

Dancers' Inspirations in Journeying Toward Expressive and Intentional Choreography

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Abstract

Generating intentional and expressive choreography is a struggle. Guided by Laban Movement Analysis that choreography is an intentional embodiment of emotions, ideas, and expression shaped through movements, I explored the experiences of contemporary dancers' choreographic inspiration using a phenomenological design. The data from interviews of ten (10) purposively selected dancers were thematically analyzed. Music, past experiences, and audience emerge and proved to be contributing elements in making choreography intentional and expressive. Future studies may use multiple regression to examine emotion, ideas, and expression as predictors of expressive and intentional choreography, and explore movement and choreographic inspiration as moderating or mediating variables in the link between artistic intent and choreography.

Keywords: Contemporary dance; choreographic inspiration; phenomenology; creative process

Introduction

From my perspective, the challenge of limited inspiration among dancers is a global concern that transcends cultural and professional boundaries. I have observed that dancers across continents often experience extended periods of minimal or absent inspiration, like difficult to initiate or sustain choreographic work (Kirsh, Stevens, & Piepers, 2020). Reflecting on global dance education, I see a persistent emphasis on technical mastery with limited room for practices on inspiration and artistic exploration (Clements & Weber, 2018). Moreover, dancers worldwide struggle to distinguish genuine inspiration from imitation, creating hesitation in transforming ideas into choreography (Hupalowsky, 2019).

In the United States, dancers frequently experience limited inspiration, and this challenge is evident across both professional and academic dance settings (Smith et al., 2022). Similarly, in South Korea, contemporary dancers report recurring phases of low inspiration, which reflects a noticeable gap in sustaining artistic energy during choreography development (Zhang & Wu, 2025). Likewise, in the United Kingdom, professional dancers encounter persistent gaps in inspiration, and this pattern makes the creative process inconsistent across various performance contexts (Grantham, 2025). Taken together, these observations demonstrate that limited inspiration is not confined to one region but emerges as a shared concern within the global dance community.

Meanwhile, in the Philippines, dancers often experience limited inspiration, which is evident in their struggle to maintain creative consistency across performances and training programs (Ayson-Plank, 2024). Similarly, Philippine contemporary dancers report noticeable gaps in inspiration during choreography development, reflecting a recurring challenge in sustaining artistic flow within modern dance practices (Garcia, 2023). Likewise, dancers performing traditional and modernized cultural pieces encounter periods of low inspiration, which affects the vibrancy and interpretative depth of cultural presentations (Morada, 2024).

There is limited scholarly exploration on how dancers address periods of low or absent inspiration across diverse dance genres and contexts. If this issue persists, the dance community may continue to face challenges in sustaining creativity and artistic innovation. Immediate investigation is needed to address the persistent lack of inspiration among dancers, as it poses a critical barrier to advancing creative and culturally relevant choreography.

Significance of the Study

This study matters because it looks closely at how dancers grow and find meaning in creating choreography that is both expressive and intentional. It connects to Sustainable Development Goal 4 (Quality Education) by showing how dance can be a powerful tool for learning, one that goes beyond technique to nurture creativity, critical thinking, and personal development. At the same time, it reflects the Vision-Mission-Goals of Holy Cross of Davao College (HCDC), which aim to form individuals who are not only skilled but also value-driven and socially responsible. Through this research, dance becomes more than performance; it becomes a pathway for self-discovery, cultural appreciation, and community engagement. In doing so, the study bridges education and art, proving that choreography can inspire, educate, and contribute to sustainable development.

Research Question

In this study, I explored the lived experience of contemporary dancers' choreographic inspiration with one specific research question:

1. What are the lived experiences of contemporary dancers in relation to the choreographic inspiration?

Theoretical Framework

In this study, the Laban Movement Analysis (LMA) framework served as a lens for understanding how contemporary dancers experience and interpret choreographic inspiration. LMA explains movement through four interconnected elements: Body, effort, shape, and space, which help reveal how dancers translate emotions, ideas, and expression into intentional and expressive choreography (Wahl, 2019).

Conceptual Framework

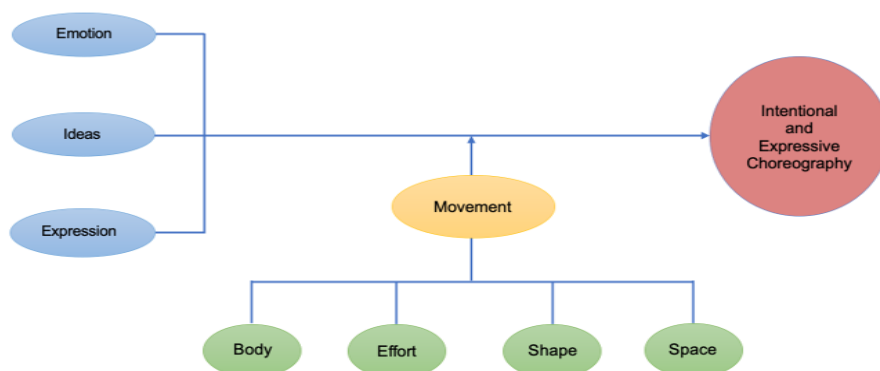


Figure 1: Conceptual Framework of Choreographic Inspiration

Assumptions

This study assumes that dancers have the ability to draw inspiration from various sources such as personal experiences, emotions, and cultural influences, which significantly shape their creative process. It presumes that inspiration serves as a driving force behind the development of expressive and intentional choreography, allowing dancers to move beyond technical execution toward meaningful artistic interpretation. The research also assumes that participants are capable of articulating their experiences and reflections honestly, providing insights that accurately represent their journey. Furthermore, it assumes that the environment in which these dancers practice offers sufficient opportunities for creative exploration and that their engagement in the process is genuine and purposeful. Lastly, the study assumes that the connection between inspiration and choreography can be observed and analyzed through the dancers' narratives and performances.

Methodology

The steps and methods used in this study are presented in this section. These include the research design, sampling, data collection techniques, data analysis, and the trustworthiness of the study.

Research Design

This study used a qualitative design grounded in a phenomenological approach, which focused on understanding lived experience (Tenny et al., 2017). I used a phenomenological approach to illuminate the essence of contemporary dancers' lived experiences related to choreography and creative inspiration. Phenomenological research seeks to understand the phenomenon of a lived experience (Law et al., 1998), which was useful to explore the journey of contemporary dancers' choreographic inspiration.

Sample and Sampling Technique

This study purposively selected contemporary dancers with five (5) to ten (10) years of professional experience and a substantial body of work. The participants included five (5) public secondary school dance teachers in Davao City, two (2) dancers who manage a ballet school, and three (3) members of dance groups in Davao City. They all participated in the in-depth interviews. The participants were chosen for their ability to provide rich, meaningful, and reflective insights into the creative process, as they have navigated various challenges in finding choreographic inspiration throughout their careers. Individuals without contemporary dance experience or without a substantial choreographic background were excluded to ensure the relevance of the sample. Purposive sampling allowed the inclusion of participants with diverse experiences and perspectives, which contributed to the depth and richness of the qualitative investigation. As noted by Creswell (2018), qualitative studies typically involve 5 to 25 participants depending on the research design and research questions; thus, the sample size of this study is appropriate for capturing the essence of the dancers' lived experiences.

Data Gathering Technique

In this study, I employed an in-depth interview (IDI) technique. Guided by Braun and Clarke's reflexive qualitative approach, I conducted the interviews in a semi-structured and flexible manner, using open-ended questions to encourage participants to share their experiences in-depth and on their own terms (Braun & Clarke, 2021). I audio-recorded each interview with participants' informed consent and used a notebook to transcribe it verbatim. This allowed me to remain close to their voices while acknowledging that

the transcripts reflected contextual and interpretive accounts. All transcripts and digital files were organized, stored securely, and kept confidential to protect the identities and personal information of the participants throughout the research process.

Data Analysis Technique

I started the analysis by immersing myself in the interview data, carefully compiling and reviewing the transcripts to ensure accuracy and to become familiar with the participants' words and expressions. Following Braun and Clarke's (2021) reflexive thematic technique, I used codes to organize, examine, and refine the data, which allowed me to progressively identify broader patterns and emerging themes. As I coded the data, I identified statements and patterns that reflected the dancers' experiences, with particular attention to how they articulated their creative processes. This iterative process allowed me to capture how choreographic inspiration develops and manifests in contemporary dance, thereby highlighting the depth, complexity, and subjectivity of the dancers' experiences.

Trustworthiness

To uphold the ethical integrity of my study, I clearly informed the participants about the purpose of my research, the procedures involved, the possible risks, and their rights as participants. I emphasized that their participation is entirely voluntary and that they have the right to withdraw at any point without consequences. I also obtained their informed consent before collecting any data. To protect their anonymity and confidentiality, I used codes and eliminated identifying details that might be linked to their personal backgrounds. I also maintained a detailed audit trail to document my decisions and data management practices, which allows transparency, accountability, and integrity in my research findings. Lastly, I obtained ethical approval from the Society of Moral Accountability, Integrity and Legal Ethics (SMILE), the official ethics review body of HCDC, attesting to my study's compliance with accepted ethical guidelines for ethical social research.

Results

In this section of the study, I modified the theoretical paradigm through the lived experiences of contemporary dancers. From these narratives, I identified three core artistic intents (emotion, ideas, and expression) that underpin their choreographic practice. I then explored how these artistic intents unlock the creative process behind intentional and expressive choreography. Building on this understanding, I examined movement as an embodied outcome of the interconnected elements of Body, Effort, Shape, and Space. Finally, I uncovered the dancers' sources of choreographic inspiration: music-driven, past experience, and audience as emerging supports adding to movement as important elements revealing how the abstract artistic intents are concretized into intentional and expressive contemporary dance.

Modified Paradigm

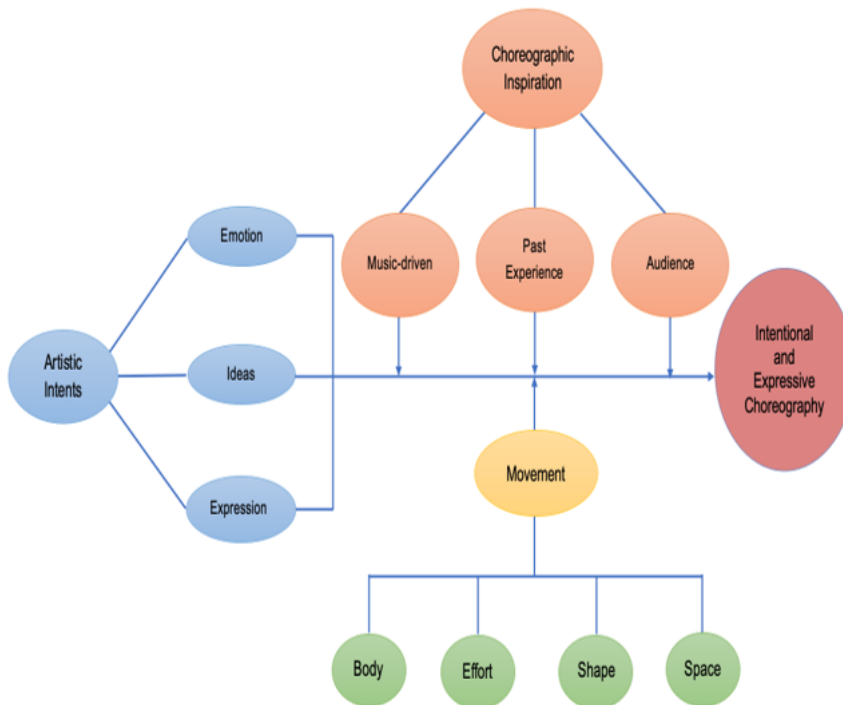


Figure 2. A Schematic Diagram of the Central Themes, Main Themes, Sub-Themes, and Emerging Themes of Contemporary Dancers' Choreographic Inspiration

Artistic Intent: Emotion, Ideas, and Expression of Contemporary Dancers

As human beings, dancers possess emotions, ideas, and expressions that are abstract in nature and unique to each individual. These artistic intentions reside within the dancer as a person, and only the individual who holds them has direct access to their inner meaning.

Contemporary dancers often begin with an internal emotional impulse such as joy, grief, resistance, or empathy, which becomes the driving force behind their movements. Emotion gives intention to every gesture and creates movement from an internal emotional state. Building on the same perspective, two participants shared:

I rarely think of steps first. I begin with an emotional impulse, like sadness or excitement, and let my body translate that feeling into motion (P1-IDI, p.1).

I often start improvising from a feeling rather than a planned step. Once the emotion is in my body, choreography flows naturally, and the movements become authentic (P5-IDI, p. 21).

The ideas of dancers serve as conceptual foundations that guide the creation of expressive and intentional choreography. As the ideas come to life, they serve as the framework that shapes every movement and performance. Based on the experiences of the participants, they stated the following:

Once I have that idea in mind, I think about how my body can represent it through shape, movement quality, and spatial relationships, so the idea comes alive physically (P2-IDI, p.6).

I see ideas as the blueprint. They guide my movement quality, timing, and interaction, so my choreography communicates more than just steps (P10-IDI, p.46).

I discovered that expression in contemporary dance is the process through which dancers convey emotions, ideas, and personal narratives through their body movements. One participant shared, “My choreography becomes meaningful when expression guides it” (P3-IDI, p.11), pointing out that movements gain purpose and emotional impact when guided by expression. Another participant added, “For me, expression is not just about showing feelings; it’s my way to communicate ideas and stories” (P7-IDI, p.31), emphasizing that every gesture carries a part of the dance narrative.

Expressive and Intentional Choreography as a Concrete Creative Process

As I delve into the experiences of dancers, they accentuated that expressive and intentional choreography is a creative process in which they translate emotions, ideas, and expression into deliberate physical movement. One participant stated, “I often start improvising from my emotion or concept. Once the feeling is in my body, the choreography naturally develops, and each movement becomes intentional and expressive” (P6-IDI, p.30), illustrating that movements emerge naturally with intention and expressiveness, ensuring that the choreography is both authentic and meaningful. Another participant explained, “for me, dance always starts from a feeling” (P-IDI, p.3). One more participant shared, “When I create choreography, I allow my emotions to guide my movement” (P9-IDI, p.44), describing how emotions are central to both generating and shaping movement, making expressive choreography a deeply personal and embodied process.

Additionally, choreography extends beyond mere movement. It is the conscious translation of artistic intent into carefully considered steps, efforts, and spatial designs. Expression transforms abstract ideas into physical form, while intentionality gives clarity and purpose to each action, framing how expression is embodied in performance. As two participants explained:

Expression allows me to translate abstract ideas into physical forms. Intentionality ensures that the movements are coherent and intentional (P8-IDI, p.36).

Even when I feel something, I think about how to shape it so that the audience can understand the message I want to share (P7-IDI, p.29).

Movement as a Product of Body, Effort, Shape, and Space

As I listened to the participants describe their creative processes, it became evident to me that their emotions, memories, and personal experiences were not merely sources of ideas, but were physically embodied through intentional movement choices. In terms of shape, dancers described forming and transforming their bodies in ways that reflected their emotional journeys. Movements such as expanding, contracting, curving, or momentarily holding the body enabled them to make inner feelings visible. I observed that these shaping choices gave tangible form to abstract emotions, reinforcing the idea that meaning is communicated through the body's continuously changing form. Lastly, the element of space emerged clearly as dancers discussed how they intentionally navigated levels, directions, and pathways within their choreography.

The participants' reflections revealed that dancers use their bodies to translate emotions and lived experiences into movement. Internal states guide physical expression, allowing bodily movement to function as a personal narrative in which abstract ideas are transformed into clear, intentional actions. Through the purposeful use of the body, dancers communicate diverse concepts without relying on words. The participants joyfully recalled:

I try to let my body speak what I feel inside. Even without talking, the movements convey the story or emotion I want to express (P1-IDI, p.2).

For me, the body becomes the main language of emotion. When I feel sadness or joy, it shows through how I use my torso, arms, and posture. A slouched body expresses heaviness, while an open chest and lifted arms show confidence or hope (P4-IDI, p.16).

Sa pamamagitan ng katawan, nagiging konkreto ang mga abstraktong ideya. Gamit ang kamay, gulugod, at ulo, naipapakita ko ang mga konsepto tulad ng pakikibaka, kalayaan, o pagtutol kahit walang salita. (Through the body, abstract ideas become concrete. Using the hands, spine, and head, I can express concepts such as struggle, freedom, or resistance even without words) (P5-IDI, p.22).

The body communicates both personal and collective stories. The human body embodied memory as a source of expressive movement. A cultural layer was added as two participants stated:

My movements are shaped by my background and daily experiences. Using the body helps me express stories that are personal and cultural, making the dance feel authentic and grounded" (P3-IDI, p.12).

Ang katawan ay nagdadala ng alaala. Kahit konting galaw ay nanggaling sa aking karanasan nagiging personal yung galaw ko kahit simple lang. (The body carries memory. Even small gestures come from my past experiences, which is why my movement becomes personal even when it is simple.) (P8-IDI, p.37).

Effort reflects the quality and intensity of movement, shaped by the dancer's emotions and mood. It serves as a key choreographic element, translating internal energy into variations of speed, weight, and sharpness. Dynamic energy becomes a mirror of emotional states, as even the smallest gestures carry expressive power. Drawing from their own experiences, participants reflected:

Masaya, nagiging light at flowing ang galaw; kapag malungkot, mas mabigat at grounded. (When happy, the movement becomes light and flowing; when sad, it becomes heavier and more grounded) (P1-IDI, p.3).

Even small gestures gain meaning. A gentle reach can convey longing, while a sudden punch of energy can communicate determination or anger (P4-IDI, p.17).

When I'm excited, my movements become faster and sharper, as if there's a sense of urgency (P6-IDI, p.26)

Depending on my mood, sometimes the movement is strong and direct, and other times soft and sustained (P8-IDI, p.38).

Shape involves how the body forms and morphs to communicate ideas. One participant stated, "The theme I'm inspired by helps determine the story arc of the piece... allowing the dancers to embody the feeling rather than just perform steps" (P2-IDI, p.8), showing intentional bodily shaping to narrate emotion. Another participant explained, "expanding, contracting, or elongating shapes gives personality and meaning to movement" (P6-IDI, p.27), shaping the body intentionally, which added expressiveness to the choreography. One more participant shared, "I pay close attention to how their body forms and spatial configurations convey feeling, because without this emotional expression through shape, the audience cannot truly connect with the dance" (P4-IDI, p.18), highlighting the role of shaping movement for expressive clarity. One participant added, "If I haven't personally embodied the movement, I cannot guide my dancers in shaping their bodies to convey authentic emotion and meaning" (P5-IDI, p.23), reinforcing that authentic shaping arises from lived experience. Another participant reflected, "When I teach the piece, I don't just correct timing, I correct shapes" (P9-IDI, p.41), emphasizing shape as a tool for clarifying narrative and character in choreography.

In my interview, I learned that space encompasses movement pathways, body positioning, and interaction with the environment. Dancers emphasize spatial adaptability in their choreography, adjusting their movements based on the environment and the distances between performers. Spatial relationships serve as a medium to communicate emotional meaning, as participants consistently highlighted:

I use space to translate my emotions and ideas into movement, adapting my body's placement, direction, and relationships with the environment (P2-IDI, p.9).

Limited resources, material restrictions, or difficulties working with certain communities can affect my creative decisions, pushing me to stay flexible and adapt my choreography to the situation (P3-IDI, p.13).

Open spaces allow me to create expansive movements, but when the venue is restricted, I focus more on floor patterns and levels (P5-IDI, p.24).

When the dancers are far from each other, there is a sense of isolation; when close, the connection is felt more strongly (P9-IDI, p.42).

Choreographic Inspirations: Music-driven, Past Experiences, and Audience

As I listened to the dancers share their experiences, I was captivated by how their creative process springs from multiple sources of inspiration, each shaping choreography into something intentional and expressive. From the participants' accounts, I discovered three elements that help dancers convert abstract traits into expressive and intentional choreography, namely: music-driven, past experiences, and audience connection, which emerged as central to their choreographic process. Music provides the emotional and rhythmic foundation, past experiences offer thematic depth and authenticity, and audience connection informs the intentional and expressive quality of movement.

Music-Driven. Music serves as a fundamental catalyst for dancers' creative process, guiding the rhythm, mood, and flow of movement. The participants' experiences illustrate that music functions as both a creative guide and expressive framework, informing choreographic decisions, movement quality, and emotional depth. Whether through rhythm, melody, percussion, or lyrics, music enables them to translate personal emotion and thematic ideas into intentional, expressive choreography, highlighting the inseparable relationship between musicality and movement in the creative process. Participants stressed music inspires choreography by guiding the body to create movements that express the story or message, as they revealed:

For me, my choreography is sometimes based on the music or sounds (P1-IDI, p.4).

Music or sounds also guide the rhythm and mood, giving direction and a story to the entire dance (P7-IDI, p.33).

Sometimes the lyrics inspire specific ideas. I feel inspired when a song resonates with my personal experiences, and I want to embody that feeling (P2-IDI, p.10).

I often start with the music first. Before thinking about steps or shapes, I listen and feel where the movement wants to go (P8-IDI, p.39).

I let the rhythm of the music determine the pacing of the movement (P4-IDI, p.19).

Inspiration from Past Experiences. For many dancers and choreographers, past experiences serve as a source of choreographic inspiration, shaping movements that reflect identity and authenticity. Dancers often draw upon their personal histories, cultural backgrounds, and life experiences to shape their choreography, making movement both intentional and meaningful. Habits, patterns, and skills acquired over time naturally inform movement choices, while personal and collective experiences guide the content, form, and expressive intent of each piece. These are based on the experiences of the participants, as they narrate:

Experiences from my childhood influence the way I move... (P1-IDI, p.5).

My inspiration also comes from my personal background, artistic exposure, orientation, and life experiences (P3-IDI, p.14).

I am always inspired by my own experiences, because that is where my emotions emerge. If I haven't experienced it, I cannot give it to my dancers (P5-IDI, p.25).

I reflect on moments of joy and sorrow from my past (P7-IDI, p.34).

My choreography is deeply influenced by cultural and tribal foundations (P9-IDI, p.43).

Audience Connection. For dancers, the energy and engagement of the audience shape how movements unfold, making choreography a truly interactive experience. I noticed from their narratives that audience reactions can guide the flow, intensity, and expression of a performance, turning each gesture into something intentional and emotionally alive. Dancers seem to tune into the viewers' mood and cultural context, adjusting pacing, gestures, and expression so that every movement resonates meaningfully. Coming from the participants' account, choreography becomes a dialogue, a living connection between performer and audience, as they clearly stated:

Sometimes, I improvise slightly based on the audience's mood. If they are very engaged, I let the movements flow more dynamically; if quiet, I emphasize subtle gestures (P9-IDI, p. 44).

Audience engagement drives the narrative of my choreography (P4-IDI, p.20).

I use the audience as a mirror. Their energy and attention shape the pacing, spacing, and intensity of my movements (P6-IDI, p.29).

Watching the audience react to movements helps me understand which gestures truly communicate emotion and meaning (P10-IDI, p.49).

I consider the cultural background and mood of the audience when designing choreography, shaping movements to connect emotionally (P8-IDI, p.4).

Viewpoints and Standpoints

As I listened to the participants describe their processes, my viewpoint as a researcher is that choreography is not merely a sequence of movements, but a deliberate translation of emotions, memories, and personal experiences into intentional and expressive dance. I observed how dancers used Body to give form to their feelings, how Effort shaped the quality and intensity of movement according to mood, how Shape allowed them to expand, contract, or curve their bodies to narrate emotion, and how Space guided their navigation of levels, directions, and pathways.

From my standpoint, the three emergent inspirations, music-driven, past experiences, and audience connection, intersect with the LMA elements, providing both structure and expressive depth. Music informed rhythm, flow, and emotional tone; past experiences grounded choreography in authenticity and thematic meaning; and audience connection shaped relational and expressive qualities of the dance. This perspective reinforces my understanding that contemporary dancers intentionally embody internal states and external stimuli, creating choreography that is meaningful, responsive, and resonant.

Discussion

Elaboration of Findings

Music-Driven Expressive and Intentional Choreography

Music has long been recognized as a fundamental driver of choreographic creativity, providing dancers with rhythmic, temporal, and expressive stimuli that guide movement construction. Nijs and Bremmer (2024) suggested that bodily engagement with music enables dancers to internalize rhythmic structures and translate auditory cues into coordinated movement, supporting the notion of this study that music and dance share a dynamic, interdependent relationship. According to Wöllner (2023) and Dugas (2025), music's rhythmic and temporal features influence dancers' timing, coordination, and affective expression, reinforcing music as more than a background element but as an integral force shaping choreographic intention and movement flow. The findings of this study affirm these claims, as participants consistently described music as guiding rhythm, pacing, emotional tone, and the expressive quality of their choreography, demonstrating its central role in shaping intentional and expressive movement.

Beyond rhythm and timing, music shapes expressive storytelling in dance, acting as an emotional framework that dancers translate into movement. Han (2025) found that aligning choreography with musical composition enhances emotional impact and aesthetic coherence, helping performers convey themes and embodied feelings. Music's tempo, melody, and harmonies evoke specific emotions that inform movement quality and intention, deepening the expressive dimension of dance (Maes, 2023). This is strongly supported by the findings of my present study, where participants consistently described music as guiding both the emotional tone and thematic direction of their choreography.

Expressive and Intentional Choreography Moved by Past Experiences

Dancers frequently draw upon their personal experience and cultural backgrounds to inform choreography, grounding movement in embodied experience that enhances emotional depth and intentional expression. According to Guo and Li (2025), lived experiences shape movement choices and meaning-making, as dancers integrate memories, cultural narratives, and social context into bodily expression. Purser (2017) viewed choreography as a form of embodied knowledge, where personal and collective histories are inscribed in the body and manifested through movement. The findings of this study support these claims, as participants described using their past experiences in shaping how they move, showing that meaningful and expressive choreography comes from combining personal and shared experiences.

Beyond individual identity, cultural experience and heritage play a significant role in shaping dance choreography as a vehicle for transmitting values, traditions, and collective memories. According to Liu, Xue, and Wang (2024), engaging with embodied cultural practices fosters deeper cultural awareness, empathy, and

appreciation for heritage, demonstrating how cultural context informs expressive movement and identity formation. Ethnochoreological studies further underscore that dance does more than reflect culture it actively produces meaning within a social system that connects performers to community values, rituals, and historical continuity, making choreography a dynamic expression of cultural identity (Elyadi & Sriyadi, 2025). The findings of this study support these claims, as participants described using their cultural experiences and backgrounds to guide their movement and storytelling, demonstrating that choreography becomes more meaningful and expressive when it reflects both personal and cultural identity.

The role of past experiences in choreography also extends to the emotional and psychological dimensions of movement creation. Zwaan, van de Sande, and van Elk, (2024) suggested that prior lived experiences contribute to dancers' capability to convey nuanced affect through movement, enabling choreography to function as an expressive archive of personal narratives and social memory. Embodied experience has been linked to aesthetic perception, where familiarity and prior engagement with dance and artistic contexts influence how movement is interpreted by both performers and observers (Casale, Moffat, & Cross, 2024). The findings of my study support these claims, as participants described drawing on their own past experiences and emotional histories to shape movement quality, expression, and storytelling, showing that choreography reflects both personal memory and embodied understanding.

Audience as Choreographic Inspiration

Audience connection in dance performance encompasses both the emotional engagement and cognitive resonance that develop between performers and viewers, shaping reactions to choreography and influencing aesthetic appreciation. Theodorou (2025) claims that audience connection is recognized as a bidirectional and dynamic process that contributes to the meaningfulness and memorability of dance performances. Audience responses, whether overt indicators like applause or subtle cues of stillness and attention, can influence performers' energy and subsequent choreographic choices, underscoring a feedback loop in live performance dynamics. My study supports this, showing that audience energy and engagement actively shape choreography. Dancers respond to audience reactions by adjusting movement quality, pacing, and expression, making performances more intentional, emotionally resonant, and interactive. This highlights the audience as both inspiration and an integral part of the choreographic process.

Additionally, audience immersion models suggest that changes in performance formats or presentation styles can deepen spectators' experiential engagement, further reinforcing the integral role of audience perception in shaping the impact of choreography (Huang et al., 2025). In dance contexts, embodied perception where spectators simulate observed movement through cognitive and affective pathways can foster kinesthetic empathy, strengthening the relational bond between dancers and audience even without direct interaction (Lucchi & Sacco, 2025). Findings from my study support these claims, showing that dancers actively respond to audience energy, attention, and engagement, tailoring movement and expression to enhance emotional quality and create a more immersive, interactive experience.

Future Directions

The findings of this study manifested in the modified paradigm open various opportunities for future research interests and undertakings. One study that may be done after this is a multiple regression design using emotion, ideas, and expression as determinant or predictive variables to determine expressive and intentional choreography as the criterion variable. Another possibility is to do moderating research using

movement as a moderating variable in the correlation between artistic intent and expressive and intentional choreography. Lastly, a mediating study may be explored employing choreographic inspiration indicated by music-driven experiences, and the audience on the correlation between artistic intent and expressive and intentional choreography.

Challenges

Based on the aforementioned results, key research challenges are posted. First, in dance education, teachers may design curricula that encourage students to translate personal emotions, memories, and cultural experiences into movement, emphasizing Shape, Space, and expressive quality. Second, in community and cultural engagement, choreographers may integrate local narratives, festivals, and collaborative workshops to create socially and culturally responsive works that honor heritage while fostering innovation. Third, in professional practice, structured reflection, performance observation, and feedback may guide dancers in refining movement, narrative coherence, and choreographic structure, supporting both technical skill and expressive depth. Lastly, the findings of this study may be packaged into a book in order to inspire potential readers, especially those who are engaged in choreography-related undertakings.

As I challenged Rodulf Laban on his assertion of understanding how contemporary dancers experience and interpret choreographic inspiration through Laban Movement Analysis, I, in turn, open the potentiality to subject my modified paradigm to critiquing in order to transform it from rough to diamond.

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Appendix A. Questionnaire

Research Title: Dancers' Inspirations in Journeying Toward Expressive and Intentional Choreography

Research Objectives	Guide Questions	Probing Questions
To explore the lived experiences of contemporary dancers on their choreographic inspiration.	1. What are your primary sources of inspiration as contemporary dancer?	1.1 How did that specific source (e.g., music, emotions, environment, or experiences) influence your choreography? 1.2 Are there certain themes or topics that consistently inspire you? Why do you think they resonate with you? 1.3 Do your inspirations change based on your mood or external circumstances? If so, how? 1.4 How does your inspirations translate into the movements, themes, or emotions in your choreography?
	2. How do your previous experiences with choreography inform the ideas, movement choices, and inspiration for your current and future works?	2.1 Can you describe a specific past choreography that had a strong influence on your recent work? What aspects of it continue to inspire you? 2.2 Which dance performances or events have shaped your choreography? 2.3 How has reflecting on your past choreography changed the way you generate ideas for future pieces? 2.4 In what ways do your previous works help you identify your personal artistic voice or choreographic style?