I realized I could use the concepts I was learning to add a whole new layer of depth to my choreographic work; thus, *The Spectacle* was also heavily influenced by personality theory from the field of psychology. Sigmund Freud, a pioneer of personality psychology, believed that humans repress thoughts or memories that are inconsistent with their views of what makes them who they are (Freud). For example, someone who considers himself a nice person might repress an instance when they behaved particularly nastily to another person. Freud believed that mental health could only be achieved after repressed affects (feelings) are reconciled with one’s self-image. Carl Jung, a friend and
collaborator of Freud, presented another personality theory; Jung believed that different “archetypes” combined to create a personality. These archetypes are part of the collective unconscious, which is a sort of shared unconscious created from the experiences of our ancestors. Two important archetypes are the “persona” and the “shadow.” The persona is the side of the personality that is shown to others, while the shadow is composed of the dark aspects of a personality (Jung). Jung believed that parts of the shadow must be accepted and a balanced must be maintained between the persona and the shadow in order to sustain mental health. Jung’s conjectures about the persona, the shadow, and balance were particularly influential to the development of the characters in the work. The circus and the circus performers became a representation of a personality, or, more generally, a person, and the circus goers represented the attempt to really know the person, not just the persona or face presented to the world.

**Photographs and Films**

In order to convey the circus theme of *The Spectacle* through movement, I researched and pulled old circus photographs (see Appendix A). Much of the choreography generated was in an effort to echo poses from the old photographs found. Vintage circus photographs were used primarily, because contemporary circuses lack the mystery and inherent charm of early 20th century circuses. Circuses changed dramatically in starting in the 1960s because of the animal rights movement, so circuses predating the sixties were primarily used for
inspiration (“History of the Circus”). *Cirque du Soleil’s Worlds Apart* film was utilized simply for its amazing way of generating a sense of wonder, and was an excellent example of how to put on a wonderfully fantastical show (see Appendix B). Despite the solid foundation created by the inspiration and research done prior to choreographing *The Spectacle*, there was still a long way to go between inspiration and final product.

**Statement of Project**

*The Spectacle* was created in an effort to explore psychological ideas, such as personality theory, through dance. I hope this work will contribute to the body of choreographic works that explore psychological themes and that my choreographic process be both an inspiration and resource to assist other artists who are interested in tackling psychology issues through the medium of dance. There is a mental health problem in the United States both in how it is viewed and how it is stigmatized. Dance and other art forms can be used to break down the stigma associated with mental health problems; hopefully this work is a start of an artistic exploration of the deconstruction of the barriers of mental health stigma. In a more immediate realm, I also hope that *The Spectacle* promotes self-exploration for both the audience and the dancers.

**Significance of the Project**

Because *The Spectacle* incorporates psychological theories and ideas, it contributes to the body of choreography that already explores
psychological themes and will potentially inspire future psychologically inspired choreography. I believe that there is a mental health problem in the United States, both in the way it is viewed and stigmatized. I am very intrigued by how dance and other art forms can be used to break down the stigma associated with mental health problems, and hope that this work is a start of an artistic exploration of breaking down the barriers of mental health stigma, for myself and for other artists. I was able to take theories about personality and organize them in what I believe is an artistic and accessible way; if it can be done with relatively simple theories, choreography can be used to address more complex problems, diseases, and issues.

In a more immediate realm, I hope that The Spectacle promoted greater self-awareness, both for the audience members and the dancers. I know that it represented my own journey to find myself, which occurred largely during my college career but is still continuing. I hope anyone involved in any way with this work feels free to discover who they are, and perhaps be inspired by their involvement with The Spectacle.
Chapter 2

From Gestation to the Dance Space

Structure

The first step in transitioning from the idea to the manifestation of the dance was deciding on a structure for the dance. After choosing the music, I decided to have four sections to match the four music selections I had chosen. Section one, titled “An Invitation,” was set to *The Heroic Weather Conditions of the Universe, Pt. 1: A Veiled Mist* composed by Alexandre Desplat, while section two, titled “A Flight of Whimsy,” was choreographed to *Le Beau’s Hole* by Three Leg Torso. Section three, titled “Beyond the Veil” was choreographed to *Livre* by Joan Jeanrenaud. Section four was choreographed to *The Heroic Weather Conditions of the Universe, Pt. 3: The Salt Air*, also by Alexandre Desplat, and titled “Lucent Echoes.” Additionally I decided to start and end the dance in silence. Next, I decided how many dancers were needed for each section. With this structure in mind, I began the choreographic and rehearsal process.

Auditions

Auditions for *The Spectacle* were held as a part of auditions for the Pacific University Dance Ensemble on September 4\textsuperscript{th}, 2013. A phrase from “Beyond the Veil,” the third section of the work, was taught at callbacks; with Jennifer Camp’s help and advice, nine dancers and one understudy were cast in the work. The choreography of the piece was very stylized in order to emphasize the circus theme without resorting to crazy props, tricks, or gimmicks, so it was essential to
choose dancers who were able to understand and portray the nuance of the choreography at the audition.

Role Selection and Character Development

After generally assembling a cast, the next step was assigning specific roles. In “The Spectacle,” there are multiple different roles: all in all, there is a Ringmaster, two Gatekeepers, two Circus Goers, and four Circus Performers. The Ringmaster oversees all aspects of the circus and initially invites and welcomes the Circus Goers to the circus, in addition to serving as the character that unites all the sections. The Ringmaster is the most sinister of all the characters, meaning the role required someone to be both a technically skilled dancer and a talented actor. The Gatekeepers represent the ambassadors of the circus who welcome the patrons and entice them to enter the circus. The cast of Gatekeepers needed to be able to convey the draw and allure that would make people want to enter the circus world. This was executed through both stylized movement and facial expression. The Ringmaster and one Gatekeeper served as guides for the Circus Goers, while the other Gatekeeper eventually comes to represent concepts of individuality and breaking free. The Circus Performers were the final component of the circus characters; they represented the “acts” that one might see after entering a circus, albeit in an abstracted manner. The various roles required high energy and stage presence in addition to meticulous
knowledge and understanding of the choreography. The Circus Goers were the final roles in the cast of characters: they represented the world outside of the circus, and act as surrogates for the audience. These roles required more subtle emotional expression than the others. After considering multiple different casting options, each of the nine dancers originally cast in The Spectacle were cast in a role.

Rehearsal

Part of creating The Spectacle was creating and maintaining a rehearsal schedule. Jennifer Camp kindly donated two hours of dance ensemble rehearsal time, so the biggest challenge was structuring rehearsal in a way that wasted the least amount of time and allowed for the completion of the work. Keeping everyone focused and attentive was one of the most difficult parts of the rehearsal process. Nine dancers is by far the largest group of dancers I've ever worked with, so it was a new and challenging experience to keep all nine people on task at once. Another challenge during rehearsal was presenting the choreography in ways that everyone could understand. An explanation that works for one person may not work for another dancer, so it is the choreographer’s job to think of different ways to present the choreography or convey the motivation of the choreography so that everyone understands. As the Autumn Choreographers’ Concert began to get closer, it started to look like the rehearsal time scheduled wouldn’t be enough to finish all the movements of The Spectacle but in the end everything was finished in the time allotted.
Costumes and Props

A very specific color scheme was an integral part of *The Spectacle* from day one. Originally the theme was only gold and silver, but red was added to create more of a contrast between the circus performers and the circus goers. The Gatekeepers and the Circus Performers were dressed completely in either silver or gold, the Circus Goers were dressed completely in red, and the Ringmaster was outfitted in a combination of the three colors. He was also the only character who wore any black. Silver, gold, and red were chosen as the color combination because they evoked a very circus-like feel. The dancer portraying the Ringmaster actually wore a ringmaster Halloween costume ordered from an online costume store. It was one of the biggest expenses in this entire endeavor, but I wanted the costume to be clearly a ringmaster’s uniform so the audience was immediately clued into his role as Ringmaster of the circus. The Gatekeepers and the Circus Goers each wore either a gold or silver tank dress with a matching sequined belt and an individualized and hand-made headpiece. Additionally, the Gatekeepers wore a sparkly ruffle in silver or gold underneath their belts to distinguish them from the Circus Performers. The female Circus Goer wore a red tank dress similar to the Circus Performers’ metallic dresses, and the male Circus Goer wore a red t-shirt with red shorts.

At the very start of the piece, the Ringmaster hands each of the Circus Goers an envelope onstage before he escorts them to their seats in the audience. The envelopes are the only props in the entire work; I made them with gold, silver, and red cardstock. I drew specific lines on the cardstock to create the
illusion of an envelope. The envelopes represent an invitation to the circus. The
gold and silver invitations were given to the Circus Goers at the start of the
dance, but the red invitation was handed towards the audience by one of the
Circus Performers in the final moments of the piece.

Lighting

The lighting design primarily stuck to the same color scheme as the
costumes: gold, silver, and red. The opening sections utilized red and orange
colored lights on the cyclorama, and generally had bright lighting. In the third
section, the mood changes to a more sober feel, so the lighting changes to blues
and an overall darker scheme. It was important for the first drastic change in
color in the dance to occur in the third section because it needed to be very clear
to the audience that this third section reflected a different mood from the previous
sections. The fourth section returns to the reds and bright lighting, but the dance
finishes with a single spotlight on the single dancer left onstage at the end of the
piece. This final lighting cue was used to pull focus exclusively to the final dancer
as she hands an invitation to the audience. One element of the lighting that
remained the same throughout all four sections of *The Spectacle* were the string
lights hung just below the top of the proscenium line. The string lights were
similar to those seen at a circus (see Appendix C and D). The small, round light
bulbs added to the brightness of the first and last sections, and added an eerie
illumination to the darker third section. I purchased these lights months before
the work was performed, as I knew I wanted the lighting to help set the tone and
the theme of the dance.

Technical Week and Performances

The biggest challenge during tech week was reassuring the dancers that
they were doing a good job and keeping their moral up while also giving
constructive criticism. By the time tech week rolled around, there was only so
much cleaning and tweaking that was done; the priority was to make sure the
dancers had the confidence to perform the dance well. Constantly giving notes
and corrections can be counterproductive if it undermines the dancers’
confidence. Aside from a few hiccups during tech week, like missed entrances
and costume malfunctions, tech week for The Spectacle went rather well.

On November 14th, 2013, “The Spectacle” debuted as part of the Autumn
Choreographers’ Concert in the Tom Miles Theatre at Pacific University. It ran for
three nights and ran smoothly each night. The audience seemed to enjoy it as
well; when
sitting in the audience, the reactions were very positive. Comments from
audience members after the performances were also complimentary, which was
very gratifying. Overall, the presentation of The Spectacle seemed to be a
success.
Chapter 3

Outcome of Project

Luckily, there were far more successes than problems during the creation of *The Spectacle*. One thing that was very helpful to the development of this work was my very clear idea of the overall color scheme and mood for each section: I knew that I wanted everyone to wear gold, silver, red, or a combination of those colors. This made it easier to find costumes because I knew exactly what I wanted color-wise for each character. Having a clear costume color scheme was also helpful when it came to lighting the piece. The lighting design established the desired color scheme in the beginning, and aided in the transition to a more sober feeling in “Beyond the Veil,” the third section. The third section was the only time the lighting strayed from the color scheme in order to give the audience an immediate clue to the mood shift.

One aspect of the process of creating *The Spectacle* that worked well was scheduling rehearsals; not all the dancers had to be at rehearsal at once. The slotted times allowed me to work on at least three sections at once, which helped me get the choreography set faster. I believe it helped the dancers too; I was very conscious of wasting as little time as possible from the beginning. Working on multiple sections per rehearsal also allowed the dancers to have a break, which seemed to keep them more present and alert during rehearsal. Because rehearsals were structured like this, I finished the first two sections very quickly, which left more time to focus on the longer, emotion-heavy final sections.
After a conversation about my vision for this work, I decided to add some elaborate make-up for the female Circus Performers. I went out after Halloween and picked up some silver face paint and gold eyeliner. I decided to use metallic eye shadow around the dancers’ eyes in order to create de-humanizing effect and make them seem more otherworldly. Unfortunately, the make-up was not as visually effective as I hoped it would be. It was difficult to see from the audience, especially the gold eyeliner, so the look was not as balanced or dramatic as I imagined. After a couple of changes to the make-up design, it showed up better, but ultimately it lacked the impact I had hoped for. If I were to set this piece again, I don’t think I would use the same make-up; upon further thought, dehumanizing the dancers was not really the effect I wanted, primarily because the dance is ultimately about finding one’s individuality and place in the world.

After all of the hard work, the dance came together really well in the end. Most importantly, the audience seemed to enjoy it; the majority of the reactions seemed very positive. Comments from audience members after the performances were also complimentary, which was very gratifying.
Chapter 4

Choreographic Reflection

Choreography Details and Changes

I was extremely fortunate in that I was happy with how *The Spectacle* turned out. Despite being pleased overall, there were some aspects of the choreography I would change if I had more time; as Leonardo da Vinci said, “art is never finished, only abandoned.” Somewhere down the road I hope to add more sections to this work to make the story even more full. Before adding more, however, there are things to refine in the already existing sections

*An Invitation*

As an opening, I was very happy with the trio that I set. In the end, the choreography felt welcoming; at some points it even looked as if the dancers were pulling the audience in. The actual invitations that were handed out before any of the dancing started were very effective. They helped clarify that the first section was supposed to be an invitation to come into the circus. The one thing I would change choreographically about this first section is the occasional lulls. This section was originally set on different dancers, so the timing that worked for them didn’t necessarily work for the current cast. In one spot specifically the dancers break off into separate choreography for the first time, which was a challenge to choreograph. With this particular spot, I had choreographer’s block from the beginning; I ended up just throwing some recycled choreography to fill the gap. Looking back, I wish I had choreographed a short new phrase instead, because it started to look a little bit repetitious. Most of these complaints are
small details that can be easily fixed in the future when I revisit and restage *The Spectacle*.

**A Flight of Whimsy**

This quartet most clearly fulfilled my vision, and ended up being my favorite. Perhaps because it was the shortest section, I was forced to make my point succinctly. There is almost nothing I would change. Choreographically I am very happy with how the steps are put together. If I had more time, I would work with the dancers to refine the timing so that it was even more precise. I would also emphasize the nuances of the dance and facilitate further character development with the dancers. Despite the unison in this section, there is also opportunity to add individual flair.

**Beyond the Veil**

*Beyond the Veil*, the third section, was the hardest to choreograph. It was also the longest section and the one I would like to make changes to the most. I believe this was the most difficult section for me to choreograph because the music had very little variation; it stayed the same for four and a half minutes. I find it easier to choreography when the music changes relatively dramatically before its finish. Despite my struggles, the feel of it was exactly what I wanted, so I can’t really complain overall, but there are some parts of the choreography that needed to be modified. Two sections immediately come to mind. After the duet in the middle of this section, I choreographed a trio with the Ringmaster, one of the Gatekeepers, and one of the Circus Goers. Generating choreography was again challenging in this part for two reasons: first, I tried not to recycle too much
choreography, because I was walking a thin line between effective repetition and boring repetition, and second, I had to set my choreography on three dancers who each had very different dance styles. Because they danced so differently, it was hard to find choreography that fit with my theme and also look uniform and good on all three of the dancers. In the future, choreographing more complex phrases might give this third section less monotony. Shortly after this trio, all nine dancers came together and performed the same choreography for the first time since the beginning of “Beyond the Veil.” All of the dancers bend at the knees and the waist, suspending the left arm up from the elbow up. The bottom half of the arm is allowed to swing back and forth, and around in a circle. The intent of this was to provide some slow movement to contrast the general tempo of this section. When I set it originally, I asked the dancers to move very slowly, but as time went on the tempo increased and I didn’t do anything about it. If I had more time, I would make sure that this movement provided more of a break, for both the audience and the dancers. I would also go back and clarify some of the details; with nine dancers, it is hard to make sure everyone is doing the same thing without plenty of time for cleaning.

**Lucent Echoes**

The purpose of *Lucent Echoes*, the fourth and final movement of *The Spectacle*, was to find a balance between the showmanship of the first two movements and the sober severity of the third section. It also had to serve as a conclusion to the piece. From the time I first started working on the piece, I thought I knew exactly how the whole piece would end, but after the invitations
were added, I changed my mind; one dancer pulled out an invitation and handed it towards the audience, which indicated that it was their turn to join the circus. One part of this final section I would modify if I had more time would be a method to get everyone except the final dancer who holds out the invitation to the audience off stage sooner. Ultimately, taking everyone offstage faster would have made the last moment with the soloist more meaningful to the audience; however, it was a logistical problem I couldn’t solve with the time allotted. In *Lucent Echoes*, I experimented with including more traditional circus elements. The most successful of these experiments was the human carousel, which three of the dancers created at the beginning of the section. One of the biggest problems I had with this section occurred when I accidentally choreographed the beginning for ten dancers instead of nine, so it had to be reworked to fit only nine dancers. Luckily it was relatively simple to eliminate the extraneous part. All in all, I was very happy with the way “Lucent Echoes” concluded *The Spectacle*.

**Reflection**

Overall, one of the hardest parts of this project was navigating the politics of casting. Casting could have been a lot easier if I had not been friends with the majority of the dancers who auditioned. After casting, it was equally hard to find a balance between my roles as choreographer and friend. Occasionally there were problems with dancers not treating me with the same respect they might afford a non-student choreographer, but they were minor. As time went on I became more confident about claiming my authority as a choreographer and not being
afraid of using it. My goal was always to keep rehearsals as light and happy as possible, which made me hesitant to assert my authority at first, but I realized this occasionally had to be sacrificed in order to get things done.

Additionally, working with nine dancers and one understudy was also a challenge. I had never choreographed for more than six dancers before The Spectacle; five dancers are what I am most comfortable with. Nine dancers was a big step outside my comfort zone, but I knew from the start I wanted a big cast for The Spectacle. If rehearsals for The Spectacle hadn’t been during already established Pacific Dance Ensemble rehearsal times, there might have been a lot more scheduling problems. As it was, there were quite a few rehearsals that everyone couldn’t attend; it was very hard to set choreography without everyone there, but, being an undergraduate myself, I understand that it can be difficult juggling multiple commitments. Also, working with an understudy was trickier than I anticipated. I had never worked with an understudy, so it was difficult for me to know exactly how much direction to give him. The understudy also randomly missed rehearsal, or showed up right before it started and asked permission to miss. I wasn’t sure how much was appropriate for him to miss, or if he should be treated exactly like any other dancer in the piece.

Ultimately, actually coming up with the choreography for The Spectacle was not as difficult as I anticipated. I never started a choreography project with such an elaborate concept before, so I assumed it was going to be more challenging than anything I’d choreographed before. This ended up being true, but it was not as hard as I was expecting and was extremely rewarding. My
biggest challenge choreography-wise was making sure the movement conveyed the conceptualized story and theme. Generally, when I choreograph, I build an outline for the piece then fill in the details of the choreography. I employed the same method for *The Spectacle*, but on a bigger scale: I chunked the structure of the dance into four sections, and then outlined the storyline of each section. After that I decided upon the mood and message of each section, and designed a set of movement motifs for each section. I also decided on a few movement motifs that were carried through all of the sections to give the piece a sense of unity.

The process of creating movement was different experience for me in developing this body of work because I had so many things I wanted to convey. I was very careful and tried to create the most effective movement for whatever theme I was working with at the time. For example, many of the arm movements in “An Invitation” mimicked pulling in, or beckoning, and almost all of the movement was directed towards the audience, in order to create a sense of being drawn in and welcomed.

Another rewarding part of this whole process was seeing and hearing the audiences’ reactions to *The Spectacle*. As with any piece of choreography, there is a vulnerability in anticipating the audience’s response. I was lucky enough to be able to sneak out and watch the piece from the audience during the second show. People seemed completely engaged during the piece, and the ending appeared to leave them with the sense of awe and mystery I had hoped to inspire. Despite the challenges faced during the creation of *The Spectacle*, it
ultimately was an extremely rewarding experience, and I believe it was a success overall.
Appendix A

Old Circus Photos

Appendix B

*http://www.aceshowbiz.com/still/00007824/cds-worlds-away-poster02.html*
Appendix C

Circus Lights

1. http://miraimages.photoshelter.com/image/I0000MGygOUAs5EQ
Appendix D

1.

Proscenium arch for The Spectacle – Tom Miles Theatre – PC: Chris Leck

