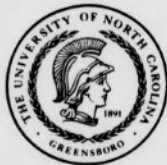


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UNIVERSITY ARCHIVES

BURKE, MAUREEN E. Journey. (1973)
Directed by: Ms. Virginia Moomaw. Pp.11.

"Journey" is based on Richard Bach's short story, Jonathan Livingston Seagull. The message of the book, to find out what it is that you love and want to do with your life, and to give your greatest effort to make this dream become a reality, became the motivation for the structure and the selection of materials for this dance.

"Journey" is divided into three sections and involves six dancers, five dancers to represent society as an institution of conformity and boredom, and one dancer to represent the adventurous, idealistic and strong-willed individual. The three sections of the dance are symbolic of the different levels of awareness that the individual passes through while striving to achieve perfection and an inner peace.

In section one, the individual, while daring to be different, experiences a great deal of inner-conflict resulting from the disapproval of family and peers. At the second level of awareness, section two of the dance, the individual discovers an atmosphere where it is possible to learn a great deal through interactions with the others who are also striving to achieve perfection. In the third and final section of the dance, the individual returns to society with the hopes of guiding and encouraging others who believe in themselves. The individual has reached the third level of awareness.

The costumes used in "Journey" are simple in design and are similar throughout the dance except for changes in color to designate the different levels of awareness. The music for "Journey" consists of random percussive accompaniment based on the pulse of movement. The percussive instruments used were the Triangle, the Wood Block and the Chinese Tom Tom.

The major concern of the choreographer was to explore methods of achieving unity through the logical development of the central idea of the dance. One of the most successful methods of achieving unity that was explored in this dance was the ways of using repetition to stress continuity of flow from dancer to dancer as well as from section to section.

JOURNEY

"

by

Maureen E. Burke

'''

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
July, 1973

Approved by

Virginia Moenau
Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following
committee of the Faculty of the Graduate School at The
University of North Carolina at Greensboro.

Thesis Adviser Virginia Mcmaur

Oral Examination
Committee Members Robert R. R. R.

John R. R. R.
Hermon R. R. R.

July, 1973
Date of Examination

MUSIC

Random accompaniment based on pulse of movement as follows:

Section I

Soloist (two minutes and thirty seconds): Triangle
Group (four minutes): Wood Block, Chinese Tom Tom

Section II

Group (four minutes and thirty seconds): Chinese Tom-
Tom

Section III

Soloist (one minute): Triangle, Wood Block
Group (three minutes and thirty seconds): Chinese Tom-
Tom, Wood
Block

448268

ACKNOWLEDGEMENTS

The writer wishes to express her appreciation to her thesis adviser, Ms. Virginia Moomaw, for her guidance and encouragement in the preparation and completion of this thesis.

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THE IMPORTANCE OF UNITY IN "JOURNEY"

The greatest concern to this choreographer was devices which give unity to a dance. Although a well choreographed dance is often made up of many sections, it is the product of a single motivating idea. These sections should have a unity which creates a form or structure that will bring into visual existence the idea which motivated the choreography.

A well choreographed dance is more readily understood by the observer because its organization or structure helps one to grasp the important ideas and provides a point of reference which can be retained in the memory. According to Alma Hawkins, the observer should be able to sense a feeling of progress or logical development within the dance so that one can experience the sensation that the dance is "going somewhere". (3:89) Therefore, as the choreographer begins to create a dance, it is important to clearly define the purpose and to choose movement which is relevant to that purpose. Elizabeth Hayes stated, "Every movement by its quality, range, direction, and temporal and dynamic structure, should contribute in some way to further revealing and enhancing the central dance theme." (4:12)

"From a choreographic standpoint, unity means selecting, limiting, and manipulating." (3:89) The

choreographer should work toward the careful selection of each movement in terms of its relationship to the purpose and mood of the work. By choosing relevant movement material, the choreographer solves a problem for the observer in that one can only watch a limited number of movements at one time. Hawkins stated:

Since the spectator cannot grasp a collection of unrelated movements, qualities, and rhythms, the choreographer must select each movement idea with care in terms of its relevance to the function and mood of the work. (3:89)

After careful manipulation of the essential movement material, the choreographer then develops the dance and creates its inherent cohesiveness.

Journey is based upon the popular short story Jonathan Livingston Seagull, by Richard Bach. The message of the book, to find out what it is that you love and want to do with your life, and to try and make this dream become a reality, became the motivation for the structure and the selection of materials for the dance.

Journey involves six dancers, five dancers to represent society as an institution of conformity, boredom and fear, and one dancer to represent the adventurous, idealistic and strong-willed individual. It is divided into three sections which are symbolic of the different levels of awareness that the individual passes through while striving to achieve perfection and an inner peace. Within each section, a central idea was developed by varying the thematic movement material and by providing contrast in

rhythm, dynamics, design, and quality of movement for that particular section.

Because dance uses human movement as its material, it is of a tentative nature. As Hawkins stated, "Dance has a relatively short life, it exists only during the performance." (3:90) Therefore, repetition in the form of movement sequences progressing from one dancer to another or to a group was used in Journey, as a means of conveying the basic idea while at the same time affording the observer the opportunity to take in and absorb the movement. Sequential repetition of movement establishes an effect of unity among the dancers performing it similar to the effect established by a chorus singing a cannon.

The progression of sequential movement is particularly effective when using a dramatic approach to convey an idea because it calls attention to the effect of one dancer's movement upon that of another. This could be interpreted as revealing that the ideas of the individual were affecting various members of the group. It was also useful in choreographing Journey as it helped to create the desired contrast between the individual and society as well as to establish a feeling of monotony and conformity because of its repetitive nature.

In the first section of Journey, the individual's or soloist's movement was developed and repeated twice in order to strengthen the dramatic qualities associated with that

particular role. Through movement, the individual experiences a period of self-discovery and a discovery of the beauty of the environment. This is followed by an attempt to share what has been learned with the members of society. As the soloist repeats parts of the thematic material throughout the dance, the observer is given the chance to relate specific movement material and the meaning inherent in it to the individual, thereby establishing a point of reference concerning the role the individual plays in the central idea of the dance.

The sequential movement patterns of the group or society in section one, are more percussive and rhythmical than those of the soloist and are introduced by one dancer beginning a pattern, followed by each of the other dancers doing the same pattern, but beginning at evenly spaced intervals. The effect desired, with one dancer following the actions of another, was that of conformity and boredom.

In the second section of the dance, three separate movement themes which are characteristic of the primitive idiom, are used both sequentially and in unison. The unison movement, performed simultaneously with contrasting movement by the soloist, gives strength to the choreography through exact repetition of action and spatial design. As a group of three dancers move in unison, while focusing on the soloist, the intensity of the action is heightened because of

the increase in dynamics and decrease in space created with the direct path of the dancers moving toward the soloist. The sequential repetition in this section was again used to suggest a meaning relevant to the development of the central idea, that is, to show that those who achieve this level of awareness, are able to expand their knowledge and consciousness through their observations and interactions.

In the third and final section of Journey, most of the movement was developed from the movement in the first section of the dance in order to convey the idea that the individual had returned to society. Just before the end of this section, two of the group begin to perform movement similar to the soloist's pattern, suggesting that they have been inspired by the individual and are beginning to break away from the boring security of conformity.

Because this choreographer was so concerned with methods of achieving unity and a logical development of ideas through the use of limited material, the basic structural framework chosen for Journey was the ABA form which employs a repetition of the first theme after both themes have been presented. This type of structure has aided the choreographer in focusing attention on the central idea, and with the repetition of theme, giving the work a satisfying sense of conclusion. As was mentioned previously, however, the movement themes in section one were not repeated in exactly

the same way in section three. The theme, was instead, altered and lengthened to provide enough variety to hold the attention of the observer. The B theme in Journey, was so composed that it had an individuality of its own while supplying the needed contrast for A, and yet was related to it, thereby forming a unified composition. The special movement qualities of the B section make it actually the climactic portion of the dance.

The contrasting sections of Journey were related to each other by means of connecting passages known as transitions in order to achieve unity. Transition in a dance represents structural connection and gives a feeling of continuous flow. Hayes stated, "Inherently, movement is the transition from one state of rest to another; hence, the very substance from which dance is constructed in reality consists of a series of transitions." (4:15) The concern of the choreographer of Journey was to successfully link separate movement and sections transitionally with each other.

The selection and restatement of movements that were structurally and dynamically in accord with each other were extremely important to consider in choreographing Journey. It was essential that each part of the dance was enhanced by the choice of simple costuming, lighting and accompaniment, in an effort to achieve the harmony necessary for unity to be established.

PHOTOGRAPHIC DATA

Videotaping

Distance of camera to stage: Forty-six feet.

Lighting: Regular studio lighting with additional stage lights. PJ spots at each leg except upstage right where there were none because of excessive natural light, and upstage left where there were two PJ spots to balance the other lights.

Camera make and number: Sony Video Camera AVC-3200
equipped with Electric
Viewfinder AVF-3200.

Lens: f/1.8 16mm.

Process: Stationary.

Tape: Sony $\frac{1}{2}$ in. tape.

Videocorder: Sony AV-3600.

Sound: Input: 0.5-2V (p-p), 75.

COSTUMES

Section I

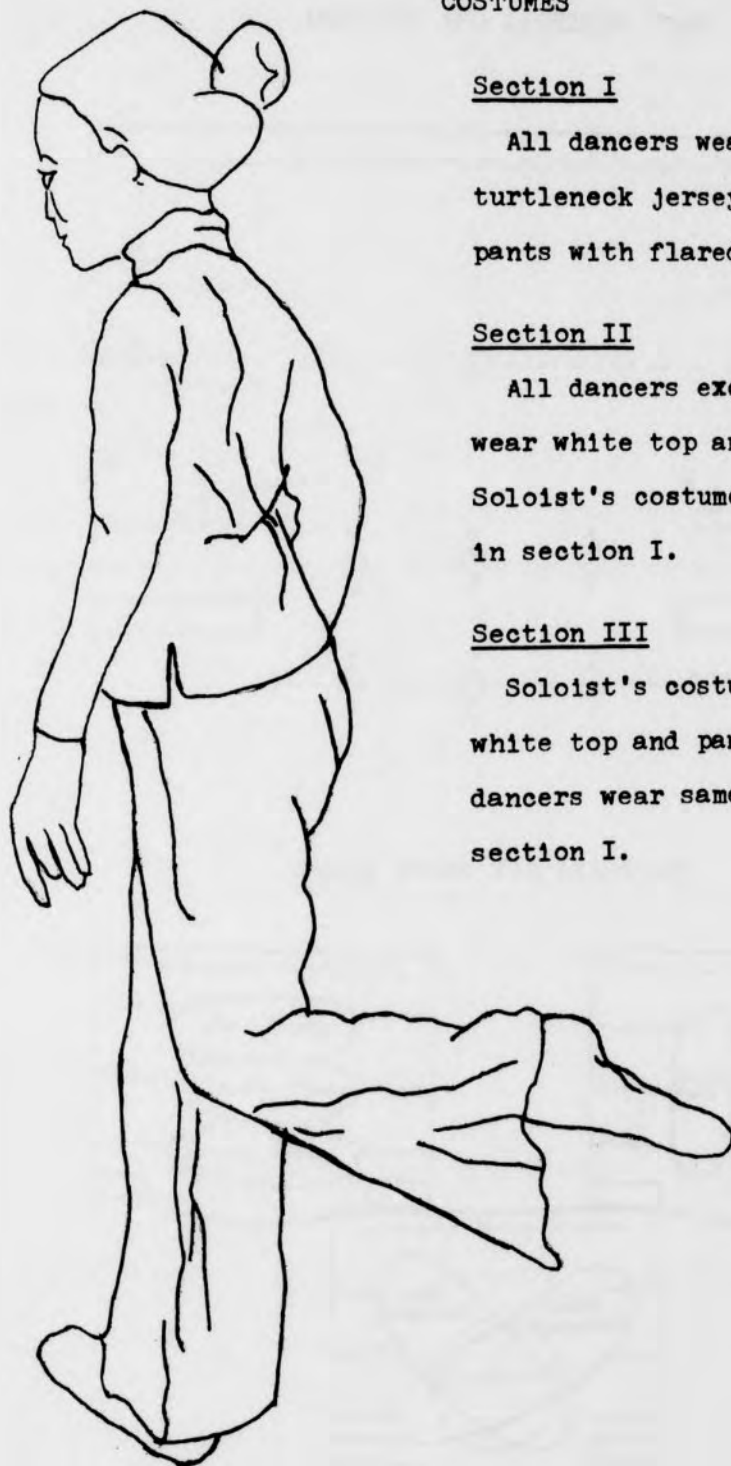
All dancers wear white turtleneck jerseys and black pants with flared bottoms.

Section II

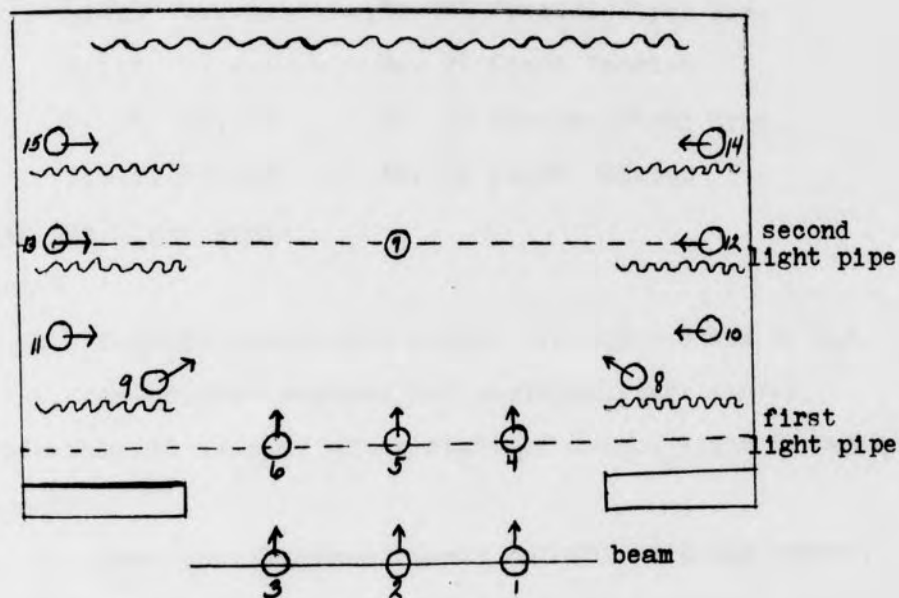
All dancers except soloist wear white top and white pants. Soloist's costume is the same as in section I.

Section III

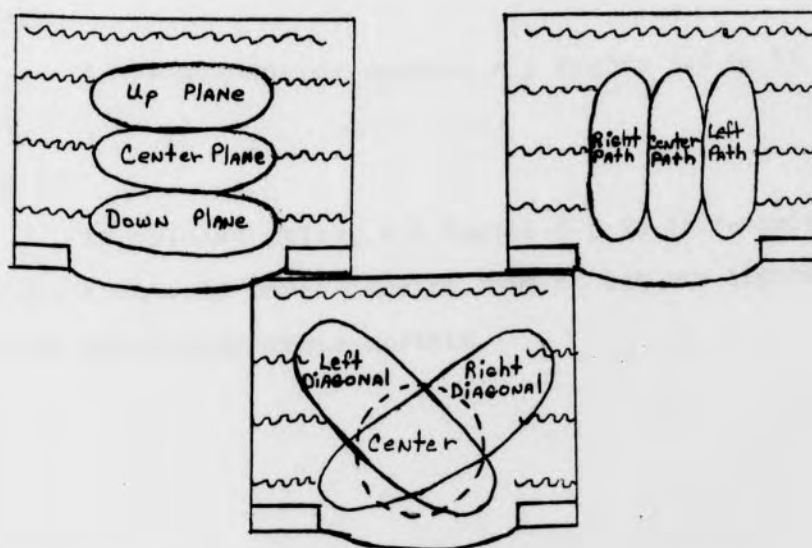
Soloist's costume changes to white top and pants. All other dancers wear same costume as in section I.



CURTAIN AND LIGHTING PLOT



Stage Areas for Lighting



General Lighting:

| Light Number | Color |
|--------------------|---------------------------|
| 1,2,3 | No. 29 Special Steel Blue |
| 4,5,6 | No. 72 Light Scarlet |
| 8, 10, 12, 14 | No. 29 Special Steel Blue |
| 9, 11, 13, 15 | No. 72 Light Scarlet |

Curtain and Light Cues:

Section I

1. Curtain opens with Lights 1,2,3,4,5,6 and 9, 0-5.
2. As soloist assumes her position stage center, approximately 60 seconds after start of dance, light 8, 0-5 in 16 seconds.

3. When second dancer meets soloist at stage center, lights 10, 11, 12, 13, 14 and 15, 0-5 in 16 seconds.

Section II

4. As second dancer enters, light 9, 5-8 in 16 seconds.
5. As third dancer enters, lights 2 and 5, 5-8 in 16 seconds.
6. As fourth dancer enters, all lights 5-8 in 16 seconds.

Section III

7. As soloist exits, all lights 8-5 in 16 seconds.
- 8.. When only three dancers remain, dim out lights to a blackout and slowly close curtain.

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