

## Woolf, Theory, and Dance: Correspondences in McGregor's Choreography

Source	Key Concept/Passage	Corresponding Ballet Moment	Essay Use
Woolf, <i>Mrs Dalloway</i> (1925)	Layering of past and present; recursive temporality; interior consciousness	Act I, <i>I now, I then</i> : dancer's gestures unfold hesitantly, echoing prior motion; body as archive of memory	Demonstrates how choreography enacts temporal folding and recursive consciousness; supports "body as repository of prior experience"
Woolf, <i>Orlando</i> (1928)	Fluidity of identity; temporal and performative self; gendered transformation	Act II, <i>Becomings</i> : Rainbow lighting; dancers shift weight and orientation to suggest identity fluidity	Ballet dancer's movement enacts identity kinetically rather than literally; supports argument that movement embodies temporality and performativity of identity
Woolf, <i>The Waves</i> (1931)	Recursive consciousness; rhythmic, wave-like prose; interiority	Act III, <i>Tuesday</i> : dancer's solo mirrors rise/fall of prose rhythm; slow unfolding and collapse of gestures	Supports point that choreography renders temporal and affective dimensions corporeal; emphasises rhythm as structural principle
Woolf, <i>Letters to Vita Sackville-West</i> (Vol. III, p. 385)	Rhythm is primary in writing	Across all acts: emphasis on continuous motion, weight shifts, and phrasing	Justifies focus on rhythm in movement; aligns McGregor's choreography with Woolf's principle that rhythm precedes meaning
Woolf, <i>Diary</i> (Vol. II, 1978)	Attention to gesture, perception, temporality; embodied consciousness	Acts I–III: micro-adjustments and subtle phrasing	Supports the claim that movement enacts the body's perception of time and consciousness; links literary attention to gesture with choreographic realization

Merleau-Ponty, <i>Phenomenology of Perception</i> (1945)	Body as vehicle of perception; consciousness inseparable from embodied experience	All acts: dancers' gestures carry cognition, memory, affect	Provides philosophical framework for claiming choreography produces a corporeal analogue of prose; underpins "language returned to the corporeal"
Laban, <i>The Mastery of Movement</i> (1971)	Movement analysis; kinaesthetic intelligence; expressive body	Acts I–III: phrasing, weight shifts, micro-adjustments in dancer's movements	Supports discussion of corporeal memory, recursive temporality, and gestural intelligence
Foster, <i>Choreographing Empathy</i> (2010)	Body "thinking" through motion; empathy and cognition communicated through dance	All acts: audience perceives affect, temporal layering, and interiority via movement	Frames dancer's performance as embodying Woolfian consciousness; strengthens argument that dance enacts rhythm and interiority