

Project Overview Narrative (Attach separately, 4 pages maximum, single spaced, 12 point typeface)

Project Title: Apples & Oranges

Describe your proposed project. Explain your objectives (ex: personal goals or tangible outcomes) and methodology. If necessary, describe any necessary equipment or performance spaces. List any concerns or anticipated limitations. Include how you plan to create an outcome report and/or presentation by April 1 of the following spring semester. (Maximum two pages, single spaced, 12 point typeface)

I am interested in finding bridges between music and dance, exploring their capability to interpret physical and cultural landscapes, and through that, codifying a methodology that allows dancers and musicians to enter into a deeper understanding of their relationship to each other, to place, to physical spaces, and to the past.

As a performer in each of these disciplines, I have noticed substantial overlaps between movement, sound-making and history. These spheres, though often practiced adjacent to each other, whether intentionally or unintentionally, are rarely in full integration. I hope to discover language and procedures that allow dancers and musicians to signal and influence *each other* spontaneously in performance, then use that knowledge to explore physical spaces with a view to interpreting, and commenting upon, their histories.

I propose a three tiered project designed to identify, and work with, the connections between both trained and untrained artists of all types, connections between people with differences in age, race, training, ethnicity, gender, sexuality, physical origin etc., and connections between individuals and their relationship to, and understanding of, the physical landscapes they inhabit together.

1. First, I will conduct a series of documented sound and movement-based improvisations on my own or with one to two assistants. These exercises will consist of exploring different landscapes through dance improvisation, sound-making and questioning/investigation. I will employ my own creative structures in addition to those I have learned through my training and improvisation education. I'd like the the physical landscapes as well as the history/background/use/layout of the spaces to factor into my interpretation. Each exercise will seek to answer a question or questions and will most assuredly raise new ones. Finally, each practice will be documented through photography, videography and journaling.

2. After gathering a bit of my own “field research,” I would like to bring my discoveries, along with the influence of my music and dance improvisation background, into collaboration with improvisational musicians in training. Professor John D’earth, a lecturer in jazz and improvisation at UVA’s McIntire Department of Music, has agreed to share his music improvisation students with me for two (or more) class sessions. Together, 1-2 (or more) assistant dancers, the musicians, D’earth and I will work to find the bridges between movers and music-makers. We will look for methods of effectively interpreting each other through improvisational “scores”, simple directional sets of limitations that will guide our creativity. I do not yet know how these scores will look/sound/operate, but I wholeheartedly maintain the conviction that they are worth looking for.
 - a. POSSIBLE CHALLENGES: It may be a substantial challenge to cross the language or terminology barrier between trained dancers and musicians. However, I see this potential for misunderstanding as an opportunity for growth on both sides. By working through the more discipline-specific jargon, I foresee us discovering unexpected similarities and developing innovative methods for overcoming and working with those differences.
 - b. After adequately playing and creating with the gifts each musician and dancer brings to the table, my dancers and I will return for a second workshop to conduct a site-specific, landscape interpretive, score-building exercise and performance with D’earth’s improvisation class. I may introduce an historian into the mix at this point so that the students and I can discuss what the chosen space means to us as students at UVA (the site will most likely be a spot on grounds that is close to Old Cabell Hall) and its historical background. This event will be photographed and filmed. I may also ask for participant feedback after the event to add a more educational and comprehensive element to the documentation process.
3. After bringing these questions and explorations to the UVA atmosphere, I will partner with Madeline Michel and her drama/music students at the local Monticello High School for another two (or more) workshops. MHS provides critical age group into my research: high schoolers. I’d like to play with movement and sound-making within the context of the high school itself. With the the High school as our “historical” landscape, how does music and movement help us understand what places feel “safe”, when, how, why and for whom? How do different groups of students (the jocks, the brains, the drama kids, minorities, different age groups etc.) inhabit the spaces around MHS? What paths are favored, what places are avoided, why and by whom? How does our awareness of and expression of sound and movement alter through different areas in the school? These workshops will also be filmed and photographed with the permission of participants.

Finally, these three tiers of exploration will be synthesized into a final promotional/informational video, photo story, and possible guidebook/pamphlet/text-based review that will gather information/exercises/questions asked and answered throughout the process. The video, photos and text will be gathered onto a website for the April 1st outcome report deadline.

Describe your project time line description. Be specific with anticipated deadlines and presentation dates including a presentation of outcome and/or progress at the Center for Undergraduate Excellence's during the first week of April. Delineate your timeline by fall, spring, and summer. (Maximum one page, single spaced, 12 point typeface)

Spring 2016 -

- March - 21st-May 21st - networking, research, exploration and documentation.
- April -
- May - Grant outcome

Summer 2016 -

- June - Set up website and begin to populate it w/pictures, video, journal entries from individual score/landscape exploration.
- July -
- August - Have workshops tentatively scheduled with MHS and UVA

Fall 2016 -

- September
- October - 1st and second workshops w/ Jazz improvisation class
- November - 1st and second workshops w/MHS students
- December - gathering/synthesizing information from workshops

Winter Break 2016-2017 -

- December-January - populate website/begin work on promo video

Spring 2017 -

- February - 3rd and 4th workshop w/Jazz improvisation class or with a new group of UVA/C'ville musicians.
- March - 3rd and 4th workshops w/MHS students
- April - final website/promo video presentation
- May - review the year and ask, "what's next?"

Create a budget. Provide detail including projected transportation, lodging, meals, supplies, etc. If your proposal budget exceeds the award amount, how will you handle the difference? Is the award amount sufficient to accomplish your proposal? (Maximum 1 page, single spaced, 12 point typeface)

Grant request for \$2,400 -

- \$250 - for photography (of landscapes/spaces explored, individual “minishops” [me working on my own], and full workshops with UVA and MHS participants).
- \$500 - for website creation/population and ongoing upkeep/updating.
- \$750 - for filming through process and for creating the final promo video meant to document the process so far and to pull viewers/donors in to support the project on its next leg of development.
- \$100 - Travel
- \$100 - Supplies
- \$100 - Printing
- \$100 - Marketing
- \$100 - Miscellaneous

I am requesting \$500 more than the threshold of this grant because I foresee this project as an extensive, broader-reaching exploration that will follow me through to my \$3,000 4th year grant. This project will potentially serve as a launching platform for my 4th year thesis in the College of Arts and Sciences. The various workshops will serve 60-100 students and will be propelled by a UVA student and professor force, hand picked from the broad network of individuals I consider my trusted colleagues and advisers.