

Alvin Ailey incorporated a lot of his experiences from his earlier life into his choreography. By creating these stories of harsh times and all of the difficulties he went through as a black man, the audience is able to relate to him easily. Whether it was a situation with the same circumstances or something along the lines of not being accepted in a society that you are trying so hard to fit into. A choreographer's job is to deliver a universal message that anyone can understand, whether they relate to it or not, but it doesn't have to be perceived the same way to every person. That's why Ailey's hardships are a good representation for having a universal understanding of a piece.

Mia Michaels's approach to choreographing was pretty different than our approach. We are focused on our assigned topic of mosaic and community, while Michaels is typically inspired by what she is surrounded by. Like Mia Michaels, however, we aimed to tell a story with our choreography. We hope for the audience to perceive that we work together in our piece.

George Balanchine stressed precise musical timing and emphasized phrasing. When we were creating our piece we did not use any music so we could be able to focus on the movements and on what we wanted our piece to be about. Balanchine would put elements into his ballet that came simply from events in rehearsal. In our piece we put elements that we were comfortable with and some that challenged us in a way and even though we may not be comfortable with a certain step at the moment, with practice and time they will become comfortable and it will just be muscle memory. It has also been said that Balanchine created spontaneously as he did not need to put any thought into it whatsoever. This is a concept that we could add into our creative process because sometimes we would think way too much about certain steps and it might just be better and easier if you let your body do what feels right at the moment.