

The University of Southern Mississippi

Be .

by

Karley Wasaff

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Approved by:

Kelly Ferris Lester, MFA Thesis
Adviser
Department of Dance

Elizabeth Lentz-Hill, MFA, Interim Chair
Department of Dance

Ellen Weinauer, Ph.D, Dean
Honors College

Abstract

This thesis explores how a choreographer can create an effortless method and positive community for the self with the creative process through research and my personal experience creating a dance called *Be* . The method involves three yoga techniques, self-acceptance, trusting the process, and gratitude for others for the choreographer to self-explore and apply to find a balanced relationship between dancers and choreographer and full creative capacity.

Keywords: Dance, Choreography, Yoga, Dosha, Chakra, Balance

Dedication

Colonel Samuel K. Wasaff, Jr.:

This is dedicated to you Grandpa. You taught me that honor can be bestowed in many ways, whether it be a title in the military, or a smile from your mother. But sometimes we forget to honor ourselves in the humblest of ways, and that is where true honor lies.

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Chapter 1: Creative Process—Be Creative

Yoga and Me

I was in Pahoia, Hawaii, surrounded by an extensively vibrant and lush jungle, meditating by the cliff, listening to the waves crash into the island's side when I was overwhelmed with the feeling of gratitude. It was because of dance, because of the people in my life, because of me, that I was where I belonged. I was connected to nature and present within my mental and physical body. I was simply being. It was in that moment that I wanted to create a dance about my experience in Hawaii. I was in Hawaii for a month-long, two-hundred-hour yoga teacher training program, but gained more than a certificate to teach yoga. It was a journey of self-learning, self-acceptance, awareness of surroundings, and true beauty.

Yoga was the first structured practice connecting the mind, body, and spirit. It was developed over 5,000 years ago in Northern India and was first mentioned in the oldest known sacred texts, *The Vedas*. Patanjali is the man who wrote down the yogic way and codified the Yoga Sutras. B.K.S. Iyengar increased the popularity of yoga in western culture by making the practice accessible to everybody and every body with his book, "Light on Yoga". *Hatha* and Iyengar yoga are the yoga practices that are widely practiced in western culture. *Hatha* yoga is a practice of bringing peace to the mind before deeper spiritual practices through *asanas* and *pranayama*. *Asanas* is movement practice or posture, like a yoga class, and *pranayama* is breathing techniques or rhythmic control of the breath (Iyengar 1-10).

Deeper spiritual practices include practices like meditation or *svanasana* - the quieting of the mind that happens at the end of a yoga class. B.K.S. Iyengar mentions in

his “Light on Yoga” book that “when the restlessness of the mind, intellect and self is stilled through the practice of Yoga, the yogi by the grace of the Spirit within himself finds fulfilment” (Iyengar 3). After the first sense of fulfillment I experienced through yoga, my creative energy was vibrant and being pulled to create something in response to it. Every day from six in the morning until six at night my yoga retreat group and I practiced yoga in a lush jungle that many yoga practitioners use as a visual aid in meditation. Being in that environment created a different sense of being—from placing the self in a peaceful place to the self being a part of that place. Every day after the overwhelming multiple inner experiences, revelations, and connectivity that occurred in one day, my “creative being” began to become vibrantly expansive and my brain and body would overflow with thoughts and ideas until I improvised dance movement at the end of the day. These daily improvisations helped me to contextualize and understand the raw experiential self-journey I was experiencing, which led me to a fleeting, but intriguing thought—creating a dance based on my yoga journey. The constant inspiration from myself, the people around me, and the environment caused an instinctive feeling that I had to dance to fully reflect upon the raw experiential journey which enforced this thought of creating a dance in inspiration of it. But I let go of that thought. In order for my journey to continue to unfold unforced, I felt as though I could not begin thinking about the dance I would create, as that was the future, and yoga is the now.

When I came back to the mainland, North America, I continued to let go of thinking about what dance I could create, rather I let all my experiences soak in, reflect, and continue to live and grow in the present moment. The first thought I had about creating a dance was when my professor, Elizabeth Lentz-Hill, contacted the senior

choreographers of the dance department that we were required to inform her how many dancers we would like for our senior choreography class/project. I did not think about the dance I was going to create until this moment because I felt as though it kept me in the realm of the present and staying true to yoga, to ward off stressing about what could be and what could have been. I was satisfied in creating a dance on three, five, or seven dancers to represent the three *doshas*, the five *koshas*, or the seven *chakras*.

The *doshas*, similar to character/personality types, are used in the Ayurveda science to determine what a person needs to do to balance out their life in a holistic way. The *Ayurveda* therapies and practices are a system of complementary/alternative medicine rooted from the Indian subcontinent thousands of years ago alongside the beginnings of yoga as explained in “Soma Yoga Institute 200HR Yoga Teacher Training Manual” by Liz Heffernan. The *doshas* are determined by a series of questions based on mental, behavioral, emotional, and physical profiles. *Pitta* personalities relate to fire and people who are leaders. *Vata* relates to space/air and people who are in the older stages of their lives and/or fast paced and restless. *Kapha* correlates to earth and personalities generally include people who are slow moving, grounded, and calm. The goal is to reach a balance of all three, a *tridosha*, which correlates with water and people who are at ease, positive, and balanced in the majority of all aspects of life (Appendix B, 116-120).

The seven *Chakras* are energy centers in the body also used to determine unbalances in the self and balance those seven energies—1. Root Chakra 2. Sacral Chakra 3. Solar Plexus 4. Heart Chakra 5. Throat Chakra 6. Third Eye 7. Crown Chakra (Appendix B, 97). The five *Koshas* are a model that describes the five layers of a human being—1. Physical body 2. Energy body 3. Mind and Emotions 4. Wisdom body 5. Bliss

body (Heffernan 147). The *Koshas* are intricately multidimensional and can be thought of as “Russian nesting dolls, removing layers starting from the dense form of the physical body proceeding to greater and greater layers of subtlety” (Heffernan 130), but all equally important and beautiful. The *doshas*, *chakras*, and *koshas* all have layers that are all dependent upon each other to find balance within the self and no one layer is viewed as more important or better than another.

A Twisted Ending to This Dream

After telling my professor I would like seven dancers, but mentally noting that I would be pleased with three, five, or seven, as no one size was viewed as more important than another. Casting auditions is where the choreographers for the semester teach short dance combinations to narrow down and decide what dancers they wanted to collaborative with in their creative process. I decided that I wanted dancers who could take what I say, interpret it, and take the risk of showing what their inner light was truly trying to tell. I resolved a way to find dancers with the capability to tap into this deeper level of consciousness by leading a movement experience at the auditions based on a high-stake situation (Appendix A, 47-48). I planned to watch for what their bodies wanted to do here, like a solo performance or presentation, and if their performance energy radiates from a true and raw sense of self.

It was quite remarkable to watch these experiential improvisations. I witnessed stories emerge from dancers and a sense of presence that I had never seen from their movement. It was from here that I actually created a large dream cast because so many dancers were willing and able to take the risk I needed. The senior choreographers and professors who choose to choreograph in the same semester had to write our dream casts

up on the board, so I obviously chose seven from the larger group. This came to my advantage because by the end of the selection, I had seven dancers that I knew would be open to an experiential creative process, because I had replacement if I did not get the seven I wrote.

A twisted ending to this dream—we still had dancers who were not cast in anything and the RDC Director, Kelly Ferris-Lester, insisted that no one could leave until all dancers were cast in at least one dance. During this moment, I considered two substantial lessons from my Hawaiian retreat, besides love yourself—1. trust the process and 2. may all beings be peaceful, may all beings be happy, and may my energy contribute to that. This was a moment where I decided to listen to these lessons because no one was budging for what seemed like years. It was now or never! I raised my hand and I took on the extra dancers in exchange for an amazing dancer that I could not gain earlier, Cass Simmons. My cast size went from the superb seven to the “what-am-I-doing-with-my-life-thirteen” (Appendix A, 49). I decided to trust the process and allow for all the beings around me to feel a moment of relief and bliss. In doing this, I kept what my morals and instincts told me to do, but not what my plan said to do. This completely changed all visions I had of what my dance of seven could evolve into. It turned into “how-in-the-heck-am-I-going-to-have-an-experiential-creative-process-with-thirteen-bodies-in-space.” All I had left was the mantra: breathe and trust the process.

FIRE

Before the first rehearsal, I meditated with the essence of acceptance and the process of letting go, which sparked the idea of creating three sections with each section being based on one of the three *doshas*. This spark came from my conclusion that I was

able to discover and accept who I am through the *doshas*. Within each section, I considered placing or highlighting specific dancers in their dominant dosha. I began my rehearsal process by having each of my cast members take a quiz to determine their dosha imbalance. I had a quiz from yoga teacher training that involves questions about a person's mental, behavioral, emotional, physical, and work ethic profiles. For example, a question from the physical profile can ask about elimination regularity—is your elimination dry/hard/thin/easily constipated (*Vata*), many during the day/soft to normal (*Pitta*), or heavy/slow/thick/regular (*Kapha*) (Appendix B, 112-114). I ended up not using my quiz because I wanted my cast members to take the quiz before our first rehearsal and mine was on paper. So, I looked up online versions that were the most similar to my version and found a quiz on naturesformulary.com. I sent them the link in our cast group message and had them send me a screenshot back of their results before our first rehearsal.

I presumed that most dancers would have *Pitta* as either their first or second imbalanced/dominant dosha because dancers are leaders, intuitive creators, and confidence/performance driven. I was correct, but I was surprised at how accurate my assumption was and so were they. Every single one of my thirteen dancers came out with *Pitta*, most having it as their dominant *dosha* (Appendix A, 50). Before creating any movement, I split the dancers into groups based on their *dosha* results. I wanted to see how my dancers naturally moved together within the realm of their *dosha* to harness their raw movement, so I had each group create short phrases based on the element of their group's dosha. One group created based off balance to represent a *tridosha*. Because all of the dancers had *Pitta*, I split groups based on the second strongest dosha. It was after

this rehearsal that I decided that every single cast member would have an important role in the *Pitta*-section—an aesthetic of powerful unison.

The movement creation I offered to this piece came from constantly manipulating and developing rhythmic/linear movement in a complex manner in rehearsals as a way to investigate the *pitta* imbalance. When the *pitta* dancers created a phrase based on the fire element, they created unison movement that tended to be more dynamically strong, fierce, expansive, and linear. Without knowledge of what the typical movement qualities of *pitta* were, the dancers created and embodied the *pitta* aesthetic. This enforced the fact that my research is revealing that creating this section as an extreme *pitta* imbalance was raw/natural across the board. I then created movement within the fire realm that I knew my dancers would all be strong in by re-watching incorporating movements from the phrase the group of five *pitta* dancers created. I pulled movement from that video and edited and expanded on the movement based on what movement gave me a feeling of being empowered.

The creation process of this section came easy because it was such a naturally raw and strong feeling from not just me, but all of the dancers. I manipulated the spacing and timing of the phrase I created based on what the fire group created, as well as a rhythmical phrase the cast and I created together in correspondence to a chant I taught them—“*om gam ganapataye namaha*”, a chanting mantra to call upon the root chakra and the god *Ganesh* to remove obstacles (Heffernan 1). It was through this manipulation in the space with my dancers that produced complex floor patterns and visual effects. For example, when playing with the percussive phrase I told my dancers to make travel through space and they began to move out in a pattern that resembled a half mandala.

Since this came naturally to my dancers, I enhanced and solidified the mandala travel pattern to create a visual design that was still in the realm of raw creation.

The first section of the dance, Fire, included movement qualities that honed in on linear and exact movement along with a forward drive. The first step in recreating balance in the *doshas* is accepting one's imbalanced *dosha*, so naturally, I placed the Fire section first. It is through discovering imbalances of *Pitta*—too much of one *dosha*—that someone can determine other *Vata* and *Kapha* qualities to create balance.

Due to my large cast, it was difficult to create a detailed rehearsal plan that could keep all of the dancers on task in rehearsal and give verbal cues that everyone understood. This is when I noticed that I was heavily relying on Cass Simmons, a smart and dynamic performer, to help me to explain, lead, and keep people on task. Though creating a rehearsal plan that was undetailed and broad was difficult with a large cast, it was also the easiest way in to produce raw movement. I stuck with this way of creating to stay close to the yogic idea of being in the now, creating in the space, to enforce that raw energy. In between rehearsals, I watched videos of the dance a few times, meditated, wrote down general ideas of what I wanted to edit/add, and then planned next rehearsals with general ideas of what I wanted to accomplish. To keep my dancers engaged with and included in the rehearsal process, I came into rehearsals with general ideas to keep myself okay with letting go of an idea if it did not work.

A Distinct World

By the time the first section, Fire, was completed, it was time for Adjudication. This is the gathering of the entire dance department and faculty to critique dances, and the faculty choose which dances will be in our first or second dance concert. As a

choreographer, I am required to ask three questions to have get an outside eye of what others think/see and constructive criticism on opinions of what I should continue to expand on or scratch. While each dance is performed, everyone writes down what they think on little white strips of paper that get handed to our choreography professor, Elizabeth Lentz-Hill. My three questions were: would you prefer to see Gabby and Gerald's transitions more dancey or pedestrian? What words/phrases do you see? Are you pleased with the beginning or would you like to see more of an intro (Appendix A, 66)?

The completed Fire section shown at adjudication began with the dancers rhythmically and canon-ing the Sanskrit mantra 'Om gam ganapataye namaha', meaning salutations to the remover of obstacles. A canon is a choreographic device in which movements, or in this case sounds, are introduced by one dancer and repeated exactly by a following dancer in turn. The dance then manipulated into rhythmic stomps and hits with intricate movement that unfolded into a half mandala. From this intricate visual illusion, the dancers moved into a large unison phrase that was full of power and strength that had dancer's facings change too add another illusion of an X shape. I then showed a duet section between Gabby Salazar and Gerald Archard that infused modern and acro-yoga together.

As I had hoped, the feedback I received was extremely positive and encouraging to continue to investigate and expand on the path I was headed for this dance. I attended a meeting with Elizabeth Lent-Hill where she would read off what the strips of paper had on them while I jotted down the feedback in my journal (Appendix A, 67). Most of the responses agreed that they wanted to see Gabby and Gerald's work evolve into something that flowed. Some of the words I received were haka, culture, history, yoga, spirit,

mandala, ritual, hum, a different world, and tribal. The words helped me to solidify that I was creating a distinct world that was in the realm of yoga. I received no negative feedback and other constructive criticism I received included: loved body percussion, use of interesting space and design, startling and original, I created a distinct and clear world, and to coach tone for chanting.

Water—Swimming in Circles

It was not until after adjudication when I began to have the mindset “why-the-heck-did-I-do-this-to-myself,” taking on thirteen dancers. It is in this phase of my rehearsal process that I began losing ease of rehearsals and a connection to my dancers because I was letting my *Pitta dosha* take over and create imbalance in myself. I was tapping into an outward confidence without having a true inward confidence. Not only could I not create past the Fire section, but my dancers were creating tension in rehearsals. When in extreme imbalances, each *dosha* has movement qualities and diseases linked to them. For example, *Vata* is sporadic and can turn to schizophrenia, *Kapha* can easily lead to depression, and *Pitta* can become obsessed with perfection—which is what happened to my rehearsals.

My cast and I spent four rehearsals trying to work out the transitions from the Fire section to Water, starting with a pinwheel idea. Seven standing dancers had just done a direct jumping travel phrase that created a teeter-totter illusion that transitioned into a circle that moves forward while their arms and legs moved with a fast-flung dynamic. While this happened, I imagined six other dancers laying on their sides on the ground stepping foot to foot creating a revolving pinwheel illusion. The dancers doing this pinwheel constantly complained about not wanting to do it, eye rolling when we would

try to work it out, and not compromising in problem solving. Problem solving movement issues in rehearsal is a way I see to editing and formatting an idea to become more efficient to stay within the realm of my vision, which was not happening because dancers were not cooperating in fixing it.

Outside of rehearsal, I asked fellow choreographers who were in my dance for advice for dealing with the problem, and they suggested that I needed to be more assertive instead of letting what my dancers want completely overrule what I envision. So, I came up with a new idea, it was a simple partner phrase that Gabby Salazar and Jessica Eugene created together in inspiration of water that I tweaked outside of rehearsal. I liked this new transition a lot, as I saw the potential it had, and it foreshadowed the next section—Water. It frustrated me that I changed it, I came in assertive, taught clearly, and my dancers were still not physically embodying the transition.

My creative mind became baffled, lost, and foggy—I had an artist’s block. If I came up with an idea for what was next, I feared it would not work because certain dancers would complain about not liking it, or it being too hard, or not paying attention to others around them. The transition section from Fire to Water was something I became somewhat obsessed with because I could not get past it. I even tried to move on past it and come back to it later, but then we would get stuck on the one water visual illusion with ten of my dancers in the back. We spent several rehearsals trying to get it; I even set aside a whole entire rehearsal just to work with those ten dancers. The illusion was my dancers moving across the floor in slow wave like movements in a short canon to simulate a wave. In my view, this was a simple section. Some dancers understood it

because they are engaged, always prepared, and thoughtful towards others, while others did not. Specifically, one dancer could not grasp the idea which would throw off the flow of the rest of the wave.

At this point, absolutely nothing was working, and I was having so many issues with my cast members and in my own creative artistry that sought out my professor teaching our choreography class, Elizabeth Lentz-Hill. I began our meeting by discussing the issues of my few dancers who were talking back, being disrespectful, and not putting energy into rehearsals. She responded with suggesting I have a conversation with my dancers about what I expected out of them and what they should expect from me. Next, we discussed my lack of inspiration. Thankfully Lentz-Hill understood my end goal and where I am coming from as she has also been through yoga teacher training, lived in Hawaii, and is familiar with *Ayurveda*. She has also been following my creative process through project proposals and discussions. It was easy for her to tap into what I was struggling with and why. We discussed how my fire, *pitta*, was taking over and I was stressing about problems that are out of my reach. She suggested I take a step back and consider my experience in Hawaii on a deeper level than the physical postures. Elizabeth Lentz-Hill asked me how I could reconnect to that experience, what do I need to do to re-inspire and reconnect myself (Appendix A, 78).

In order to create the next section, I had to discover a way to let go of all of the struggling and controlling. I needed to take a step back and create an open mind towards trusting the process, myself, my dancers. I began to meditate with objects from Hawaii and my choreography journal for my subconscious to connect to while in a deeper state of myself. It was after my first meditation like this that I was able to piece together what

my dance was actually about. My dance was about my journey, but my journey with confidence. My yoga teacher training pushed me mentally in ways I never thought possible because of the intense meditation, lush environment, and traveling alone. I had matured in a way that I developed a sense of empowerment with being alone. I had discarded the feeling that I needed to be around someone at all times to keep my insecure thoughts away. Meditating for long periods of time became easier because I was becoming comfortable with myself, not the self-others perceive me as, but my true inner self. I was building a trusting and strong bond with my inner confidence and come back home with a new bond and trust within me— I was enough (Appendix A, 79).

This brought up the question of “why was I losing this confidence now?” I was losing myself because I was doubting myself and not trying to find a balance in my life. After truly accepting that it is gratifying to be who I truly am and reconnecting with myself journey, I was able to trust the process and my dancers. I had concluded that the Fire section represented who I was before traveling to Hawaii and the Water section was the wondering—suffering and searching for that connection to my inner confidence in Hawaii. Finally, the Earth section represented the found inner confidence, being grounded, whole, and connected to myself and surroundings— truly strong.

When I asked my dancers what they thought inner and outer confidence marked the reconstruction of the philosophy behind what I was creating. This is when the rehearsal process began to flow easier, like a river with slight twists. The next section of my dance emphasized the ocean as it is the balance, *tridosha*, that I was working towards through meditation and personal yoga practices. The second section became extremely intrapersonal in performance quality as meditating is internal. I filled this section with

visual illusions of the water with movement and canons inspired by water, and phrases of fast and sporadic movement. Movements of flung limbs by a group charging forward circling around each other that represented whirlpools. A group of four dancers performed a legato leg extension phrase in a tight formation in a canon to begin foreshadowing waves while a group of dancers in the back moved slowly low to the ground through movements that created the illusion of a slow-motion waves. Two dancers, Cass Simmons and Trista Barry, executed a cause and effect duet that resembled the beginning fluidity of a wave and the ending flung crash. Another duet, Gabby Salazar and Gerald Archard, moved in a strong and risky weight sharing phrase showing the strong under and over curves of a wave. This section of water gave off the essence of being in a place of unknown

I highlighted a soloist, Brooke McDonald, to begin sporadic and fast hand gestures that pulled at the body and grabbed at the face to personify a feeling of searching and struggling which initiated the rest of the dancers to perform these similar gestures at different speeds meandering around the stage—beginning a shift from being in the unknown to experiencing not knowing. I created this section in a time frame of two rehearsals. The *Vata dosha*, air/space, was predominant and layered on top of Water here because this represents the point in my journey where I was asking questions, searching for answers, and searching for myself. Here I noticed a change in how I was verbally articulating to my dancers what I wanted presence and movement-wise with more accuracy. The tension among the dancers was dissipating because I was putting trust into my creative process and dancers. I discovered that this shift was noticeable to the dancers because I asked Cass Simmons if rehearsals felt better, and she said yes. She explained

that I seemed more confident in leading as well as opening up to what my inspiration was behind certain sections, giving light to my intention and the energy I expected from my dancers in those parts.

Water—Drying off

I was pleased that my rehearsal began to turn around just in time for the dance departments second adjudication. This adjudication was still intended for constructive criticism for the choreographers, but also now geared towards testing out a show order for the faculty to approve for the end of the semester dance concert—The Theatre and Dance Building Studio 115 Concert. The concert occurs in the same studio as our rehearsal space as the studio converts into a theater. The space has wings and curtains that can be pulled out to create a stage space, but also pulled back to create a studio space with mirrors. Throughout the rehearsal process, I never closed the curtain and never pulled the wings out completely to create more space for the large cast. Without realizing it at first, I was subconsciously using the mirror to enhance optical illusions and create a sense of more dancers in the space. It was a rehearsal before adjudication when I concluded my dance needed the mirror because the cast did a run through of the piece with the curtains closed and the dance looked less intricate and optical. The mirror creates an aesthetic of changing perceptions which helped to allude to the theme of my dance—changing perception of confidence.

I presented my work to the department with the working title “changing perception.” The first question I asked was “Is the mirror effective?” I also asked, “How you see the dance resolving” and “Do the costumes work for you” (Appendix A, 88) because I had not yet created my third section and put together costumes for my dancers

with the color scheme dark purple, burgundy, navy blue, and dark grey. I attended another meeting with Elizabeth Lentz-Hill to receive the feedback about the use of the mirror. The response was one-hundred percent positive as all feedback on it said to continue using the mirror. I also received general feedback that included love Taylor's slow grande plie, good transitions, Fire section is percussive and not fiery, nice energetic pulse, beautiful performance and commitment from dancers, working well with large cast, and water is clear. Everyone loved the costume color palette, except for one pair of pants. These pants stood out compared to the rest of the color scheme. I received a diverse response to how others envisioned my dance ending: dissolve instead of resolve, pump it up for resolve, unison ending, and connect end to beginning (Appendix A, 88). After hearing other's ideas on how they could see the dance ending, I decided how I wanted to end my dance, but I had to start my final section first.

Earth

As mentioned above, through the chaos of the end of the Water section I had placed one dancer in the upper middle left side of stage, slowly lowering to the ground in parallel with the right hand on the chest. Taylor Lucien was the anchor and simplicity of experiencing the unknown. Sometimes it is through the chaos of life that this simplest of answers arise through slowing down, reflecting, and taking care of the self. Within the Fire and Water section, I encased a motif of the right hand on the heart. In the Fire section it was hard hit and percussive on the heart and in the Water section it was a lighter quality of pulling away from the heart. Taylor Lucien's hand simply laid gently on her heart, foreshadowing the Earth section because the aesthetic is grounding, gentle, and nurturing. Since she was the anchor and in order to infer that everyone was transitioning

from lost to clarity, all of the dancers, except for two, slowly trickled into join Lucien in her long plie—the start of the final section, *Earth/Kapha*.

Two dancers, Cass Simmons and Gabby Salazar, were separated to represent that though a person can have discovered who they are and have inner-confidence, no one is perfect and always has room to grow. The duet continued to do movement from the interpersonal section of *Water*, but manipulated to be a duet with slower, sustained, and heavier dynamics. Once the ten other dancers reached the bottom of the plie, they continued to do a wave illusion in a tight clump on their sides crunching and expanding the legs. The duet travels their movement towards the clump and all thirteen dancers melt to the floor together, marking the complete transition from *Water* to *Earth*.

All thirteen dancers created an illusion of a growing flower with the pattern of two out rings of people and one center dancer. The outside circle and the center dancer revolved in one direction while the second circle traveled in the opposite direction. With each roll the dancers did, they suspended their arms and torsos towards the sky on various levels to give the illusion of a growing flower. The dancers then sat on their knees and sporadically flung one arm straight up after another as Madi Daigle walked through them, as though she was walking through a field of grass. Madi Daigle, once she reached offset to the right of center far front, kneeled to the ground as all other dancers watched her. She began to perform a cycle of hand *mudras*—hand gestures used throughout *asana*, *pranayama*, and meditation that directs the flow of energy into and out of our body. She began to repeat the same ten *mudras* in a fluid and serene dynamic as the other dancers began to trickle onto her side of stage to join her, ending all dancers resting in the last *mudra*, *Dhyana*—deeper/profound concentration and tranquility/inner peace, with eyes

resting in a meditative state (Appendix A, 90). The dance here came full circle, as Madi Daigle was in the same spot on stage in the beginning of the entire dancer; she performed the *Mudras* once through as a prelude and representing my time in Hawaii and ending with me finding that same energy back on the Mainland.

It took two rehearsals for this section to be taught, created, and completed—the shortest section to create. This section was not any less challenging or of any less importance, my creation process had just become extremely smooth and easy. I had begun to meditate with the mindset of projecting to others and creating an open mind. It is through having an open mind that my third and final section arose: gratitude towards others. It is through nature that I can control my Pitta dosha, slow down, and find balance within myself. My last section was pulling from the Kapha dosha, but not in the extreme imbalance of it rather the balanced qualities of Kapha. I pulled from these qualities because it is with the balanced Kapha dosha that I am able to come full circle with myself, create balance, and manifest a true inward confidence. Gratitude towards others is the final step because all beings deserve to be happy and free, and my own personal energy must be moving towards happiness and freedom for my own thoughts, actions, and words to contribute to it. It is in the final part of the rehearsal process that creating the section came incredibly easy and the rehearsals themselves were happy, connective, and fun.

Chapter 2: Supporting Elements/Production – Be the Magic

A large part of creating a dance for an audience is tech week—this is the week where “the magic” happens. “The magic” is the supporting elements of a dance that takes the audience into a different world. The supporting elements of a dance that turned what I had created into magic was the music, costumes, the stage space, wings, and lights. These elements are magic because they cohesively support the overall environment.

The very first time I witnessed my dance as magic was the dress rehearsal run the night before the show’s opening night. This is the night I had to record the dance to use for a graduate school application. I witnessed my dance with all of the production elements the previous night, but this night was the night that my dancers connected with the audience, each other, and production elements. It is in this space that the dancers truly begin to project their energy and perform from their core because they stepped into different world enhanced by production elements.

Costumes and Chakras

I chose to not contrast the dance I was creating with productions elements, rather I made decisions to support/enhance my theme. I created a color scheme for costumes that aligned with what I was creating. The color scheme was dark red/burgundy, dark blue and indigo, dark violet, and dark grey (Appendix D, 148). I choose are darker palette as to not distract from the dancers. These colors also represented the seven *chakras*—except for grey as it was simply a filler color to bring the other colors together. I chose two *chakras* that are the strongest within myself, the root *chakra* and the third eye, and two *chakras* that I need to find more balance and connectivity with, the throat and crown *chakras*. I choose two from which I was strong with and two that I need to work one to

create a balance of being proud of myself and knowing that there is always something to work towards.

An Intimate Space

To the cast advantage, our rehearsal space was also our performance space, as our studio converts into a theater. The space has wings and curtains that can be pulled out to create a stage space, but also pulled back to create a studio space with mirrors.

Throughout the rehearsal process, I never closed the curtain and never pulled the wings out completely to create more space for the large cast. Without realizing it at first, I was subconsciously using the mirror to enhance optical illusions and create a sense of more dancers in the space. The mirror creates an aesthetic of changing perceptions which helped to allude to the theme of my dance—changing perception of confidence. I had decided to have the curtains pulled all the way back to expose the lights to create a more exposed and open space due to the large cast size and because we did not use the wings. I choose choreographically to never take a dancer off stage, as every dancer was just as important as another in parallel to every *chakra* and *dosha* being equal.

The audience's relation to the dancers are interpersonal in the sense that the space between the stage and bleachers are basically non-existent. The audience could step easily off the bleachers and take a few strides and become a part of the dance on stage if they wanted. This kind of space allowed for a deeper connection between the dancers and audience because the energy of the dancers were in close proximity to the audience. This proximity also allowed for the dancers and I to take advantage of being able to use small intricate hand gestures, like *Mudras*, throughout the piece that the audience could clearly see the details. The space also allowed me to use body percussive and dancers verbalizing

that audience members could hear; if the dance was in a proscenium space, a full theater with an orchestra pit, it would have been hard for the audience to clearly hear the dancers and see hand gestures.

Music Supporting the Mood

My music choices were swayed by considering songs that enhanced the dosha the section was conveying. I used three songs—*Chakra Balancing* by Native Meditation Zone for section one, *The end of all of our exploring* by Max Richter for section two, and *Earth* by Yoga Sounds for section three. The song *Chakra Balancing* had a very tribal sound using drums and a deep hum vibration, but the piece did not begin with song. It began with fire crackling sounds while Madi Daigle performed the *Mudras* in a solo that moved into keeping the fire crackling behind the chanters chanting “*Om Gam Ganapataye Namaha*” and the dancers creating percussive body sounds to match the chanting. The song itself did not transition in until my chanters faded into the dance with a final “*Om.*”

The sounds of the oceans began to trickle into the song near the end of the section until it became just ocean waves. From the oceans trickled in a piano solo, *The end of all of our exploring* by Max Richter. The ocean continued to crash through the remainder of this song alongside the piano, as the two complemented each other—the piano solo feels heavy, but smooth, just like the ocean.

The song and ocean waves cross-fade into chirping and sounds of the jungle before becoming distant and fading out. It is in this transition of the music that a duet with Gabby Salazar and Cass Simmons joins into the other eleven dancers, marking the

beginning of the third section. The song *Earth* consists of light and airy nature sounds intertwined with a yogic sound of light humming, enhancing the aesthetic of contentment.

All the music and sounds I choose were used to enhance meaning and theme, but not to overpower the dancers. For the environment I was creating, the music acted like background sounds that the dancers did not match the musically; rather, the sound simply setting the aesthetic of the energy the dancers were evoking.

Lights Bringing the Dance to Life

As with music, I chose lighting cues that helped to create the world of each section. I highlighted certain parts of stage where I wanted to audience's eyes to focus in on and silhouetted certain visual illusions to help the audience eye see the illusion and not the dancers. I used spotlights to highlight Madi Daigle's solo in the beginning, but a simple lighting stage left when she repeated the solo since everyone was joining her. I created a blue silhouette lighting for the second part of the Water section to enhance the feeling on interpersonal because it took away the faces of the dancers and highlighted the scattered-ness of lost. I utilized red lighting for section one, blue for two, and green for three.

In my eyes, the lighting is what truly brought this dance to life because it helped to draw illusions and highlight the feeling of each section. It reminded me of the feeling of finding the most perfect Instagram filter for a picture, but even better—the first section really highlighted a tribal aesthetic, the water felt lost and heavy to the heart, and the final section paralleled complete bliss. Seeing the dance with lights warmed my heart. The moment the lighting brought the nature and pure bliss to life, my eyes instantly teared up

because I had this dance, the dancers, and my personal Hawaii journey join as one under the lights in complete balance and harmony.

Chapter 3: Post-Performance Evaluation—Be Proud

If I was to reflect on this process, would I want to change anything? Yes, because I have desires I cannot reach, as that is a part of human nature. But I would never beat myself up over what I did not love in this creative journey. I do not hate any part of my end product or the process because this is a learning experience, just like life's mistakes—I get to improve this process next time because of how everything played out and I would never ask for anything different.

I would not change spontaneously gaining thirteen dancers and having to scratch my original dance with seven dancers. Having thirteen dancers challenged me in so many ways I never would have experienced with seven dancers. If I didn't have thirteen dancers, I never would have struggled like I did, and my entire thesis would not exist as it does now because those struggles turned into research to help find ways to ease the rehearsal process.

Although I am excited to have a formula to ease rehearsals/creativity, so I can apply it to future projects, I do wish I would have had the three steps earlier rather than later. It would have allowed for more time to clean up transitions that I was not a fan of—like the transition from Fire to Water that I was stuck on for so long—as well as hone in on more advanced and intricate movement and exploration.

The title of a dance plays a huge role into guiding the audience what they should expect to see and think about while watching a piece. As it turns out, the title that was in the program ended up not being the actual title of the dance. I began with the title *Changing Perception* as that was what my dance was about; my journey in changing my perception of confidence. Although, after beginning to create my Water section, I

concluded that I did not want my title to be that literal because my dance was abstract. I looked up other synonyms to those words and formulized the title *Visualizing Vistas* because it I needed a title to send into our Professor to create a draft of the shows program. Time went on, and one day in rehearsal I asked my dancers to write down words in my journal on how they got through hard times and/or what made them happy (Appendix A, 84-85). It was later that night when I was reading these words that I had an epiphany of what my title was—*Be* . The title was meant to have a space as someone can be whatever they want. They can “be happy.” They can “be sad.” They can “be strong.” Someone can even simply just “be.” Ashley Graham has an inspirational TED Talk that states “Be you. Be real. Be Authentic” (Graham 9:05) and is the inspiration for my title. Confidence is about being comfortable with being and to me I can “be” anything and the dance I created can “be” whatever someone wants it to be.

I immediately sent an email to my Professor with the title change about three weeks before the concert, but I sadly received an email back stating the programs were already printed. I was unaware the programs were printed because I never read over a draft before print that all information was correct, but it was out of my hands. Although, not having the correct title did not bother me, after the first sad reaction. My dancers and I knew the title and that was all that mattered because it was my dance and the dancers where embodying that dance. The dance I created was meant to be abstract and mean different things to different people. This caused the title to not be that important because audience members would still have different interpretations no matter the title. If anything, I am glad it happened because it challenged me as a person to accept what I cannot control and learn to be content with it, move on, and not let it drag me down.

My feedback surprised me because I was humble about what I was creating and not expecting an abundance of positive feedback. People said that they loved my dance and I thought that most audience members would not like the abstract dance I had created. For example, many of the crew members went out of their way to inform me that they loved watching my dance. I also received feedback from my friends along the lines of jokingly asking me if I did yoga in Hawaii this summer. This was a big deal to me because many of my friends do not appreciate or fathom what I do—like what dance is, how to interpret it, and/or the amount of time, energy, and soul put into it. The fact that they were able to grasp a general idea of it was extremely pleasing. Another comment included someone telling me they did not really appreciate what I did until they watched my choreography this semester and had gained a whole new respect for how hard I work. Of course, I was not expecting anyone to understand the three *doshas* and searching for a *tridosha* balance, rather a loose interpretation of the intent—that there was was yoga with fire, water, and earth. After the Saturday night performance, I asked some audience members what they saw in my dance and I received responses of a type of journey, going from some sort of struggle to peace with nature, and that someone felt as though they were very at peace at the end of the dance—this was amazing. The theme was loosely conveyed, finding peace; the world I created was distinct and clear to more than just me. I was proud, my yoga-based choreographic process had produced a dance that was successful in not only pleasing me, but “be”-ing something to others.

Chapter 4: Contextual Research—Be the Change in Your Thoughts and You Can Change the World

How did I manipulate the rehearsal process through yoga? How did I connect to my dancers through yoga? How did I positively impact myself through connecting choreographing and yoga? I mainly focused on different dance/movement therapy research, yoga & meditation therapy research and methodologies, somatic principles, and article and books about connecting the self to the world in a positive way. I considered how could I develop a satisfactory method and positive community for myself within the creative process. I developed a dance about a change in perception through three specific yoga techniques—self-acceptance, an open mind, and gratitude toward others to create a positive community and satisfactory method of the creative process. It was not until after incorporating these three principles to my process that all other aspects of the creative process fell into place because they simply made sense.

I began to investigate how I approached the creative process by reflecting, meditating, and setting new goals. It was through my own personal yoga practice that three major yoga principles stood out to me that I began to formulate ways to incorporate them into my creative process. It was through using yoga techniques such as self-acceptance, an open mind, and gratitude toward others that aided in creating a positive community and satisfactory method of the creative process.

Yoga, Philosophy, Dance... Endless Research

I first read the chapter “Introduction: Into Muir’s Forest,” from *Learning Love from a Tiger* by Daniel Capper, in the spring 2017 semester in my Religion and Animals

course. It discusses John Muir's view of Christianity was more ecocentric than the typical anthropomorphic Christian view, as he is the reason for the United States National Parks. He "regarded nature and God as linked and overlapping yet not identical, like the rings of the logo for the Olympic Games" and he preached nature (Capper 18). This chapter is the reason I became intrigued with how I related myself to the natural world and helped me to formulate my experience in Hawaii. Nature has always had a major influence in my life, but it was not until Hawaii where I realized how much nature has control over how people react/experience daily activities. It was this realization that I felt a connection Muir's philosophy of nature as part of a the divine because "No religion in this study—or, presumably, anywhere—presents us with one, simple way of experiencing the natural world", that I began to fully comprehend that everyone has a different perception of all things (Capper 23). This lead me to a better understanding/acceptance of others and less frustration towards perceptions opposite of mine.

I began cultivating techniques to heighten myself in Hawaii, with mentor Liz Heffernan, by following her teacher manual *Soma Yoga Institute - 200 Hour Therapeutic Yoga Teacher Training Manual*. It was through these teachings that I began to formulate therapeutic methodologies that helped me find balance, like meditating, movement practices, and breathing techniques. I experienced and applied these techniques for myself, which sparked my intrapersonal journey in Hawaii. This manual discusses how to practice and teach yoga from a holistic, anatomical, and therapeutic approach. This manual is critical to my creative process as the training gave me the inspiration and reason for creating this dance.

I discovered *The Secret Power of Yoga: A Woman's Guide to the Heart and Spirit of the Yoga Sutras*, by Nischala Joy Devi. This is a book of yoga sutras explained in a simple way from the perspective of a women. The sutras are guidelines on how to perceive life in a more positive, holistic approach that have been around for thousands of years. I incorporated the sutras that inspired me to develop movement and the numbers of sutras guided groupings and canons in the dance structure.

In searching for articles that relate yoga and dance, I discovered “STRIKE a Pose” by Helen Rolphe. This article informs dancers of three yoga poses the authors consider the best poses for a dancer's body—cobblers pose, downward dog, and dancer's pose. I found this intriguing for my creative process as these are poses that I notice a lot of dancers already do. These poses are movements I used to investigate and manipulate in my creative process to keep a yoga aesthetic planted throughout my work.

After Hawaii, a dance professor, Kelly Ferris Lester, assigned an article by Robin Prichard, “Redefining the Ideal - Exquisite Imperfection in the Dance Studio,” that aligned with exactly how I was trying to change my perception of my dance practice. This article discusses how mistakes and imperfection are essential to growth and improvement. In order to grow, one must accept flaws and not be as hard on themselves.

“Opposites attract: holistic emotional regulation using dance/movement therapy and the doshas in Ayurveda, Body, Movement and Dance in Psychotherapy” by Marissa Angeletti is my most significant and influential article within my research. She discusses how Dance Movement Therapy and the three Ayurvedic *Doshas*, *Vata*, *Pitta*, and *Kapha*, correlate and create a wider range for therapists to work more “creatively with each client

and their movement repertoire as a means to achieve appropriate and fulfilling emotional regulation” (Angeletti 43). This article relates to my creative process as I ordered the three sections based on how I relate to the three doshas, the first being who I am and the last two retaining to how to find a *tridosha*, and what movement qualities related to each *dosha*.

Yoga, and/or Somatic approaches have their own specific techniques, which raised the question of can I develop my own techniques from certified approaches. “Somatic in Dance-Dance in Somatics,” by Julie and Elin Brodie is about how to integrate somatics principles into dance education in a user-friendly way without minimizing the value of certification in specialized areas. I found this useful in my development of body-mind centering in my own process because it establishes two main principles that all somatic techniques have in common:

- “1. Deal with "truths" about the way the body works and moves. Human movement and body-mind (bodily) wisdom are fundamental to life itself. It stands to reason that there are basic concepts or principles supporting all movement and movement re-education systems. In other words, there is no copyright on concepts like breath, connectivity, sensing the environment, and initiation—they are innate components of the living organism.
2. Have common goals—to improve alignment and awareness for greater movement efficiency and increased capacity for expressivity. Focusing attention on these fundamental aspects of the living experience and on the manner in which we embody them can help us identify our tendencies and maximize our movement potential” (Brodie 69).

These two principles support that though my creative process is unique to me, it facilitates continuity to invent creative strategies for working with others. This opens the doorway to enable for specific methods and techniques, like my own approach to the creative process, to develop from such principles.

Karen Barbour, professor at Waikato University, writes about how implicit motor learning can be beneficial to a dancer, pedagogy, and environment in “Embodied values and ethical principles in somatic dance classes: Considering implicit motor learning.” This chapter relates to my process because of how she discusses how tap into body-mind centering with dancers. That can “enhanc[e] confident performance and expression while supporting a deepening somatic awareness and a practice of movement as well-being may be possible” (Barbour 200). I experimented a few of her techniques combined with a more yogic aesthetic to pull performance quality and confidence out of my dancers without forcing a feeling out of them.

During the creative process, I began to lose connection with my dancers and searching for a way to reconnect. The journal “Meditate on This” by Deanna Fitzgerald discusses how mediation in the performing arts industry strengthens and influences creative thinking and collaboration. This relates to my creative process because it discusses how meditation can help creativity. It also explains how meditative exercises can improve collaboration, which is an exercise I did alone and with my cast to increase connectivity.

Halfway through my process, I had a choreographer's block because I was so focused on a section of my dance that was my main dosha, throwing me off balance. It is through meditative reflection that I was able to realize this, to pinpoint why I was off balance, and to use meditation to change my perspective and move on. The TED talk “All it Takes is 10 Mindful Minutes.” by Andy Puddicombe sums up meditation in a simple way, “...whatever it is, meditation offers the opportunity, the potential to step back and to get a different perspective, to see that things aren't always as they appear. We can't

change every little thing that happens to us in life, but we can change the way that we experience it. That's the potential of meditation, of mindfulness.” (Puddicombe 8:22). Meditating brings a person into being in the present moment and assist in confidence as it brings acceptance in mistakes and has the potential to change perspectives. This is what is similar to what discovered through mediation and is the process I use to reflect on my choreographic work and become inspired.

Behind the Scenes

Before beginning to create a dance based on a certified mind-body practice, I was re-affirmed through an article by Julia and Elin Brodie, “Somatics in Dance-Dance in Somatics,” that I—as a certified yoga instructor—am permitted to integrate my knowledge into my creative process. I mentioned earlier that Julie and Elin Brodie have two main principles that all somatic and yoga techniques have in common—deal with truths and improve alignment/awareness to maximize movement potential (Brodie 69). I began to incorporate meditation, yoga, and dance into on choreographic process because there is no copyright on someone sensing the environment, experiencing connectivity, and utilizing breath to better the human experience. For example, I utilize specific yoga movements like cobblers pose, downward dog, and dancer’s pose throughout my choreography, that Rolphe in “STRIKE a Pose” considers the leading poses for a dancer’s body. These poses have a common goal—a way for a dancer to “improve alignment and awareness for greater movement efficiency and increased capacity for expressivity” (Brodie 69). It is because of this common goal to maximize movement potential that allows for me to build upon what has already been created—like revamping a science experiment.

In order to ease the creative process through finding balance, I reflected upon myself in order to conduct three steps every choreographer can follow. The first step was self-acceptance through the *doshas* to gain confidence. Next is curating and open mind/trusting the process through meditation, the *chakras*, and Yoga Sutras. Lastly, tying the first two steps together through developing gratitude toward others by grounding the self through nature and mantras to change perception and appreciation for others.

I am on Fire - Self-Acceptance

I am strong. I am a leader. I am fire and I am a *Pitta*. I discovered in Hawaii that I tended to revert to a dominate *pitta dosha* when I was unbalanced. I began to fully comprehend what inward confidence is for myself when I experienced a self-realization that I needed to accept myself for who I am. I notice a change in how I viewed myself and how I treated others. I lost confidence because I was caught up in the stress of college and not taking time for myself, which reflected in my choreographic process. My rehearsals began to have minor problems from the beginning, then those slowly increased until the midway point in the creative process. I even experienced an artist's block until I began to apply yoga principles to my rehearsal process and everything began to unfold and become easy.

It was through this suffering of discovering who I am and reestablishing confidence in myself that opened the door for finding ease in the creative process through what yoga had taught me over the summer. Yoga Sutra 1.3 states “*Tada drashtuh svarupevasthanam*: then the Seer abides in Itself, resting in its own True Nature, also known as Self-realization.” In the yoga sutras, there are four books, and this sutra is in the first book and held within the first few sentences. Self-acceptance is the first step in

yoga, along with the practice of yoga itself - to understand that I am enough, just as I am, and what I do and who I am matters.

“Redefining the Ideal,” by Robin Prichard, discusses how perfectionism can cost a person’s well-being/mental health and counterproductive to great mastery. Prichard offers an alternative mind-set, “Exquisite Imperfection,” which is basically being okay with and embracing mistakes. In order to grow, one must accept flaws and not be as hard on themselves. This is where inward and outward confidence separate. Midway through my creative process for *Be* . . ., I asked my dancers a list of questions: What is confidence? What is the difference between inward and outward confidence? Some of the responses for confidence included- “being happy with who you are”, “self-loooove”, “being transparent and truthful”, and “live to exist in the adventure of being.” The second question was more difficult and took more time for my cast to answer. They wrote down answers like “sometimes people appear to be outwardly confident when they are actually insecure, self-assurance vs. the expectation of society”, and “inward: knowing what you are capable of/security with self, outward: making it come to life”.

I was fascinated by witnessing which personalities were confident in writing on a whiteboard in front of a large group of peers about something so personal. If someone could openly write a heartfelt deep response in front of peers and turn around with a proud smile, then maybe they do have a grasp on true inward confidence. Of course, I am not inside of anyone’s feelings, but my own, so this is simply observations. I observed that the deeper, thought out questions were written out by three dancers who have strong inward confidence as these dancers project their energy onstage with power as well have strong, yet unique everyday personalities. I took note that another three dancers who

struggled or did not write anything have characters that are easily affected by other's words and ask for opinions on many decisions in daily life. It was important to know which dancers were confident in themselves because it helped me to divide dancers who had more joy in performing solos into groups.

Personally, I never noticed the falsity of only having outward confidence until I began meditating and spending a lot of time alone reflecting on a yoga teacher training trip, Soma Yoga Institute in Pahoehoe, Hawaii. Before this I feel as though I would fall under the category between these six dancers as I would come off as having confidence but have moments of doubt within my dancing. For example, I would not dance to my full potential when I was unsure of having a phrase memorized. Yoga is about finding the self, and confidence is an important part of the self. It is within inward confidence one can truly find being happy with oneself and finding that change of having a balance of both inward and outer confidence is the backbone of this choreography.

It was through the *doshas* that one can discover unbalances and find ways to re-balance themselves. I began with a quiz from when I went through yoga teacher training, that involves questions about a person's mental, behavioral, emotional, physical, and work ethic profiles. For example, a question from the physical profile can ask about elimination regularity—is your elimination dry/hard/thin/easily constipated (*Vata*), many during the day/soft to normal (*Pitta*), or heavy/slow/thick/regular (*Kapha*) (Appendix B, 112-114). I knew I was *pitta*, but I was unsure of the dancers' dominant *dosha*. Thus, I chose to begin rehearsals with a quiz. I was considering placing or highlighting specific dancers in their dominant *dosha* which emphasized the importance of knowing the dancers' dominant *dosha*. The results of this quiz—every dancer had *pitta* in their results,

with most having it as their dominant *dosha*—determined that *pitta* would be my first section (Appendix A, 50).

An unbalanced *pitta* can become obsessed with perfection. “The *pitta* dosha corresponds to the fire element; it controls energy, is responsible for metabolism and tends to dominate the middle portion of the torso” and the endocrine system (Angeletti 35). It is here that the fire needs balance through the other two *Doshas*. *Vata* correlates with air and space, “due to its propensity towards momentum and quick-changing movement fluctuations in the mind and body. Much of its energy and movement initiation begins in the lower abdomen” and the nervous system. *Kapha*, associated with the earth element, “regulates structure, support, cohesion and binding and can usually be identified in the upper chest” and immune system (Angeletti 35). The identification of *dosha*’s relating to body parts can guide therapists to identify where an “individual’s breath and movement impulses may be originating—and, conversely, where they may be stuck (Angeletti 35).

Ayurveda, the science of life, is a practice in yoga of calming the dominate/agitated *dosha*, where they may be stuck, and restoring balance (Appendix B, 116-136). The element of water is not related to a specific dosha, but rather the balance of three *doshas*—*tridosha*. One way to restore a *tridosha* is through introducing complementary qualities from one *dosha* to counteract the dominant *dosha*. Each *dosha* also correlates to a set of unique defining movement qualities that movement therapist uses to help diagnose a dominant *dosha* and use opposite movement qualities to help find balance in the physical body:

Dosha	Ayurveda	Body	Effort	Shape	Space
Vata	Movement, air, lower abdomen	Breath; distal initiation; successive sequencing	Free flow, indirect use of space, light weight, quick time	Shape flow	High; Peripheral pathway; Volumes; Vertical
Pitta	Energy, fire, middle of torso, responsible for metabolism	Core; central initiation; sequential sequencing	Bound flow, direct use of space, strong weight, quick time	Directional movement	Middle; Central pathway; Linear; Sagittal
Kapha	Structure, support, cohesion, binding, upper chest	Upper body or lower body initiation; simultaneous sequencing	Bound flow, direct use of space, strong weight, sustained time	Carving	Low; Transverse pathway; Planes; Horizontal

(Angeletti 41). It is from these movement qualities that I pulled from each *doshas* unique set of dynamics to cultivate each sections movement aesthetic. My first section, Fire, had movement qualities that honed in on linear and exact movement along with a forward drive. Every single cast member had an important role in the *Pitta* section—an aesthetic of powerful unison—because it created a fire energy with complex sequencing. The unison gave an illusion of core, central initiation and the percussive movement enhanced the sense of strong and direct use of space.

When in extreme imbalances, each *dosha* has movement qualities and diseases linked to them. For example, *Vata* is sporadic and can turn to schizophrenia, *Kapha* can easily lead to depression, and *Pitta* can become obsessed with perfection.

Vata disorders involve obsessions, anxieties, fears, agitation, and in the extreme, bipolar or schizophrenic disorders. Pitta disturbances consist of narcissistic, domineering, or antisocial behavior. Kapha disorders entail passive, dependent, and depressive conditions with psychomotor retardation. (qtd. in Angeletti 35)

I had begun to gain a narcissistic attitude towards my first section, *Pitta*, because I was so focused on it; I was losing my balance of *tridosha*. I was stuck on perfecting the section and constantly manipulating it to be more complicated and linear because I was letting *Pitta* overpower and cause stress by trying to control factors out of my reach. Before I could move on from this, I had to first realize and accept that I was not confident and begin to change my self-talk to positive. I had to let go of perfection and move towards ‘exquisite imperfection’ perception, as Aposhyan (1999) explains that “a ‘moving out’ process is both necessary and beneficial: ‘with an accepting attitude toward emotions, our bodies instinctively allow the feelings to move out, to sequence and release’” (qtd. in Angeletti 38).

My perception of confidence within me changed to embracing mistakes and learning from them, instead of tearing myself down. I was utilizing meditation to pinpoint why I was off balance and bring myself into the now and discard worries of the past and future. It was through the self-realization process that I am a fiery and passionate person, that I sometimes need to contain that fire to find balance that I began to let go my first section and reinstate inspiration (Appendix A, 75-78).

A Swimming Search for Balance - Trusting the Process

I discovered who I am, but it was the search for discovery about myself and how to find balance that the *Vata dosha* was dominate in me. The confusion of *Vata* is the reason section 2 of my dance was interpersonal. I used water as the pushing force of my second section because in my own meditation I was pulling into the water element to clarify thoughts and let go of control and find trust in the process. My perception of

confidence within me changed to embracing mistakes and learning from them, instead of tearing myself down. I was utilizing meditation to bring myself into the now, discarding worries of the past and future, to keep the mindset that I was going with to flow.

Yoga and meditation brings the self into the present and “...whatever it is, meditation offers the opportunity, the potential to step back and to get a different perspective, to see that things aren't always as they appear. We can't change every little thing that happens to us in life, but we can change the way that we experience it. That's the potential of meditation, of mindfulness” (Puddicombe 8:22). Things do not always go our way, but it is in one’s own power that they can change how they perceive that suffering as stated by Yoga Sutra 2.15— “*parinama tapa samskara duhkhaih guna vrittih virodhat cha dukkham eva sarvam vivekinah*: sometimes things don't go your way. But understanding the causes of suffering can help you meet life's challenges with equanimity.” Using this mantra in meditation opened the door for me to understand putting myself down and led me towards coming to peace letting things go that do not go my way.

I began to investigate ways, through yoga and meditation, to find balance so my creative mind could flourish once more. One tool in yoga to help assist in reinstating balance in someone's life is through the seven *Chakras*—centers of energy in the human body. When one Chakra is deficient or excessive, problems can arise. For example, when the root chakra is excessive one can feel slow, have aches, hoard, constipation, have workaholic qualities, and resist change. A deficient root *chakra* can include fear, anxiety, resistance to structure, diarrhea, and inability to sit still (Appendix B, 98). In order for me to uncover what deeper rooted imbalances I had, I used a *chakra* questionnaire/drawing

exercise (Appendix B, 98-111) to help guide me in the right direction. I incorporated these *chakras* and the crystals tied with them to meditate and practice yoga, keeping in mind things I needed more and less of to find a balance.

Relating to how each *chakra* has a specific color, I decided that I could incorporate an energy of balance by choosing a color scheme of costumes based on where I am weak and where I am strong within the *chakras*. I am the strongest with the root *chakra* and the third eye and need more balance and connectivity with the throat and crown *chakras*. I choose two *chakras* with which I am strong with to represent being proud of where I am in the present; I choose two *chakras* that I need to work one to create a balance of knowing that there is always something to work on.

The root *chakra*, *Muladhara* translates to “root support,” is the first of the seven *chakras* and is the solid foundation for opening the above six *chakras* located from the lower hips and down. This *chakra* is comprised of whatever grounds an individual to stability in their life, like food, water, shelter, and/or emotional needs like letting go of fear (Appendix B, 98). The third eye, *Ajna*, is the center of one’s intuition and is located in the space between the eyebrows and encompasses the pituitary gland, head, eyes, and lower brain. *Ajna* is the second spiritual *chakra* and sometimes referred to as the “sixth sense” and an open third eye can mean having lucid dreaming expansive imagination and visualization. Many people considered to have an open third eye tend to be considered “more artsy” and tap into a creative mindset more often than not (Appendix B, 108). *Vishuddha*, the throat *chakra*, is the first of the three spiritual *chakras* and is anatomically located in the thyroid, parathyroid, jaw, neck, mouth, tongue, and larynx. An open *Vishuddha* correlates with an ability to express yourself from a higher form of

communication, speaking, and listening. Someone who has a closed/imbalanced throat *chakra* tends struggle with authentic expression because they say what others want to hear instead of what they want to say. They can also struggle with explaining emotions with word or on paper but excel in expressing it through other non-verbal outlets like art and dance (Appendix B, 106). The highest of the spiritual *chakras* is the crown *chakra* or *Sahaswara*. This top *chakra* is located at the crown of the head and is referred to as the thousand-petal lotus *chakra*. It is known as the source of one's enlightenment and connection to their higher self and every being on the planet. An open thousand-petal lotus *chakra* means a realization that one's self is pure awareness, consciousness, and all expansive. It was explained to me once as considering yourself as a drop in the ocean and you are a part of the ocean the encompasses every aspect of it (Appendix B, 110). This *chakra* does not technically have an end goal, rather it can be explained as an end reach, or goal—something to consistently strive for.

It was through *chakra* meditation that enabled me to take a step back, meditated, and allowed new ideas to flow. Meditating helped to morph my perception of my creative process and allowed me to breathe and simply trust that everything would work itself out. I never would have begun to trust the process without an open-mind. Yoga Sutra 1.17 discusses trusting the process saying “*Vitarka Vicara Ananda Asmitarupa Anugamat Samprajnatah*: to reach a state of complete understanding, we must go through a process that progresses from a superficial understanding to increasingly greater refinement, until our understanding becomes fully integrated.” So basically, trust the process in order to learn, move on, and grow. Take time to learn one step at a time because there are no shortcuts to true knowing. I had suffering and accepted it, then I moved on and became

re-inspired. Deanna Fitzgerald discusses how meditation used to reflect upon the creative process can ease an artist block and rehabilitate collaboration (Fitzgerald 54-56). This proved correct in my creative process as this was also at this time in the process rehearsal energy from my dancers became less tense and more invested as I was gaining a calmness and a willing to share the heart behind movements and putting trust into my dancers.

It is through this trust that I trusted my dancers with meditative experiences for each section to think about to invoke performance—like bliss and lightness for the third section. It is through these descriptions that the dancers began embodying the movement and supports Karen Barbour’s conclusion that a dancer can “enhanc[e] confident performance and expression while supporting a deepening somatic awareness and a practice movement as well-being may be possible” (Barbour 200).

A Nature's Balance-ful Bliss

Towards the end of my process, I finally began to put full trust into my dancers. I had a large cast size with a plethora of different and loud personalities and sometimes it was difficult for me to remember everyone is different, but everyone is worthy. The third section became effortless to create and a shift in the ease of rehearsals occurred as I had begun to incorporate gratitude towards others alongside my other two yogic principles. I began to notice a shift when I began to meditate on and chant Yoga Sutra 1.33, “*maitri karuna muditopeksanam sukha duhkha punyapunya visayanam bhavanatas citta prasadanam*”: To preserve openness of heart and calmness of mind, nurture these attitudes: Kindness to those who are happy, compassion for those who are less fortunate, honor for those who embody noble qualities, equanimity to those whose actions oppose

your values.” As believed by John Muir, everything in the natural world is divine and humans are a part of the natural world and parallel that fact that “No religion in this study—or, presumably, anywhere—presents us with one, simple way of experiencing the natural world” (Capper 23). Humans are diverse and complex and no one definition describes how to handle every single person. Meaning that everyone has a different perception of all things and coming to respect views that one can begin to nurture the attitude from Yoga Sutra 1.33.

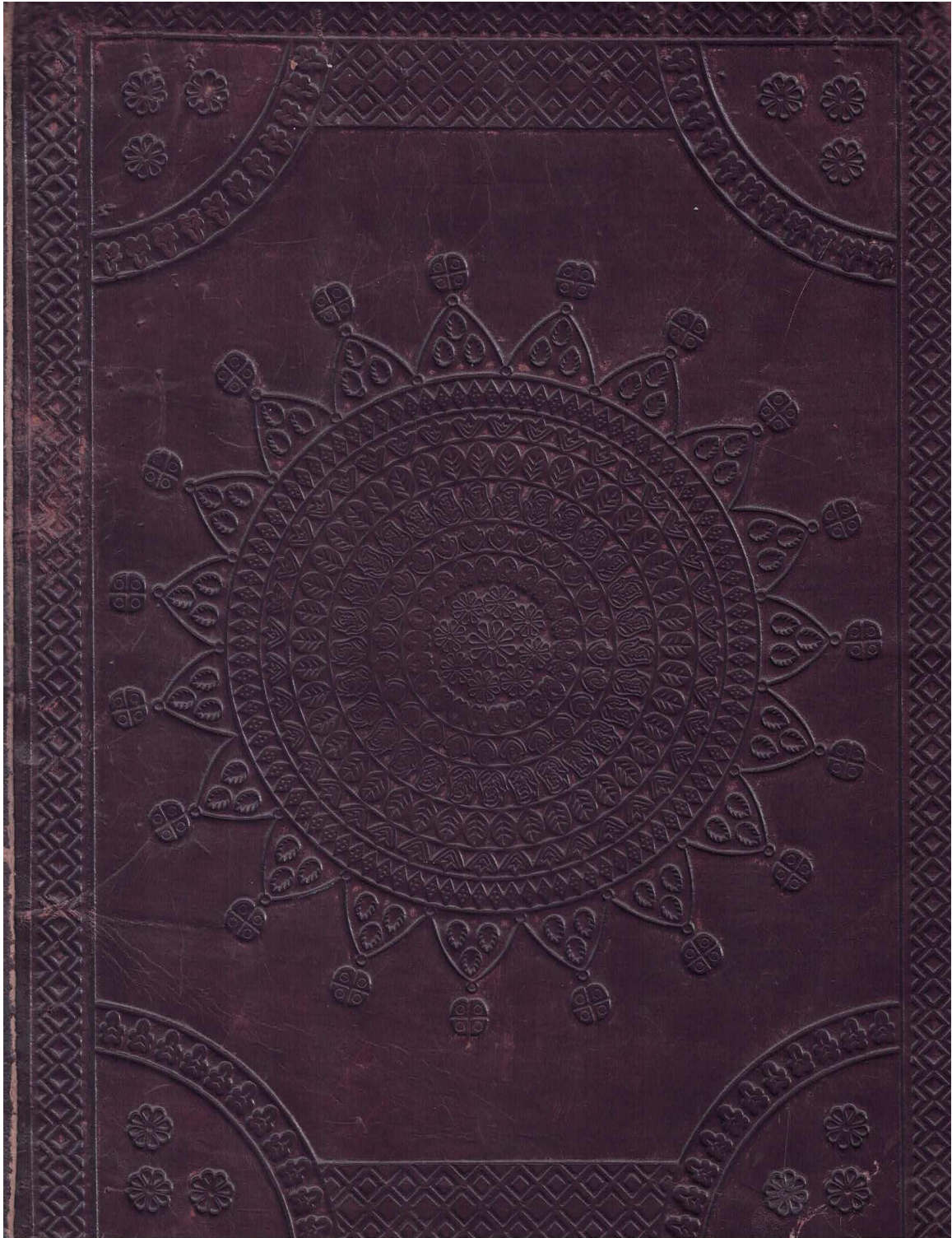
Devi said something that I found ironic, we hold the keys to our own peace, “we can trick ourselves into believing that we are kinder and more compassionate than we really are” (Devi 78). Though this is surface level, it is a start to truly becoming full of gratitude and peaceful towards others. I began to ‘trick’ myself to following Yoga Sutra 1.33 and discovered true meaning in my now favorite and most influential yoga chant, *Lokah Samasta Sukino Bavantu* - may all beings everywhere be happy and free, and may my own thoughts, words and actions somehow contribute to that.

From my personal experience, I have learned that I need to slow down and relax to counterbalance my fire, and nature is the way that I do that. Being in Hawaii reaffirmed to me that in order for me to be truly confident in myself I need to pull mainly from the Earth, *Kapha*, to find a *tridosha* balance. This is the reason the Earth section is last, as it is the anchor to my ship. It is through grounding myself through nature that I was able to manipulate my perception of how I contribute my energy to others.

Three Steps

Change your thoughts and you can change the world, or in this case a rehearsal process. In the beginning my favorite chant was to remove my obstacles and, in the end, it transformed into something bigger than myself. This transformation was truly evident within my creative process as rehearsals began to flow with more ease with each step I took. These three key principles not only can guide yoga practices, but the creative process. Loving the self, opening the mind to trust, and a kind vibration create not only a holistic lifestyle, but a gateway to increased creativity and ease of collaboration, supported by the evolution of my rehearsal experiences.

Appendix A: Journal





Auditions ~~vvv~~ Guided Improv

Mistakes/success

8/18/17

Mistakes

Laying on your backs, ^{maybe} ~~begin~~ closing your eyes. Start to bring an awareness to your breathe. ~~Not~~ changing it, rather noticing ... possibly ~~beginning~~ ^{moving} to ~~breath~~ from ^{releasing} your belly, ribs, chest ... exhale chest ribs belly. Feeling your breathe expand ^{travel} from your back body to your front body as you continue this 3 part breath ... As you breath, returning to your natural breath or continuing 3 part, begin to imagine yourself in a high stake performance ... whatever that means to you, whether it be a presentation, dance, audition, competition, teaching. Somewhere where you are your most passionate self. Begin to choose in on that passion, moment, experience and 'live in it', nurture it. Love it, let it shimmer & twinkle through your body. Within this experience begin to manifest that you made a mistake. We are humans, perfectly imperfect. ~~We~~ embrace ^{that} mistake as ~~we~~ performers we want to hid what our bodies actually want to project in the space ... consider this .. what does the hidden dancer inside of you feel the urge to project within that mistake. In this world of mistake, how do you respond ... ~~do~~ ^{maybe} you ^{laugh} ... ^{maybe} you get frustrated sad? Any reaction that is true to you in this moment. -----

even though mistakes are unsafe ... you are safe
cause every being is perfectly imperfect ... you are
safe to ^{embody} this perfect imperfection ... begin to
reform the mistakes you tried to hid ... let it
be and then let it go in a way that is true
pure to you

~~... that the mistake you
thought would happen didn't ... manifest
in those you're with this
success ... a bright shame.~~

explain before that ~~the~~ half lay on sides & other half lay
in middle, people on sides continue to hear in on the
experience internally, as ~~senses~~ (besides eyes) ~~part of~~ vbe.
off of those who are moving ... when bring dancing to close
dancers walk off & others begin to embody mistake

9 10 26 & 25
 Dejonelle & brian 0 risky 13 14 15 16 19 20 28
 21

tiana
 21.7.77

M
 L

- 1 Gerald
- 2 Katee P
- 3 Aubrie
- 4 Brooke McDonald
- 5 Madi
- 6 Jess
- 7 Grabby
- 8 Taylor
- 9 Trista
- 10 Reja
- 11 Maria
- 12 Cass
- 13 Brooke J

App Tiana

~~15 piana~~
 27 Taylor
 24 delaware
 • 12 Katee ✗
 - cass
 - gerald
 • 28 madi
 • 26 & 25 •
 • ~~brian~~
 • tiana 15
 • 23 Jess
 • 20 brooke mcdonald ✗
 • 9 dejonelle
 10 brian

Madi
 brian
 trista

ask cast to do dosha test - naturesformulary.com/test/dosha-1000000
Karkey - Pitta Vatta

Brooke J - Pitta Vatta

Jess - Pitta Vatta

Katie - Vatta Pitta

Taylor Lucin - Pitta Kapha

Madi - Pitta Vatta

Marin - Pitta Vatta

Brooke M - Pitta Kapha

Gerald - Pitta Vatta

Aubrey - Vatta Pitta

Cass - Vatta Pitta

Gabby S - Pitta Vatta

Trisha - Pitta Vatta

Deja - Pitta Vatta

Tiana - Pitta Vatta

~~Proposal beginnings~~

8/21/17

no initial movement invention
from me

5 Koshas

3 Doshas

7 chakras

YS 1.13 'effort'

'Not Martha Graham' [found] theatrical

9 obstacles

8 stages of yoga

4 books

YS 2.48 YS 1.13, 1.14,
2.15

YS 1.13: tetra sthitau yatnōbhyasah

'Persevering practice is the effort to attain
& maintain the state of mental peace'

- Practice IS the effort

[TED talk by Eve Ensler]

'Practice is working w/ effort & energy to maintain
a steadiness in the suspended state'

These ← Tatra = there, in that place

stability & sthita = conviction, position, steadiness, established
in a good position; stability; firm position

effort ← yatnah = effort, work, pains, exertions, energy, performance

practice ← abhyasa = drill, habit, practice, repeated or
permanent practice

'effort to stay there is called practice'

'effort toward steadiness of mind is practice'

8/21/17 Plan

- explain Doshwa
- group by Doshwa
- experiment w/ movement creation within Doshwa's
- ask for 1 thing remembers from auditions

• write words on board

DURING			
<u>Earth</u>	<u>Air</u>	<u>Fire</u>	<u>Tridasha</u>
Brooke M.	Madi	Trista	Katie
Taylor	Aubrei	Brook	Grabby
Jess	Casey	Brooke J	Maria
		Gerald	
		Tiann	

teach chant → improved chant → D & made sound phrase together

After ↑ for accum

loved... happy • gave Cass job to learn her improv
now I have an accum phrase, but I have to piece it together

One word/movement that was
true to you from audience

Frustration
in my improvisation

Sleepy

letting
go of nervousness
and get funny
Anxiety

Support
Dance

FEEDBACK
(Senior year)

heartbeat
nervousness

Serenity

Worry
Breath

arms
gathering
behind
back

Giddiness

dissatisfied

Mi Joke
forgiveness
let it go

Om Gum Gum
Pat-ah-nam-ah-ha

Om Gun Ganapateyei Namaha

Idea

3 sitting & chanting
rest of cast in a statue risky group pose

8/23/17

Play in Chorus

pascal's triangle
mechanical/logical pattern
like chorus but set

noelle - first move 2 times

play w/ # of ppl

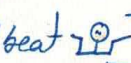
lex - 1st person
2nd person accum in canon

Video
I shared
Letter by ZelJKO
BOZIC

• accum of ppl & movement wld work

- NOT canon of movement

★ Sound/Rhythm is important

[maybe 12 same 34 off beat 

canon
ruins
sound

8/23/17 ~~Kevin Kohn~~

Before 1.1 3 (5) (7) 2.4 (6) (3) 1.4 2.15
(8) (9) (4)

Accum w/ these #'s

3 settings
↳ trista, gerald, ?



3, 3 dashes, 3 people consistently in motion

motion doesn't have to be motion
maybe just breathing

During

We made an interesting sculpture ... began a Haka
like accumulation w/ chant

Successful Moment in process so far? in class journaling 8/28/17
p & madi falling out on accident

- the percussive phrase we came up w/ together
- playing w/ accum (but got stuck on trying to create accum alone)
- ↳ let them naturally leave & it created an amazing half mandala

do advice

more
some ppl break out like madi
some do what cass & jess do

like Loma with
their process in/out of
look them up
5/18
river dance



Plan

DO HANDCLAP EXERCISE

tell dancers showing
is not wednesday
sept 6th
330

• have 10 haka people put self in mandala formation

- during, pull out kate [put Tiana in formation] and do
arm heartbeat w/ her to trio doing chant

[trio sits w/ peace sign ... kate use peace sign too]

• trio face audience ... kate where group pose
wld start

Chant

gerald / through. T & B / through. I all together

break off into canon of it ... gerald 1st half cont.

try 3 part canon?

Om Gurmeha Patayei Manahati LP

Solo

like
estate
dancing

hold 9/10 O, heart beat pulls to right, left sharp meet right, left

grasp right pulls to upper left diag, lol open arms over head

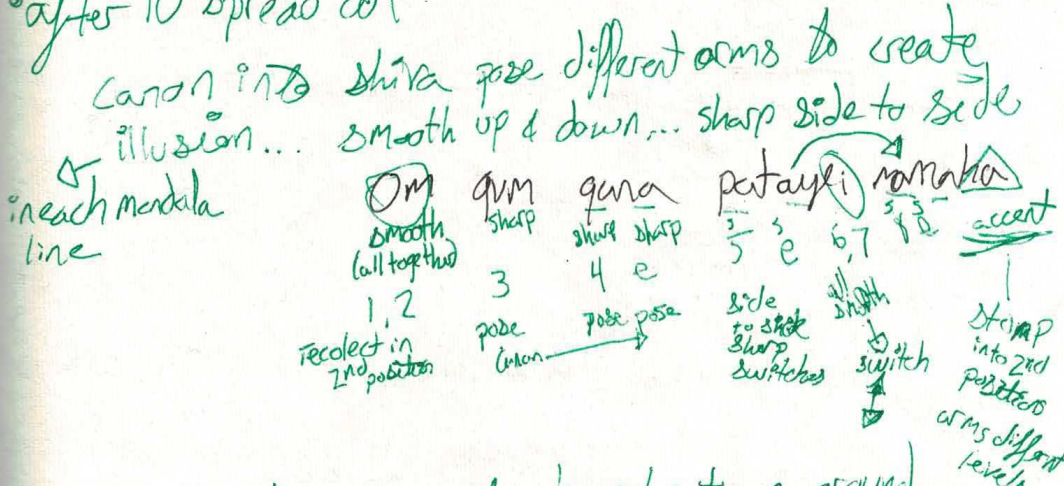
heart beat arms [palms in], unilaterate shoulders down to peace sign

straight up, heart beat peace signs back as go into child's pose,

pose up to meditated knees peace signs out at side

Black space between this & others into structure.

after 10 spread out



chanters... make up way to keep beat on ground

also learn ~~plod~~ pose trio from 1st rehearsal
[another trio in back will pick up w/ it to transition chanters to move]

4/28 in class

hard time planning SPECIFICS

- linear easy formations/canons ... then move them
- think small within big, creating formations then draw transitions
- create shapes ... let them fill in spaces ~~or~~ patterns
- Devices ... teach phrase ... now device this
- Ok w/ not having everyone doing something
- O □ Δ ♥

Zach Whittenburg

- promote exposure to dance
 - exposure reveals possibility
★ creates ★
 - confirms
- empathy
 - dancing is way more than "being in someone's shoes"
 - stepping into being in person's entire body
 - words out of feelings & feeling it a different way
 - dancing avoids problem of talking/choosing wrong word (dance is simpler than language)
 - this is exactly what it is
 - but watching dance is watching ppl (dance is more complicated)
- liked William Forseth b/c architectural movement (in artifact)
- ▷ dance will always grow bigger with you
& will help you grow bigger
really helps to put in others shoes
I can only be me & you can only be you
- he didn't go to college

Mark Joseph (San Fran)

Rehearsal Plan 9/11/17

work group of 10 transition from 1 to 2

- 1st travels to spots
- 2nd travels out

6x choruses to cut choruses being lengthened till next choruses do 3 person plow

- deja, jess, & taylor join to do plow

- jumps begin to turn into phrase

5 have gabby & gerald play w/ a/cro stuff [IF HAVE TIME]

Havent had rehearsal in 2 weeks b/c tornado, labor day, & job !!

~~Colman~~
~~Burginoff~~
~~De~~
~~Wife~~

~~SHOWING~~
~~WEDNESDAY~~

phrase

• jump up • slap ground • suspend ball change • snap •

step 2nd slap high looking tight

hiphopped ball change slap • attitude slap/hop hop • ^{slap} 2nd R hand / L hand slap leg; slap look at hand • slap chest.

slap form while jump up left knee bent • arms slap knee to push it to crossed lunge • ~~slap~~

slap foot to 6th position • head circle as grande press plie • hop to plank • ~~slap~~

~~side plank~~ • ~~switch plank~~ • leap side drop • slap ground • back to plank •

2nd position • slap back • punch arabesque forward • cheq to left • throw down • ^{R diag}

slap ascend back • hop kelli's step • Zack jump to lunge • clap coupe drag • ^{invert ball}

drop tour • half ^{turn} jump to 2nd arms hit chest & press out sides • ^{drag} cross-leap turn • 2 step tuck jump

we only cleaned up transitions & added plows • ^{2nd position weight shift & degage off balance, down • flat back • pull attitude up to pose over to}

If your tired, keep going
If your scared, keep going
If your hungry, keep going
If you want to taste freedom, keep going

from
Marilyn
Chappell

- Harriet Tubman

Showing Questions

8/13/17

- ① what do you see happening to get into the shape?
- ② what would you like to see more from the chatters to make it more interesting, but no distracting?

Comments

- likes pause
- shape intriguing - symmetrical/visual
- finger articulations - 3 on side w
- sounds after chatters nice
- turn into line down center
- make it lively - rehearse acapella - HOW are they invested in it?
- play w/ chatter coming from others
- pick up on gestures
- resonates entire body

① Opening shape...??

- 3 ppl chatter light on them
as chatter get bigger as light moves to center
- ~~3 start in shape~~ - set up 3 ppl seeing it
outside looking in

*Go deep into here...

Rehearsal Plan 8/13/17

• teach unison phrase

• gabby & gerald acro stuff

• give groups surya's
& stuff to manipulate w/

• ~~clean up trans.~~ ^{try to}
unison ✓

• clean tempo

• play w/ adding gestures to 3?

• add to plow attitude large arm circle

• place warriors into unison??

8/14/17 arm

make up

Notes

• be clear w/ arms

• stomps louder

• clean unison transition

• we cleaned tempo

• we added chant gestures

• we added to plow/plower

This section is fire ... jump, aerial, angular, power
music inspiration?

Sunrise Ritual - David & Steve Gordon

Chakra Balancing - Native Meditation Zone

Mindfulness Meditation - Sound Therapy Masters

Heart of Darkness - Positive Energy Academy



Cass's ^{original} advice

- Unison dropout

moments of partners collides - throwing

Switch direction weaving

- Flying by Garth Stevenson
for different section

- The nomad Niraj Chag

- Revathi Mystical Power

- Righteous Rhythms Xumantra

- Three Buddhas Xumantra

- Dancing Freedom Native American Music Consort

- Spirit of Indian Dreaming



Contract for Dancers
USM Repertory Dance Company
Semester:
Choreographer:

I. Terms

I, _____, as a dancer, agree to the following terms pertaining to the choreography of Karley Wasaff and the USM Repertory Dance Company (RDC) for the Fall 2017 semester.

II. Duties and Responsibilities

As a participating dancer, I agree to:

a. Attend all activities in which I am called or scheduled to attend. This includes:

1. Scheduled rehearsals (**Mon. & Wed. 8-9:30pm**)
2. RDC adjudications and meetings
3. Lighting/technical/dress rehearsals
4. Photo shoots
5. Promotional engagements or additional events outside previously scheduled events.

b. Show respect to myself, the choreographer, and the cast, by always acting in a professional manner during rehearsals and performances. This includes:

1. Prompt arrival to all meetings, including rehearsals and RDC events
2. Full mental and physical preparation to work hard with a professional attitude.
3. Applying all feedback given and doing whatever it takes, including practicing on my own time, to move beyond simple retention of the movement into mastering the material at a performance level.
4. Contribute to the creative process of the piece as requested by the choreographer, including but not limited to directed improvisation, movement invention, and discussion of ideas.
5. Respect the individuals and the individual self: create a safe environment ✓
6. Be prepared to engage fully and be vulnerable: trust the process ✓
7. Prepare self-beforehand to not let the late time effect the rehearsal process. ✓ *god*

c. Be graded by the RDC Dancer Performance Rubric.

**If you are unable to attend a rehearsal, meeting, or other engagement due to illness or emergency, please contact the choreographer ASAP and also email or speak with the Company Director immediately. If you have prior knowledge of a time when you will have to miss any of the above, please contact the choreographer AND the Company Director to receive necessary permission for all absences.

Dancer's cell phone:

Email:

Additional contact forms:

III. Probation/Termination

Repeated, significant violations of this contract may result in the dancer being put on probation or being removed from the dance, as the RDC Director feels is appropriate and in consultation with the choreographer and the DAN 312/410 professor. Violations of this contract may also affect the dancer's grades on the RDC rubric.

Dancer

Date

Choreographer

Date

1
B 1

j 1/2

B 1/2

repeat 1/2 canon 3 ~~times~~ times

break into 3 canon

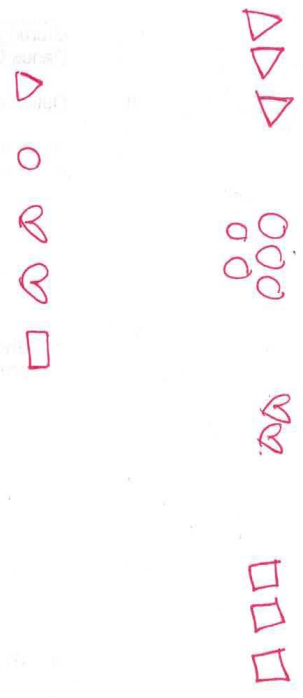
1/2

- Om Gum Guna Pat

- a A Nanaha

3 part

- Om Gum Guna
- Patoyei
- Nanaha

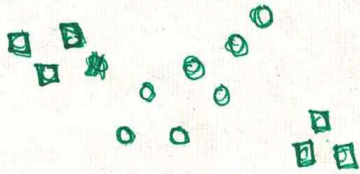


Rehearsal Plan 1/18/17 - Shr. Renewal

• show/practice for adjudication

• keep ↑ weight shift cannon

⇒ fix standing to ^{3's} ~~average~~ slap the warrior



Agud Questions

- ① would prefer to see gobby & gawds transitions more dancy... ^{keep pickets in a} ~~or sections~~ _{pick}
- ② what words/phrases?
- ③ are you pleased with the beginning or would you like to see more of an intro?

Free Write 9/16/17

???. What do you find yourself really thinking about?

What can I do w/ 13 people in space. How can I keep percussive in section 1? do I use music? How literal do I want yoga aspect to be?

How do I pull 13 dancers to vibrate off of each other?

???. Tracking Choices???

Yoga seems to appear literally & abstractly. Percussive grows as a hype up dancers. I don't like 13 different bodies moving in unison. I like using cannons in big groups. Yoga is inspired not an imitation

large # of cast: relates to yoga = eventually 1 will become more dominant

- chanting better ... love varied ... watch rhythm
- love body percussion & stage space
- find momentum ~~traveling~~ through space
- love gabby & gerald ... how can I bring back?

new designs

- why trip facing the way it is

beginning words enough intro
 Haka tribal yes
 earth aggression yes
 simplicity culture like beginning
 ethnicity X "different world" ^{more vocals}
 culture two ritual symbiotic
 history hum
 holistic pilobolous
 yoga Lin & out of momentum vs weight share vs sculpture
 spirit sees mandala painted & unfolded
 full
 natural organ: meditation
 caring praising
 serenity thanking earth & sky

pedestrian works

how can it look not like tricks

smoother transitions

!!! more dancy

• how diff/ vocal work return?

• harmony?? for chanting

- work on tone for vocals
- coach chanting
- nice juxtapose
- soft hum in beginning?
- love weight share add trio or 4 to highlight duet

• trio seemed abstract not pedestrian
 keep dancy make sense w/ movement

• startling & og

• created clear world

The Sound of the Universe
 sands and sound
 Impermanence

flowers
 bloom

Journal Questions 9/25/17

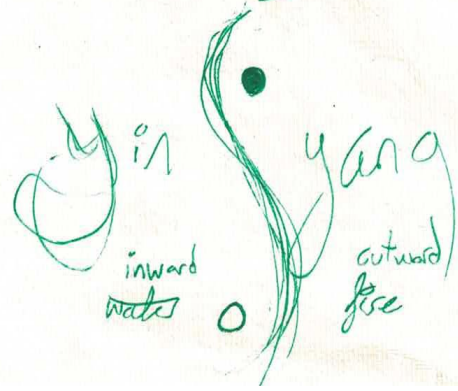
- 2 effective things that has happened in creative process
 - one effective thing is that I found a great piece of ~~music~~ ^{music} that transitions from on in sound beautifully
 - another effective thing is I have created a distinct world

• One way I've been an effective leader in process
 listening to my dancers & warning them if they might have down time

• Something I'd like to improve as a leader
 creating more before & being more articulate w/ my words
 pulling energy out of everyone

• advice

I need to tell myself to dig deeper, explore, & be inspired
DO NOT DOUBT **TRUST THE PROCESS**



What does confidence mean for you?

- do it / say it like you mean it
- Self-leave.
 - doing your best.
- being happy w/ who you are
 - sending you joy sparks to hit you
- being transparent + truthful
- live to exist in the advantage of being
- being source about myself and understanding I do. - extend

let's make what you're doing more...

What's the difference between inward & outward confidence?

- thought process vs. action
- inward confidence is restricted, situational
 - inward confidence is the "I know I can do it" but only in that situation. It's not general.
 - inward confidence is the "I know I can do it" but only in that situation. It's not general.
 - inward confidence is the "I know I can do it" but only in that situation. It's not general.
- outward confidence is general
 - outward confidence is the "I know I can do it" but only in that situation. It's not general.
 - outward confidence is the "I know I can do it" but only in that situation. It's not general.
 - outward confidence is the "I know I can do it" but only in that situation. It's not general.
- inward: known what you're capable of
- outward: making it come to life

Sometimes ppl appear to be outwardly confident but inwardly insecure

Rehearsal Plan 1/25/17

3
sic
~~3~~

- ① work on duet & make it dancey ~~all day long @ 5:30 am~~
- ② transition ~~floor~~ cannon falls as ripple
slide to side x expand... hold, break, roll tummy, yield push, drop weight
to head: retreat & roll back to tummy, repeat turns into partner
- ③ up people do coss, aubres, mad: circle to join partners
- ④ some ppl break of and do maria phrase amongst changing partners
- ⑤ 4 or 5 ppl juxtapose gab & ger
if another couple can do it then only 3



rd5

Phrase - hands energy repeat growing to touch out L & arms! ...
 ronde gamba back B+ arm torso circle, arm slap back & hang swing d
 reach foot forward to lung, arm ^{shoulders} curve forward, R arm
 initiate wave \hookrightarrow bringing up leg through passe into 5th w/ \pm
~~chest rebound full step step to parallel passe turn that~~
~~to break~~ repeat hands w/ head chest rebound, rond jamb \rightarrow to
 arms up to flat ~~inversion~~ leg to step front arm $\frac{+}{-}$ repeat V
 other leg up trans to dancer pose, break to down dog... cont

ed

S

In Class

Journal

10/23/17

Dance for Film Edits

creating rhythm w/ edits

cutting between multiple locations

jump cuts

reverse/repeating footage

Cutting between multiple locations relates to my dance as my dance explore different worlds ex fire water, earth. I'm actually trying to puzzle the cuts together for a smooth transition between the 'locations' that is cohesive.

Reverse/repeating intrigues me a lot as this is something I can utilize in concert dance to emphasize something or retrograde. It is an effect that is possible in both the concert & film realms.

? What do I want my audience to see? / pay attention to?
How do you know what needs to be edited in your DanceWork?
What are the 3 or 4 things compelling my dancer right now?

Journal Questions

8/27/19

~~117 - 0 - 117~~

What happens if you change space,

- if it wasn't in TAD, intimate space...
- having it set at the ocean would give it an extreme tribal feel, hawaiian-esque ... strong, together but also a fluid relaxing serene effect of connection w/ earth & space.
- if in mountains ... still tribal ... maybe nature feel?? serene would be grounded, more animalistic feel

Where would camera be ... what notices?

dees close up of characters ... the complexity of beginning shape

follows mandala from right under cars ... pans

flowers ... focus on rocking w/ madi & gerald as center

follows clock & emphasizes jumps ... view from

inside circle to out ... Pans ^{around} gerald & gabby ...

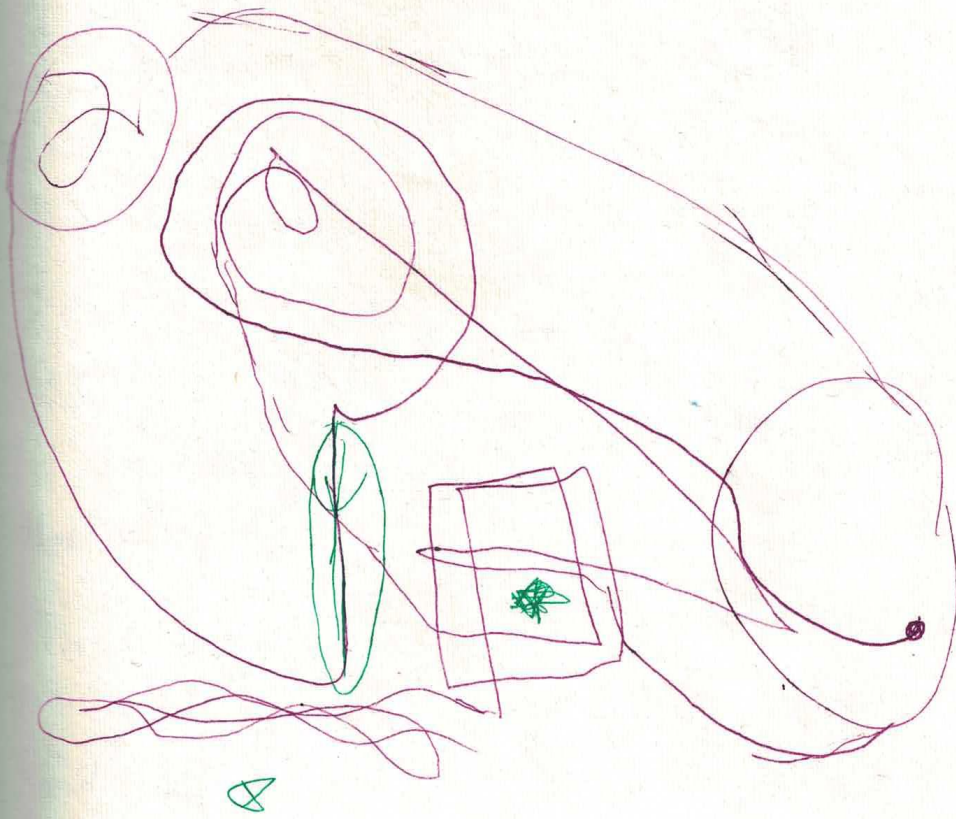
camera moves like water w/ 4 dancers

flowers already circle

maybe dancers canon like water



maybe their duet moves in a circle

Camera pattern



Rehearsal Plan

- see if gerald & gabby can circle hot

- Change transition to floor in  doing floor of 

- Maria do the yoga solo & gabby?

- Wave canon 4

walking on side?
legs?

walking on each other's feet

trista
does it again
solo
conveyor belt

try conveyor belt

how to view

- turn it around
be upside down

side plank

Be ASSERTIVE

90

- Be clear w/ hands
- madi jump
- whats w/ flour timing
- arms for chest circle
- transition to floor
- taylor diag^{o. almost}
- be all the way down for convey

↖ Clearing comments ↗ 10/3/17

10/5/17 what we did

timing for flour

Tan dance 2 times

Tresta wave solo... case the crash

told groups to create w/

- ① strong like p/obolus
- ② playful
- ③ Ocean

④ Use ^{o. almost} breath





Rehearsal Plan 10/11/17

How do I put these creations together??

have to gabby & jess duet to get off stage

Bring on everyone in ocean wave behind 4.

worm? angulate spine down ~~dog~~ side plank
maria legs

Cass & fris do beginning

mad:
~~does anything~~

I
V
E
B
E
E
N
S
T
U
C
K

what's under the surface?
why?
B/c trying to work chronologically
I DONT do that but why else??
B/c there is more than happened than just ~~it~~ ~~happened~~
It was a journey on transition
we keep inks self

What actually happened this summer!

CONFIDENCE

OKAY with being alone

not just outward confidence which I've always had... but INNER Confidence

truly loving myself

Fire Section - the before Hawaii

tribal, group confidence, stress about existence b/c outward confidence & not inward confidence

Water Section
maybe Air too

- wondering. the searching of myself in Hawaii. WHO am I really? Meander The Suffering stuck up in universe

Earth Section

- finding self... inward confidence ok w/ being alone. Truly strong, grounded glowing. Having fun independently



- inspiration from growing up
 - understand... how can you embody it & make it YOU
- What is Black dance? Black Diaspora of dance in America
 - community
 - therapeutic (gumbo)
 - protest
 - entertainment
 - spiritual
 - historical
 - fit
 - ritual
- African Dance - *Remember *celebration - ritual
 - Everyone dances but NOT Everyone is a dancer

Dance is life
 - he learned by looking
 not by technique
 - dance in daily activities

10/16/17 Rehearsal Plan



Confidence the heart? Wonders the water

• hand thing... do at heart x 3... on 4 chest iso reverbs to
 grab 1, 2, 3 @ chest, pulling chest, (or around low torso) from bottom
 to top heavily pick up 1 2 3 hit it to heart
catch then press curve

on hand out like pulling string other hand
~~through circle~~ push palm x 3 pick away??

• Rotate circle

• Have everyone repeat plank inversions G & G separate from ocean
 while G & G do heart hits TC go & G do hits but meander
 ppl go in G & G as they go to them



Changing ~~Perception~~ Perspective

Internal conflict

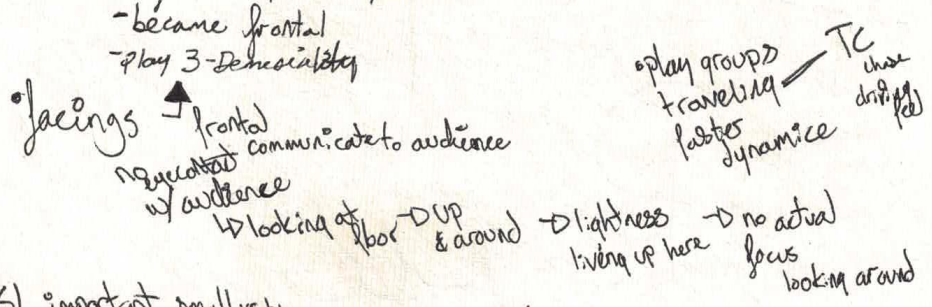
Journey through air ^o brain
coal to diamond

you'd like to know
specific thoughts to see
OR abstract title

Meaningful

- Uses of space
- Slow but still on stage background
- the moving circle / wall
- the 4 legs
- line in back low level
R... tris + Cass want more
- Cass's turn 1 vs 2
- high vs low
- Brooke's spin
- playing w/ depth well

- slow gives ocean feel
- Cass & Tris ... in place of not knowing
- Brooke is experiencing of not knowing... affecting her more
- took out of it ... spots ... space were direct



DSL important small vs big theme?

Rehearsed 10/10/17

Cleared Ocean

- went so great
- I think because Maria brought her kid LOL

- Sped up Gabby & Gerald
- fixed rolls

Rehearsal Plan 10/23/17

Cass & Aubree crossed

- transition for ocean
- try scrambling the new phrase
make it meander
- Scoot 4 over

1 2 3 4 / 3 2 1 2
 4 3 2 1 / 1 3 2 4
 2 1 4 3 / 4 1 3 2

Late

Scramble

- 1 2 3 4 5 ^{tris} ^{aub}
_{Cass}
- 5 4 3 2 1 Tay KPBS Gerald
- 4 2 1 5 3 BM Mad: Dei
- 2 3 1 4 5 Gabby Jess Maria

Rehearsal Plan 10/25/17

Late
 • Tris
 • tiana

- Every 1 pull heart except B, D, M & have three closer
 - All do heart to SR fall in 3 groups 6 7 8
- Next 8 runners TAC run & All do hand/pole except BDM
- Next 4 BDM sink: BDK stay same: runners ^{fall a gain} ~~do not~~ ~~do~~
- Next 6 BDM stay same: runners do face: Gabby group collect w/ Tay
- Next 8 runners arial version: every 1 pick up w/ tay & catch runner → ^{Make up arial version}
- group quick turns to do heart pull that cannons down to lay side thing
 - that "rocks" arials to cass 1st move w/ trista
- travel cass & tristas duet • Faster gerald & Gabby

Words to keep you going

10/25/17

growth

music

fire

Tipi

Daisy

Pray

Life

SEX

Christmas

Weekends

Wine

Smuggles

Leaving

Move

Self pep talk - "You a badass bitch"

Jeremy Guyton

10/30/17

Artists are culture barers

jeremy@dancinggrounds.com

Push hard & learn from them

- lessons come from when you don't have things together
- life doesn't stop for you
- make the choice & trust universe will have back

Rehearsal Plan 10/30/17

- CTA keep running around, even back
 - notice all sinking (freeze around them)
 - when group glides, ~~transitional phrase~~ travel flick thing
 - group reverse legs back out in canon, reverse to squat, rise from squat ^{catching} 3
 - CTA grab each other, throw down, ^{upper hand} jump, body up travel, circle turn & REPEAT
 - one person take heart pull to C, stops her... do hand press thing
 - group does heart pull but fall to hand to push to squat rise up
 - next repeat 2 ppl go & help T & A
 - stop w/ when try to go down, catch her head w/ heavy drop thing
 - try to lift + but drop back down, 3rd succeeds to go to partnering
 - When ^{all} 3 do it... have group do switching partner version of heart thing
- Jax ^{Gerald} ~~is a~~ ^{change} ~~transition~~ runs to the heart falls, then do hands
- Costumes ✓
- Ask resolving & sound ?'s

10/17

ing sounds, or

gether

ut watching
3
EPENT

e up

ing

partnering

thing

esolve.

together || ^{rest} said yes
(powerful)

rotting trees
winds
leaves

woods animals
chirps
sound of ice
pouring water over ice

RUN 1

10/1/17

RUN 2

- ~~clap~~ clap slightly quieter - keep line @ ^{chart} cross
- focus - look up when breath
- arch bigger
- 7 jumpers jump bigger
- water transition faster
- fix/talk brooke trans
- taylor start sooner
- fix aerial
- M&D go earlier

- slap louder
- press down on head circ
- Aubrei on 7 jumps
- 4 sharp arms fabulous
- legs together on ocean
- T&L fall into it
- T indulge more crash
- jess was right
- fall more
- curve turn more
- G&L drop weight more

Agud Questions 1/2/17

- ① how do you see this dance resolving?
- ② Is the mirror effective?
- ③ do the costumes work?

Changing Landscape

costume palette great

gerald & Brooke have same color, maybe change one

open percussion great

working well w/ big cast

dissolve instead of rebolve???

water is clear - try to tap up -

what is reflection to 4 front. why we they up

• Make a clear shift to earth

Fire - percussion unison tribe... but not line... maybe add intensity

• Add speratic, sudden, indirect

minimal to explosion to softening

LOVE Taylor's part

maybe move Taylor closer to mirror

• need aggressive run away, quick as resolve

• end there w/ humming, soft vibration, percussion

→ condense water

• 1st three related to trio?

• nice energetic pulse

• balance literal w/ abstract

• refine gerald & Gabby

• explore tempo

• good transitions

• perception audience or dancers?

- self discovery

- clue audience in more w/ title?

• pump it up for resolve

- love picking up Brooke

• best performance & commitment from dancers

• resolve - slowly forming big shape like begin or end w/ touch

i... to... take class or end spirit

Changing Perception

about 7:45 will be about 9-10min

13 dancers 1 appren

• Maria parts stand out

deperate for more

lock @ Fire & water

- take out highlight

what does it physically embody
push intent more

Rehearsal Plan 11/6/2017

- last melt... melt all the way to ground to do a group Becca floor ^{group} suspen ₁
↳ Cass & gabby join group on last melt

- mad wabesque up (last round) _{suspend}

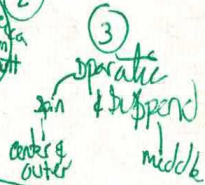
- then pull 3, 4, 5

- mudra dance

ending feedback

11/8/17

- Not too long .. satisfied w/ settling
- works... what takes them to other side? why?
- How I craft beginning important
- watch lulling water into lulling earth



mod: in balance

Mudras

11/6/2017

Thumb = Space Index = Air Middle = Fire

Ring = Water Pinky = Earth

1, 4, 3, 6, 4, 2, 8, 5
2, 1, 9, 3, 10, 4, 10, 8, 5

- ① Gyan || : improv concentration & sharpen memory
- ② Buddhi || : mental clarity, understand intuitive messages from subconscious
- ③ Shoni || : improve intuition, alertness, & sensory powers
- ④ Prana || : activate dormant energy, put in tune
- ⑤ Dhyana || : deeper, profound concentration, tranquility/inner peace
- ⑥ Suryya || : increase solar fire (improve digestion & metabolism)
- ⑦ Apana || : mental/physical digestion
- ⑧ Pranasha (clapping hands): removing obstacles
- ⑨ Vayu || : regulate Vata issues
- ⑩ Rudra: || : Shiva, energize physical body & empower to reach highest goals/potential

11/8/17

Late

Gerald

== we cleaned & ran it once

1/20/17 Rehearsal Plan

LAST REHEARSAL

1.5

1.5

- Move Taylor back
- cut ATC arial section everyone sink w/ Taylor
 - Grabby Lass fall out & do their thing
 - edit group (maybe shorter)
- Fix waks - [make more determined]
- RUN^{it} as much as possible

LATE

Flat [Brooke
Katie
Trista
two

*IF time explain performance aspects

- w/le
base
- section 1: charge, greedy w/ the space, focus out
 - section 2: inward conflict / indecisive
 - section 3: ease, soft face, balance, rest, happy place [for me is nature]
full circle

RUN 1

- Chanters liver up [fix fire loudness]
- Jaws??
- CT change back to heart pull
- Jay spot perf
- don't look down [fix music]
- Cln getting better
- Cln fix trans
- 2 circles
- fox arching
- madi dont walk
- trista's travel
- Tris need to watch acc/vib??
- water music
- 2 falls not 24

Run 2

- Chanters add slight harmony
- Katee & Brooke?
- Mad: katee brooke missed a jump
- dont rush circle ^{head}
- Tris get into circle
- fix water noise
- love aubri breath
- change Tak back to heart pull
- Cass clap everyz clap on roll
- Clump up more
- C&G heavier
- falls go right into them
- watching standing together
- if there easy just go in don't sit

~~Run 1~~ Tech Run 11/26/17

- 1st Blo sooner
- chanters liven up

CREW HIDE

- Tris watch light in ocean

- dont wait to sink

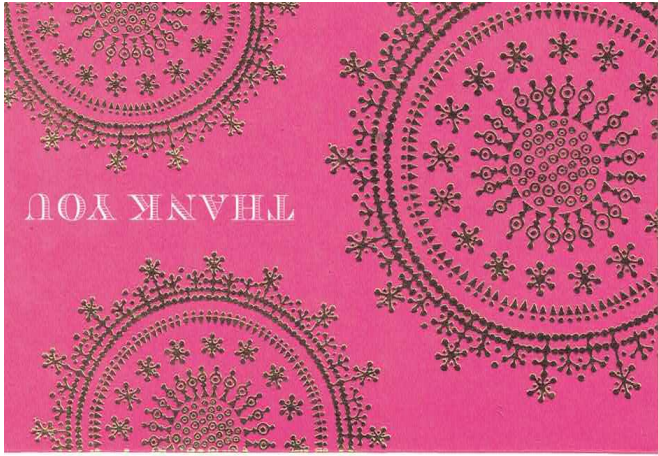
- mad: drop smooth-

Tech Run 11/27/17

- aubri watch light in beginning
- every1 look up on slaps

- Scot 4 back

- music faded too early



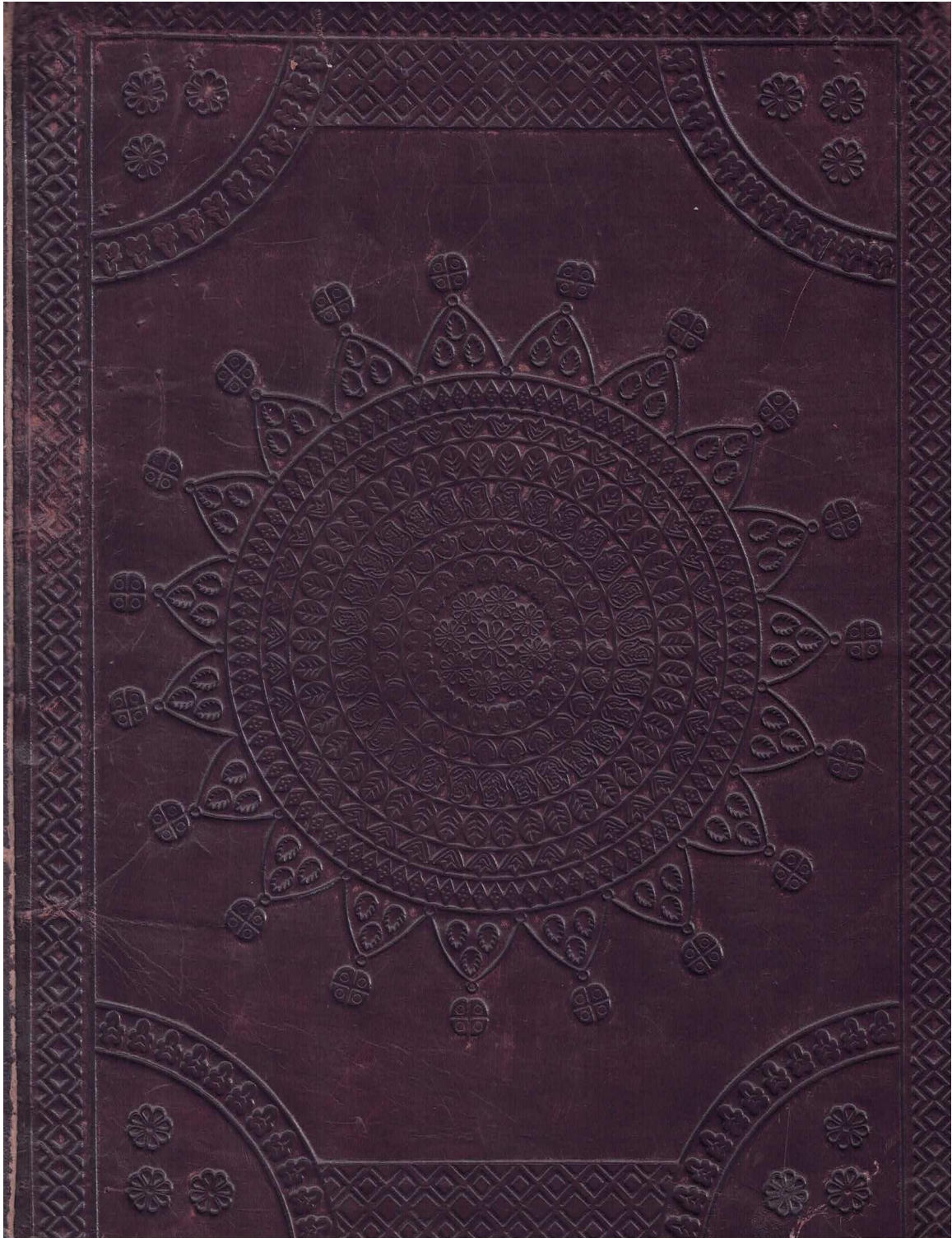
Hey Girl,

Thanks so much for
ing me as your apprentice,
cally don't want to let ya
on tonight because I know
s dance means a lot to
u. Thanks for believing in
e. I've loved getting to
k with you this semester
d watch your process. It's
my dang impressive that you
sde a dance with 13 people!
Love you!
-Tiana K. ♡

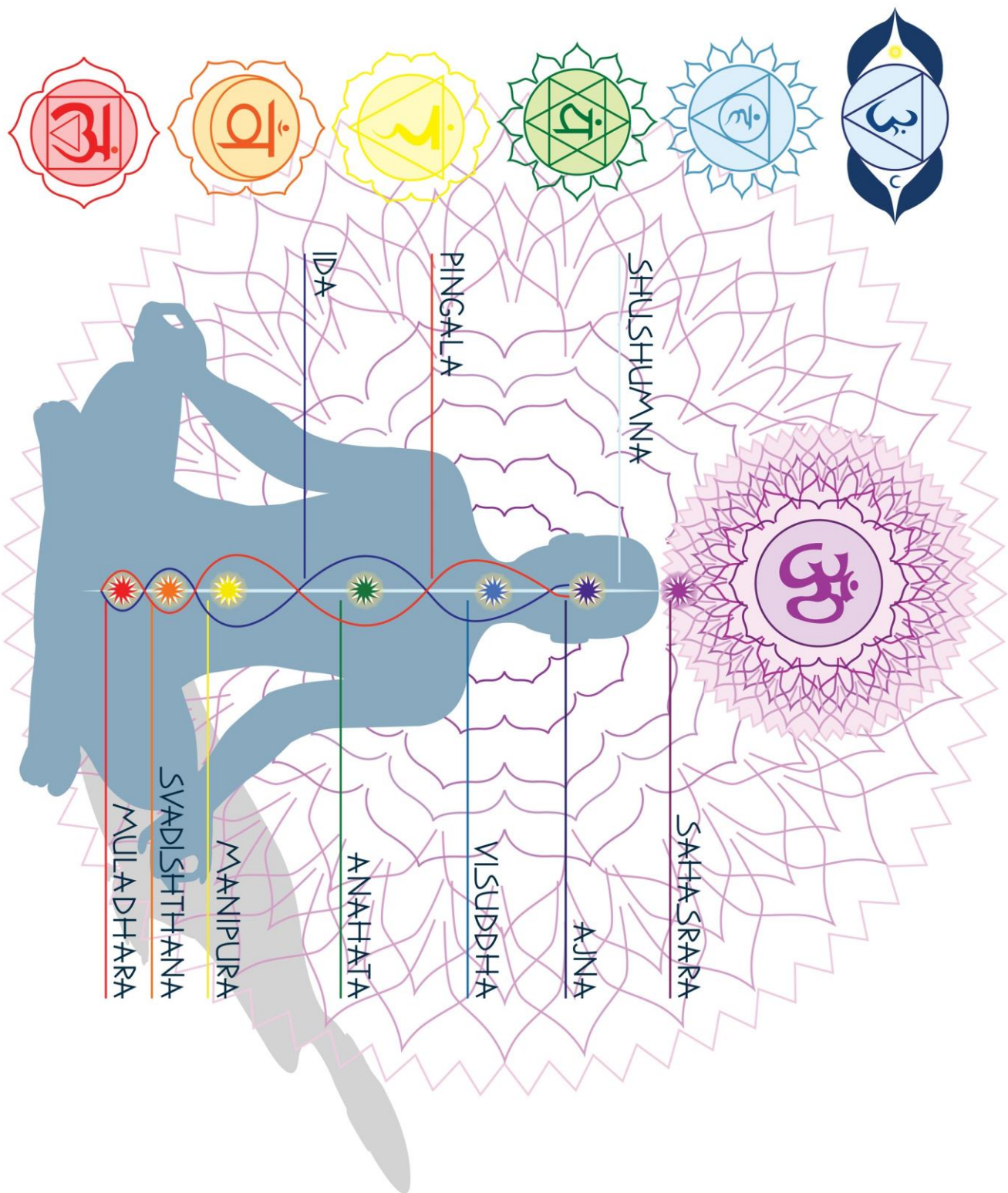
Karley,
Thank you so much for me
to be apart of your process.
Every single time I perform
this piece I feel so in and
feel that I am apart of
Something bigger or vast. You
talented and I can't wait to

Madi -
you rocks!
Brooke
Macdonald
De'ja
Evans
Trusta
K. Brooke Jerome
Jessica
Eugene
Gabby
Franky
Taylor
L. ♡
Katie P. ♡
love you!
Cass

Karley,
Thank you so much for
choreographing on us! We
know we had you stressed,
so here's some things to
help you RELAX. We are so
proud and have enjoyed
every minute of this
experience! On your cast



Appendix B: *Chakras* and *Ayurveda*



Chakra One Worksheet:

Sanskrit: Muladhara **Meaning:** Root Support **Location:** Perineum, base of pine
Function: Survival, Grounding **Inner State:** Stillness, security, stability **Rights:** Right to be Here, Right to Have **Outer State:** Solid **Body Parts & Glands:** Tailbone, Hips, Sacrum, Legs, feet, bones, teeth, large intestine, **Malfunction:** Weight problems, hemorrhoids, constipation, sciatica, degenerative arthritis, knee troubles **Color:** Red
Sense: Smell **Seed Sound:** Lam **Vowel Sound:** O as in Rope **Petals:** Four **Tarot Suit:** Pentacles **Planets:** Saturn & Earth **Metals:** Lead **Foods:** Proteins, meats
Corresponding Verb: I have **Yoga Path:** Hatha Yoga **Herbs for Incense:** Cedar
Minerals: Lodestone, ruby, garnet, bloodstone **Animals:** Elephant, ox or bull **Hindu Deities:** Brahma, Dakini, Ganesha, Kubera, Uma, Lakshmi, Prisni **Archangel:** Auriel
Chief Operating Force: Gravity **Demon:** Fear **Development:** Womb – 6 month **Sense:** Smell

- 1) General Impressions of 1st Chakra or a Drawing (Quality of Roots, of Soil, of Support)

Characteristics of Muladhara Chakra

Excessive: Heaviness, Sluggishness, Slow Movements, Resistance to Change, Tendency to Overeat, Overweight, Hoarding, Material, Greedy, Excessive Spending, Workaholic, Constipation, Aches and Pains in legs feet or bones, chronic health issues

Deficient: Fear, Anxiety, Resistance to Structure, Anorexia or underweight, Spaciness, Flightiness, Vagueness, Unaware of Body, Restlessness, Inability to sit still, Difficulty Manifesting, Diarrhea, Aches Pains in legs feet or bones, chronic health issues

Balanced: Groundedness, Physical Health, Comfortable with Body, Sense of Safety and Security, Right Livelihood, Prosperity, Ability to be still, Present

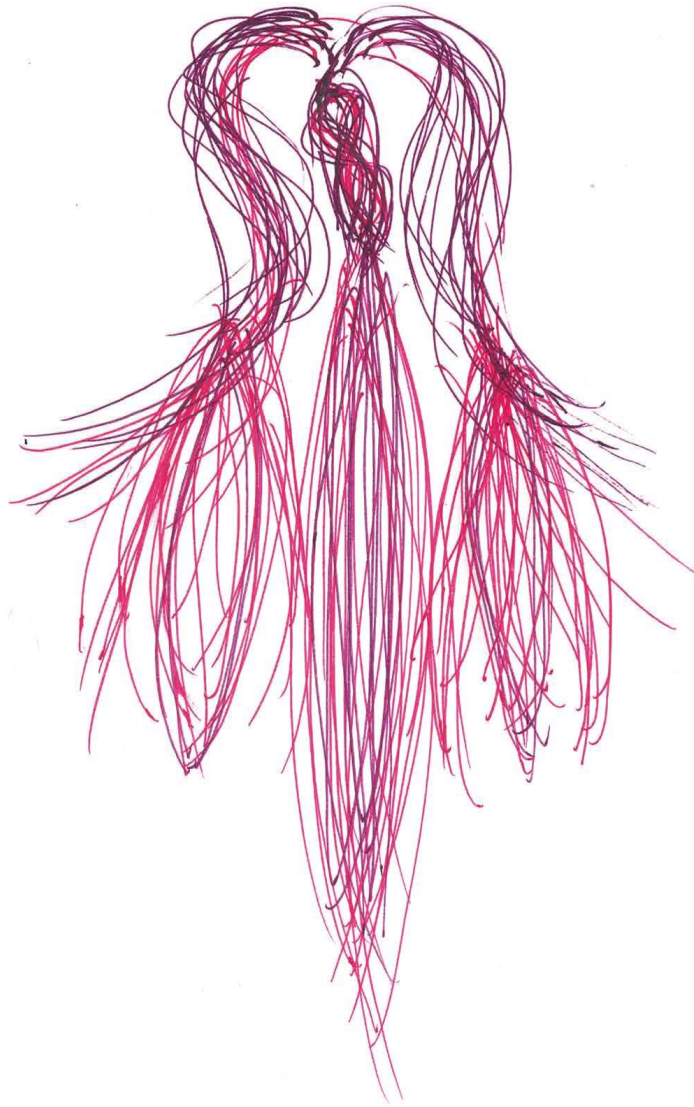
- 2) Functions & Areas of Life Associated with 1st Chakra

- I. Your Body: Do you have an awareness of your body and its health? Do you like it? Do you care for it?
- II. Your Home & Environment: How organized, clean and/or attractive is your home?
- III. Your Work and Finances: Do you like your job? Do you feel satisfied? Do you feel fairly compensated? Are you able to manage your cash flow, deal with debts and/or have a system of accounting? Do you tend to overshop or not consume at all?
- IV. Environment & Nature: Do you spend time outdoors? Take trips to natural places?
- V. On a scale of 1-10 rate each of the following 1 being the least and 10 being the most; ability to: 1. Be Present in Daily Life, 2. Stay grounded under stress, 3. Energy Spent on Protecting and/or avoiding your fears, 4. Right to Have Success & Prosperity, 6. Right to have time to yourself, 7. Right to spend time with friends and family

Ways to Balance:

Goals to Balance this Chakra:

Affirmation for this Chakra: (Provide one) or “I am connected to the energy of mother earth, my body, mind and spirit are grounded, centered and purified”



Muladhara



Chakra 2 Worksheet

Sanskrit: Svadhistana **Meaning:** Sweetness, Self's Dwelling Place **Location:** Lower abdomen, genitals, womb **Function:** Desire, Pleasure, Sexuality, Procreation **Inner State:** Feelings **Outer State:** Liquid **Body Parts & Glands:** Ovaries, testicles, womb, genitals, hips, pelvis, sacrum **Malfunction:** Impotence, frigidity, uterine, bladder or kidney trouble, stiff lower back **Color:** Orange **Sense:** Taste **Seed Sound:** Vam **Vowel Sound:** Oo as in due **Petals:** Six **Tarot Suit:** Cups **Metals:** Tin **Foods:** Liquids **Corresponding Verb:** I feel **Yoga Path:** Tantra Yoga **Herbs for Incense:** Orris root, gardenia **Minerals:** Carnelian, Moonstone, Coral **Animals:** Makara, Fish Creatures **Hindu Deities:** Indra, Varuna, Vishnu, Rakini **Archangel:** Gabriel **Chief Operating Force:** Attraction of Opposites **Demon:** Guilt **Development:** 6 months – 18 months **Sense:** Taste

- 1) General Impressions of 2nd Chakra (Drawing and or/observations) (quality of water)

Characteristics of Svadhistana Chakra

Excessive: Sexual Addictions, Obsessive Attachments, Addiction to stimulation, Excessive mood swings, Excessively sensitive, Poor boundaries, invasion of others, Emotional Dependency, Instability, Hip joint deterioration or displacement, genital issues (STDs. Yeast infections, herpes etc) urinary tract infections

Deficient: Rigidity in your body, beliefs or behavior, Emotional numbness or insensitivity, Fear of change, Lack of desire, passion, or excitement, avoidance of pleasure, fear of sexuality, poor social skills, excessive boundaries, Menstrual Difficulties, Reproductive Issues, Rigidity in body

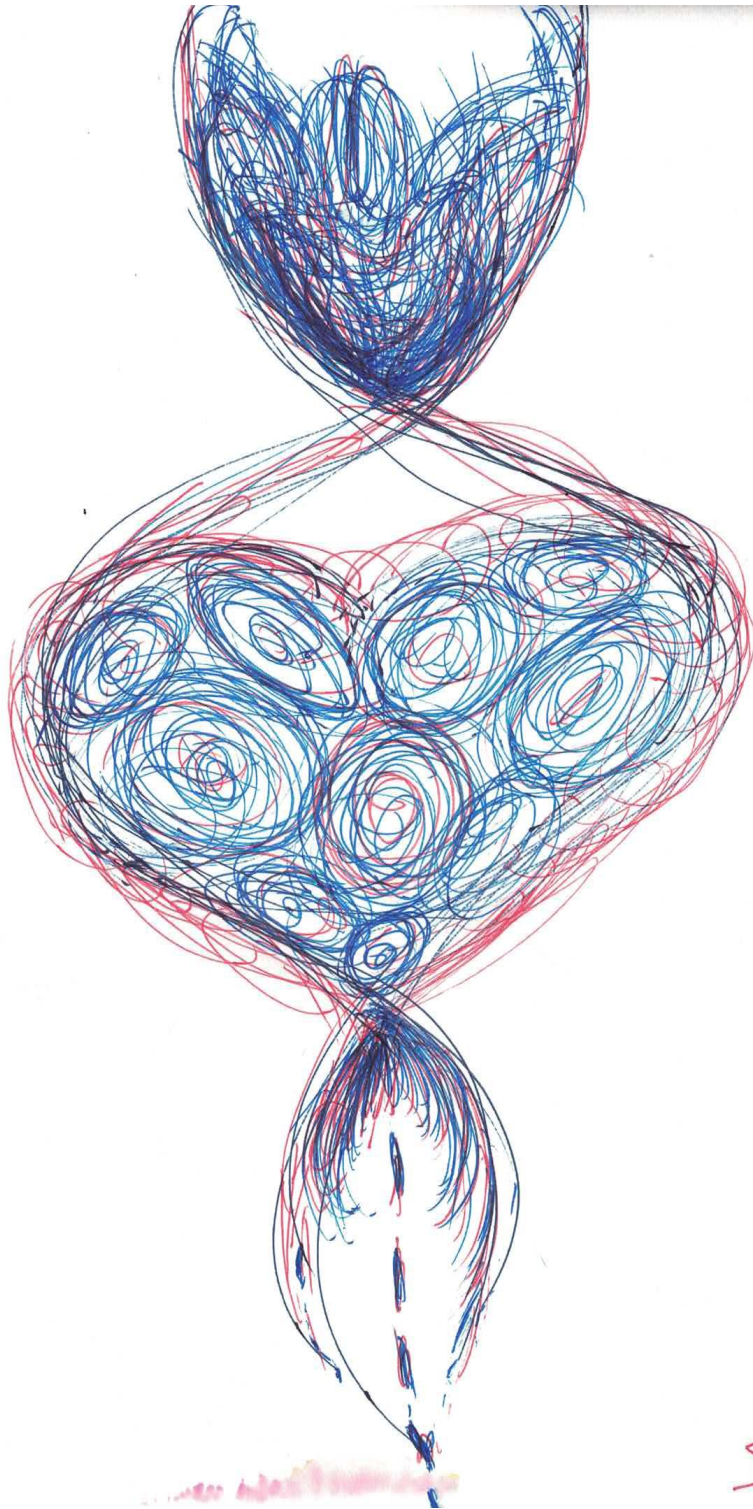
Balanced: Graceful Movements, Ability to embrace change, Emotional intelligence, Nurturance of self and others, Healthy Boundaries, Ability to enjoy pleasure, Sexual satisfaction, Passion

- 2) Functions & Areas of Life Associated with 2nd Chakra
 - I. Your Emotions: Do you check in with how you feel? Do you have the ability to express emotions clearly and at appropriate times? Can you refrain from emotional expression when necessary?
 - II. Your Sexuality: Do you make room for pleasure in your life? Are you connected to your own needs? Can you experience satisfying sex? Is your behavior appropriate, do you honor other's boundaries?
 - III. Your Creativity & Fluidity: What moves you? What are you passionate about? Do you have a creative outlet? How much do you move throughout the day? Where do you feel inhabited about movement...afraid to dance, to stretch? Where do you resist movement and change in your life? New experiences...jobs...relationships?

Ways to Balance:

Goals for This Chakra:

Affirmation for This Chakra: (Provide one) or "I love all dimensions of myself. I delight in weaving the creative tapestry that is my life."



Svadhestara

Chakra Three Worksheet

Sanskrit: Manipura **Meaning:** City of Jewels **Location:** Navel to Solar Plexus
Element: Fire **Outer Form:** Plasma **Function:** Will, power, assertiveness **Inner State:** Laughter, joy, anger **Glands & Body Parts:** Pancreas, adrenals, digestive system, muscles, stomach **Malfunction:** Ulcers, diabetes, digestive disorders **Color:** Yellow
Seed Sound: Ram **Vowel Sound:** Ah **Petals:** Ten **Tarot Suit:** Wands **Planets:** Mars and Sun **Metal:** Iron **Foods:** Starches **Corresponding Verb:** I can **Herbs for Incense:** Dragons blood, sandalwood, saffron, musk, cinnamon, ginger **Minerals:** Amber, topaz, yellow, citrine **Animals:** Ram **Sense:** Sight **Hindu Deities:** Agni, Surya **Archangel:** Michael **Chief Operating Force:** Combustion **Demon:** Shame **Development:** 18mos-3yrs **Sense:** Sight

- 1) General Impressions /Drawing of the 3rd Chakra (quality of fire)

Characteristics of Manipura

Excessive: Dominating, Controlling, Competitive, Arrogant, Ambitious, Hyperactive, Stubborn, Overdriven, Attracted Sedatives, Hypoglycemia, Indigestion. Large bellied
Deficient: Passivity, Lack of Energy, Poor Digestion, Tendency to be Cold, Tendency toward submission, Blaming, Low self-esteem, lack of confidence, Weak will, poor self-discipline, Use of Stimulants, Sunken Diaphragm
Balanced: Responsible, reliable, good self-discipline, positive sense of self, confident, warm, energetic, spontaneous, playful, humorous, able to take risks

- 2) Functions & Areas of Life Associated with 3rd Chakra

- I. Your Body:** What is your energy level like throughout the day? What increases your energy and what decreases it? What is your digestion like?
- II. Your Ego:** What is your sense of self like, can you stand your ground when challenged? Do you like yourself? Do you consider yourself an individual or do you conform? Do you succumb to peer pressure? Are you overly focused on your own issues or needs? Looking for approval from others?
- III. Your Behavior:** Do you take action when necessary? Are you able to align these actions with your intentions? Do you seek other people's permission to take action? Can you claim your power without dominating others? Do you maintain healthy boundaries saying no when you need to? Do you take action to get things done?

Ways to Balance:

Goals for This Chakra:

Affirmation for this chakra (Provide one) or: "My will and divine will are one. I am connected to the abundant flow of the universe and easily manifest my dreams."



Manioura

Chakra 4:

Sanskrit: Anahata **Meaning:** Unstruck Chord **Location:** Heart Region **Function:** Love & Compassion **Inner State:** Gaseous **Rights:** Right to Love **Body Parts & Glands:** Heart, lungs, chest, shoulders, arms, hands **Malfunction:** Asthma, high blood pressure, heart disease, lung disease **Color:** Green **Seed Sound:** Yam **Vowel Sound:** Ay as in “play” **Petals:** Twelve **Tarot Suit:** Swords **Celestial Bodies:** Venus **Metal:** Copper **Corresponding Verb:** I love **Yoga Path:** Bhakti Yoga **Herbs for Incense:** Lavender, jasmine, orris root, yarrow, marjoram, meadowsweet **Minerals:** Emerald, Tourmaline, Jade, Rose Quartz **Animals:** Antelope, birds & dove **Hindu Deities:** Vishnu, Lakshmi, Krishna, Isvara, Kama, Vayu, Aditi, Urvashi **Archangel:** Raphael **Fear:** Grief **Development:** 4-7 years **Sense:** Touch

1) General Impressions of 4th Chakra or a Drawing (quality of heart, of air, of breath)

Characteristics of Anahata

Excessive: Codependency, Poor Boundaries, Jealousy, Being a martyr, Being a pleaser, hypertension, heart disease, circulatory problems, difficulty breathing, aching in upper back and chest

Deficient: Antisocial, withdrawn, critical, intolerant, lonely, isolated, lack of empathy, fear of intimacy, difficulty breathing, aching in upper chest or back

Balanced: Caring, compassionate, empathetic, accepting, self-loving, peaceful, centered, content

2) Functions & Areas of Life Associated with 4th Chakra

- I. Your Breath & Body: What is the quality of your breath like is it deep and full, shallow and labored? Inhale or Exhale more pronounced?
- II. Giving and Receiving Love: Do you put conditions on yourself in order to receive love, what are they? (make a list) What about others in your life, who and what are the conditions? (make a list)
- III. Gratitude & Forgiveness: Do you show and express gratitude and appreciation regularly to yourself and do others? How do you show it? (make a list.) Do you offer forgiveness easily or do you hold grudges? Do you allow yourself to grieve?

Ways to Balance:

Goals to Balance this chakra:

Affirmation for this chakra (provide one) or “My Heart is open to receive the energy of love. I radiate this essence. I walk my path with ease and grace.”



Chakra 5 Worksheet

Sanskrit: Vishuddha **Meaning:** Purification **Location:** Throat **Function:** Communication
Inner State: Synthesis of ideas into symbols **Outer Manifestation:** Vibration **Body Parts & Glands:** Neck, Throat, Shoulders, arms, hands, thyroid, parathyroid
Malfunction: Sore throat, stiff neck, colds, thyroid problems, hearing problems **Color:** Bright blue **Sense:** Hearing **Seed Sound:** Ham **Vowel Sound:** eee **Petals:** sixteen
Metals & Planet: Mercury **Foods:** Fruits **Corresponding Verb:** I speak **Yoga Path:** Mantra Yoga **Herbs for Incense:** Frankincense **Minerals:** Turquoise, aquamarine
Animals: Elephant, bull, lion **Hindu Deities:** Ganga (river goddess, related to purification, Sarasvati) **Chief Operating Quality:** Resonance **Demon:** Lies
Development: 7-12 years **Sense:** Hearing

- 1) General Impressions and/or drawing of chamber of communication

Characteristics of Vishuddha

Excessive: Talking too much or inappropriately, gossiping, stuttering, difficulty being silent, excessive loudness, inability to contain (keep confidences etc;) Thyroid issues

Deficient: Difficulty putting things into words, fear of speaking, speaking with a small, weak voice, secretiveness, excessive shyness, tone deafness

Balanced: Resonant, full voice, clear communication with others, good communication with self, good listener, good sense of timing and rhythm, lives life creatively, thyroid issues

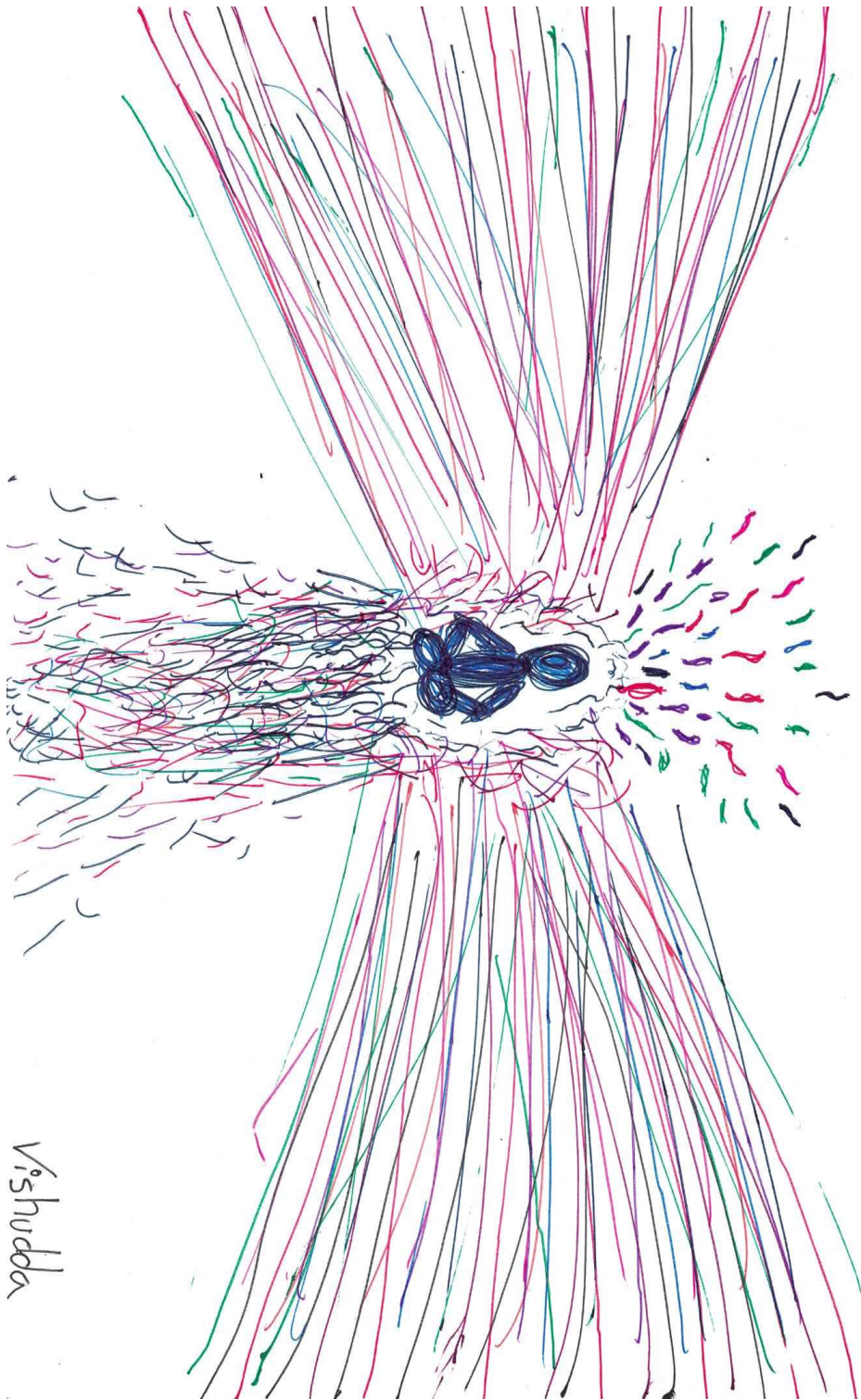
- 2) Functions and Areas of Body Associated with 5th Chakra

- I. Rights to Speak and to Be Heard: Are there instances where you do not feel you have the right to speak up (such as situations at work, speaking with partner, friend, doctor or community) Are there places or situations where you speak but you don't feel heard? Are there times when you do not fully grant this right to others (children, partner, friends, co-workers)?
- II. Truth & Lies: Were there lies in the family that you were told or that you had to uphold? Do you have them now? Were you or are you forced to keep secrets or were or are secrets kept from you? Did or do you have to lie to avoid punishment, embarrassment or protection of yourself or others?
- III. Creative Identity: Where in your life do you feel most creative? Where do you resist developing your creative efforts? Would you like to be more creative?

Ways to Balance this Chakra:

Goal for this Chakra:

Affirmation (write one or use one provided) "I am aligned with my highest truth, I communicate with love and honor, my words echo softly within the universe."



Vishuddha

Chakra 6

Sanskrit: Arjuna **Meaning:** To perceive or command **Location:** The third eye
Element: Light **Essential Form:** Image **Function:** To see **Body Parts & Glands:**
The face, the eyes, the pineal gland **Malfunction:** Blindness, problems seeing, blurred
vision, eye strain, headaches, nightmares **Color:** Indigo **Seed Sound:** Om **Vowel
Sound:** mmmmm (not really a vowel) **Petals:** Two **Planets:** Jupiter and Neptune
Metal: Silver **Corresponding Verb:** I see **Yoga Path:** Yantra Yoga **Herbs for
Incense:** Mugwort, saffron **Minerals:** Lapis, quartz, star sapphire **Animals:** Owl **Hindu
Dieties:** Shakti Hakini, Paramasvia, Krishna **Demon:** Illusion **Development:**
Adolescence **Sense:** Insight

- 1) Draw or write any impressions of the 6th chakra (colors, quality of light, chamber of seeing)

Characteristics of Arjuna

Excessive: Hallucinations, Delusions, Obsessions, Nightmares, Intrusive Memories, Difficulty concentrating, excessive fantasizing, headaches, eyestrain, blurred vision,
Deficient: Lack of imagination, difficulty visualizing, insensitivity, excessive skepticism, denial, inability to see alternatives, headaches, eyestrain, blurred vision
Balanced: Strong intuition, penetrating insight, creative imagination, good memory, good dream recall, ability to visualize, has a guiding vision for life

2) Functions & Areas of Life Associated with Chakra 6

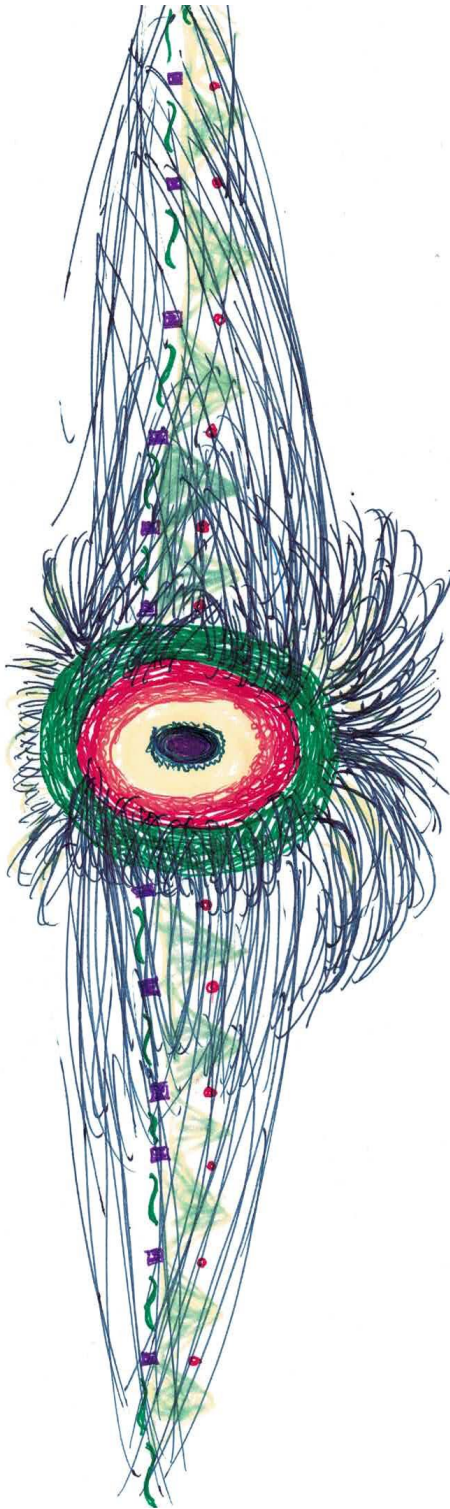
- I. The Body & Mind: Do you experience headaches? How frequently? Is there something you don't want to see that is going on in your life? Are there buried memories from your past that might be trying to surface? Do you overwork this chakra and try to see everything at once...feeling confused and overwhelmed?
- II. Visualization & Color & Light: How much natural light do you receive? Do you spend time outdoors and around open windows? Or are you in an office or a space with lots of artificial light? What is the guiding vision for your life? What is the larger good you are working for? Where do you see possibilities that do not yet exist? Where do you want to be in 5, 10, 20 years? What colors attract you? Do you dream in color?

Ways to Balance this chakra:

Goal for this chakra:

Affirmation write one or "My mind is open to new vision. I expand my awareness through my higher self."

Agnes



Chakra 7 Worksheet

Sanskrit: Sahasrara **Meaning:** Thousand fold **Location:** Top of head **Element:** Thought **Manifestation:** Thought **Personal Function:** Understanding **Psychological State:** Bliss **Body Parts & Glands:** Pituitary gland, cerebral cortex, central nervous system **Malfunction:** Depression, alienation, confusion, boredom, apathy, inability to learn **Color:** Violet to White **Seed Sound:** None **Vowel Sound:** ng (as in sing, not really a vowel) **Petals:** 1000 **Planet:** Uranus **Metal:** Gold **Foods:** Fasting **Corresponding Verb:** To Know **Yoga Path:** Jnana yoga or meditation **Herbs for Incense:** Lotus **Minerals:** Amethyst, Diamond **Hindu Deities:** Shiva, Ama-Kala, Varuna **Demon:** Attachment **Development:** Young Adult – Present **Sense:** Unbounded Awareness/Divine Consciousness

1) Draw or write any impressions of the seventh chakra (your thousand-petal lotus flower)

Characteristics of Sahasrara

Excessive: Disassociation from the body, spiritual addiction, confusion, over-intellectualization, living in your head, disconnection from spirit, excessive attachment, depression, alienation

Deficient: Spiritual cynicism, a closed mind, learning difficulties, rigid belief system, apathy, boredom

Balanced: Spiritual connection, wisdom and mastery, intelligence and presence, open-mindedness, ability to question, ability to assimilate and analyze information

2) Functions & Areas of Life Associated with Seventh Chakra

- I. Attachments: Being Overly attached to the “stuff” of life can cause blockages in our spiritual awakening, review the following list of common attachments and note which ones apply to you, and the reason you feel attached to them. Then imagine or write what might be possible if you released these attachments. Write these attachments down on a piece of paper that after meditation can be burned and released: People, places, possessions, your home, money, looking good both reputation and physically, pleasure & self-gratification, power, being right, what other people think of you, staying young, knowing the answers, suffering, freedom, spiritual practice, success, children, the past, the future.
- II. Using your Consciousness: What Are you Thinking About Assessment of 7 Chakras: use your markers or colors to make a graph below, with how much time you generally spend focusing on which of the areas of your life...if possible make a list from most – least time spent thinking about the following areas

Chakra 1: Survival Issues (thoughts about safety, livelihood, body, home)

Chakra 2: Feelings & sexuality (worrying about how things feel, longing for something, thinking about sex)

Chakra 3: Activity (how you are doing, what you are going to do or should do)

Chakra 4: Relationships (how your relationships are going)

Chakra 5: Conversation (internal chatter, explaining, arguing, planning)

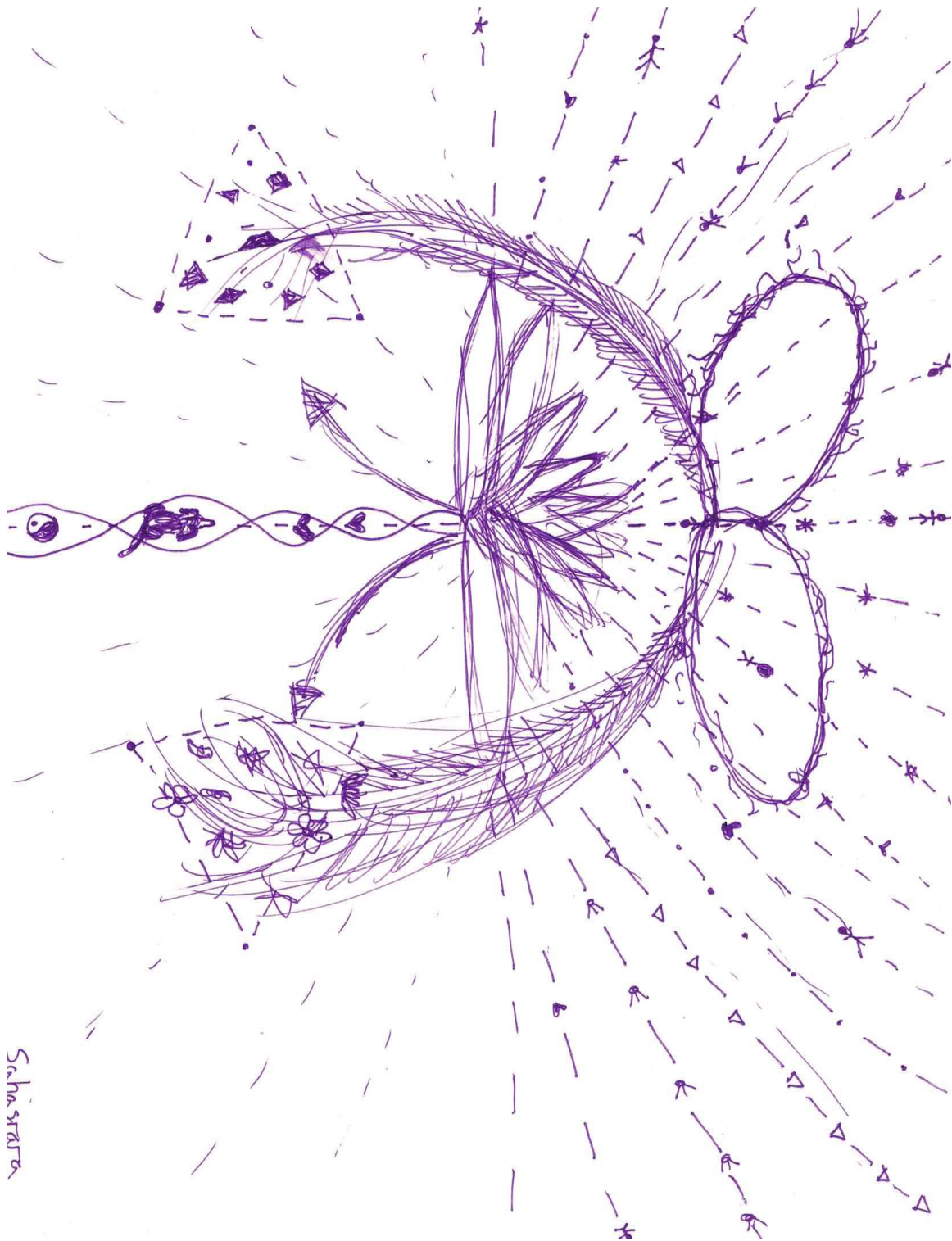
Chakra 6: Fantasy (fantasizing, daydreaming, imagining, remembering)

Chakra 7: Spirituality (thinking about God, goddess, spirit, or worship)

Goals for This Chakra:

Ways to Balance This Chakra:

Affirmation (provide one or write): I am connected to the divine source of the universe. I am light. I trust.



Sahasrara

Constitutional Profile: Prakriti

Name: Karley Waraff Date: 7/8/17

When answering these questions, go as far back as you can remember. You want to identify the characteristics that you were born with and the characteristics that are most consistent with your LONG-TERM patterns of thoughts, behaviors and actions. Circle the characteristics that you identify with, usually just one in each category, though you should circle all that fit, then add up your score at the bottom.

~~Ayurvedic~~ Ayurveda
"life" "knowledge"

Mental Profile

	Vata		Pitta		Kapha	
Mental activity	Quick, active, restless	<input checked="" type="checkbox"/>	Sharp, critical, aggressive		Calm, steady, slow, stable	
Memory	Short term	<input checked="" type="checkbox"/>	Generally good		Good long term	
Concentration	Easily distracted		Generally good	<input checked="" type="checkbox"/>	Very good	
Ability to learn	Quick to grasp concepts; interested in a variety of subjects.	<input checked="" type="checkbox"/>	Sharp intellect, but thinks linearly; can easily process new information..		Slow to grasp new information; kinesthetic learners	
Dream Content	Fearful, very active, flying	<input checked="" type="checkbox"/>	Aggressive, fiery, adventurous	<input checked="" type="checkbox"/>	Watery, romance, relationships	
Sleep	Light, interrupted; feels best with 8+ hours or sleep	<input checked="" type="checkbox"/>	Sound, medium; feels best with 6-8 hours of sleep		Sound, heavy, long; likes to sleep, but has most energy with 5-7 hours of sleep.	
Speech	Quick; may mumble or speak quickly	<input checked="" type="checkbox"/>	Sharp, direct, strong → depends	<input checked="" type="checkbox"/>	Slower, clear, melodious	
Voice	High pitched		Medium pitched	<input checked="" type="checkbox"/>	Low pitched	
Sub-total		<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>		

Behavioral Profile

	Vata		Pitta		Kapha	
Eating Speed	Fast		Medium		Slow	<input checked="" type="checkbox"/>
Hunger level	Irregular; sometimes eats a large quantity, other times very little.		Sharp, can be strong		Can easily miss meals but enjoys eating	
Achieving goals	Easily distracted; goals change frequently		Focused and driven from start to finish	<input checked="" type="checkbox"/>	Slow and steady; may lose momentum	
Relationships	Many casual; easily makes friends from all walks of life	<input checked="" type="checkbox"/>	Intense relationships; "love and fight passionately"		Long and deep; lifelong friendships	
Sex drive	Variable, low: 1-2x/month		Moderate: 1x/week	<input checked="" type="checkbox"/>	Strong: multiple times/week	

Works best	Supervised		Alone; as leader		In groups	<input checked="" type="checkbox"/>
Weather preference	Warm and moist		Cool and dry		Warm and dry	<input checked="" type="checkbox"/>
Reaction to stress	Excites quickly: hyper-reactive	<input checked="" type="checkbox"/>	Medium; tends to place stress/high expectations on oneself and others		Slow to get excited; non- or hypo-reactive	
Financial/Possessions	Doesn't save, spends quickly. Minimal possessions; dislikes clutter		Saves but big spender. Functional & neat	<input checked="" type="checkbox"/>	Saves regularly, accumulates wealth. Likes to hang onto possessions; at extreme end of spectrum, hoarder tendencies.	
Routine	Dislikes routine though routines are balancing.		Likes planning and organizing	<input checked="" type="checkbox"/>	Works well with routine	
Sub-total		2		4		3

Emotional Profile

	Vata		Pitta		Kapha	
Moods	Changes quickly	<input checked="" type="checkbox"/>	Changes slowly	<input type="checkbox"/>	Steady, unchanging	
Reacts to stress with	Fear or anxiety		Anger or frustration	<input checked="" type="checkbox"/>	Indifference	
More sensitive to	Own feelings		Not sensitive		Others feelings	<input checked="" type="checkbox"/>
When threatened tends to	Run		Fight		Make peace	<input checked="" type="checkbox"/>
Relations with spouse/partner	Clingy		Jealous		Secure	<input checked="" type="checkbox"/>
Expresses affections	With words	<input checked="" type="checkbox"/>	With gifts		With touch	
When feeling hurt	Cries		Argues	<input checked="" type="checkbox"/>	Withdraws	
Emotional trauma causes	Anxiety		Denial	<input checked="" type="checkbox"/>	Depression	
Confidence level	Timid		Outwardly self confident	<input checked="" type="checkbox"/>	Inner confidence	
Sub-total		2		4		2

10

12

5

Physical Profile

	Vata		Pitta		Kapha	
Amount of hair	Average	X	Thinning		Thick	
Hair type	Dry, frizzy, thin, dark		Straight, fine, premature graying		Oily, wavy, thick	X
Hair color	Light brown, blond	X	Auburn, reddish		Dark brown, black	
Skin	Dry, rough or both, dark/sallow, tans easily, cold		Soft, normal to oily, light, sunburns easily, warm	X	Oily, moist, fair, thick, cool	
Complexion	Darker; tans easily		Pink, red; burns easily; freckles or acne common		Pale-White; creamy complexion	X
Eyes	Small, brown, gray, violet, unusual color		Medium, Green, hazel, almond-shaped	X	Large, dark, blue	
Teeth	Very large or very small; crooked		Small -medium	X	Medium-large	
Weight	Thin, hard to gain; light bone density		Medium; medium bone density	X	Heavy, easy to gain; thick bone density	
Elimination	Dry, hard, thin, easily constipated	X	Many during day, soft to normal		Heavy, slow, thick, regular	
Sweat	Scanty		Profuse	X	Moderate	
Sub-total						

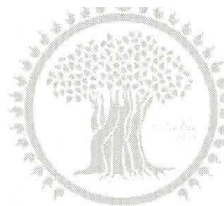
TOTAL	Vata	13	Pitta	17	Kapha	7
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4 point difference

Pitta-Vatta

Practical Ayurveda

With Amanda Webster, ERYT-500 & Certified Ayurveda Counselor



A flower bud neither has to be pried apart nor taught to blossom, when it is properly nourished by the elements of nature it will gradually unfold through stages into its own beauty and at its own pace.

We too benefit when we align ourselves to nature's inherent intelligence rather than trying to force ourselves into being or doing something that is inappropriate for our current state or in conflict with our nature. We benefit by recognizing this true nature and nurturing our growth through the practices we engage in (such as yoga), the food we eat, the environment we choose, the relationships we establish, and the balance we create between work and play.

Unfortunately, most of us in developed countries are disconnected from nature. We have spent countless years trying to control, ignore, or reverse nature...both on a personal and global scale! Then we wonder why we feel disconnected and out-of-sorts, malcontent, anxious, or ill. Yoga and Ayurveda are ancient sciences that are still applicable in this modern world because they are founded upon universal principles, such as cause and effect, human nature, and nature versus nurture. These sciences proclaim that quality of health is dependent upon quality of attention and consistent self-inquiry; dependent upon harmony between thought, emotion, action, expression, and relationship; and dependent upon respect of universal principles that can be adapted to each individual for the greatest quality of health. Today we will study the basic concepts of Ayurveda as follows:

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APPENDIX.....	11

An Introduction to Ayurveda

I. The Origins of Ayurveda: The Vedas

Yoga is derived from four texts called the *Vedas*, or the *Books of Knowledge*. The *Vedas* are a series of four books compiled between 2,500 and 3,500 years ago that contain the original Sanskrit language and are the oldest recorded scriptures covering philosophy, science, health, meditation, rituals, and worship. The four *Vedas* include:

1. **Rigveda:** hymns; spiritual connotation
2. **Yajurveda:** hymns and applications of hymns; spiritual connotation
3. **Samaveda:** hymns and poetry; spiritual connotation
4. **Atharvaveda:** science and healing principles; humanity, materiality, vitality. **Ayurveda is derived from this Veda.**

II. Ayurveda: “The Science of Life”

Ayurveda translates to the “science of life”, and is a 5000+ year old science used to understand how your inherent constitution is affected by the fluctuations of your environment, diet, sensory impressions, level of stress, and relationships. The theory of constitutions in Ayurveda is explained by patterns and correlations between physiology, psychology, spirituality, behavior and environment.

Goals of Ayurveda:

1. Prevent disease
2. Preserve health
3. Promote longevity

Ayurveda operates on three principles:

1. **“Like” increases “like”.** For example, add ice to a cold drink, the drink gets colder.
2. **Opposites bring balance.** For example, add boiling water to a cold drink, the drink becomes warm.
3. **The more closely you mirror the natural order of things, the less likely dis-ease is to occur.** For example, if we align our sleep cycles to the appropriate time frame, we feel the most rested.

III. Key Terms

1. **Purusha:** “Self” or “Ultimate Consciousness”, non-material, without form, universal and unchanging; depending on our understanding of the ultimate source of life, we may relate *Purusha* to God, the laws of science, cause of creation, etc.

2. **Prakriti:** ^{"balance"} "health", the most perfect state characterized by a predominance of *sattva* and balance between *rajas* and *tamas*, the most subtle state of material manifestation in the form of the *gunas*; constitution upon conception before any environmental or teratogenic influence creates disease. Same as *Prakruti*.
3. **Gunas:** "quality"; the three qualities of Prakriti that are present in all living beings
- Sattva:** "harmony"
 - Rajas:** "action" or "passion"
 - Tamas:** "destruction" or "darkness" *balance Pitta's*
4. **Vikruti:** "dis-ease"; any conditional state that draws you away from Prakriti.
5. **Dosha:** "defect"; Constitutional mind-body-spirit types in which different elemental qualities express dominance. *Dosha* is considered "defective" because it can **easily** be drawn out of a balanced state, leading away from *prakriti* and leading towards *vikruti*. **We also experience the greatest (but not perfect) health when we learn to balance the dominant elements of our dosha in relationship to everything around us.**
6. **Dinacharya:** "daily rituals"; daily rituals that help maintain health.
7. **Ritucharya:** "seasonal rituals"; seasonal rituals that help us prevent disease and are practiced three to four times each year (traditionally this period occurs in the transition between seasons).

IV. Ayurveda: Yoga's Sister Science

Yoga and Ayurveda are two individually complete sciences that are considered complementary or "sister sciences". Originally, yoga was about Self-Realization...from the metaphysical roots, the theory that dosha and prakriti are mere illusions obstructing the Truth that we are all souls originating from Purusha and therefore at our essence, we ARE Purusha. The illusion is said to be caused by ignorance and the practice of yoga is used to erode the ignorance that is blocking the Truth. From a more practical standpoint, yoga can be considered a path for establishing mindfulness in our lives so that we see and act more clearly and with greater intention (again, eroding ignorance), express respect for ourselves and one another, and thus experience greater health and vitality and less suffering during this lifetime.

Ayurveda is a science that studies and explains the laws of nature (the way Purusha interacts with Prakriti), recognizing that the natural laws governing the macrocosm also govern the microcosm, and that the more we respect and align ourselves to these laws, the greater the health and vitality we will experience. By maintaining health and vitality, we have the energy to engage in the practice of yoga AND your spiritual development moves along more efficiently if you have used Ayurveda to develop self-awareness and understand which types of yoga practices best suit you. Ultimately, through application of yoga practices and Ayurveda principles we begin to evolve back towards our perfect state, or prakriti, and when all illusion and ignorance is overcome, reunite with Purusha (Self-Realization) or at least, liberation from much suffering during this lifetime.

Thoughts or questions?

Determining Dosha

I. Five Elements as Building Blocks to Doshas:

Space (Ether)	Air	Fire	Water	Earth
Vibrations sound limitless "Dark" (introspective) light overwhelming Energetic Shift	dry light creative unpredictable free mobile fast/quick unstable primarily Vata	hot energy mobile moderator passion primarily Pitta	flowing wet/damp binding malleable dense	grounding relatable nurturing stable more dense stubborn hard
(mental disorders) least stable ←	(anxiety, disease) (fatigue)	(hypertension, stress, inflammation)	(congestion, cholesterol) (reproductive disorders)	(avoidance, depression, iron/pa)

Sinkholes
 avalanche (water)
 earthquake
 volcano
 rocks

II. Practical Application: Which elements do you feel dominate the following? How?

A. Body:

Fire - ~~realization~~ regular eating, set goals, (recently to change this)
 Air - easily constipated; poor immunity

B. Mind:

Air - light, 8+ hrs of sleep, quick to grasp, active, flyer, short term memory

C. Emotions:

Fire - outward self-confidence, denial, argues, FRUSTRATION

D. Spirituality:

Water - malleable, dense, flowing

"I might need
 to find some
 earth in my
 life"

III. Doshya Types: Taking dual- and tri-doshas into consideration, there are ten potential constitutions:

- A. Vata
- B. Vata-Pitta
- C. Vata-Kapha
- D. Pitta
- E. Pitta-Vata
- F. Pitta-Kapha
- G. Kapha
- H. Kapha-Vata
- I. Kapha-Pitta
- J. Vata-Pitta-Kapha

What happens when you get sick?
What happens first?

IV. Prakriti and Vikriti Assessments

Please take a few minutes to fill out the questionnaires provided by Liz. Upon completion, fill in the following statements:

1. My primary dosha is:
2. My secondary dosha is:
3. Do you have a doshic imbalance (vikriti)? If so, which dosha is imbalanced and what is your score?

An In-depth Examination of the Doshas

Dosha	Appearance	Physiological Traits	Mental & Emotional Traits	Imbalances & Diseases
<p><i>opposites bring balance</i></p> <p><i>Vata</i></p> <p><i>Use warm, dark, quiet environment to ease</i></p>	<p><i>very short</i></p> <p><i>tall, light</i></p> <p><i>purts/creaking joints</i></p> <p><i>dark hair/eye</i></p> <p><i>Influenced by environment</i></p>	<p><i>"PRINTER"</i></p> <p><i>erratic circulation</i></p> <p><i>erratic digestion</i></p> <p><i>short energy</i></p> <p><i>low energy long</i></p>	<p><i>love off track... needs organization</i></p> <p><i>Travel/new experiences things</i></p> <p><i>creative</i></p> <p><i>overstimulation by sensory</i></p>	<p><i>constipation</i></p> <p><i>anxiety</i></p> <p><i>vertigo</i></p>
<p><i>go down</i></p> <p><i>Pitta</i></p> <p><i>Use calmer, quieter, environments moves to cities</i></p> <p><i>Hawaii wld be great</i></p>	<p><i>combo skin "Medium"</i></p> <p><i>just stay one level</i></p> <p><i>Red hair</i></p> <p><i>pale skin</i></p> <p><i>freckles</i></p> <p><i>rashes</i></p> <p><i>eyes are green hazel</i></p>	<p><i>Indurance power through limits</i></p> <p><i>inflammation</i></p> <p><i>steady digest</i></p> <p><i>blood disorders</i></p> <p><i>overactive immune system</i></p> <p><i>strong digestion</i></p> <p><i>short mind</i></p>	<p><i>leaders, organized</i></p> <p><i>non-reactive</i></p> <p><i>logic over emotion (meagan payne)</i></p> <p><i>rationalize</i></p> <p><i>"alcoholics"</i></p> <p><i>uses supplements to balance</i></p>	<p><i>inflammation → allergies</i></p> <p><i>Reduce red meat, drink lemon water</i></p> <p><i>hypertension</i></p>

LOVES THERAPIES, PATTERNS, & PICTURES AKA Visual

use * hot, dry stimulating environmental	Kapha • heavier • weight • bone density • barrel chested • water: broader hips • pale skin • light eyes/hair • oily/soft skin	best/lubricated joints steady, but slow circulation/digestion strong immune system ↑ muscles ↓ cholesterol	↑ compassionate patient stubborn * tactile learner limited to group	depression fatigue* Obesity cancer* * CONGESTION*
---	--	--	---	---

↑ but when sick they get stuck & hard to pull a rock out of the mud

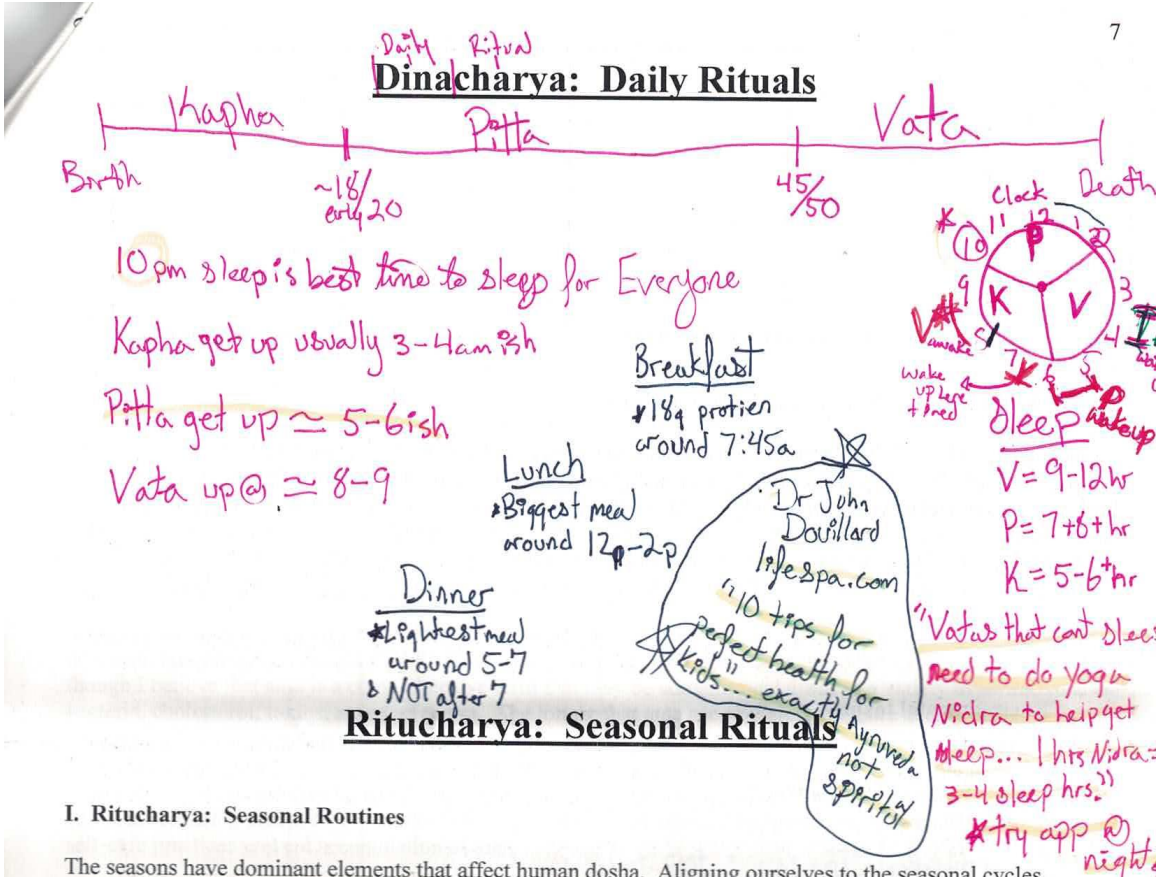
IV. Modern Support of the Ayurveda Dosha Theory

As the interest in holistic health practice reemerges, many medical research institutions and medical professionals are beginning to examine Ayurveda theories via evidence-based research. These studies are beginning to validate these ancient observations and practices with modern techniques and equipment. For example, a well-documented study in the late 1980's examined the pharmacological effects of common herbal remedies and specific Ayurveda therapies and concluded that these Ayurveda models of disease identification, treatment, cure and prevention were effective. Here's the link: https://www.mum.edu/pdf_msvs/v02/glaser.pdf

Another interesting study completed in 2008 found a correlation between the dosha types and physiological and psychological markers. These findings support some of the inherent traits listed in each dosha as compared to the other two types, for instance:

1. Vata has a higher prevalence of acetylcholine, a neurotransmitter responsible for muscular function and responsiveness to sensory stimulation associated with attention and arousal. This correlates with Ayurveda descriptions of Vata being prone to physical motion, quick mental activity and high arousal.
2. Pitta has a higher prevalence of catecholamines, the neurotransmitters that regulate the fight of flight responses within the body. This is related to stress management, manufacture of hormones produced by the adrenal glands, and functions like heart rate, blood pressure, breathing rate, muscle strength and mental alertness. All of those correlate with Ayurveda descriptions of Pitta.
3. Kapha has a higher prevalence of histamines, the neurotransmitters that control immunity, gut function, inflammation, and mucus production. Again, these correlate to the Ayurveda descriptions.
4. Another observation was that Pitta and Kapha types had a higher protein concentration in their bodies compared to Vata.
5. Kaphas had a larger percentage of lipids than the other two types.
6. Pittas more frequently identified themselves as Type A personalities, which was also validated by an objective formula and assessment delivered by a mental health professional.

Here is a link to the second article: <http://www.biomedcentral.com/content/pdf/1479-5876-6-48.pdf>



Ritucharya: Seasonal Rituals

I. Ritucharya: Seasonal Routines

The seasons have dominant elements that affect human dosha. Aligning ourselves to the seasonal cycles prevalent in our respective environments through daily structure and self-care routines to prevent disease and eliminate the excess accumulation of elements specific to each season is called **Ritucharya**. The main practice associated with Ritucharya involves seasonal cleansing in the transitions from one season to the next to eliminate the excessive elemental qualities that have accumulated and eating foods local to your environment and in-season; this will be addressed in the next section.

II. The Seasons of Life

Life is considered to be circular in nature according to the idea of reincarnation popular in Eastern cultures. Regardless of your personal beliefs regarding birth and death, we can see the relevance of dosha to the seasons of life, infancy and childhood are Kapha phases of life, midlife from about 18 to 45 or 50 years is a Pitta phase, and 50 to end of life is a Vata phase...then perhaps we start over upon rebirth.

According to the Ayurvedic principle of "like increases like", when a person has a balanced dosha and is consciously taking care of himself or herself, this person may experience the best health during the corresponding phase of life. When not taking care of yourself, you may experience the worst health during the corresponding phase of life because the elements inherent in your constitution will be provoked by the same elements inherent in that phase of life. For example, a Pitta dosha with a high-stress job and little regard for personal health or relaxation may be plagued by heart problems in middle age and is likely to feel "burned out" at some point in the Pitta-dominant phase of life.

The alternate is also true. According to the Ayurvedic principle of “opposites bring balance”, a person’s dosha may be most easily balanced during the opposite phase of life. For example, a healthy Kapha dosha will best weather the Vata stage of life while this same stage is likely to be overly depleting for a Vata dosha.

Preventing Disease

I. Ahara Sadhana:

According to Ayurveda, balancing the energies of the time of day and seasons through DAILY self-care practices (in regards to dosha) is the best way to preserve health, prevent disease and promote longevity. Quality of digestion is considered to be the primary indication of health; therefore, nutrition is the best way to balance those energies and maintain health. Digestion is defined not only as the ability to process and assimilate food, but also as the ability to efficiently process sensory impressions, thoughts, emotions and experiences. Nurturing oneself is considered a spiritual practice, called *Ahara Sadhana*.

Ahara literally translates to “food” but indicates anything that has the potential to nurture mind, body or spirit, such as:

- **Water**
- **Breath**
- **Emotions**
- **Sensory Impressions**
- **Thoughts**
- **Environmental toxins**

Ahara Sadhana includes eating the right foods by dosha, season and time of day; in the right quantities; AND with proper etiquette. According to Ayurveda, this entails eating slowly, avoiding multi-tasking, drinking as little as possible during the meal, eating at regular times, blessing your food, and sharing with loved ones.

II. Quality of Digestion

Digestion is measured by the strength of *agni*, or “fire”. Agni encompasses the transformative processes of the body including involved in digestion and assimilation, such as metabolism. There are four states of agni: balanced, irregular, sharp and weak.

1. Balanced Agni: You wake feeling energized and well rested; you have a good appetite and rarely feel bloated or lethargic after eating; you have regular and daily bowel movements; your energy is stable throughout the day; and your health is good. You feel emotionally stable and mentally clear, alert, focused but adaptable, positive, and enthusiastic about life even when faced with a challenging situation.

2. Irregular Agni: Some days you wake feeling energized and well rested and other times you feel lethargic and tired; your appetite comes and goes and you experience indigestion or bloating after eating; you have irregular bowel movements; your energy levels are erratic and unpredictable; you may have minor but chronic vikruti, such as headaches, allergies or acid reflux. Some days you feel mentally alert and enthusiastic, others days you feel mentally sluggish and discouraged; you may be emotionally moody.

3. Sharp: You wake feeling energized and HUNGRY; you have a ravenous appetite that is rarely satiated; you may have excessive or runny stools; you have a lot of energy but grow irritable when hungry; your health is good, though you may develop inflammation and excess heat in the body. You feel focused, driven, and intellectually sharp but may feel out of control or stressed, like momentum is

carrying you forward and it is hard to slow down or rest. You may be suppressing emotions or feel irritable.

4. Weak: You are reluctant to get out of bed in the morning and rarely feel well rested; you have little appetite and low energy; you may experience constipation or hard, dry stools; you may experience chronic fatigue, lethargy or depression. You feel mentally sluggish, confused and unmotivated or emotionally drained, sad or detached.

Which state of agni is typical for each dosha?

Which state of agni are you experiencing physically and mentally?

III. Ama bacteria, viruses, blocking

lots of scraping
red tongue = P
little scrapes
Kappa = inside mouth inflame
No ama on tongue = K & V
Vata = dried tongue
Pitta = mouth sores

Ama can be translated as “uncooked” or “undigested”, and refers to the toxic byproduct of incomplete digestion that then lodges itself in the organs and channels of the mind and body. As you may infer, ama is more prevalent in states of weak or irregular agni and less prevalent in states of sharp or balanced agni. The less agni in our minds and bodies, the greater the state of health; the greater the state of health, the further we proceed down our spiritual path towards Self-Realization. There is no equivalent concept for this in Western medicine, though I believe that ama is a comprehensive term that may be compartmentalized in a variety of forms, such as bacteria, cholesterol, toxins, stress, et cetera. The longer that ama accumulates, the more deeply-seated a disease becomes... first accumulating in the digestive tract (especially the colon and small intestine), then traveling through the blood stream until it begins to congest or block the channels or organs. When agni is balanced, ama is removed naturally through the body’s waste products such as sweat and urine. Daily and seasonal cleansing practices, eating foods appropriate to dosha and season, practicing asana and other mindful self-care practices prevent accumulation of ama.

Not pot ; essential oil

Undigested emotions, thoughts and memories accumulate when denied, suppressed or expressed in a negative or harmful way. Ayurveda theory states that these undigested mental impressions lodge themselves in the body as injury, stress, and diseases that seem to have no direct cause (but instead originate in the subtle body and relate to the function of the chakras). These conditions are considered more toxic than undigested food and a state of weakened digestive tract or metabolism and are often more challenging to treat. We heal the subtle body through pranayama, pratyahara and meditation.

Lemon water = 1/2 lemon ... 8oz hot water
best for Vata digestion/hydration

IV. The Six Tastes of Ayurveda

Ayurveda classifies foods into six distinct categories by taste, asserting that the elements are extracted in three stages of digestion:

~~"Aha"~~ "Food is everything we expose ourselves to"

1. 1st Stage is Kapha Predominant: This begins in the mouth then triggers production of saliva and alkaline secretions in the stomach lining. In this stage, the sweet taste is extracted, along with the water and earth elements. If there is excess ama, it will mix with phlegm to produce extra mucus in the stomach, lymphatic congestion and lung diseases (Kapha disorders).

2. 2nd Stage is Pitta Predominant: This begins with the production of acids in the small intestine, associated with the fire element which is extracted from food at this stage. If there is excess ama and acid at this stage, it will affect the liver and lead to disorders of the blood (Pitta disorders).

3. 3rd Stage is Vata Predominant: This begins with the assimilation and elimination of nutrients in the large intestines which form stool. The air and ether elements are extracted at this stage of digestion, and if these elements are excessive they create gas in the large intestine which is said to spread to the bone and nerve tissues (Vata disorders).

Each taste is the product of two elements combined and facilitates balance or imbalance for each dosha:

Taste	Balances these Doshas	Primary Actions	Common Sources
Bitter Ether + Air	Kapha Pitta	<ul style="list-style-type: none"> • Detoxifies and lightens tissues • Good for everyone in medicinal quantities...detoxifies the body, tones the organs, cleanses the liver, and controls skin ailments. 	Dark leafy greens, herbs and spices, turmeric, aloe vera, endives and lettuce.
Pungent Air + Fire	Kapha	<ul style="list-style-type: none"> • Stimulates appetite, digestion & metabolism • Balances secretions in the body. • Help increase enzymatic activity. 	Chili peppers, garlic, herbs and spices like ginger, garlic, asafetida, etc.
Astringent Air + Earth	Kapha Pitta	<ul style="list-style-type: none"> • Absorbs water, tightens tissues, dries fats • Also to be used medicinally...heals the body by constrictive nature...reduces secretions. 	Legumes, raw fruits and vegetables, herbs and spices; foods high in tannins: many teas, many medicines.
Sweet Earth + Water	Vata Pitta	<ul style="list-style-type: none"> • Builds tissues • Calms nerves • Relieves hunger 	Fruits, grains, natural sugars, milk; carbohydrate, sugars, fats, amino acids.
Sour Earth + Fire	Vata	<ul style="list-style-type: none"> • Cleanses tissues • Increases absorption of minerals • Supports digestion & elimination 	Sour fruits, yogurt, fermented foods; all organic acids, like those found in citrus fruits.
Salty Water + Fire	Vata	<ul style="list-style-type: none"> • Improves taste of food • Lubricates tissues • Stimulates digestion 	Natural salts, sea vegetables like seaweed; watery vegetables like zucchini, cucumber & tomatoes.

In addition to eating foods that are appropriate for your body type, it is equally important to avoid specific food combinations and to avoid processed foods as often as possible. In reference to the third principle of Ayurveda, "The closer to nature, the better," this also means eating organically, locally, and in an environmentally conscious way (see "Incompatible Food Combinations" and the "Karma of Food" sections in the Appendix).

V. Conclusion

The more diligently and consistently we practice (upon recognition of the Eight Limbs of Yoga and the lifestyle applications of Ayurveda, "practice" becomes much more than asana!), the more we develop a high-quality awareness and intention that pervades bodies and minds and allows us to remember and more easily replicate this even in times of stress. Over time, practice requires less and less effort as our minds and body recognize what homeostasis feels like, until these principles become an inherent component of our lifestyles.

Questions or comments?

Appendix

I. Do I Need to Cleanse? Circle your responses (1 = rarely; 5 = frequently)

1. I tend to feel blocked in my body: constipated, congested in the head, general lack of clarity, etc. 1 2 3 4 5
2. I feel groggy upon waking up and it takes me a while to feel really awake. 1 2 3 4 5
3. I tend to feel physically weak for no apparent reason. 1 2 3 4 5
4. I get colds (or similar conditions) several times each year. 1 2 3 4 5
5. My body tends to have a feeling of heaviness. 1 2 3 4 5
6. I feel that "something isn't working right" in the body: digestion, breathing, bowel movements, or something else. 1 2 3 4 5
7. I tend to feel lazy. (My capacity to work seems all right, but I have little motivation.) 1 2 3 4 5
8. I frequently have indigestion. 1 2 3 4 5
9. I often have to spit. 1 2 3 4 5
10. My appetite comes in bursts or is non-existent. 1 2 3 4 5
11. I tend to feel tired or exhausted, mentally or physically. 1 2 3 4 5

Add up your scores.

45-55 Severe need to cleanse; high ama.

35-45 Moderate; cleanse would be beneficial to prevent accumulation of ama and onset of disease.

25-35 Mild; mild cleanse to maintain balance.

11-25 Minimal need.

Do I need a mild cleanse or a physician-supervised cleanse?

Circle your response (1 = rarely; 5 = frequently)

1. I often feel nauseous for no particular reason. 1 2 3 4 5
2. I often have hyperacidity or a burning sensation in my stomach. 1 2 3 4 5
3. My skin often suffers from breakouts. 1 2 3 4 5
4. I often feel dryness in the mouth. 1 2 3 4 5
5. I sometimes feel pain or weakness in my legs or calves. 1 2 3 4 5
6. I have acquired sensitivity and intolerance to new foods, new flowers, new pets or other new things in my environment. 1 2 3 4 5
7. I often lack mental and emotional energy. 1 2 3 4 5
8. I sometimes feel feverish or whole-body fatigue in the evening. 1 2 3 4 5

Add up your scores; if you have a moderate or severe rating, it would be wise to consult a doctor or other trained professional to design an appropriate detox; if you have minimal or mild, a self- or guided-cleanse should be suitable.

32-40 Severe
23-31 Moderate
17-22 Mild
8-16 Minimal

0

II. Basic Self-Care Checklist

Self-Care	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Wake at recommended time							
Set intention							
15x Scrape Tongue							
3x Neti Pot							
2x Drink 8oz Lemon Water							
Yoga Practice (or active form of exercise)							
Breakfast: satiated until lunch							
Lunch: Largest meal of day, no multi-tasking, between 12 and 4pm							
Period of Rest: Minimum of 10-15 minutes following lunch							
Dinner: Before sunset; smallest meal, satiated through the night							
Quality of Energy throughout day: Stable/Unstable Adequate/Inadequate							
2x/week yoga Minimum; 60-90 minutes each							
4x Daily oil application/dry brush							
Recommended Supplements							
5 minutes reflection before bed							
Sleep at 10pm							

III. Incompatible Food Combinations

- Avoid meat protein and milk protein together.
- Avoid ice or extremely cold beverages; weakens agni
- **Milk:** bananas, fish, meat, melons, curd, sour fruits, kitchari, yeast bread, cherries
- **Melons:** grains, starch, fried foods, cheese
- **Starches:** eggs, milk, bananas, dates
- **Nightshades (tomato, potato, chilies):** milk, yogurt, melon, cucumber
pittas avoid
- **Yogurt:** milk, sour fruits, melons, hot drinks, meat, fish, mangoes, starch
- **Eggs:** milk, meat, yogurt, melons, cheese, fish, bananas
- **Mangoes:** yogurt, cheese, cucumbers

*don't eat
to cheesburger w/ potatoes*

**eat ginger @ lunch*

*Stress
about eating
bad enforces
weight gain*

*+Kappa avoid
+ pitta avoid*

IV. The Karma of Food

"Ahara" "Food is everything we expose ourselves to"

Common Question: Do I need to be a vegetarian?—Your call!

Ayurveda declares that animal products are very nutrient-dense and sattvic. Due to the current mass production and processing of food, along with inhumane practices, animal products have become rajasic and tamasic which makes them less desirable and less healthy. However, when the earth element is necessary to establish balance in the body, animal products such as bone broth are often part of the treatment process.

The "Ayurveda Diet" is different than the "Yoga Diet". The yoga diet usually recommends veganism primarily because of the inhumane treatment of animals, which violates the first Yama of Ahimsa (or non-harming).

From *Eat. Taste. Heal.* By Thomas Yarema - **great Ayurvedic Cookbook**

1. Half the agricultural land in US is devoted to cattle grazing.
2. US livestock consumes 10x more grain than the American human population each year.
3. Nearly 80% of US corn (non-organic!) and 95% of US oats are fed to cattle.
4. It takes 2,500 gallons of water to produce 1lb of beef.
5. An acre of land devoted to legumes will yield 10x more protein than an acre devoted to livestock
6. More than half of the world's species are found in rainforests. Millions of acres of rainforests are cleared each year to support cattle grazing; most of this meat is sold to Western fast-food chains

The Dosha Food List

Yogic - extreme diet

Ayurvedic - balancing diet

Fruit

Vata		Pitta		Kapha	
<i>* Indicates foods to be eaten in moderation.</i>					
Reduce/Avoid	Favor	Reduce/Avoid	Favor	Reduce/Avoid	Favor
<i>Dried fruit</i>	<i>Sweet & Sour</i>	<i>Sour</i>	<i>Sweet & Astringent</i>	<i>Sweet & Sour</i>	<i>Astringent</i>
Raw apples	Apricots	Apples (sour)	Apples	Avocado	Apples
Cranberries	Avocado	Apricots	(sweet)	Bananas	Apricots
Pears	Bananas	Berries	Apricots	Coconut	Berries
Persimmon	Berries	Cherries	(sweet)	Currants*	Cherries
Pomegranate	Cherries	Cranberries	Avocado	Dates	Cranberries
Prunes	Coconut	Grapefruit	Bananas*	Figs (fresh)	Figs (dry)
Watermelon	Currants	Grapes (green)	Berries	Grapefruit	Green papaya*
	Dates	Currants*	(sweet)	Grapes*	Mango
	Figs (fresh)	Kiwi*	Coconut	Kiwi	Peaches
	Grapefruit	Oranges (sour)	Dates	Lemons*	Pears
	Grapes	Peaches	Figs	Limes*	Persimmon
	Green papaya	Pineapple	Grapes	Mangos*	Pomegranate
	Kiwi	(sour)	(sweet)	Melons	Prunes
	Lemons	Persimmon	Green	Oranges	Raisins
	Limes	Plums (sour)	papaya*	Papayas	Strawberries
	Melons (sweet)	Rhubarb	Mango	Pineapple	
	Oranges	Strawberries	Melons	Plums	
	Papaya		Oranges	Rhubarb	
	Peaches		(sweet)	Watermelon	
	Pineapple		Papaya *		
	Plums		Pears		
	Raisins (soaked)		Lemons*		
	Rhubarb		Limes*		
	Strawberries		Plums (sweet)		
			Pomegranate		
			Prunes		
			Raisins		
			Watermelon		

Vegetables

Vata		Pitta		Kapha	
Reduce/Avoid	Favor	Reduce/Avoid	Favor	Reduce/Avoid	Favor
<i>Frozen, dried or raw</i>	<i>Cooked</i>	<i>Pungent</i>	<i>Sweet, bitter & astringent</i>	<i>Sweet & Sour</i>	<i>Bitter, pungent, astringent or raw</i>
Arugula*	Acorn squash	Beets	Bok choy	Acorn squash	Arugula
Beet greens*	Artichoke	Beet greens	Broccoli	Artichoke*	Asparagus
Bok Choy*	Asparagus	Carrots (raw)	Brussel sprouts	Butternut squash	Beet greens
Broccoli*	Beets	Daikon radish*	Burdock root	Cucumber	Beets
Brussel Sprouts	Bell pepper	Eggplant	Butternut squash	Olives	Bell pepper
Burdock root	Butternut squash	Garlic	Cabbage	Parsnip*	Potato (sweet)
Cabbage	Carrots	Horseradish	Cauliflower	Pumpkin	Broccoli
Cauliflower	Cucumber	Green olives	Celery	Rutabagas	Brussel sprouts
Celery	Daikon radish	Leeks (cooked)*	Collard greens	Spaghetti squash	Burdock root
Chili pepper*	Fennel	Mustard greens	Corn (fresh) .	Tomatoes	Cabbage
Collard greens*	Green beans	Onions (cooked)*	Cucumber	Winter squash	Carrots
Corn (fresh)*	Leeks	Onions (raw)	Fennel	Zucchini	Cauliflower
Eggplant	Mustard greens	Peppers (hot)	Green beans		Celery
Jicama*	Okra	Peppers (red)*	Jicama		Collard greens
Kale*	Olives	Pumpkin	Kale		Corn (fresh)
Leafy greens*	Onions (cooked)	Radish	Leafy greens		Daikon radish
Lettuce*	Parsnip	Spinach	Collards		Eggplant
Mushrooms	Potato (sweet)	Sun dried tomato	Lettuce		Fennel
Onions (raw)	Pumpkin	Tomatoes	Mushrooms		Garlic
Parsley*	Radish	Turnip	Okra		Green beans
Peas	Rutabaga	Turnip greens	Olives (black)		Horseradish
Peppers (red)*	Summer squash		Parsley		Jicama
Potato (white)	Watercress		Parsnips		Kale
Spaghetti squash*	Winter squash		Peas		Leafy greens
Spinach*	Zucchini		Peppers (green)		Leeks
Sprouts*			Potato (sweet)		Lettuce
Sun dried tomato*			Potato (white)		Mushrooms
Tomatoes			Rutabaga		Okra
Turnips			Spaghetti squash		Onions
			Sprouts		Parsley
			Zucchini		Peas
					Peppers (red)
					Potatoes (white)
					Radish
					Sprouts
					Summer squash
					Sun dried tomato
					Watercress

Grains

Vata		Pitta		Kapha	
Reduce/Avoid	Favor	Reduce/Avoid	Favor	Reduce/Avoid	Favor
<i>Cold, dry, puffed</i>	Amaranth Couscous Oats (cooked) Pasta Rice (all) Spelt Tapioca Wheat Wild rice	Amaranth* Buckwheat Corn Millet Oats (dry) Granola Oat bran* Oat Quinoa Rice (brown)* Rye White flour	Barley Couscous Oats (cooked) Pasta Rice (basmati) Rice cakes Rice (white) Spelt Tapioca Wheat Wheat bran	Oats (cooked) Pasta Rice (brown) Rice (white) Spelt Wheat White flour	Amaranth* Barley Buckwheat Corn Couscous Millet Oat bran Oats (dry) Quinoa Rice* (basmati, spiced) Rice cakes* Rye Wheat bran* Tapioca
Cereal					
Barley*					
Buckwheat					
Corn					
Granola					
Millet					
Oat bran					
Oats (dry)					
quinoa					
Rice cakes					
Rye					
Wheat bran*					
White flour					

Legumes

Vata		Pitta		Kapha	
Reduce/Avoid	Favor	Reduce/Avoid	Favor	Reduce/Avoid	Favor
Black beans	<i>In moderation:</i>	<i>None</i>	Adzuki beans	Black lentils	Adzuki beans
Black-eyed peas			Black beans	Brown lentils	Black beans
Brown lentils	Adzuki beans		Black-eyed peas	Kidney beans	Black-eyed peas
Chana dal	Black lentils		Black lentils*	Soy beans	Chickpeas
Chickpeas	Lentils		Brown lentils	Soy milk	Lima beans
Kidney beans	Mung beans		Chana dal	Soy cheese	Mung beans
Lima beans	Red lentils		Chickpeas	Tempeh	Navy beans
Navy beans	Soy cheese		Kidney beans	Cold tofu	Pinto beans
Pinto beans	Soy milk		Lima beans		
Soy beans	Tofu		Mung beans		Red lentils
Soy flour	Yellow split mung		Navy beans		Soy milk (hot)*
Soy powder			Pinto beans		Split peas
Split peas			Red lentils*		Tofu (cooked)*
Tempeh			Soy beans/products		White beans
White beans			Split peas		Yellow split mung
			Tempeh		
			Tofu		
			White beans		
			Yellow split mung		

Dairy

Vata		Pitta		Kapha	
Reduce/Avoid	Favor	Reduce/Avoid	Favor	Reduce/Avoid	Favor
Cheese (hard)* Cow's milk (powder) Goat's milk (powder) Yogurt (frozen)	<i>All ok in moderation</i> Buttermilk Cow's milk Cheese (soft) Cream Ghee Goat's cheese Goat's milk* Ice cream* Panir Whey Yogurt (spiced)	Butter (salted) Buttermilk Cheese (hard)* Feta cheese Sour cream Yogurt	Almond milk Butter (unsalted) Cheese (mild, soft) Coconut milk Cottage cheese Cow's milk Cream Ghee Goat's milk Ice cream* Panir Whey Yogurt (diluted) Coconut milk	Butter Buttermilk Cheese (any) Cream Cow's milk Ice cream Panir* Sour cream Whey Yogurt	Ghee* Goat's milk Yogurt(diluted)

Animal Protein: *Pittas should seriously consider a vegetarian diet.*

Vata		Pitta		Kapha	
Reduce/Avoid	Favor	Reduce/Avoid	Favor	Reduce/Avoid	Favor
Lamb Pork Turkey (white)* Venison	Beef* Buffalo Chicken Duck Eggs Fish Seafood Turkey (dark)	Beef Duck Lamb Pork Salmon Sardines Seafood Tuna Turkey (dark)	Buffalo Chicken (white meat) Egg whites Fish (freshwater)* Shrimp* Turkey (white meat) Venison	Beef Chicken (dark) Fish (saltwater) Lamb Pork Salmon Sardines Seafood Tuna Turkey (dark)	Chicken (white) Eggs* Fish (freshwater) Shrimp Turkey (white) venison

Seeds

Vata		Pitta		Kapha	
Reduce/Avoid	Favor	Reduce/Avoid	Favor	Reduce/Avoid	Favor
Popcorn Psyllium*	Flax Hemp Pumpkin Sesame Sunflower	Sesame	Flax Hemp Popcorn (no salt or butter) Psyllium Pumpkin* Sunflower	Sesame Hemp	Flax Popcorn (no salt or butter) Psyllium* Pumpkin* Sunflower

Nuts

Vata		Pitta		Kapha	
Reduce/Avoid	Favor	Reduce/Avoid	Favor	Reduce/Avoid	Favor
Almonds (with skins)	Almonds (soaked, peeled) Brazil nuts* Cashews* Coconut Walnuts Hazelnuts Macadamia Peanuts* Pine nuts Pistachio	Almonds (with skins) Brazil nuts Cashews Hazelnuts Macadamia Peanuts Pecans Pine nuts Pistachios Walnuts	Almonds (soaked, peeled) Coconut	Almonds (with skins) Brazil nuts Cashews Coconut Walnut Macadamia Peanuts Pecans Pine nuts Pistachios	Almonds (soaked, peeled)

Oils

The same oils listed for each dosha, but from a store's health section are good for abhyanga (self-massage).

Vata		Pitta		Kapha	
Reduce/Avoid	Favor	Reduce/Avoid	Favor	Reduce/Avoid	Favor
None	All oils are fine, especially ghee, olive and sesame.	Almond Apricot Corn Safflower Sesame	Avocado Canola Coconut Olive Sesame Soy Sunflower Walnut	Apricot Avocado Coconut Safflower Sesame Soy Walnut	<i>In moderation</i> Almond Canola Corn Flax Ghee Sunflower

Sweeteners

Vata		Pitta		Kapha	
Reduce/Avoid	Favor	Reduce/Avoid	Favor	Reduce/Avoid	Favor
White sugar Honey*	Barley malt syrup Brown rice syrup Fructose Fruit juice concentrate Jiggery Maple syrup Molasses Stevia Sucanat	Honey* Jiggery Molasses White sugar	Barley malt syrup Brown rice syrup Fructose Fruit juice concentrate Maple syrup Stevia Sucanat Sugar cane juice	Barley malt syrup Brown rice syrup Fructose Jiggery Maple syrup* Molasses sucinat Sugar cane juice White sugar	Fruit juice concentrate (especially apple and pear) Honey Stevia

Herbs & Spices

Vata <i>All spices beneficial</i>		Pitta		Kapha	
Reduce/Avoid	Favor	Reduce/Avoid	Favor	Reduce/Avoid	Favor
None	Ajwan Allspice Almond extract Anise Asafetida Basil Bay leaf Black pepper Caraway Cardamom Cayenne* Cilantro Cinnamon Cloves Coriander Cumin Curry powder Dill Fennel Fenugreek* Garlic Ginger Marjoram Mint Mustard seeds Nutmeg Orange peel Oregano Paprika Parsley Peppermint Poppy seeds Rosemary Saffron Sage Savory Spearmint Star anise Tamarind Tarragon Thyme Turmeric Vanilla wintergreen	Ajwan Allspice Anise Asafetida Basil Bay leaf Caraway* Cayenne Cloves Curry powder Garlic (raw) Ginger Horseradish Mace Marjoram Mustard seeds Nutmeg Onions (raw) Oregano Paprika Poppy seeds* Rosemary Sage Savory Star anise Tamarind Tarragon* Thyme	Fresh basil* Black pepper * Cardamom* Cilantro Cinnamon* Coriander Cumin Curry powder (mild) Dill Fennel Mint Orange peel* Peppermint Rose water Saffron Spearmint Turmeric Vanilla* Wintergreen	Almond extract Tamarind	Ajwan Allspice Anise Asafetida Basil Bay leaf Black pepper Caraway Cardamom Cayenne* Cilantro Cinnamon Cloves Coriander Cumin Curry powder Dill Fennel Fenugreek* Garlic Ginger Mace Marjoram Mint Mustard seeds Nutmeg Orange peel Oregano Paprika Parsley Peppermint Poppy seeds Rosemary Rose water Saffron Sage Savory Spearmint Star anise Tarragon Thyme Turmeric Vanilla Wintergreen

Condiments

Vata		Pitta		Kapha	
Reduce/Avoid	Favor	Reduce/Avoid	Favor	Reduce/Avoid	Favor
Chili pepper*	Black pepper*	Black sesame seeds	Black pepper*	Black sesame seeds	Black pepper
Ginger (dry)*	Chutney	Chili pepper	Chutney (sweet)	Chutney (hot)*	Chili pepper
Ketchup	Coconut	Garlic	Coconut	Coconut	Coriander leaves
Mayonnaise*	Coriander leaves	Ginger	Coriander leaves	Cottage cheese*	Daikon radish
Onion (raw)	Cottage cheese	Horseradish	Cottage cheese	Grated cheese	Garlic
Radish*	Grated cheese	Kelp	Ghee	Kelp	Ghee*
Sprouts*	Garlic	Ketchup	Lettuce	Ketchup	Ginger (dry)
	Ghee	Lemon/lime	Mango chutney	Lemon/Lime	Horseradish
	Ginger (fresh)	Mayonnaise	Mint leaves	Mango chutney	Lettuce
	Horseradish	Mustard	Sprouts	Mayonnaise	Mint leaves
	Kelp	Onions (raw)		Pickles	Mustard
	Lemon/lime	Pickles		Salt*	sprouts
	Mint leaves*	Relish		Seaweed	
	Miso	Salt*		Sesame seeds	
	Mustard	Seaweed*		Soy sauce	
	Onions (cooked)	Sesame seeds		Tamari	
	Pickles	Soy sauce			
	Salt	Tamari*			
	Seaweed				

Beverages

Dairy is generally warmed up

Vata		Pitta		Kapha	
Reduce/Avoid	Favor	Reduce/Avoid	Favor	Reduce/Avoid	Favor
Alcohol*	Almond	Alcohol	Almond	Alcohol (in excess)	Aloe vera juice
Apple juice	Rejuvenative drinks	Berry juice (sour)	Aloe vera juice	Almond milk	Caffeine*
Caffeine	Almond juice	Caffeine	Apple juice	Banana smoothie	Carob
Carbonated drinks	Banana smoothie	Carbonated drinks	Apricot juice	Carbonated drinks	<i>Juices:</i>
Coffee	Chocolate	Carrot-vegetable juice	Banana smoothie*	Apple	Apricot
Cold dairy drinks	Coconut milk	Carrot juice	Berry juice (sweet)	Berry	Carrot
Cranberry juice	Hot dairy drinks	Chocolate	Mixed vegetable juice	Cherry	Cranberry
Ice cold drinks	Milk (spiced)	Coffee	Carob	Choclate	Cherry
Pear juice	Salted drinks	Cranberry juice	Coconut milk	Coffee*	Cranberry
Pomegranate juice	Soy milk (hot & spiced)	Ice cold drinks	Dairy drinks (cool)	Dairy drinks	Grapefruit juice
<i>Herbal teas:</i>	Carrot	Lemonade	Goat milk	Grapefruit juice	Grape
Blackberry		Orange juice	Grape juice	Ice cold drinks	Mango
Hibiscus		Sour juices & teas	Mango juice	Lemonade	Mixed vegetable
Jasmine*	<i>Juices:</i>	Pungent teas	Peach nectar	Licorice tea	Peach nectar
Red Clover*			Pear juice	Orange juice	Soy milk (warm & spiced)
			Soy milk	Soy milk (cold)	
			Salted drinks	<i>Herbal teas:</i>	<i>Herbal teas:</i>

	Carrot-ginger Grape Grapefruit Lemonade Mango Mixed vegetable Orange Papaya Peach nectar Pineapple Sour juices <i>Herbal Tea:</i> Chamomile Elder flowers Fennel Ginger Ginseng Licorice Peppermint Roseflower Saffron spearmint	Salted drinks <i>Herbal teas:</i> Ginger Ginseng Yerba mate	<i>Herbal teas:</i> Chamomile Fennel Jasmine* Licorice Lotus Peppermint Saffron Spearmint	Licorice	Chamomile Fennel* Ginseng* Jasmine Peppermint
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Supplements:

Vata		Pitta		Kapha	
Reduce/Avoid	Favor	Reduce/Avoid	Favor	Reduce/Avoid	Favor
Barley green Brewer's yeast*	Aloe vera juice Amino acids Bee pollen Royal spirulina Chlorella Ashwagandha Triphala Vitamins: A, B, B12, C, D, E Minerals: Calcium, Copper, Iron, Magnesium, potassium, Zinc	Bee Pollen* Copper Iron Royal Jelly*	Aloe Vera Juice Amino Acids* Barley Green Brewer's Yeast Spirulina Chlorella Gotu Kola Shatavari Triphala Vitamins: A, B, B12, C, D, E Minerals: Calcium, Zinc, Magnesium, potassium	Vitamins A, D & E	Aloe Vera Juice Amino Acids Barley Green Bee Pollen Royal Jelly Spirulina Chlorella Triphala Trikatu Ashwagandha Vitamins: B6, B12, C Minerals: Calcium, Copper, Iron, Magnesium, Potassium, Zinc

Appendix C: Curriculum Vitae

CURRICULUM VITAE (4/10/2018)
KARLEY WASAFF

Karley Wasaff
Karley.Wasaff@usm.edu
919-801-8572

EDUCATION

Academic

2014-2018

The University of Southern Mississippi, Hattiesburg, MS
B.F.A. Dance Performance and Choreography

Modern Dance Technique: Stacy Reischman Fletcher, Kelly Ferris Lester, Angie Simmons, Meredith Early, Rebecca McArthur, Kellis Oldenburg, Elizabeth Lentz-Hill, Lauren Soutullo-Smith, Shellie Nielsen

Dance Composition: Stacy Reischman Fletcher, Kelly Ferris Lester, Meredith Early

Repertory Dance Company: Lauren Soutullo Smith, Kelly Ferris Lester, Kellis Oldenburg, Meredith Early

Ballet Technique: Julie White, Rebecca McArthur, Lauren Soutullo-Smith, Meredith Early

Choreographic Research 1: Rebecca McArthur

Choreographic Research 2: Elizabeth Lentz-Hill

Senior Capstone: Elizabeth Lentz-Hill

Rhythmic Analysis: Kelly Ferris Lester

Labanotation: Stacy Reischman Fletcher

Teaching Methods Dance Ed K-12: Julie White

Dance Improvisation: Elizabeth Lentz-Hill

20th Century Dance Forms: Rebecca McArthur

Dance Production: Kelly Ferris Lester, Rebecca McArthur

Dance Appreciation: Rebecca McArthur

Intro to Somatics For Dance: Kelly Ferris Lester

Freshman Repertory: Coco Loupe

Dance Conditioning: Brianna Jahn

Experiential Anatomy For Dancers: Elizabeth Lentz-Hill

Honors Thesis Writing: Kelly Ferris-Lester

Additional Training

2018: **American College Dance Festival South Regional**, Natchitoches, LA
Bartenieff Patterns of Total Body Connectivity: Sarah Barry

Partner Stretching and Massage: Erin Rockwell
Pilates for Dancers – Developing efficient placement: Erin Rockwell
The Business of You Leslie Scott

Master Class, Hattiesburg, MS

Modern Partnering: Christopher Grant & Lauren Yalango-Grant
Improv Workshop: Christopher Grant & Lauren Yalango-Grant

Master Class, Hattiesburg, MS

Tap: Adrienne Wilson

2017: **200 Hr RYT/RYS Yoga Alliance Teacher Certification,** Paho, HI July 5-25

Internship/Yoga Teacher Training: SomaYoga Institute – Liz Heffernan, Molly Masaoka, Maxwell Starkhouse, Amanda Webster

Master Class, Hattiesburg, MS

Hip Hop: Jeremy Juyton

Master Class, Hattiesburg, MS

West African Fusion: Jason Aryeh

Master Class, Hattiesburg, MS

Modern Dance/Gaga Fusion & Hubbard Street Repertoire: Zac Whittenburg

Master Classes, Hattiesburg, MS

Modern Dance Technique: RE|Dance - Michael Estanich & Lucy Vurusic Riner

Master Classes, Hattiesburg, MS

Creative Process Talk: RE|Dance - Michael Estanich

2016: **American College Dance Festival South Regional,** University of Southern Mississippi,

Hattiesburg, MS

Volunteer

ADV Modern: Stacy Reischman Feltcher

Modern: Lauren Soutullo Smith

Afro-Po-Mo: Gesel Mason

Graham Technique: Rhythm McCarthy

Hiphop: Kevin Grant

Contemporary Technique: Hollis Bartlett

Yoga: Sean Boyd

Master Classes, Hattiesburg, MS

Modern Dance Technique: Courtney World

Master Classes, Hattiesburg, MS

Modern Dance Technique: Missy Pfohl Smith

Master Classes, Hattiesburg, MS
Dance Improvisation: PearlAnn Porter

Master Classes, Hattiesburg, MS
Capoeira: John Grant Tchádeggada.

2015: **Master Classes**, Hattiesburg, MS
Modern Dance Technique: ARENA Dances – Mathew Janczewski and Kimmie Allen

Master Classes, Hattiesburg, MS
Performance and Creative Process talk: ARENA Dances – Mathew Janczewski and Kimmie Allen

Master Classes, Hattiesburg, MS
Modern Dance Technique: Deshona Pepper Roberson

Master Classes, Hattiesburg, MS
Modern Dance Technique: RE Dance – Micheal Estanich

2014: **Master Classes**, Hattiesburg, MS
Hip Hop: Aysha Upchurch

Master Classes, Hattiesburg, MS
History of Hip Hop: Aysha Upchurch

Master Classes, Hattiesburg, MS
Jazz Dance Technique – Rhonda Cinotto

Master Classes, Hattiesburg, MS
Modern Dance Technique: Atalee Judy

RESEARCH AND CREATIVE ACTIVITY

Choreography

Gears (2018)

Music by Photay – Balsam Massacre
2018 Student Showcase – Repertory Dance Company 2, USM Theatre and
Dance Building, Hattiesburg, MS

Be . (2017)

Music by Native Meditation Zone – Chakra Balancing, Max Richter – the end of all our exploring, Yoga Sounds – Earth

Sound Engineer – Karley Wasaff

2017 Fall TAD Dance Concert, USM Theater and Dance Building, Hattiesburg, MS

<https://www.youtube.com/watch?v=5Ftvw1E8RZo>

Absence Is Presence (2017)

Music by Haywyre - Restraint, Jerry Folk – Take Three, Deadmau5 - Creep

Sound Engineer – Karley Wasaff

2017 Spring PAC Concert, USM Mannoni Performing Arts Center Hattiesburg, MS

<https://www.youtube.com/watch?v=54jf5vqY-pQ>

2017 Undergraduate Research Symposium – On Research and Creative Activity, Scianna Hall Auditorium, Hattiesburg, MS

Change! Change. Change? (2016)

Music by Dave Brubecks – Unsquare dance

2016 Spring Sophomore Concert, Studio 115, USM Theatre and Dance Building, Hattiesburg, MS

Performance**The Illuminated Ones (2018)**

Choreographed by Brian Martinez

2018 Fall Dance Concert, Mannoni Performing Arts Center, Hattiesburg, MS

Monsters Under Your Bed (2018)

Choreographed by Debrodrick Fulton

2018 Fall Dance Concert, Mannoni Performing Arts Center, Hattiesburg, MS

Energias Viageras (Traveling Energies) (2018)

Choreographed by Nijalon Jackson

2018 Fall Dance Concert, Mannoni Performing Arts Center, Hattiesburg, MS

How to Deal (2017)

Choreographed by Brianna Jahn Malinowski

2017 Fall Dance Concert, Mannoni Performing Arts Center, Hattiesburg, MS
Adjudicated Concert at ACDA, A.A. Fredricks Auditorium, Natchitoches, LA

Formidable (2017)

Choreographed by Julie White

2017 Fall Dance Concert, Mannoni Performing Arts Center, Hattiesburg, MS

Concentric Kaleidoscope Version B (2017)

Choreographed by Kelly Ferris Lester

2016 High School Dance Day, USM Theatre and Dance Building Studio 115,
Hattiesburg, MS

2016 Spring Dance Concert, Mannoni Performing Arts Center, Hattiesburg,
MS

Rock Concert Movements (2017)

Choreographed by Lauren Soutullo Smith

2016 Spring Dance Concert, Mannoni Performing Arts Center, Hattiesburg,
MS

Ain't She Sweet? (2016)

Choreographed by Kellis McSparrin Oldenburg

2016 Fall Dance Concert, USM Theatre and Dance Building Studio 115,
Hattiesburg, MS

Reading Response #6 (2016)

Choreographed by Sarah Dexter Givens with Cast

2016 Fall Studio 115 Dance Concert, USM Theatre and Dance Building Studio
115, Hattiesburg, MS

Of the Us (2016)

Choreographed by Kaylin Wilson

2016 High School Dance Day, USM Theatre and Dance Building Studio 115,
Hattiesburg, MS

2016 Fall Dance Concert, USM Theatre and Dance Building Studio 115,
Hattiesburg, MS

Invitations (2016)

Choreographed by Katie Pinkard

2016 Sophomore Concert, USM Theatre and Dance Building Studio 115,
Hattiesburg, MS

Day by Day (2016)

Choreographed by Madi Daigle

2016 Sophomore Concert, USM Theatre and Dance Building Studio 115,
Hattiesburg, MS

Indefinite (2016)

Choreographed by De'Ja Evans

2016 High School Dance Day, USM Theatre and Dance Building Studio 115,
Hattiesburg, MS

2016 Spring Studio 115 Dance Concert, USM Theatre and Dance Building
Studio 115, Hattiesburg, MS

Reincarnated Souls (2015)

Choreographed by Leslie Guyton

2015 Fall Dance for Film Concert, USM Theatre and Dance Building Studio
115, Hattiesburg, MS

<https://www.youtube.com/watch?v=fStBLwgfwHQ>

Of One's Becoming (2015)

Choreographed by Olivia Oswalt

2015 Fall Dance for Film Concert, USM Theatre and Dance Building Studio
115, Hattiesburg, MS

Partition (2015)

Choreographed by Megan Waguespack

2015 Fall Student Showcase, USM Theatre and Dance Building Studio 115,
Hattiesburg, MS

(UN)EQUALS (2015)

Choreographed by Megan Waguespack

2015 High School Dance Day, Mannoni Performing Arts Center, Hattiesburg,
MS

2015 Spring Studio 115 Concert, USM Theatre and Dance Building Studio
115, Hattiesburg, MS

Enigma (2015) - Apprentice

Choreographed by Alex Robinson

2015 Spring Dance Concert, USM Mannoni Performing Arts Center,
Hattiesburg, MS

Tetelesti (2015) - Apprentice

Choreographed by Sierra Howard

2015 High School Dance Day, Mannoni Performing Arts Center, Hattiesburg,
MS

2015 Spring Studio 115 Concert, USM Theatre and Dance Building Studio
115, Hattiesburg, MS

there is no word for arrival (2014)

Choreographed by Coco Loupe with contributions from cast

2014 High School Dance Day, Mannoni Performing Arts Center, Hattiesburg,
MS

2014 Student Dance Organization Showcase, USM Theatre and Dance
Building Studio 115, Hattiesburg, MS

The Exquisite Comeback (2014)

Choreographed by Gabrielle Slack

2014 Student Dance Organization Showcase, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

American Dance Festival Studio Ribbon Cutting – Site-specific (2012)

Choreographed by Mark Dendy

2012 ADF Studio Ribbon Cutting, Samuel H. Scripps Studios, Durham, NC

Dance Production Experience

2017: Studio 115 Spring Dance Concert

2017 Spring Studio 115 Dance Concert, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

Spring Dance Concert

2017 Spring Dance Concert, Mannoni Performing Arts Center, Hattiesburg, MS

Student Showcase

2017 Spring Student Showcase, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

2016: Sophomore Concert

2016 Sophomore Concert, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

2014: Studio 115 Fall Dance Concert

2014 Fall Studio 115 Dance Concert, USM Theatre and Dance Building Studio 115, Hattiesburg, MS

2014 Fall Dance Concert

2014 Fall Dance Concert, USM Mannoni Performing Arts Center, Hattiesburg, MS

Teaching Experience

2018: **Repertory Dance Company 2 Choreographer**, The University of Southern Mississippi Dance Department, Hattiesburg, MS

Yoga Teacher, Daniel Wise Yoga, Hattiesburg, MS

Group Exercise Teacher: Paddle Board Yoga, HIIT Yoga,

Restorative Yoga, Payne Center, Hattiesburg, MS

Yoga Teacher Substitute, Avara Yoga, Oak Grove, MS

2017: **Master Class: Yoga, Hip-Hop**, Holly Springs School of Dance, Holly Springs, NC

Yoga Teacher Substitute, Avara Yoga, Oak Grove, MS

Group Exercise Teacher – Yoga, Payne Center, Hattiesburg, MS

2016: **Master Class: INT Modern**, Laurel Ballet Academy, Laurel, MS

- 2016: **Master Class: Elementary**, Longleaf Elementary School, Petal, MS
2015: **Week Intensive: Modern**, Holly Springs School of Dance, Holly Springs, NC
2012-2014: **Dance Teacher**, Holly Springs School of Dance, Holly Springs, NC

Company Affiliations

2014-2018: **USM Repertory Dance Company**, choreographer and performer

Service

- 2016-2017: Dance Chair of Phi Mu Fraternity at the University of Southern Mississippi
Foster Group & Volunteer at Southern Pines Animal Shelter, Hattiesburg MS
2015-2016: Dance Coach for Kappa Sigma Fraternity at the University of Southern Mississippi

Awards and Recognitions

- 2014-Present: Out-of-state Fee Scholarship
2017: Certificate of Recognition for outstanding work in the arts and selection by jury for the Creative and Performing Arts Showcase, Undergraduate Research Symposium, USM
Work Study Scholarship, Soma Yoga Institute, Pahoehoe, HI
2017-Present: Dance Scholarship Fall/Spring, Department of Dance, USM
Pathways Scholarship Fund, Department of Dance, USM
NDEO National Dance Honor Society, USM

Appendix D: Program & Photos

Fall Dance Concert B

Studio 115, Theatre and Dance Building, November 30-December 2, 2017

Lighting Design for all dances by Craig Dettman

Visualizing Vista

Choreographer: Karley Wasaff (Senior)

Music: "Chakra Balancing" by Native Mediation Zone

"The End of All our Exploring" by Max Richter

"Earth" by Yoga Sounds

Costume Designer: Karley Wasaff

Dancers: Gerald Archard, Trista Barry, Madi Daigle, Jessica Eugene, De'ja Evans,

K. Brooke Jerome, Maria Kapustina, Taylor Lucien, Kate Mackey, Katie

Pinkard, Gabriela Salazar, Cass Simmons & Aubrei Whitney

Apprentice: Tiana Kargbo

Half Empty/Half Full

Choreographer: Noelle Billings (Senior) in collaboration with the dancers

Videographer/Editor: Noelle Billings

Music: "Before I Move Off" by Mount Kimbie

"Choir to the Wild" by Solomon Grey

Costume Designer: Noelle Billings

Dancers: Casey Collier, K. Brooke Jerome, Brian Martinez, Lexis Nicoll & Katie Pinkard

Sublime

Choreographer: Maria Kapustina (Senior)

Sound Engineer: Maria Kapustina

Music: "Autumn Lights" by Nick Wales

"Space" by Nick Wales & Bree van Reyk

"Harbour Light" by Nick Wales

Costume Designer: Maria Kapustina

Dancers: Gabrielle House, Tiana Kargbo, Tarrah Mills, Aubrei Whitney
& Derreck Williams

Apprentice: Delarence Collins



Works Cited

- Angeletti, Marissa (2016) Opposites attract: holistic emotional regulation using dance/movement therapy and the doshas in Ayurveda, *Body, Movement and Dance in Psychotherapy*, 11:1, 31-45, DOI: 10.1080/17432979.2015.1106977
- Barbour, Karen. "Embodied values and ethical principles in somatic dance classes: Considering Implicit motor learning." *Journal of Dance & Somatic Practices*, vol. 8, no. 2, Jan. 2016, pp. 189–204. *Ebscohost*, International Bibliography of Theatre & Dance with Full Text, doi:10.1386/jdsp.8.2.189_1. Accessed 24 Sept. 2017.
- Capper, Daniel. "Introduction: Into Muir's Forest." *Learning Love from a Tiger*, University of California Press, 2016, pp. 1-29.
- Devi, Nischala Joy. *The Secret Power of Yoga: A Woman's Guide to the Heart and Spirit of the Yoga Sutras*. New York, Three Rivers Press, 2007
- "Dosha Test." *Natures Formulary*, Nature's Formulary LLC, www.naturesformulary.com/test/dosha-test/.
- Elin, and Julie Brodie. "Somatics in Dance-Dance in Somatics." *Journal of Dance Education*, vol 6, no 3, 2006, pp. 69-71. *International Bibliography of Theatre & Dance with Full Text*, EBSCOhost, doi: 10.1080/15290824.2006.10387317.
- Fitzgerald, Deanna. "Meditate on this: Contemplative Practices for Designers and Technicians." *TD&T: Theatre Design & Technology. Winter 2017, Vol. 53 Issue 1, p44-56. 13p. 6 Color Photographs, 1 Illustration.*, 2017. *International Bibliography of Theatre & Dance with Full Text*, EBSCOhost, Accessed 1 Oct. 2017.
- Graham, Ashley. "Plus-Size? More like My Size." *TED: Ideas Worth Spreading*, TEDxBerkleeValencia, Apr. 2015, www.ted.com/talks/ashley_graham_plus_size_more_like_my_size/up-next.
- Heffernan, Liz. *Soma Yoga Institute - 200 Hour Therapeutic Yoga Teacher Training Manual*. Soma Yoga Institute. 2017.
- Prichard, Robin. "Redefining the Ideal - Exquisite Imperfection in the Dance Studio." *Journal of Dance Education*, 2017, pp. 77-81., doi:10.1080/15290824.2016.1244609.
- Puddicombe, Andy. "All it Takes is 10 Mindful Minutes." TED. Nov. 2012. Lecture.
- Rolphe, Helen, et al. "STRIKE a Pose." *Dance Spirit*, vol. 21, no. 7, Sept. 2017, pp. 56–57. *International Bibliography of Theatre & Dance with Full Text*, EBSCOhost, Accessed 2 Oct. 2017.