

FALLING INTO DANCE

2017 Fall Dance Concert features six original numbers by faculty, guest artist and students



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The production
ADJECTIVE process of a dance concert mirrors the structure of a spider web
NOUN. The center is the concept of the show
NOUN. Each strand
NOUN attached is a different contributing part
NOUN — from the director to the dancers, choreographers, crew and costume designers. As the performance approaches, the different strands begin
VERB to connect.

Sophomore dancer
NOUN Meg Boericke did not have much connection to other strands when she was cast in this year's fall dance
ADJECTIVE concert during the first week
NOUN of school. She soon became more aware of the many parts that all lead up to the final product — when the lights go on and she is standing
VERB in full makeup and costume, ready to perform.

This year's fall dance concert will be running from Nov. 9-12 in in Roberts Studio Theatre
PLACE Scott Studios at Arts West. It will be featuring six
NUMBER bers, ranging from contemporary ballet to a piece inspired by "Mad Libs," and a guest artist piece by Kira Blazek inspired by the 80s, 90s, and early 2000s. It will also two feature
VERB student choreographed numbers.



Planning for the concert

PHRASE

JEN GUY METCALF, ASSISTANT professor of dance and artistic director of the show, begins thinking of concepts or ideas for the show about a year in advance. She does a lot of research through websites, books, movies, music and photography to find a concept for her piece and the show itself.

"I gather all that and start to generate movement inspired by my research," Metcalf said. "I teach that to the dancers not in a linear way. I just teach the movement, and I start to edit and shape the dance."

While directing the path

of the concert, Metcalf, along with faculty in the dance department, also selected student choreography in December 2016 during a salon showcase. From that salon, they decided what pieces of students taking the choreography course would go to national conferences and which will be in the fall dance concert.

"We encourage our students to explore," Metcalf said. "We place emphasis on crafting choreography and developing movement."

The opportunity for students to showcase their choreography onstage allows them to have professional experi-

ence outside the classroom.

The works in this year's fall concert are mainly contemporary in dance style and music. The piece Metcalf choreographed is a contemporary pointe piece. Aside from choreographing her piece, Metcalf also mentors the student choreographers and offers feedback so they can improve certain parts of the dance.

"We have helped them to improve their choreographic work and encourage them to coach their dancers in the performance of the piece," Metcalf said. "Not only do the choreographers improve, but the dancers also develop as artists as a part of this pro-

cess."

One of the dances Metcalf is most excited about is called, "Don't stop (verb ending in -ing)," which is part of the Mad Limbs course.

This course was inspired by a conference presentation and is a play on the words "Mad Libs," the word game. Renay Aumiller, assistant professor of dance, and Metcalf helped develop and teach this course, which was open to all university students and consists of students with a variety of academic interests, such as dance majors, dance minors, communications majors and business majors. There was no casting for this piece because

the cast includes everyone enrolled in the course.

"It's an example of our scholarship finding its way into the classroom," Metcalf said.

The performance of this dance will be different every night of the show since it has a focus on improvisation through verbal communication and physical movements.

"I find such great pleasure in the rehearsal process, but what is really exciting is when the students take everything they have learned from class onstage, and you can see evidence that they are truly learning and developing as artists," Metcalf said.



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JEN GUY METCALF ASSISTANT PROFESSOR OF DANCE