

Mosaics and communities are easy to compare, both are made of smaller pieces that often seem useless or misplaced until pieced together to become one big picture. Similarly many people feel lost or abandoned until they find the right community to dwell in.

Dances, dancers, and choreographers often times reflect the communities that they are fond of in their pieces. For example *Revelations* by Alvin Ailey strongly reflected his African American heritage and his rural Texas Baptist church community he grew up in.

Mosaics, however, have an uncanny resemblance to the process of choreographing and teaching a piece. One way of creating a mosaic is called the direct method. The first step of this method is to create the underdrawing, in a choreographer's case it's to establish the genre, music and basic choreography. The second step is to place the individual tesserae or place the dancers in their places and teach them the dance and more so the technique. The third is to check and make sure the artwork is correct and let the piece dry or clean the choreography.

Besides the basic process there are some characteristics of the direct method, symbolically that mean a lot in dance. For example the direct method is best used on three dimensional objects. The same goes for choreographers, choreography is best applied to dancers with technique, heart and adaptability which makes a dancer a three dimensional dancer, relative to someone without these attributes.

Another positive characteristic of the direct method is the adjustability it provides. Because the artist can see every tesserae that is placed, it is easy for them to adjust their placement similarly a choreographer can adjust the place of a dancer or what they're doing. Another feature of the direct method is a result being a constant moving one, because of its progressive nature the tiles will eventually wear and tear causing the tiles to fall off revealing the original underdrawing. This represents that people move on from life and dancers leave dances

that they were given. For example I know that our piece, Sergeant Pepper once belonged to another class, but as they moved on from the academy, the piece was passed on to new dancers.

One negative fact about the direct method is that it is more difficult for the artist to keep the evenness of the piece. This is the same for choreographers, there are so many moving parts when it comes to a larger piece, it is easier for it to be sloppy and chaotic.

The direct method is very similar to the process of developing and conveying choreography with its many ideas and parts. Understanding mosaics and communities and how they correspond with one another, helps the student and even the choreographer interact with one another and ease the whole process.

