

The University of North Carolina
at Greensboro

JACKSON LIBRARY



CG

no. 1587

UNIVERSITY ARCHIVES

GRAVES, ROBERTA HATCHER. The Service for the Lord's Day. A video tape of the dance is available for consultation at the Walter Clinton Jackson Library at the University of North Carolina at Greensboro. (1977) Directed by: Dr. Lois Andreasen. Pp. 31.

It is a paradox that dance and worship have been so infrequently linked in Protestant tradition, because at one time they were fused in one vital entity. To the choreographer, the relationship still has inherent meaning, and "The Service for the Lord's Day" was an expression of that feeling. Dancing is a natural human activity and instinctively can be a form of worship, as is evident in many cultures. However, the European Christians, forefathers of American Anglo-Saxon Protestants, attempted to discard dance over the centuries. That process impoverished worship, and today some Christians are interested in renewing the use of religious dance.

According to Myron Nadel, religion and dance possess five characteristics in common which may facilitate the use of dance in worship. These characteristics are self-discipline, awareness of human imperfection, appreciation of beauty, use of rituals, and regular group activity.

Dance in worship offers dancers the opportunity to give of themselves and to learn about themselves and their faith. The viewing congregation may identify with what is being expressed through seeing and hearing, and through a kinesthetic response.

With a renewed understanding of dance's value in expression, communication, and human development, religious organizations today have begun to view the dance in a new, deeply spiritual way.

"The Service for the Lord's Day" was presented twice at the Community in Christ, Presbyterian, in Greensboro, North Carolina. The four women dancers wore rose leotards and front-wrap skirts. The man dancer wore a rust jumpsuit and a green t-shirt. The music for sections I, II, and IV was from the "Brandenburg Concerto No. 1, in F," by J. S. Bach. The dancers spoke in section III, using a text based on a creed and on John 1: 1-5, 14a.

The dance depicted four major elements of a Protestant worship service: adoration, confession, illumination, and dedication; and was choreographed especially for presentation at Community in Christ.

THE SERVICE FOR THE LORD'S DAY

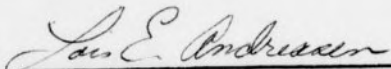
by

Roberta Hatcher Graves

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
1977

Approved by



Thesis Advisor

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 Law E. Anderson

Committee Members Gary E. Cheney
Stephen B. McCreger
Wen Ashby

May 11, 1977
Date of Examination

ACKNOWLEDGEMENTS

The presentation of this dance was a very rewarding experience, enriched by the support of friends at the University of North Carolina at Greensboro and at Community in Christ, Presbyterian. Special thanks is extended to my advisor, Dr. Lois Andreasen, and to other members of my thesis committee: Dr. Warren Ashby, Dr. Gay Cheney, and Mrs. Wynn McGregor; to Spottswood Graves, for encouragement throughout this entire endeavor; and to the dancers who made the idea come alive: Paula Dobbins, Madeleine Lord, Tom Smotherman, Helen Walker, and Laura Walker.

ANALYSIS OF ACCOMPANIMENT

- Section I
Adoration
- Allegro, Brandenburg Concerto No. 1, in F
J. S. Bach
Recording for sections I, II, and IV:
The Six Brandenburg Concertos,
Vanguard Everyman Classics, SRV - 171/2
Time: Four minutes, twenty seconds
Available score for sections I, II, and IV:
The Six Brandenburg Concertos, from
the "Bach Gesellschaft" edition, New
York, [195_?], v. 1
- Section II
Confession
- Adagio, Brandenburg Concerto No. 1, in F
J. S. Bach
Time: Four minutes, thirty seconds
- Section III
Illumination
- John 1: 1-5, 14a, The Holy Bible, Revised Standard
Version, Camden, New Jersey, Thomas Nelson
and Sons, 1946, 1114
and
"We believe He is the Christ, the Son of the
living God. He is the first and the last,
the beginning and the end. He is our Lord
and our God." From The Worshipbook, Services
and Hymns, Philadelphia, The Westminster
Press, 1970, 30.
Time: Approximately two minutes, as spoken
with repeats by the dancers
- Section IV
Dedication
- Portions of the Minuetto Trio, Brandenburg
Concerto No. 1, in F
J. S. Bach
Time: Three minutes, ten seconds

546814

TABLE OF CONTENTS

INTRODUCTION.....	1
SECTION ANALYSIS	
General Comments.....	9
Section I.....	11
Section II.....	12
Section III.....	13
Section IV.....	14
FOOTNOTES.....	16
COSTUME DESIGN.....	18
LIGHTING DESIGN.....	20
CUE SHEET.....	21
CLARIFICATION OF MOVEMENT.....	22
PHOTOGRAPHIC DATA.....	29
BIBLIOGRAPHY.....	30
APPENDIX.....	31

INTRODUCTION

It is a paradox that dance and worship have been so infrequently linked in Protestant tradition, because at one time they were fused in one vital entity. To the choreographer, the relationship still has inherent meaning, and "The Service for the Lord's Day" was an expression of that feeling. "Regardless of the mode of origin, dancing . . . [is] a natural [human] activity," and instinctively can be a form of worship.¹

An historical outline of dance as part of religion reveals that the ancient Jewish forefathers of Christianity danced. "Biblical man . . . [was] not very different from primitive man. His movements . . . stemmed from a state of joy or sadness, of frenzy or ecstasy."² Biblical people danced in processions and around sacred objects; they danced on special occasions such as weddings and funerals.³

Early Christians did choral dances, and the second century Gnostic "Hymn of Jesus" includes dance as part of the Last Supper. In the hymn, Jesus says, "Whoso danceth not, knoweth not the way of life."⁴ According to John Killinger, it is difficult to say "at what point dancing began to fall into disrepute among Christians. . . . It may have had something to do with the Gnostic controversy in the early church,⁵ for some of the Gnostics . . . favored ecstatic dancing."⁶ Or it may have been a reaction against the decadent and cruel Roman amphitheatre productions.⁷ Walter Sorell states that opposition to dance is post-Constantine⁸ (288? - 337),⁹ when the

church became more organized in its rituals and beliefs. He also states that "the attitude of the Church toward dancing was divided in itself. In the Mediterranean countries and in the Orient, the people never really gave up dancing, and the clergy applied less stringent measures to curb the dance."¹⁰ But the Christianity which moved to northern Europe stressed "utter asceticism and austerity. It had to compete with and overcome the deep-rooted rituals of pagan peoples with their wild fertility dances."¹¹ "The Church turned against dancing since it saw human goodness only in the soul and all evil in the body. . . . It was this division between body and soul that laid the groundwork for the extremes of medieval life."¹² But in spite of church opposition, two forms of dance related to religion flourished in the Middle Ages: the dances of death,¹³ and dancing at the Feast of Fools, when the common people mimicked the officials of the church and the state.¹⁴ There are also medieval "references to the godly life as a dance and to Christ as a dancing master."¹⁵

In Protestantism, the typical "attitude toward the body has been one of fear and distrust,"¹⁶ and so the Reformers did not consider using dance as a part of worship services. Reformation thought and worship were also influenced by the invention of the printing press, and that influence has extended to the twentieth century. Present Protestant worship is "largely a consequence of the communications revolution of the fifteenth and sixteenth centuries. The Reformation coincided with . . . the invention of the cheap book,"¹⁷ which "changed people and the ways they perceived reality, . . . [pushing] them to

approach reality in terms of sequential analysis, taking things in an orderly fashion, [often independent of other people.] At the same time, the senses of taste, touch and smell, instantaneous in impact and . . . absent from printing, were eclipsed."¹⁸ "The Protestant emphasis on verbalization made . . . [ceremony] superfluous,"¹⁹ and the "vocabulary of gestures . . . [from] medieval worship was sloughed off."²⁰ "The 'Word of God' remains the most conspicuous image of the Reformation,"²¹ and dance, an art form involving simultaneous impact of sight, sound, and touch, (and already suspect), did not relate to the happenings within the church. In summary, European Christians, forefathers of American Anglo-Saxon Protestants, attempted to discard dance over the centuries. Thus, worship without dance was carried to America, where, with few exceptions, it was unquestioned for almost three hundred years. In the United States, the major Protestant denominations have continued to stress "the Word" and to ignore dance as an appropriate expression of faith.

Today, however, events outside the church are intervening once again to bring about change. Now "we find ourselves in the midst of . . . [a] new communications revolution. . . . Technology has provided a variety of new media," with television being the most conspicuous.²² "The new media . . . have caused a drastic change in our means of perceiving reality."²³ We are "sensitive to many forms of sensory input . . . and [oriented] to the immediate and instantaneous rather than the linear and sequential."²⁴ This "new" way of perceiving reality has influenced the way people want to worship, and today

some groups within the church are broadening their outlook. They are reassessing the arts, including dance (both in performance and by congregations), as means of direct expression of religious feelings.

A second factor contributing to the use of dance in worship is that modern dance is growing in popularity with the general public. As children are being introduced to dance in public schools and as people attend concerts and appreciate the expressive potential of the human body, it is more likely that these people will want to use dance in their church services.

A third factor, related to the second, is the rising educational level in the United States. As people have become more educated, they have also broadened their cultural and theological outlook in many cases. They are more willing to experiment with the form of worship, participating in and preparing services themselves, and including an emphasis on the physical as well as the spiritual nature of worship.

A fourth factor, laying the groundwork for the return of dance to worship, is the Women's Movement, through which it is now becoming acceptable for men and women to "feel" as well as to "think;" and because women, who are the most likely to be dancers in our society, are assuming leadership roles.

Perhaps we are in the process of completing the circle back to the religious dance, as expressed in a contemporary hymn, "Lord of the Dance:"

Dance, then, wherever you may be,
I am the Lord of the Dance, said he,
And I'll lead you all, wherever you may be,
And I'll lead you all in the dance, said he. 25

To the writer of the hymn, dance is once again an appropriate expression of faith, without need of further explanation. However, to those Christians today who have experienced worship predominantly in a linear, verbal, and non-participatory manner, and whose exposure to dance may be limited, the relationship between dance and religion may not be so clear.

According to Myron Nadel, in "The Spirit of the Dance," religion and dance today possess five similar characteristics. First, both areas involve self-discipline. Second, each area deals with human imperfections, seeking to understand and control them and to expand the potential of body and mind. Third, dance and religion involve appreciation of beauty, with religion offering an explanation of its original source and dance seeking to create beauty. Fourth, dance and religion are each expressed in basic rituals which are similar worldwide. All religions involve rituals of worship; dance, especially ballet, involves technique rituals which are similar internationally. The fifth point by Nadel is that both dance and religion involve regular group activity which offers a sense of continuity and stability to participants.²⁶ These five similarities of personal involvement in dance and religion point to some common attitudes and values. Each interest makes demands which are accepted by its participants; and each one deals with human limitations and strivings. Each also involves a sense of aesthetics and offers to participants "membership" in a group of like-minded people. These similarities may serve to facilitate the use of dance in worship and to promote understanding between dancers and non-dancers in a congregation.

Nadel also promotes dance from an existential point of view:

"The opening of vistas for the body must of necessity expand the possibilities for the mind . . . and spirit. Using our own body to the fullest is using our most basic contact with earth to its limit. Indeed, since we are given the body with all its potential, is life really experienced if we do not explore this potential?"²⁷

It is the exploration of this potential, toward the end of expressing sound religious concepts, that is the purpose of any dance presented as Christian worship. " 'Christian learning involves participation in experiences that change the self, that illuminate and liberate the self. It means clarification of goals and insight for the struggles by which persons realize goals. It means understanding and love for the other persons, without whom the individual is incomplete. It means . . . a meeting with God - . . . who creates life and bids persons enter into fuller life.' "²⁸ These statements apply to the process of learning and performing a dance, as the experience involves new self-awareness, struggles to achieve the intended movement patterns and relationships, and cooperation. Learning a dance, including its motivation, can be a valuable personal experience, and performing a dance is an opportunity for the dancers to give of themselves.²⁹ Corporate congregational participation in simple movement patterns can also be a significant experience involving new self-awareness and a sense of sharing.

The congregation watching a dance performance may identify with what is being expressed, through seeing and hearing, and through a

kinesthetic response. Through movements of joy and adoration, dance can help them explore the surprises, miracles, and mysteries which surround them daily.³⁰ The people can be inspired to realize their "profounder relationships to the universe and its Creator."³¹

In dances about human relationships, the congregation can develop greater awareness of themselves and sensitivity toward other people.³² Joy and sorrow can be shared, and "by a catharsis of reliving, . . . [the viewer] is strengthened. Through this . . . taking in and washing out, healing takes place in his inner self."³³

It is in the area of the meaning of the incarnation of God as Jesus Christ that dance can make its most unique and profound contribution to worship. Dance is a uniquely human experience and is especially suited to explore the meaning of "the Word . . . [made] flesh,"³⁴ by depicting relationships, transitions, and juxtapositions of feelings, taken from Biblical stories or from personal experience. Van Gogh said of Jesus, " 'Christ lived his life as an artist, a much greater artist than the one who is concerned with mere matter like clay or colour. He worked upon living flesh.' "³⁵ And so does the choreographer of dance.

"With a renewed understanding of . . . [dance's] value in expression, communication, and human development, religious organizations in the 20th century have begun to view the dance in a new, deeply spiritual way."³⁶ "Its ability to state universal feelings without the use of words is reaching through formerly impenetrable barriers of thought and custom."³⁷ Contemporary Christians are relearning to physically explore religious symbols and receive power

from them.³⁸ As they become more attuned to dance as worship, they are also learning on deeper levels about themselves, their neighbors, their faith, and ultimately about "the Lord of the Dance."³⁹

The first dance in "The Service for the Lord's Supper" their... reflect corporate Christian worship as experienced by the... circumstances. The dance involves, ultimately, a call to the first... report of worship, and the group members allow those individuals... to convey their thoughts and to glorify. Description of the... process and gratitude of God is followed by a discussion of how... knowledge is applied to the situation. Incorporated into the... all of ourselves to an awareness of ourselves through Christ... which enables the participants to rise out of their guilt. This... ritual of teaching and awareness of justice is unique to Christian... worship. ...

It was great the opportunity to really to meet the Lord of God... and to learn about their faith collectively, so that they can... share as Christians and witness to their daily lives, present and past... reflected.

The church dance was structured so that each of the four sections... flowed into the next, as is a congregational service. All of the... features entered the center of the church during "worship" and... involved throughout the dance. When not performing, they were seated... in specific positions on the platform in view of the audience. ...

The flexibility of the structure allowed aspects to be changed... from the movement, and was in keeping with the freedom and spontaneity

SECTION ANALYSIS

General Comments

The four themes in "The Service for the Lord's Day" and their order reflect corporate Christian worship as experienced by the choreographer. In those services, adoration of God is the first aspect of worship, and the group momentum helps those individuals to worship whose thoughts may be elsewhere. Recognition of the goodness and greatness of God is followed by a confession of human imperfection in contrast to His perfection. Incorporated into the act of confession is an assurance of forgiveness through Christ, which enables the worshippers to rise out of their guilt. This ritual of confession and assurance of pardon is unique to Christian worship.

At this point the congregation is ready to hear the Word of God and be taught about their faith (illumination), so that they can mature as Christians and return to their daily lives, renewed and more dedicated.

The thesis dance was structured so that each of the four sections flowed into the next, as in a congregational service. All of the dancers entered the centrum of the church during "Adoration" and remained throughout the dance. When not performing, they were seated in specific formations on the platform, in view of the audience.

The simplicity of the costumes allowed emphasis to be focused upon the movement, and was in keeping with the freedom and naturalness

of effective worship. The four women wore dusty rose leotards and knee-length front wrap skirts in various flowered prints on a dusty rose background. They also wore shell and macramé necklaces. The man wore a long jumpsuit of rust knit and a muted green t-shirt. The muted colors were chosen to blend with the gray carpet and the beige, textured wallcovering of the centrum of the Community in Christ, Presbyterian, where the dance was presented.

The dance was performed on three levels: on the floor of the centrum, and on two eight-foot square platforms, one nine inches high and one eighteen inches high. These platforms are part of the permanent furnishings of the church and are used to give variety and drama to the services held there. The choreographer took into consideration the use of the levels as she selected movements for the dance. (See page 22 for a diagram of the performance area.)

The musical accompaniment for three sections of the dance was from "Brandenburg Concerto No. 1, in F," by Johann Sebastian Bach. The choreographer avoided choosing stereotypical "church music" in favor of more abstract, universal accompaniment; she placed religious emphasis on the themes themselves, on symbolism and the feelings of the movements, and on the spoken accompaniment for the third section. The mixture of church and non-church elements reflected the choreographer's beliefs about the close relationship of the secular and the sacred, and she also felt that it would broaden the scope of the dance. The "Allegro," "Adagio" and "Minuetto Trio" from Bach were chosen specifically because they contained the desired tone and form for the three sections.

Section I - Adoration

The dance began with one dancer on the upper platform. As she moved with sweeping gestures to the "Allegro" section of the "Brandenburg Concerto No. 1, in F," two other dancers walked slowly toward her and began to repeat her movements, one dancer as her partner and one dancing alone. Two more dancers approached and interacted with those already on stage. The dance continued, with repetition of circular and square floor patterns in various combinations and by different dancers.

Circular movements and upward gestures were predominant in this section. The circle has been used historically in Christian worship, symbolizing the eternity of God, creation encircling Jesus, and a turning away from sin. Upward gestures were intended to emphasize the dancers' desire to acknowledge and communicate with God, to reach up and out of themselves. The hands often were held open, palm forward or upward, to emphasize an attitude of openness and receptivity.

The movements in Section I were closely related to the music, which was strictly metered and became more complex as it developed. Each beat of the music was accounted for in the choreography, but the dance phrasing was not exactly the same as the music phrasing. For example, within a long phrase of forty-four beats, the music may have been broken into 8, 8, 8, 8, 4, 8, but a dancer's movement phrase may have been 4, 8, 8, 4, 6, 14. There were eight such large phrases in this section. This was the only section choreographed and taught in this manner. The intended effect was that of weaving, as the musical phrases and dance phrases were repeated in many combinations.

and as the dancers interacted with each other - sometimes uniting in praise, at other times expressing their feelings individually. The section ended as the dancers raised their outstretched arms in unison.

Section II - Confession

In Section II, the unity and harmony of "Adoration" disintegrated into conflict and guilt which needed to be resolved. These feelings were expressed through two solos and a duet for two women, whose relationship was restored after they explored the loneliness and futility of their separation. The sustained movement of the first solo was focused alternately inward and on the other dancer, and included low-level movements and rolls. The solo concluded with the dancer seated alone upstage, turned away from her partner. The second solo also began with sustained movements on a low level, but the dancer was able to reach upward and rise, and finally to approach her alienated partner. This movement was a turning point, making the transition from confession to forgiveness. The two dancers performed a slow, delicate duet, in which the second dancer provided support for her partner as she moved. In preparation for Section III, the two dancers re-established contact with those seated, and the section ended with a slow, calm turn as all the dancers came to rest.

The phrasing of the adagio accompaniment influenced the phrasing of the movement patterns, which were molded to the music and set to specific music cues at several points. The oboe melody and the slow,

weighted rhythm of the music suggested a feeling of sadness and introspection. The conclusion of the "Adagio," which seemed to lift and resolve itself in calmness, suggested the desired sense that the conflicts had been overcome.

Section III - Illumination

The following text, edited by the choreographer and spoken by the dancers, was the source of movement ideas for the third section. John 1: 1-5 and 14a was quoted with repeats, followed by a portion of a creed spoken by dancers E, A, and B.

Dancer E: Listen!

Dancers A, C, and F: Listen, listen! (Whispered as echoes.)

Dancer B: Listen for the Word of God. - In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God; all things were made through him, and without him was not anything made that was made.

Dancer D: In him was life, and the life was the light of the world.

Dancer B: The light shines in the darkness, and the darkness has not overcome it.

Dancer A: And the darkness has not overcome it.

Dancer E: And the Word was made flesh and dwelt among us, full of grace and truth.

Dancer C: In him was life,

Dancer A: full of grace and truth.

Dancer B: And the Word was made flesh and dwelt among us, . . .
among us.⁴⁰

Dancer E: We believe He is the Christ, the Son of the living
God.

Dancer A: He is the first and the last, the beginning and
the end.

Dancer B: He is our Lord and our God. Amen.⁴¹

The text from John 1 was chosen because of its poetic phrasing and imagery, for the sounds of the repeated words, and because it proclaims the eternity and power of God and of Christ (the Word). The text also conveys a promise about the wholeness of life made possible because "the Word . . . dwelt among us." (John 1: 14a) The text and the movements were intended to convey certainty and joy at having received the promised gifts of grace and truth. The creed states a belief in the unity of Christ with God, and it was spoken by the dancers in a direct and positive manner.

As each dancer spoke in turn, other dancers moved, illustrating or emphasizing what was being declared. The movements consisted of circular arm gestures mirrored by two dancers, walking, turning, and gesturing while standing. At the conclusion, two dancers knelt on the upper platform, facing each other, and the remaining three dancers stood on the lower platform.

Section IV - Dedication

The dedication section was in praise to God, as was "Adoration," but the fourth section was intended as a more concrete and human expression of that praise. Whereas the praise in "Adoration" was predominantly abstract and expressed with upward gestures, the praise in "Dedication" was expressed by the dancers reaching toward each other and touching each other, and by unison locomotor patterns to express a sense of purpose and fellowship. The preceding experiences of adoration, confession, forgiveness, and learning enabled the dancers to express their religion in their relationships to each other.

The ABA form of the selected portions of Bach's "Minuetto Trio" determined the general types of movements used. The A sections were slow and majestic, in which the dancers turned toward each other and then turned outward. The B section was jubilant, danced predominantly in unison, with jumps, hitch kicks, leaps, slides, and circles.

At the conclusion of "Dedication," two dancers departed down an aisle, as the time of being together ended and the people had been renewed before returning to their daily lives, carrying with them the power of their worship experience. The conclusion was intended to imply that Christian worship is cyclical, to be repeated again and again, drawing from historical precedent and filling human need. It is not a conclusive event, but a ritual which reminds Christians of who God is and that they are His children: called, forgiven, and sent forth by Him.

FOOTNOTES

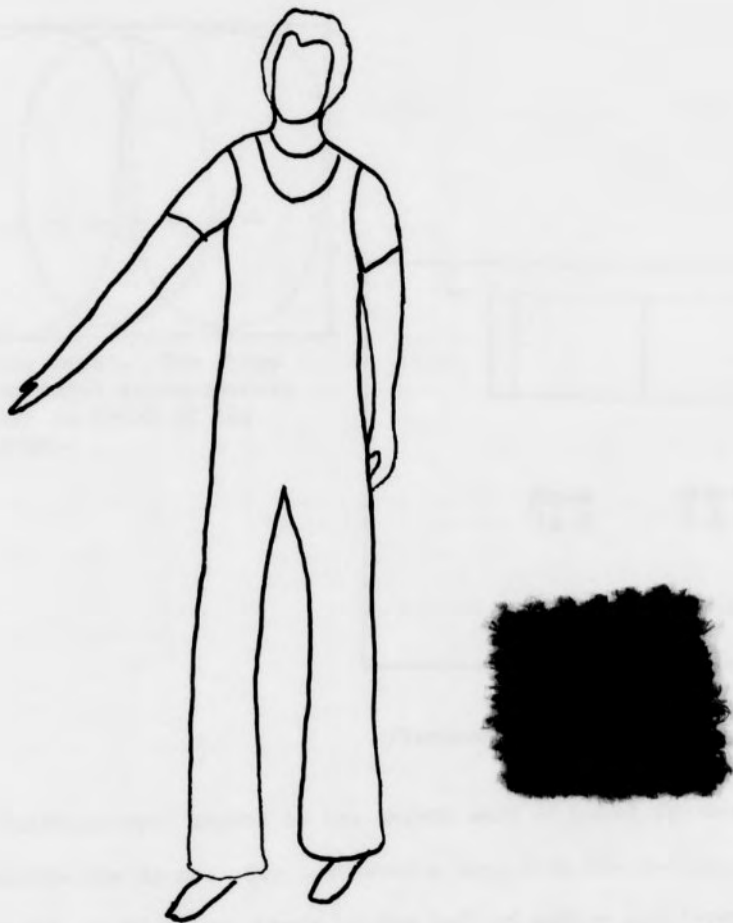
1. John Killinger, Leave It to the Spirit, Commitment and Freedom in the New Liturgy, p. 34.
2. Walter Sorell, the Dance through the Ages, p. 18.
3. John Killinger, op. cit., p. 34.
4. Walter Sorell, op. cit., p. 21.
5. The Gnostics were a religious group which existed in the second century and later. Their views were rooted in "Iranian and Egyptian religion, in Judaism, in Christianity, and in Hellenistic philosophy and astrology." (Emory Stevens Bucke (ed.), The Interpreter's Dictionary of the Bible, p. 404.)
6. John Killinger, op. cit., pp. 34 - 35.
7. Ibid., p. 35.
8. Walter Sorell, op. cit., p. 20.
9. William H. Harris and Judith S. Levey (eds.), The New Columbia Encyclopedia, p. 634.
10. Walter Sorell, op. cit., p. 36.
11. Ibid., p. 38.
12. Ibid., pp. 38 - 39.
13. Ibid., p. 39.
14. Harvey Cox, The Feast of Fools, A Theological Essay on Festivity and Fantasy, p. 3.
15. John Killinger, op. cit., p. 35.
16. Ibid., p. 35.
17. James White, New Forms of Worship, p. 21.
18. Ibid., p. 27.

19. James White, op. cit., p. 27.
20. Ibid., p. 27.
21. Ibid., p. 25.
22. Ibid., p. 28.
23. Ibid., p. 29.
24. Ibid., p. 31.
25. Sydney Carter, "I Danced in the Morning," p. 427.
26. Myron Nadel, "The Spirit of the Dance," pp. 15 - 16.
27. Ibid., p. 16.
28. Roger Shinn, The Educational Mission of Our Church, United Church Press, 1962, p. 54, quoted in Margaret Fisk Taylor, Time for Discovery, p. 7.
29. Jean McLaughlin (ed.), The Arts in the Churches and Synagogues of North Carolina: A Renaissance, p. 3.
30. Ibid., p. 2.
31. Ibid., p. 1.
32. Ibid., p. 3.
33. Louise Mattlage, Dances of Faith, p. 12.
34. John 1: 14a.
35. Vincent Van Gogh, Letter XI to Bernard, quoted in W. J. de Gruyte, The World of Vincent Van Gogh, The Hague, 1953, p. 126, quoted in E. J. Tinsley, "The Incarnation, Art, and the Communication of the Gospel," pp. 51 - 52.
36. Jean McLaughlin (ed.), op. cit., p. 64.
37. Louise Mattlage, op. cit., p. 6.
38. Harvey Cox, op. cit., p. 7.
39. Sydney Carter, op. cit., p. 427.
40. John 1: 1-5, 14a.
41. The Worshipbook, p. 30.

COSTUME DESIGN

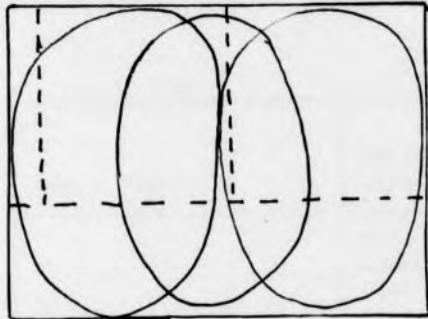


Dancers A, C, D, and E: long sleeved leotards dyed dusty rose, front-wrap street length skirts in varied prints on a dusty rose background, shell and macramé necklaces.

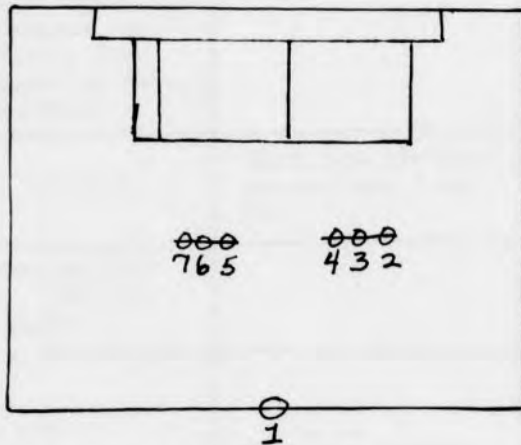


Dancer B: jumpsuit of rust knit, Williamsburg green t-shirt.

LIGHTING DESIGN



Lighting paths. The stage area extended approximately six feet in front of the platforms.



Placement of instruments.

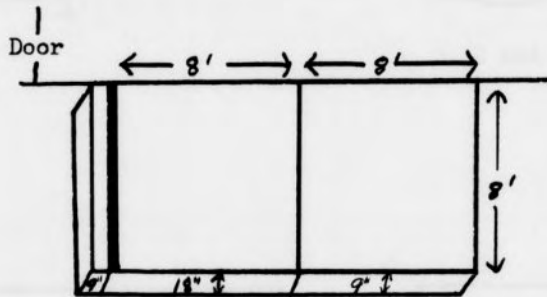
Existing spot lights in the church were adjusted for use to illuminate the dance. Six instruments hung from the ceiling near the center of the room, three to the left of center and three to the right. Another instrument was mounted on top of the wall behind the audience. All of these instruments were focused on the stage area, with the back instrument focused on center stage. The six overhead instruments had a rheostat control (1 - 10) and an on-off switch. The single lamp had an on-off switch only.

CUE SHEET

CUE	LIGHTS	MUSIC
Empty stage.	House lights are already on.	Play prelude. Stop tape recorder at conclusion.
Reader of Call to Worship is seated.	Turn house lights off, using rheostat. Wait five seconds. Turn stage lights on full, using rheostat.	
Stage lights on full, dancer on stage.		Start tape recorder for sections I and II.
Dancers lower arms to begin Section II.	Lower rheostat to 4 setting. Turn off single light.	
Conclusion of the "Adagio." Dancers are still. End of Section II.		Stop tape recorder.
Dancer says, "Listen," to begin Section III.	Turn rheostat up to 10. Turn on single light.	
Dancer says, "Amen," to end Section III.		Start tape recorder for Section IV.
Conclusion of dance, at conclusion of music.	Turn stage lights off.	Stop tape recorder.
After stage lights are off, wait five seconds.	Turn house lights up, using rheostat.	

CLARIFICATION OF MOVEMENT

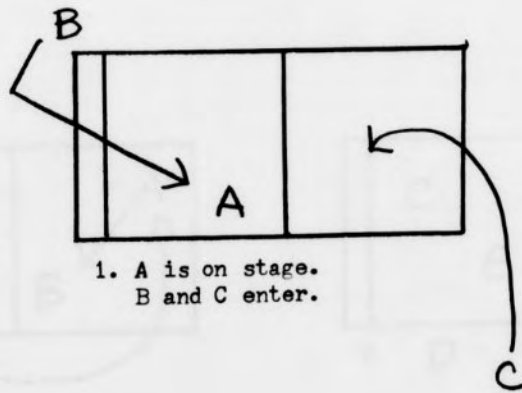
Stage Levels



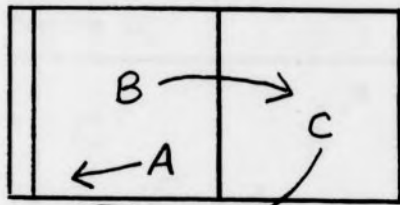
Audience Level

Chairs

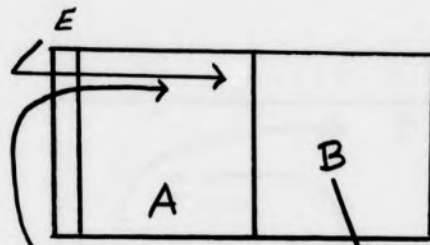
Section I



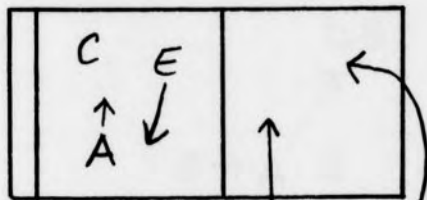
1. A is on stage.
B and C enter.



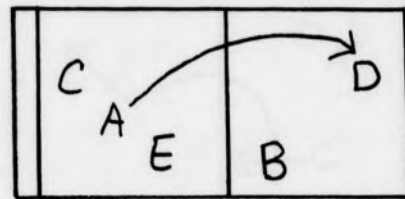
2.



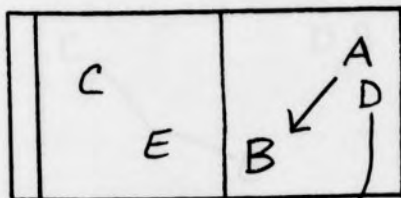
3. D and E enter.



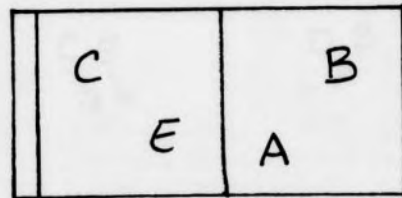
4.



5.

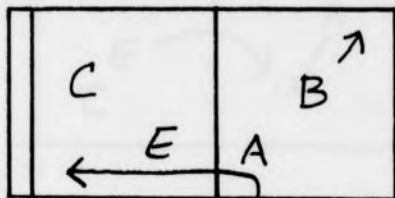


6.



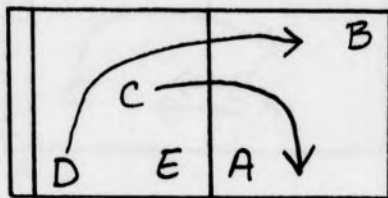
7. D

Section II

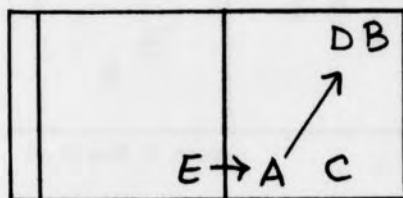


1.

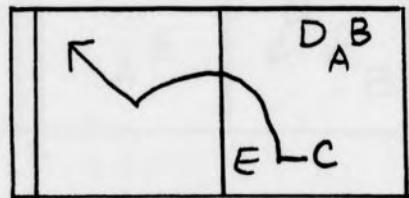
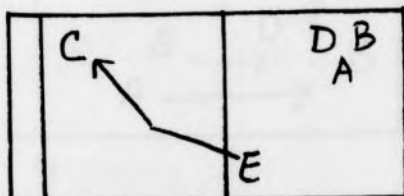
D



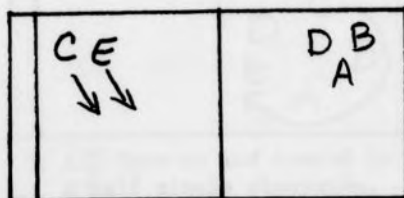
2.



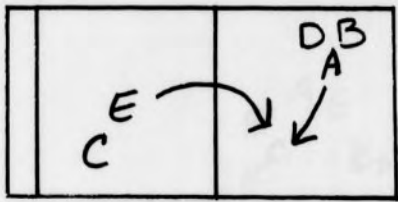
3.

4. C has solo.
A, B, and D are seated.

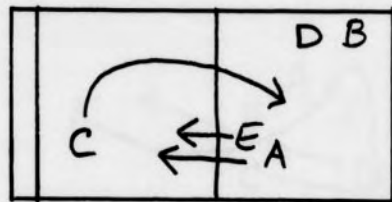
5. E has solo.



6. C and E dance a duet.

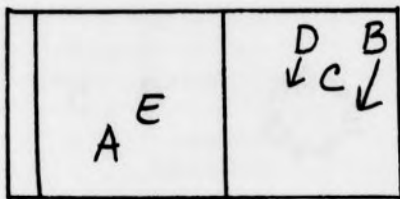


7.

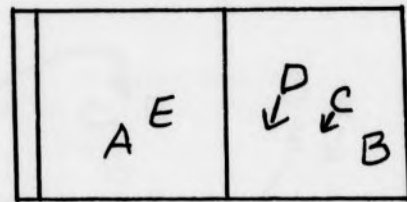


8.

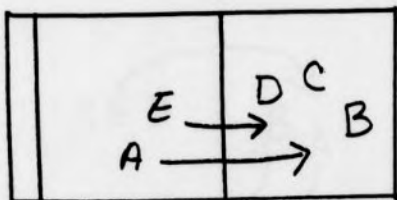
Section III



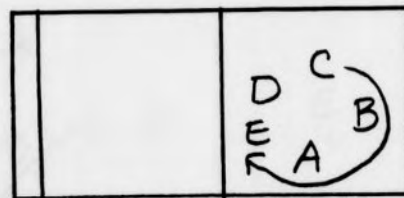
9. D and B rise.



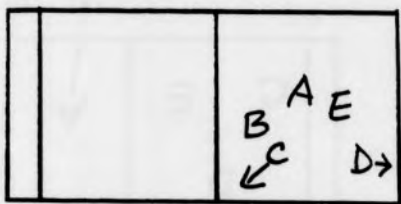
1.



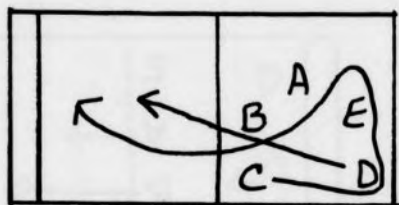
2.



3. All face in and travel in a half circle clockwise.

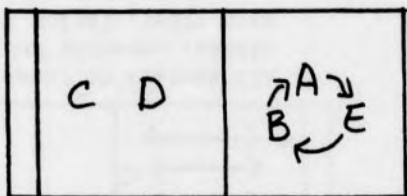


4.

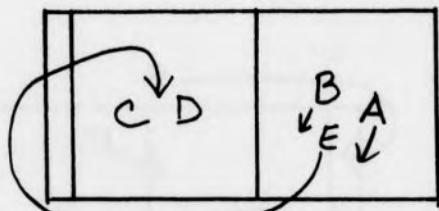


5. C and D end in a kneeling position.

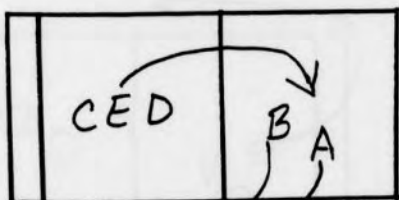
Section IV



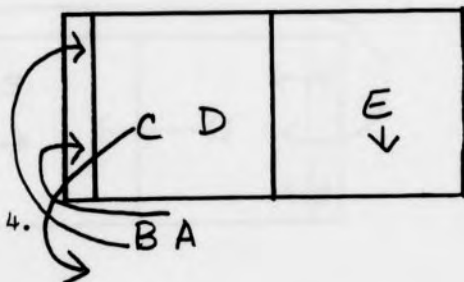
1.



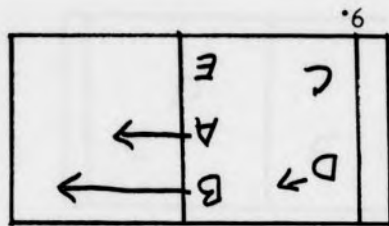
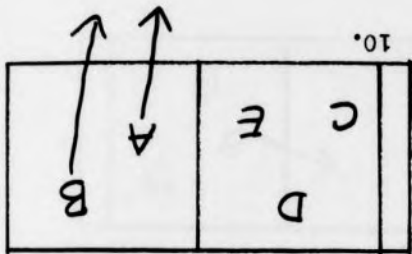
2. C and D rise as E moves between them.



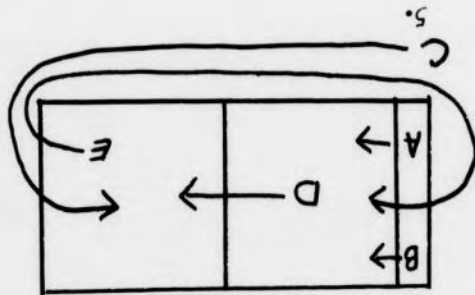
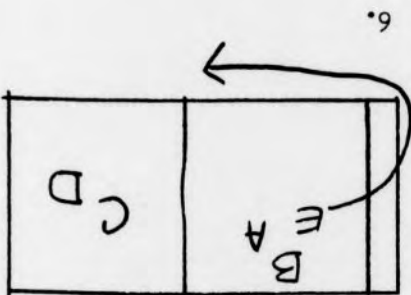
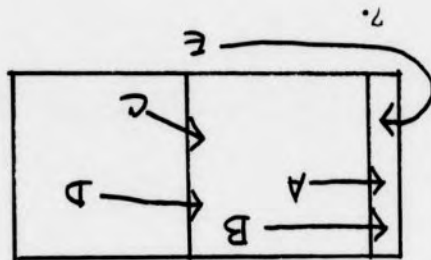
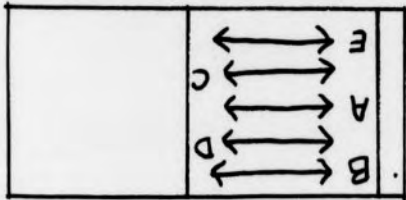
3.

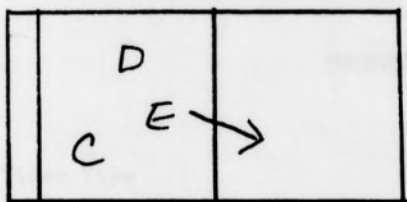


4.



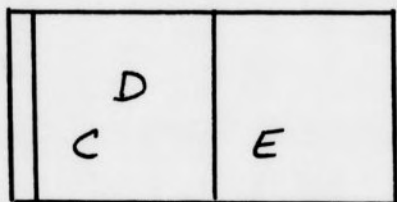
8. All dancers do three slides, crossing behind each other, facing front.





11.

↑ A ↑ B



12. A and B exit
down an aisle.

↑ A ↑ B
↓ ↓

PHOTOGRAPHIC DATA

Video Tape

Distance of Camera to Stage: 42'

Lighting: Regular studio lighting with additional stage lights.

Camera make and number: Sony Video Camera AV 3200

Lens: 16-64 mm.

Process: Stationary and zoom lens.

Tape: $\frac{1}{2}$ inch

Videorecorder: (Deck) Sony AV3650

Sound: Microphone - 3' from the tape recorder. Volume setting
on T.R. 10.

Copy process: Video copy.

BIBLIOGRAPHY

- Bucke, Emory Stevens (ed.), The Interpreter's Dictionary of the Bible, New York, Abingdon Press, 1962, E - J.
- Carter, Sydney, "I Danced in the Morning, (Lord of the Dance)," The Worshipbook, Services and Hymns, Philadelphia, The Westminster Press, 1970. 427.
- Cox, Harvey, The Feast of Fools, A Theological Essay on Festivity and Fantasy, Cambridge, Massachusetts, Harvard University Press, 1969.
- Harris, William H., and Judith S. Levey (eds.), The New Columbia Encyclopedia, New York, Columbia University Press, 1975.
- The Holy Bible, Revised Standard Version, Camden, New Jersey, Thomas Nelson and Sons, 1946, 1114.
- Killinger, John, Leave It to the Spirit, Commitment and Freedom in the New Liturgy, New York, Harper and Row, 1971.
- Mattlage, Louise, Dances of Faith, Glen Riddle, Pennsylvania, The Country Press, 1966?
- McLaughlin, Jean (ed.), The Arts in the Churches and Synagogues of North Carolina: A Renaissance, Raleigh, North Carolina Department of Cultural Resources, 1976.
- Nadel, Myron Howard, "The Spirit of the Dance," The Dance Experience, ed. Myron Nadel and Constance Nadel, New York, Praeger Publishers, 1970, 15-17.
- Sorell, Walter, the Dance through the Ages, New York, Grosset and Dunlap, 1967.
- Taylor, Margaret Fisk, Time for Discovery, Philadelphia, United Church Press, 1964.
- Tinsley, E. J., "The Incarnation, Art, and the Communication of the Gospel," Art and Religion as Communication, ed. James Waddell and F. W. Dillistone, John Knox Press, 1974, 51-78.
- White, James F., New Forms of Worship, New York, Abingdon Press, 1971.
- The Worshipbook, Services and Hymns, Philadelphia, The Westminster Press, 1970.



THE
SERVICE FOR
THE LORD'S DAY

