



UNIVERSITY OF
CHICHESTER

AN EXPLORATION INTO HOW IMAGERY CAN BE USED AS A CHOREOGRAPHIC
TOOL DURING THE CREATIVE PROCESS AND TO LEAD TOWARD EMBODIMENT
IN PERFORMANCE

[REDACTED]
(50%)

A Dissertation

Submitted in Partial Fulfilment of the Requirements for the BA (Hons) Dance

Department of Dance
University of Chichester

April 2020



ACKNOWLEDGEMENTS


First and foremost, I would like to thank my dissertation advisor Carrie Whitaker, for her continued support, guidance and patience throughout this whole dissertation process, all of which I am truly grateful and appreciative of. Even though circumstances out of our control meant that the final piece was not performed when planned, I would like to say a massive thank you to my beautiful dancers who believed in my vision and helped bring it to life on the stage. Without their hard work and dedication, the final piece would not have been possible.

Lastly, I want to thank my parents and dance family for helping me stay positive during stressful times and being there for me when I did not think I would finish it. The end of our third year took an unexpected route, however I have grown so much as a dancer during my time at the University of Chichester and this is because of the amazingly supportive and talented staff in the dance department. Thank you all!



CONTENTS

Introduction.....	4
Chapter 1. Imagery; A Psychological Perspective.....	7
Chapter 2. Using Imagery.....	11
Imagery in Somatic Practices.....	11
Imagery in Creative Process.....	17
Conclusion.....	20
Bibliography.....	22



AN EXPLORATION INTO HOW IMAGERY CAN BE USED AS A CHOREOGRAPHIC TOOL DURING THE CREATIVE PROCESS AND TO LEAD TOWARD EMBODIMENT IN PERFORMANCE

Introduction

The act of embodiment highlights the tangible form of an idea, emphasising its - quality, associated feelings and/or characteristics, and providing the ability to conjure up a range of sensations (Lexico dictionary, 2020, [online]). Regarding movement and imagery, this is the somatic journey that is explored when the mover mentally pictures an image and discovers physical translations onto their moving body.

This research project explores the role of imagery in dance, to develop knowledge as to how a choreographer can use the application of imagery as a tool during the creative process of making a dance work; how it is able to inform the formation of vocabulary and as a method to lead dancers toward embodiment in performance. Understanding how imagery can aid the embodiment of movement is useful when creating choreography, adding texture and quality to the movement, as well as providing the dancers with deeper connections to their individual responses, generating a sense of intimacy between the dancer and their movement.

The term imagery itself can be described as a polysemous expression, due to the multiple meanings, connotations and derivatives. It can be regarded as; a concept in one's mind, an artificial thought, a formation of mental pictures, or as Forrester describes "a mental representation of something (i.e. a visible object), not by direct perception but by memory

or imagination; a mental picture or impression” (Forrester, 2000:3). This is valuable to this research as it will investigate how the dancers respond to their own images, how they individually perceive a mental picture and how this visualisation can then translate onto their body.

Chapter one considers imagery from a psychological perspective, drawing on the ideas of Aristotle and Hume, to gain knowledge of how mental imagery is stimulated and formed in the mind of the ‘image-maker’¹, therefore informing the way the dancers are approached as image-makers, in my choreographic process. This was explored through investigations into imagery during practice as research (PAR), utilising pre-established approaches of dance practitioners and choreographers, to deepen my understanding of how imagery can be used to enhance creativity and performance.

The coming together of imagery and movement has been and continues to be used frequently throughout dance practice and choreography. This research examines in chapter two, methods developed by practitioners such as Joan Skinner and Moche Feldenkrais (1904-1984), which use imagery in a teaching environment. This also includes an interview with a dance practitioner, teaching within a university setting, in order to expand my understanding of how imagery can lead a dancer to deeper sensorial experience. This chapter underpins how choreographers, including Wayne McGregor and William Forsythe, use methods utilising imagery for creativity and embodiment when making movement. By

¹ An ‘image-maker’ is someone that perceives or creates a mental image.

██████████

drawing upon both imagery in teaching, and choreographic practice, it will help extend my knowledge on how it can be used choreographically, with evidence from my PAR interwoven throughout. I have worked with three dancers, who will be referred to as *A*, *B* and *C*, to create my final piece, *Fragments from the Inside*² and to identify if the methods support and nourish the dancer's progression toward embodied engagements with their physicality.

² *Fragments from the Inside* will be referred to as FFTI for the duration of this paper.

Chapter 1 – Imagery; a psychological perspective.

Imagery is a largely debated subject within psychology, with its' relationship among perception and representation generating an abundance of interrelated theories.

Perception can be described as the response to information formed through the senses, and as a mental insight which comprises of processes reliant on memories and expectations.

Perception provides a framework for the theories of mental imagery to be formulated and understood and can be differentiated between perception as sensation, and as cognition. As

a sensation, “perception is grounded on stimuli activating the senses and their neural correlates: seeing, smelling, touching, hearing, tasting and kinesthesia” (Forrester, 2002:18).

Whereas for cognition, perception encompasses recognising, remembering and associating.

Classical and medieval philosophers such as Aristotle and Augustine, held dominant positions regarding imagery and imagination, with classical views that represented the stages of information processing from sensation to imagination, and from thinking to memory (Cornoldi, 1996). In Aristotle’s writing on psychology, “phantasma”³ has several functions which parallel those ascribed to imagery in modern psychology. For example, educational psychologist Mary Sturt wrote “we say we have a mental image when, without there being any external object to initiate the sensation, we have a mental experience” (Sturt, 2013, [online]). This implies without direct sources of visual information, the mind is still able to conjure images using the imagination, linking to Forrester’s point that mental images can be derived from the imagination or memory of previous sensorial experiences. This was investigated through PAR, instructing the dancers to close their eyes and imagine

³ A term Aristotle used to refer to mental image or imagination.

the feeling of a spiral travelling through the body, starting in one limb, then spreading, increasing/decreasing in size/speed in the process. Each dancer created improvised movement responses to this image, with A documenting:

Visualising the spiral helped me embody the image but as I got deeper into the improvisation, I began to visualise my lava lamp and how the liquid spirals up and down, which became the inspiration for my movement.

(A, 2020)

Central to Aristotle's theories of memory and thought, is the notion that "not only does remembering essentially involve the recall of imagery of past experiences, but, he tells us, 'it is impossible to think without an image'" (Aristotle cited in Thomas, 2014, [online]). This accentuates the idea that phantasia "does not have a faculty of its own but is 'parasitic' on sense-perception" (Schofield cited in Nussbaum, 1995, [online]), suggesting that phantasia habitually relies on the senses to provide the stimulus for a mental image to arrive and is not directly correlated to perception. Instead, phantasia draws on sensory information without the immediate stimuli, therefore involves the subjective imaginings of the individual to synthesise information. During the PAR task above, this relates to how C found an alternate sensation to A, saying:

The spiral was a good starting point for my movement, but to develop it I imagined the sensation of pins and needles. This changed the sensitivity of my material and I could relate to the feeling, giving me more ideas to work with.

(C, 2020)


Building on these early theories, British empiricists including Berkeley and Hume, constructed the idea that knowledge is built up from mental images that are traces of sensory experience. These philosophers made it clear "if our knowledge is based on

experience, mental representations are the result of that experience, and the representations reflect the properties of sensory perception” (Cornoldi, 1996:3). Hume argues that mental images are presented in more detail when they are memories of sensory experiences, rather than imagining an image without the initial stimulus. Hume says:

“Tis evident at first sight, that the ideas of the memory are much more lively and strong than those of the imagination”.

(Cited in Traiger, 2008, cited in Radcliffe, 2008, [online])

This highlights that sensorial experiences have more specificity than ideas without an original perception and provide clearer images for the mind to depict and explore. This links to *A*'s previous thought of how the spiral evolved into a memory of a lava lamp, the image became clearer when *A* uncovered familiarity. Equally, Swiss philosopher and psychologist, Jean Piaget (1961), argued that the process of imagery is directly parallel to the development of “sensory and motor exploration of an object, with imagery being the internalised imitation resulting from perceptual-motor coordination of information about an object” (Klinger, 1981:31). This not only supports both Aristotle and Hume’s ideas about links between visual experience and imagery, but Piaget deepens the argument suggesting that the sensory experience can stem from touch, not just visual perception. This is valuable to my research, suggesting sensory experience can originate from imagery and touch, and was explored in my PAR, investigating the image of a marionette doll. The task investigated ways of physically moving someone, as if they were a doll, using touch to guide the sensation of being weightless and controlled. *B* recognised she felt “light and supported. I closed my eyes to experience the sensation of being controlled which allowed me to embody and understand the feeling of a marionette doll” (*B*, 2020).



A mutual theme amongst these theories is the idea that a mental image must originate from somewhere, as “raw information remains meaningless if it cannot be referred to something inside the organism that gives it meaning” (Klinger, 1981:4). This holds value to my research as when seeing images, either in reality or the mind, it evokes a range of metaphors and associations, accentuating the relationship between perception and imagery. These subsequent ideas explore how images can be perceived mentally, with the previous arguments from Hume and Piaget supporting this. In doing so this will uncover if and how imagery can be individually perceived by each dancer and the way these perceptions can be portrayed through their movement.




Chapter 2 – Using imagery

This chapter concentrates on how imagery is used during somatic practice to enhance technique and performance, and how this then informs the way imagery is used as a choreographic tool during the creative process of making a dance work.

Imagery in somatic practices

Developed by Joan Skinner in the 1970s, the Skinner Releasing Technique is concerned with “releasing’ power and strength” (London Dance website, 2019, [online]), through a method that re-examines habitual patterns of movement to move more efficiently. This technique emerged using “imagery as a powerful tool for transformation” (Skinner Releasing Institute website, 2009, [online]) through guided imagery allowing the mind to quieten and “coaxes us into a deeper state of wholeness, tapping into the imagination while working on technical aspects of movement” (Skinner Releasing Institute website, 2009, [online]). This is valuable to my research as, if quietening the mind of the dancers can help them become fully immersed in their image, the physical responses created will be innovative representations of this.

At rudimentary level, these images fall into two categories: *specific* and *totality* imagery. *Specific* imagery is concerned with segmented movement patterns, whereas *totality* imagery fosters a complete state where the realisation of multidimensional awareness is merged (Davis et al., 2008, [online]). An example of *specific* imagery is the idea of having marionette strings attached at the knees, encouraging greater freedom in the hip socket.



This inspired a PAR task, where the dancers’ imagined their whole bodies attached to strings like a marionette doll. Initially, I taught the participants a phrase, originating from the idea of being controlled by strings, leading to the dancers adapting individual versions of this, with different images as the stimulus. This created an abundance of movement material, all of which stemmed from a marionette doll.

Totality imagery, however, could conjure the image of “floating in a pool. Then the whole self merges with the pool – the outer edges of the self, becoming the outer edges of the pool” (Davis et al., 2008, [online]). The visualisation of these metaphors creates a vivid picture in the mind and, even though they are not being experienced, allow a range of sensations in the body to be established and expressed. In a study by Bridget Iona Davis in 1970, “totality imagery not only helped the student let go of conscious control, but also refines their aesthetic sensitivity to movement” (Davis, 1970:29). The student mentioned in this study worked with breath and air totality, as she described:

The whole body becomes one cellular, like an amoeba – one pulsing, breathing, expanding contracting, liquid unity. Bones and muscles spread out on the floor like spilled water.

(Participant cited in Davis, 1970:29)

This accentuates that the student became absorbed in the *totality* image, experiencing a deep, clear understanding of the sensations that immersed. The student explained rather than “trying to perceive things, you become the perception and it releases you into a vast realm of experience and feeling” (Participant cited in Davis, 1970:29). By combining both *totality* and *specific* imagery, the Skinner Releasing Technique refines the perception and

performance of movement, developing “imagery that serves as powerful metaphors for conveying kinaesthetic information” (Davis, 1970: 34). Identifying with a metaphor can generate a clearer picture to imagine, thus encourages a dancer to acknowledge “the importance of using multiple senses to make an image as vivid as possible” (Nordin-Bates, 2015, [online]). Throughout my PAR, metaphors played a vital role in the development of choreographic tasks, helping the dancers gain an understanding of the image. In the task above, the dancers explored different images to develop the phrase, which were: the feeling of being boneless, trudging through thick mud and floating in a boat heading towards rocks. Each metaphor provides juxtaposing images and sensations which were conveyed in the movement the dancers made, with A saying:

Interweaving the feeling of having no bones onto the marionette doll phrase was challenging, but once I embodied the sensation of being boneless, I felt inspired to move.

(A, 2020)

As well as touch, a vital sense practiced in dance, imagery can enhance feelings of other senses as “one can imagine the taste of honey, the hue of a rose, or the sensation of weightlessness” (Davis, 1971:34). Each sense can provide dancers with multiple perceptions to delve into which “formulates a new conception of our direct imaginative grasp” (Assaglioli, 1971:217). Utilising this technique during early stages of a dancers training, can allow a dancer to develop an embodied engagement in movement, and understand how it can aid the fulfilment of their physicality. Discovering this sense of an embodied framework provides a stronger ability to grow and expand the level of attention given to the creation of choreographic movement.

Reflective of the somatic practices of the Skinner Releasing Technique, The Feldenkrais Method was established in the 1940s, by Judoka and physicist Moche Feldenkrais, which “enhances awareness, improves function and enables people to express themselves more fully” (International Feldenkrais Federation website, 2016, [online]). The practice leads participants to discover the body using imagery that often has an anatomical perspective and is adjacent to embodied thinking using the technique of Awareness through Movement. By verbally directing sequences of movement, the Awareness through Movement method attempts to “make one aware of their habitual neuromuscular patterns and rigidities and to expand options for new ways of moving” (International Feldenkrais Federation, 2016, [online]). When dancing or choreographing, our bodies tend to become accustomed to a way of moving, therefore can result in outdated movement material, but clearing the mind and focussing on the instructions or images given, can create new phrasing to explore and improve. This practice was investigated in my PAR during the improvised spiral task, as I instructed when the dancer’s spirals were growing/shrinking in size, increasing/decreasing in speed or moving to a different body part. The participants reacted to this, allowing themselves to become absorbed in the image, helping discover new ways of moving, away from their customary patterns, to create interesting organic movements. This is useful as a choreographer because the dancers’ awareness when moving provides opportunity to guide and develop the material, expanding the capabilities of the movements and leading them to achieve total embodiment in performance.

Feldenkrais clarified this method as a mode of facilitating embodied thinking stating:

“In my lessons the student learns to listen to the instruction while he is actually carrying out an exercise and to make the necessary adjustments without stopping

the movement itself. In this way he learns to act while he thinks and to think while he acts”


(Cited in Kampe, 2016, [online]).

This procedure of teaching not only corrects a dancer in the moment, allowing them to adjust where necessary, it also provides them with a level of control. They can move by their own accord but are able to interpret the instructions suggested with an individual perception. The Feldenkrais Method explores the process of embodied thinking before it can be used choreographically, ensuring dancers discover alternate ways of moving that differ from their habitual patterns. Similarly, during an interview conducted on 13th February 2020 with University of Chichester senior lecturer, Jayne McKee, she explains how imagery is “a really useful tool to help them [students] access different ways of moving, or to find different shapes or qualities in the body” (McKee, 2020). Likewise to both the Feldenkrais and Skinner techniques, McKee continued, explaining that “a sweep across the space like you’re slicing with the arm” or “chest is open, shoulders wide and the arms hang heavy like sleeves from a coat hanger” (McKee, 2020), helped translate to her students the ideal quality and direction that the movement needs. When asked if students respond to this way of teaching, McKee replied:

Sometimes the impact can be immediate if it, if that resonates with a student, then it can just trigger that learning, it can unlock that learning if they find that quality or direction in the movement.

(McKee, 2020)

If imagery has the power to ‘unlock’ a deeper sense of learning in class, dancers can develop knowledge on how to push their movement to higher limits, enhancing the quality of the




material. The discovery of this can be translated from class into the creative process, combining the techniques acquired to then create movement when making a dance work, and relating to Skinner's outlook that "the poetic imagery kindles the imagination, thereby integrating technique with creative process" (Skinner, 2005, cited on London Dance website, 2019, [online]).

Imagery in creative process

The focus of this research is how imagery can be used during the creative process of making a dance work and throughout my PAR, ideas were explored using inspiration from choreographer Wayne McGregor. Delivering a presentation at the TED Global Conference in June 2012, McGregor expressed that “choreography is very much a process of physical thinking” (McGregor, 2012, [online]) and throughout the talk, constructed phrases using three versions of physical thinking: direct transfer of energy; the use of mental architecture and collating a mental picture.


During his demonstration, McGregor asked his dancers to imagine themselves as pure lines, as if they were objects of architecture. By metaphorically replacing body parts with architecture, the dancers found new pathways and spaces to collaborate and intertwine with each other. This version of physical thinking was explored further in my PAR to discover how the dancers reacted to each other as lines not people, reflecting Piaget’s view that imagery is corresponding to the developments of the sensory and motor exploration of an object. One participant created a line/shape with their body and another dancer responded by interweaving their movement within this line/shape. I found when observing the dancers view each other as lines, the movement they created became linear and contrasted material created in other tasks. This added a unique dynamic to FFTI and relates to Skinner’s idea of *totality* imagery, visualising the whole self as a line to become immersed in the image and refines sensitivity to the movement.



McGregor also explained the method of a mental picture, which was beneficial in my research, drawing on the ideas Hume suggested that mental images are presented as traces of sensory experience. Visualising the letter 'T', McGregor interrogated the image with questions such as: where are you in relation to it? What happens if it changes colour? What if one side collapses? – prompting the dancers to make choices for themselves, giving the image detail and dimension. This relates back to McKee's thoughts, as she agrees dancers should, "take information in, translate it in their body and make it make sense in their body, so they are totally immersed in that movement" (McKee, 2020). This was explored in my PAR, with each dancer constructing a solo based on the first letter of their name. Once created, I interrogated their solos with the same questions as McGregor, observing how a simple suggestion could change how each dancer perceived their letters with *B* saying, "my letter ended up being upside down with one side collapsed, I didn't even notice where I was in the studio I just felt absorbed in the image" (*B*, 2020).

Even though McGregor's dancers were set the same image and task, the phrases they each created were vastly different, demonstrating how an image can be explored in multiple ways, resulting in unique outcomes each time. This relates to Forrester's suggestion that sense perception involves the stimuli activating an individual's senses, differing from person to person, and "sensation cannot be an active process without something to guide the activity" (Klinger, 1981:4).

This correlates to William Forsythe's choreographic method of visualisation, a technique grounded in experimenting with geometric shapes such as: lines, points and three-



dimensional forms, to support the dancers in developing their own improvisational practice. When using line imagery, Forsythe comments “you establish a line in space and you avoid the line, you move around the line, you establish its substantiality” (Forsythe, 2008, [online]), thus by establishing its presence and moving the body in relation to and avoidance of the geometric shape, the line instigates the creation of movement.


Both Forsythe and McGregor’s approaches to visual imagery share a sense of activating the imagination of the dancers, allowing them to become engrossed within the layers of the image and have control over how they express their perceptions of this in movement. The individual responses lead to an accumulation of movement material, different in detail and approach but still embodying the image. This comparison is of value to this research, further accentuating Forrester’s view that a mental image can derive from the imagination and be shaped in the mind of the image-maker during the creative process, enhancing creativity. Throughout my PAR, this was investigated to understand how mental images can be used as a choreographic tool and encourage the way dancers are approached as image-makers.



Conclusion

The aim of this research was to explore how imagery can be used as a choreographic tool during the creative process and lead toward embodiment in performance. Reflecting on the PAR, it is evident that imagery facilitated the dancers to become absorbed in their creativity, generating organic movement material in improvised explorations and expressing inner somatic responses, supporting Forrester's idea that images can stimulate a sensory experience. When structuring the material to create FFTI, however, the embodiment discovered in the tasks became lost, with the dancers performing steps instead of embodied sensations. To rectify this, the dancers began FFTI with their eyes closed, allowing the mind to focus on an image as they moved, regaining the sensation during performance.

Comparing this to the literary research from Aristotle and Hume, it suggests that the perception of images is an individual experience, showing its ability to adapt and develop when introduced to new senses, memories or imaginings. The "language of images is vast, if not vaster, than the language of words" (Davis, 1970:34), therefore utilising both McGregor and Forsythe's theories of visualisation, and Skinner and Feldenkrais's teaching practices, the dancers were able to focus on immersing their whole selves into the images in the PAR. The participants investigated how they individually perceived these images and what movements developed from this, documenting if their mind alternated variations of it (i.e. the spiral into the lava lamp), or if they found similar responses.



FFTI presents these explorations in a piece about the process of an oil painting, transforming the space into a canvas of movement. By enhancing my choreographic thinking as someone inside, and leading, the process, this research informed my approach to choreography, with alternate techniques and processes shifting my usual method. A development of this research could investigate further into Piaget's theory of the link between sensory experience and touch, exploring how movement alters if mental images are introduced to tangible materials during the creative process. This research has equipped me with knowledge of how to develop my work, and how imagery is not only a choreographic tool in the creative process, it is also a method to nourish a dancer toward an embodied performance.

BIBLIOGRAPHY

ONLINE SOURCES

Barr, S., Chatfield, S., Dufek, J., Jensen, J., & Krasnow, D. (1997) *Imagery and Conditioning Practices for Dancers* [online]. Available from <http://www.citraining.com/Imagery-and-Conditioning-Practices-for-Dancers.html> [accessed: 22nd November 2019]

Cornoldi, C., Brandimonte, M., Kaufmann, G., Logie, R., Reisberg, D. (1996) *Stretching the Imagination: Representation and Transformation in Mental Imagery*. Electronic Source [online]. Available from: <https://ebookcentral.proquest.com/lib/chiuni-ebooks/detail.action?docID=241413#> [accessed: 4th December 2019]

Davis, B., Davidson, R., Metcalf, S., Skinner, J., & Wheeler, K. (2008) *Skinner Releasing Technique: Imagery and its Application to Movement Training* [online]. Available from: <http://www.skinnerreleasing.com/articles/imageryarticle.html> [accessed: 27th October 2019]

Kampe, T. (2016) *Crossing/weaving: Somatic Interventions in Choreographic Practices* [online]. Available from: <http://iffresearchjournal.org/volume/5/kampe> [accessed: 1st November 2019]

Nordin-Bates, S. (2015) *Using Imagery to Optimise Dance Training and Performance* [online]. Available from: <https://www.iadms.org/blogpost/1177934/233854/Using-imagery-to-optimise-dance-training-and-performance> [accessed: 28th October 2019]

Schofield, M. (1993) 'Aristotle on the Imagination' in Nussbaum, MC, & Rorty, AO (ed.) (1995) *Essays on Aristotle's de Anima*. ProQuest Ebook Central [online]. Available from: <https://ebookcentral.proquest.com/lib/chiuni-ebooks/reader.action?docID=3052875&ppg=258> [accessed: 14th February 2020]

Sturt, M. & Oakden, EC. (2013) *Modern Psychology and Education: A Textbook of Psychology for Students in Training Colleges*. Taylor & Francis Group [online]. Available from: <https://www.taylorfrancis.com/books/9781315009711/chapters/10.4324/9781315009711-19> [accessed: 15th February 2020]

Thomas, N. (2014) *Mental Imagery* [online]. Available from: <https://plato.stanford.edu/entries/mental-imagery/> [accessed: 22nd November 2019]

Traiger, S. (2008) 'Hume on Memory and Imagination' in Radcliffe, ES (ED.) (2008) *A Companion to Hume*. ProQuest Ebook Central [online] Available from: <https://ebookcentral.proquest.com/lib/chiuni-ebooks/reader.action?docID=470696&ppg=5> [accessed: 15th February 2020]

WEBSITES

International Feldenkrais Federation (2016) [online] Available from: <https://feldenkrais-method.org/iff/standards-of-practice/> [accessed: 27th October 2019]

Lexico Dictionary (2020) [online] Available from: <https://www.lexico.com/definition/embodiment> [accessed: 4th March 2020]

London Dance (2019) [online] Available from: <http://londondance.com/articles/features/what-is-skinner-releasing-technique/> [accessed: 28th October 2019]

Skinner Releasing Institute (2009) [online] Available from: <http://www.skinnerreleasing.com/aboutsrt.html> [accessed: 30th October 2019]

PRINT SOURCES

Assagioli, R. (1971) *Psychosynthesis*. New York: Viking Press

Davis, B.I. (1970) *Releasing into Process: Joan Skinner and the Use of Imagery in the Teaching of Dance*. University of Illinois, Urbana-Champaign

Forrester, M. (2000) *Psychology of the Image*. London: Routledge

Klinger, E. (ed.) (1981) *Imagery: Concepts, Results, and Applications. Volume 2*. New York: Plenum Press

Todd, M.E. (1997) *The Thinking Body: A Study of the Balancing Forces of Dynamic Man*. London: Dance Books Ltd

VIDEOGRAPHY

ONLINE SOURCES

A Choreographer's Creative Process in Real Time, TED Talk, 2012 (online) Cho: Wayne McGregor. Available From: <https://www.youtube.com/watch?v=KPPxXeolzRY> [accessed: 28th October 2019]

Forsythe-Lines-Avoidanc-1-Introduction, 2002 (online) Cho: William Forsythe. Available from: <https://www.youtube.com/watch?v=cqGyFiEXXIQ> [accessed: 19th November 2019]