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Section III expressed a greater sensitivity by emphasizing harmony.

KOPROWSKI, ALISON BARBARA. "Terrestrial Consciousness." A Video tape of the dance is available for consultation at the Walter Clinton Jackson Library at the University of North Carolina at Greensboro. (1976) Directed by: Dr. Lois Andreasen. Pp. 25.

The idea for the dance "Terrestrial Consciousness" was motivated by the choreographer's deep feeling for our natural environment of the earth in which all human beings find themselves involved. The choreographer wished to create an atmosphere depicting the nature of the organic life cycle translated and viewed through selected human experiences. The design of the movements, the properties inspired by natural forms, and the stage lighting to enhance appropriate moods were all designed by the choreographer. The music was chosen to create a feeling of timelessness.

"Terrestrial Consciousness" was a dance in three sections for six dancers, subtitled "Earth-bound," "Experiencing," and "Awakening." Using mostly sustained and lyrical movements on the low and medium levels, Section I was concerned with the relationship of the dancers to the earth and gradually to each other through an organic progression of movements expressing growth, searching, and eventual maturing. Section II dealt with some of life's experiences by using abstract movements suggesting entrapment, freedom, conflict, and defeat. The movements were at first isolated in parts of the dancers' bodies, then became expanded in locomotor patterns which continued for some time until the final collapse of the dancers, one by one, onto the floor. The tempo of this section was faster than the first section, and the movements were stronger and more abrupt.

3

Section III expressed a greater maturity by emphasizing harmony, peacefulness and better relationships of human beings through the use of group patterns. Again the movements were predominantly sustained and lyrical as in the first section. Emphasis was placed upon the dancers' awareness of each other. After a climactic "togetherness," the dancers drifted back to their individual movement patterns on which they exited, just as they had each entered the dance.

The music used were selections from "Asterism," "Green," and "November Steps," composed by Toru Takemitsu for symphony orchestra; the properties consisted of a large abstract boulder, an abstract cactus, and a wall hanging painted with dark green horizontal and vertical bars; and the costumes were matching leotards and tights of a different earth color for each dancer.

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

Greensboro
1976

Approved by


Thesis Advisor

"TERRESTRIAL CONSCIOUSNESS"

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

by

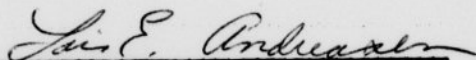
Alison Barbara Koprowski

A Thesis Submitted to
the Faculty of the Graduate School at
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in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1976

NOV 13 1976
Date of Graduation

Approved by


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

Lois E. Anderson

Oral Examination
Committee Members

Lain M. Hennis

Arthur B. Hunkins

NOV 19 1976

Date of Examination

ACKNOWLEDGMENTS

The choreographer gratefully acknowledges the time, energy and patience of her adviser, Dr. Lois Andreasen. She also expresses gratitude to Dr. Arthur Hunkins, George O'Connor, and the dancers, Christine Abernethy, Paula Dobbins, Henry Embler, Cathey Grant, Robin Simmons, and Helen Walker, without whose help "Terrestrial Consciousness" would not have been possible.

Recording: RCA LSC-3051
RCA Corporation
Score: None Available

"November Steps"
Tutu Tahamitua
Recording: RCA LSC-3051
RCA Corporation
Score: None Available

Mixed by Arthur Hunkins
School of Music
University of North Carolina, Greensboro

TOTAL TIME: 18 minutes 40 seconds

547755

MUSICAL ANALYSIS

| | | |
|-----------------|--|----|
| Sections I & II | "Asterism" | 11 |
| | Toru Takemitsu | 11 |
| | Recording: RCA LSC-3099 | 11 |
| | RCA Corporation | 11 |
| | Score: None Available | 11 |
| Section III | "Green" | 12 |
| | Toru Takemitsu | 12 |
| | Recording: RCA LSC-3099 | 12 |
| | RCA Corporation | 12 |
| | Score: None Available | 12 |
| | "November Steps" | 13 |
| | Toru Takemitsu | 13 |
| | Recording: RCA LSC-7051 | 13 |
| | RCA Corporation | 13 |
| | Score: None Available | 13 |
| | Edited by Arthur Hunkins | 18 |
| | School of Music | 18 |
| | University of North Carolina, Greensboro | 18 |
| | TOTAL TIME: 18 minutes 40 seconds | 25 |

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INTRODUCTION

The idea for "Terrestrial Consciousness" came from a sense of our environment and the involvement that human beings have with this environment, as well as with one another. The music chosen for the dance had a strong feeling of nature in its quality of timelessness which greatly contributed to the atmosphere desired by the choreographer. The dance form, therefore, was to make this atmosphere visual to the audience by the organic development of phrases of movements interrelated with the music, and at the same time, these phrases were to be independent in their own spatial designs.

During the process of creating the dance, the choreographer became aware that the creative experience can occur through a conscious or meditative effort, as well as a subconscious or intuitive process.¹ It was also discovered that the ordering of dance movements into an overall, meaningful form is somewhat like the growth and development of a living organism.

During the creation of "Terrestrial Consciousness" the choreographer allowed movements to grow in a natural way so that one phrase evolved into another as suggested by Joan Woodbury and Henry Taylor when they stated that ". . . it is the dancer's obligation to allow the ordered, organic growth of this living presence, this dance."² The organic development of the dance provided continuity and flow throughout its entirety. As Sheets states:

It is, after all, the coherency and flow of the dynamic organization which makes the form in and of itself expressive of a pure phenomenon of feeling. Without this coherency and flow, the form cannot achieve a significant expression.³

At the beginning of "Terrestrial Consciousness," individual phrases of movements were consciously designed for each dancer, to reflect the opening phrases of the music. Several movement phrases overlapped one another, to give flow and to retain continuity. The movements themselves were created by an intuitive feeling of what seemed appropriate for each musical phrase. At the point when five of the dancers had entered the stage, performed a movement phrase and had taken a stationary pose, they continued to remain isolated from each other. Their main concern had been their consciousness of the earth. As the first section progressed, the dancers gradually became aware of one another, as well as of their environment. The movements had hints of children's growth, searching, and play. There was gradual maturing in the movements which followed.

In his book on François Delsarte, Ted Shawn, in describing the Law of Evolution which later he called the Law of Successions, wrote, "This [law] was based on the observance of how all things come into life and being by an unfolding process, and inversely, decay and death is a folding."⁴ He went on to discuss the progression of movements through the body and its parts successively, in a fluid, wavelike motion.⁵ Because the choreographer's intention was to create a sense of the growth of human beings on earth, and later in the dance, a sense of the maturing of these beings together, the emphasis in the first and third sections was on the use of successional movements. In the first section, the majority of the movements were earth bound, incorporating kneeling,

lying, or standing positions. Starting with sustained movements, with occasional sharp or quick actions for contrast, to break a possible monotony resulting from the slow, even rhythm, the dance gradually picked up momentum and quickened its tempo, as part of this "unfolding" process of the organic entity, the overall form.

Another part of the creative process was the conscious use of rhythm. To achieve the organic phrasing which was desired, the choreographer used breath rhythms throughout the first and third sections of the dance. As Doris Humphrey explained, "These breath rhythms are subject to the most infinite variety as to parts of the body, shorter and longer timing, and various uses of space."⁶ The choreographer found the shorter and longer timing necessary for the initial phrases of the dance, to accompany the musical phrases. These theme phrases of movements were therefore uneven in length, and also in the movements themselves. Where movements are slow and sustained, a variety in rhythm is necessary to avoid monotony. In this kind of rhythm, ". . . dynamics is a subtle coloring compared to a driving rhythm."⁷

In the second section of "Terrestrial Consciousness," the movements followed a driving rhythm of beats. However, the music was continuous in its various crescendos, diminuendos and pauses. Except for three phrases at the beginning, which contained some of the theme movements of that section, the rhythm was arbitrarily divided first into 8-beat phrases, then into 10-beat phrases. There was a return to breath phrasing at the end of Section II.

The areas of human existence hinted at in the second section, called "Experiencing," were those of entrapment, freedom, conflict, and defeat.

However, it was not the intent of the choreographer to project the conventional images of fear, hate, or love; the movements, therefore, were not gestures. "Yet even in the so-called abstract dance we have a feeling for the presence or absence of consistency of movement quality that suggests quality of human behavior."⁸ This section of the dance was more consciously planned than the other two sections. The use of organic development was abandoned in Section II and a conscious effort was utilized during the process of choreographing movement phrases. Entrapment was indicated by short, repetitious phrases in a confined space, freedom was expressed by movements of flight, and conflict made use of oppositional movements. The entire section was unified by rhythm that was metronomic, rather than varied, as in the first section, and that was arbitrarily imposed on the composer's music by the choreographer.

In the third section, called "Awakening," the choreographer wanted to express a new beginning, an awakening and maturing of human beings into a greater harmony of existence. To quote Ted Shawn again on the laws of Delsarte:

By using the law of Altitude, the modern American dancer, starting in a folded, kneeling, almost foetal [sic] position, by rising, unfolding successively until the body is erect, expanded, arms wide or high can convey either abstractly or specifically something positive, constructive, good, beautiful, true.⁹

This was the most positive section of the dance in terms of harmony, peacefulness, and human beings relating to one another. There was an emphasis on choreography for groups and couples. In fact, the dancers started from an "almost foetal [sic] position" into which they had all curled in the previous section, and gradually in breath movements,

expanded and rose fully, then continued into various relating groups and formations. After creating the movements for this section, the choreographer recognized that these movements, through the process of organic development, came of their own accord, almost subconsciously.

Another area of the creative process which the choreographer explored was the area of design. This element of design is one of the most important aspects of the creative process. In dance, the visual result of a choreographer's design plan is complex. It encompasses the individual designs of the dancer's body, which will be referred to as shapes, the spatial designs of the bodies moving through space which create floor patterns that can be visualized, and the group designs made by the relationships of the dancers in various numerical combinations.

The designs of shapes were created intuitively, in that one movement became the motivation for the next movement. In order to keep the energy flowing smoothly, the use of predominantly curved lines was incorporated. There were more asymmetrical rather than symmetrical shapes, to reflect the quiet tension created by the dissonances and dynamic changes in the atmospheric music. In order that the phrasing would be clear to the viewer, there were occasionally pauses in the movements which paralleled the pauses in the music, for "the movement art, like others, must have moments of rest and repose,"¹⁰ to allow the eye and mind to contemplate the relationships within the designs.

The designs in space were consciously created, because they were an integral part of the overall idea the choreographer envisioned. For example, there was a spiral design in the floor pattern made by five

dancers, which culminated in a group of four, (one had exited), at the left side of the stage. Then, the group of four were in a maze, one following another in an angular floor pattern, to suggest entrapment. In order to become free of the maze, each dancer had a different direction, either in a curved or straight path, to run and exit in a leap or jump. According to Rudolf Arnheim, ". . . the space of a theater or dance stage is defined by the motor forces that populate it. Expanse becomes real when the dancer runs across it."¹¹ The long conflict scene, which followed the freedom segment, used diagonal paths much more than circular paths, to help create tension. Before the staggering descent to the floor, the dancers in unison did movements in an uneven circle. These designs in space, or floor patterns, were intended to convey the meaning of selected human experiences.

The designs of groups of dancers were a combination of meditative and intuitive processes. The third section had an emphasis on group designs, because relationships of human beings were stressed. A feeling of togetherness was to be conveyed; the groupings of the six dancers made up of various numerical combinations concluded in a final centered group of six. Then the group broke up into six individuals for the final exit.

Another area of conscious creativity in this dance was the design and use of stage properties. George Beiswanger states that:

As a theatre piece, there is likewise the space which the dance comes to occupy and invest, a space generated by the idea and design of the dance but requiring nonetheless the collaboration of the visual artist in order that it may be realized in terms of stage set, lighting, and decor.¹²

The choreographer, therefore, designed two properties which were to enhance the ideas of earth consciousness, and of spaciousness; and one wall hanging which was to strengthen the idea of entrapment. The wall hanging was used in the beginning of the second section of the dance, and the two properties were used in approximately one half of the first section. The latter two objects consisted of a large abstract cactus which was placed upstage to the viewer's right, and a large abstract boulder which was placed at the viewer's center-left. The idea was to create an "earth-space" with more three-dimensionality than that which an empty stage with just the dancers would create. For to quote Arnhem, "Any visual shape will cast its influence beyond its own reach and, to some extent, will articulate the emptiness around it."¹³

The abstract boulder and cactus were used mainly as symbols of our earthly environment, and to create a sense of spaciousness and timelessness. These two properties were removed at appropriate points in the dance where the relationship between the dancers became stronger and more stage space was needed for a large spiral design made by the dancers. Also, the idea changed to that of human entrapment, as in a maze, at which time the wall hanging became visible. Thus, the properties and wall hanging were used more as symbols, rather than as an integral part of the choreography.

To complete the atmospheric effect desired, the choreographer envisioned a lighting plan which would enhance the various movement ideas in the three sections. The lighting was designed to intensify the feeling of the living, moving beings in a natural environment creating the aura of spaciousness and timelessness which was also suggested by the

music and the properties. This lighting plan was consciously created, to symbolically represent various experiences human beings have in life. For instance, the opening of the dance was illuminated by natural lighting of medium intensity. This changed to a warm illumination, to reflect the sunny days of childhood. The maze scene and the breaking out of the maze was very brightly illuminated, like the daylight of high noon, and the conflict scene changed to an intense red-orange glow to convey the stifling feeling of the heat of fighting and arguing which only ended in defeat. The dancers' stretching and curling into fetal positions were in a twilight atmosphere of purplish lighting. The whole third section of the dance created a three-dimensionality with intense back lighting on a blue scrim, side lighting on the dancers, and overhead blue mixed with amber lighting. Here, the choreographer desired a sculptural quality of the moving figures against the infinite space of a desert. The overall feeling and form of "Terrestrial Consciousness" projected it into the future and infinity.

The value of creating this dance was in learning how to compose a long dance which sustained a quality based upon an abstract idea derived from life's experience. To establish continuity, and yet have enough variety throughout the dance, was the aim of the choreographer. The feelings and thoughts that this choreographer has about our earthly environment were enhanced by the atmospheric music that was purposely chosen, and which helped to mold the overall form of the dance.

The visual element of design was important in the creation of the desired effect the dancers conveyed regarding their relationship to the earthly environment and to each other. Whether the movements were done

close to the earth, or done in a maze-like pattern, or became free to travel through space, they contributed meaningfully toward the atmosphere of spaciousness. The rhythmic element, using more breath rhythm than beat rhythm, helped to create a sense of timelessness in the first and third sections. The use of two properties which were abstractions of natural objects, in the beginning of the dance, set the atmosphere of earthliness, and the wall hanging with horizontal and vertical bars, became symbolic of the maze at the beginning of the second section. The stage lighting, with its various changes according to the moods expressed by the dancers also added to the overall effect. The different "earth" colors worn by the six dancers retained the individuality of each performer as they blended together in the various groupings. Thus, the overall effect of the dance was achieved by the combined use of all of the above named elements.

Throughout the creation of "Terrestrial Consciousness," the choreographer made the discovery that there is both conscious and subconscious activity occurring during the creative process. To the choreographer, the experience of this discovery was a very valuable part of the learning experience of choreographing a long dance.

Maxine Sheets, who has clearly explained the difference between a meaningful dance composition and a dance study, beautifully states that: ". . . it is the lived experience of the dance, as it is created and presented, which makes it a unified and continuous whole." She further writes that, ". . . only in apprehending the dance in its totality do we discover its unique significance."¹⁴

FOOTNOTES

¹Harvey M. Thomas, "Establishing the Proper Climate for Creative Effort," Creativity: Key to Continuing Progress (Ann Arbor, Mich.: American Management Association, Inc., 1960), pp. 15-18.

²Joan Woodbury and Henry Taylor, "Shape As An Organizing Principle," Focus on Dance V Composition (Washington, D.C.: American Association for Health, Physical Education, and Recreation, Dance Division, 1969), p. 47.

³Maxine Sheets, The Phenomenology of Dance (Madison, Wisc.: The University of Wisconsin Press, 1966), p. 136.

⁴Ted Shawn, Every Little Movement (Pittsfield, Mass.: The Eagle Printing and Binding Company, 1954), p. 51.

⁵Ibid.

⁶Doris Humphrey, The Art of Making Dances (New York: Grove Press, Inc., 1959), p. 108.

⁷Ibid., p. 104.

⁸Selma Jeanne Cohen, "A Prolegomenon to an Aesthetics of Dance," The Dance Experience (New York: Praeger Publishers, 1970), p. 10.

⁹Shawn, p. 67.

¹⁰Humphrey, p. 51.

¹¹Rudolf Arnheim, Art and Visual Perception (Berkeley and Los Angeles: University of California Press, 1971), p. 365.

¹²George Beiswanger, "Chance and Design in Choreography," The Dance Experience (New York: Praeger Publishers, 1970), pp. 86-87.

¹³Arnheim, p. 261.

¹⁴Sheets, p. 6.

COSTUMES



Scoop-neck, long-sleeved
leotards with tights of
matching color were worn
by five female dancers.

A wore gold,

B - light orange,

C - rust, E - blue-green,

F - dark green.

SECTION 2 - PROPERTIES

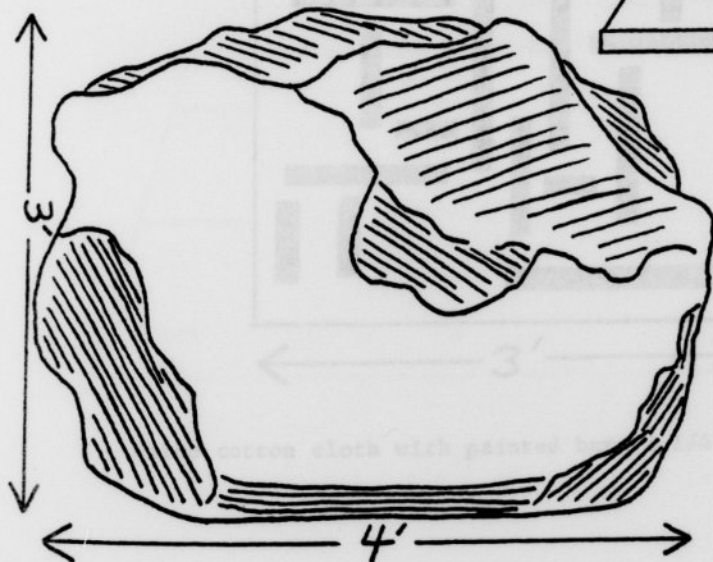
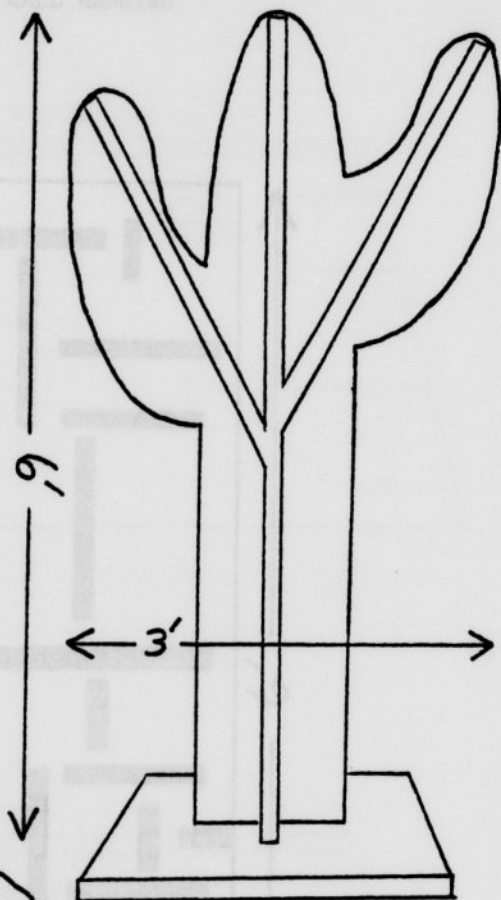


Brown tank-top leotard
with matching tights
was worn by dancer D.

Abstract bodice:
wood frame covered
with gray-green
cotton cloth and
highlighted with
light green paint.

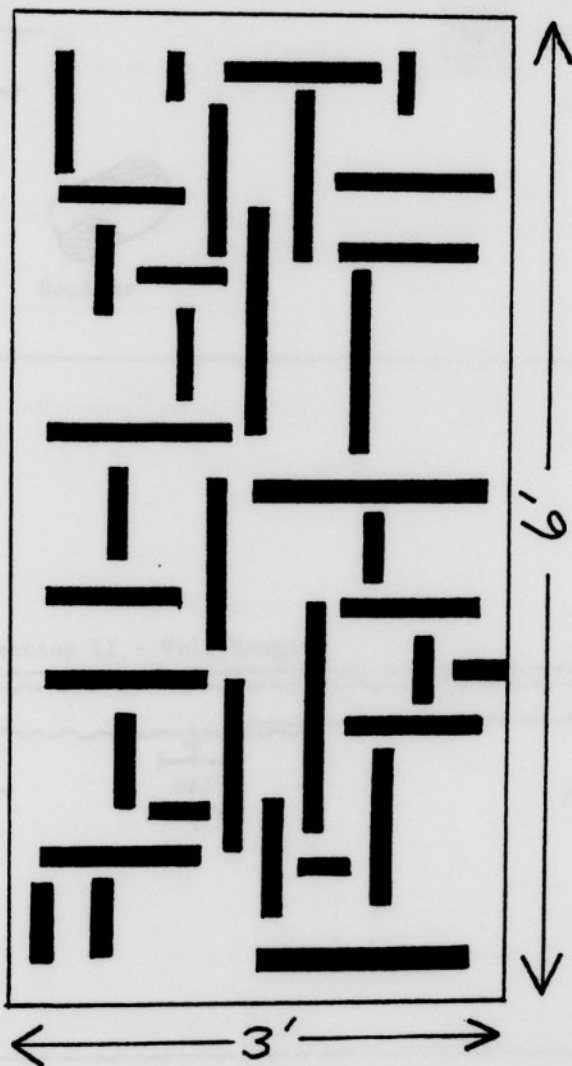
SECTION I - PROPERTIES

Abstract cactus: constructed from plywood and painted two complimentary hues of green.



Abstract boulder: wood frame covered with gray-green cotton cloth and highlighted with light green paint.

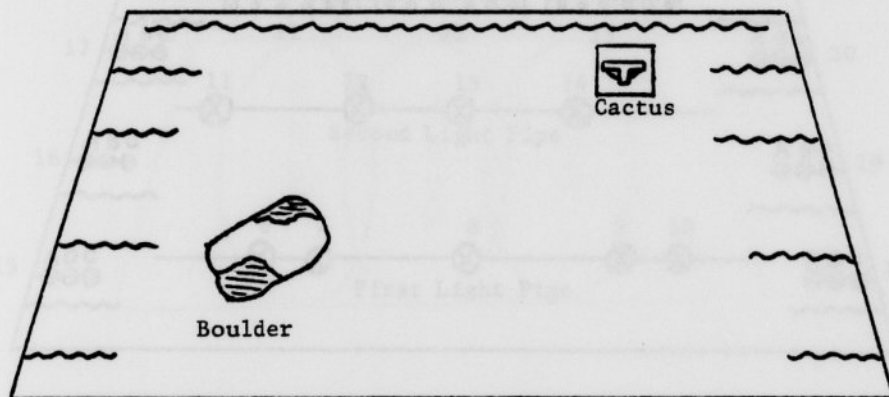
SECTION II - WALL HANGING



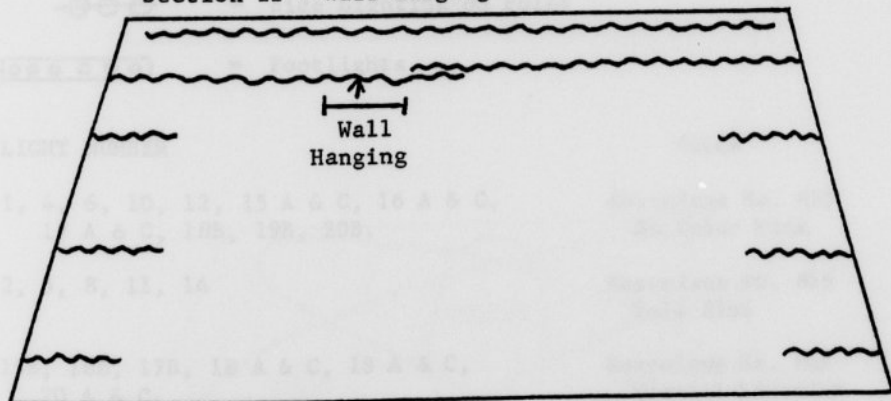
White cotton cloth with painted bars 2 1/4 inches wide.

POSITION OF PROPERTIES

Section I - Abstract Boulder and Cactus

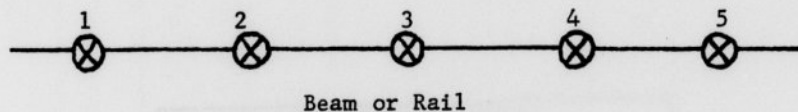
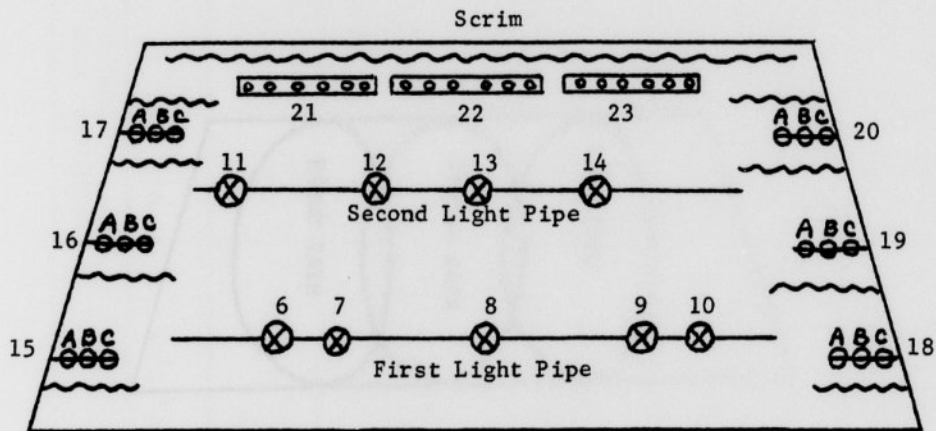






Section II - Wall Hanging



~~~~~ = Leg or Wing

## LIGHTING DESIGN



-  = Leg or Wing  
 = Overhead Lighting  
 = Side Lighting on Poles  
 = Footlights

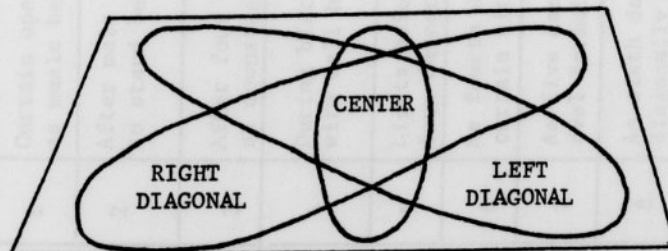
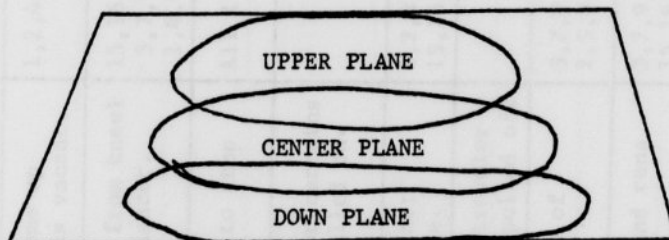
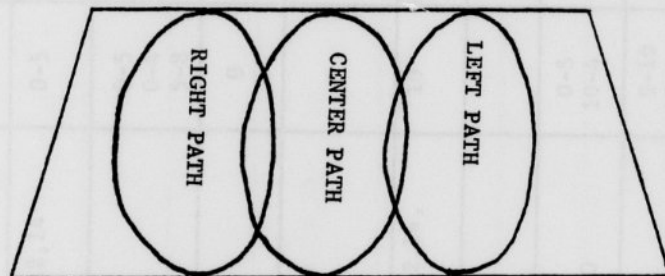
## LIGHT NUMBER

## COLOR

|                                                                  |                                       |
|------------------------------------------------------------------|---------------------------------------|
| 1, 4, 6, 10, 12, 15 A & C, 16 A & C,<br>17 A & C, 18B, 19B, 20B. | Roscolene No. 825<br>No Color Pink    |
| 2, 5, 8, 11, 14                                                  | Roscolene No. 849<br>Pale Blue        |
| 15B, 16B, 17B, 18 A & C, 19 A & C,<br>20 A & C.                  | Roscolene No. 842<br>Special Lavender |
| 3, 7, 9, 13                                                      | Roscolene No. 818, Orange             |
| 21, 22, 23                                                       | Roscolene No. 851,<br>Daylight Blue   |



## LIGHTING AREAS



LIGHTING AND CURTAIN CUES

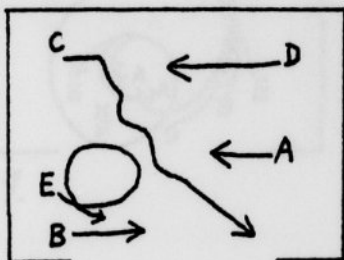
| SECTION | CUE # | CUE                                                                  | LIGHTS                                        | INTENSITY            | TIME-SECONDS |
|---------|-------|----------------------------------------------------------------------|-----------------------------------------------|----------------------|--------------|
| I       | 1     | Curtain opens; lights come up as music begins; stage is vacant.      | 1,2,4,5,6,8,10,11,12,14                       | 0-5                  | 7            |
|         | 2     | After male dancer comes from kneel to stand behind female dancer.    | 15,16,17,18,19,20<br>3,7,9<br>1,4,6,10,12     | 0-5<br>0-4<br>5-8    | 5<br>5<br>5  |
|         | 3     | After four dancers come to stop at downstage right.                  | All lights                                    | 0                    | blackout     |
| II      | 4     | During blackout, traveler curtains with wall hanging are pulled on.  | 15,16,17,18,19,20,21,22,23                    | 10                   |              |
|         | 5     | Lights before music begins; four dancers are on stage.               | 1,2,4,5,6,8,10,11,12,14,<br>15,16,17,18,19,20 | 10                   | Immediately  |
|         | 6     | As fourth dancer exits, traveler curtain with hanging is pulled off. |                                               |                      |              |
|         | 7     | As five dancers exit out of oval formation.                          | 3,7,9,13<br>2,5,8,11,14,18,19,20              | 0-5<br>10-4          | 7<br>7       |
|         | 8     | As sixth dancer enters and runs diagonally downstage.                | 3,7,9,13<br>15,16,17<br>1,4,6,10,12           | 5-10<br>10-4<br>10-4 | 5<br>5<br>5  |
|         | 9     | As sixth dancer descends to the floor.                               | 2,5,8,11,14<br>15,16,17<br>3,7,9,13           | 4-10<br>4-0<br>10-0  | 7<br>7<br>7  |

LIGHTING AND CURTAIN CUES CONTINUED

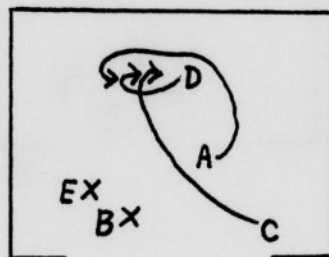
|     |    |                                                                                              |                                                       |         |                          |
|-----|----|----------------------------------------------------------------------------------------------|-------------------------------------------------------|---------|--------------------------|
| II  | 10 | After last musical chord fades.                                                              | All lights                                            | 0       | blackout                 |
| III | 11 | During blackout, back curtain is opened to reveal scrim.                                     |                                                       |         |                          |
|     | 12 | Lights before music begins; six dancers are on stage.                                        | 1,2,4,5,6,8,10,11,12,14<br>15,16,17,18,19,20,21,22,23 | 5<br>10 | immediately              |
|     | 13 | As the last dancer is exiting, slow fade-out begins and dancer is off stage before blackout. | All lights                                            | 10-0    | approx-<br>imately<br>10 |
|     | 14 | Dancers enter for bow.                                                                       | 1,2,4,5,6,8,10,15,16<br>18,19                         | 10      | immediately              |
|     | 15 | Dancers exit and curtain closes.                                                             | 1,2,4,5,6,8,10,15,16<br>18,19                         | 0       | blackout                 |

## CLARIFICATION OF MOVEMENT

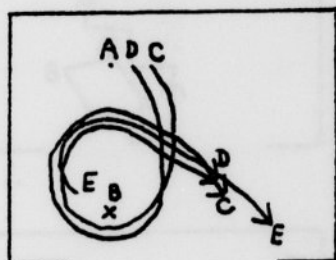
## SECTION I



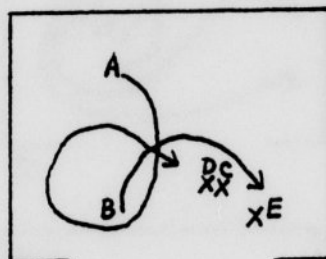
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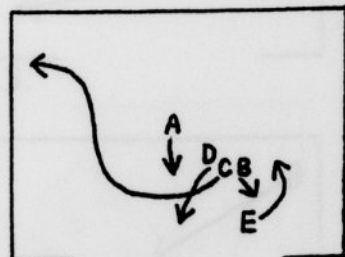
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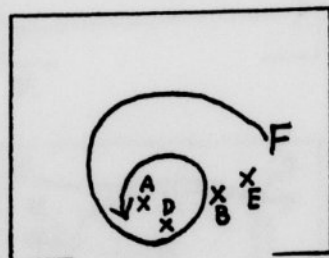
3.



4.

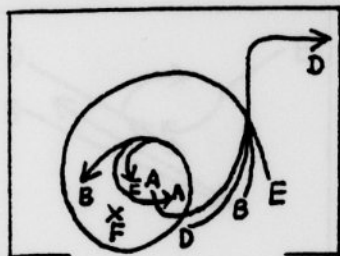


5.

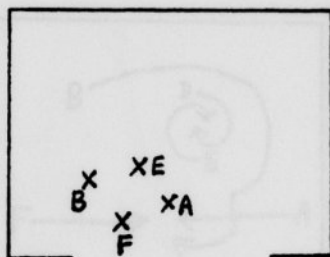


6.

The six dancers are labeled A B C D E F

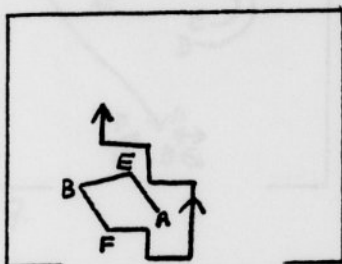


7.

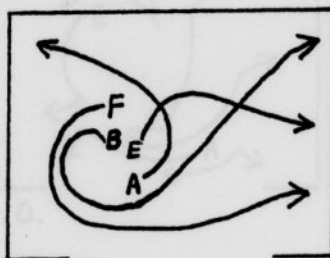


8.

## SECTION II



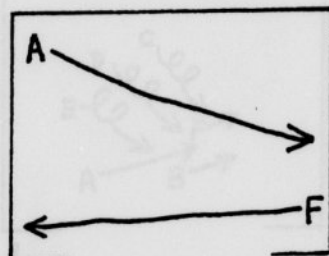
1.



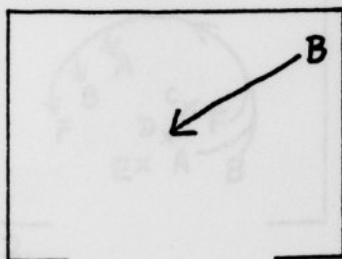
2.



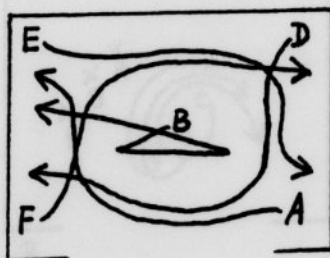
3.



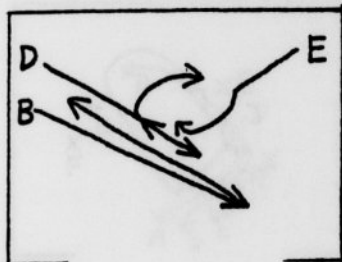
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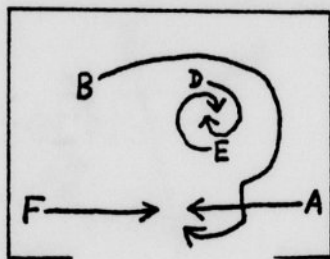
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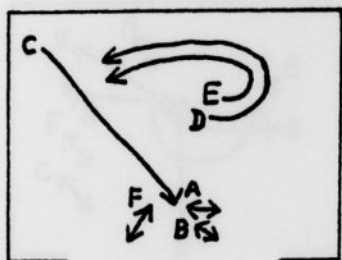
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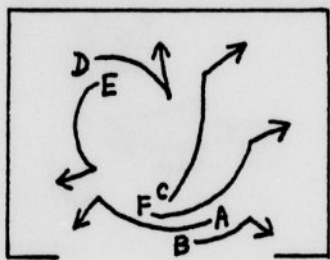
7.



8.

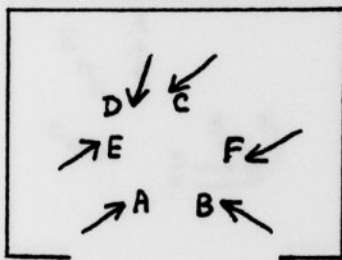


9.

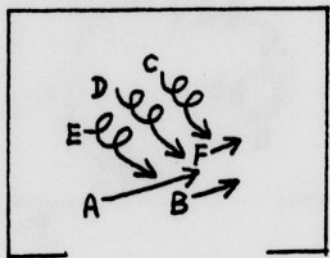


10.

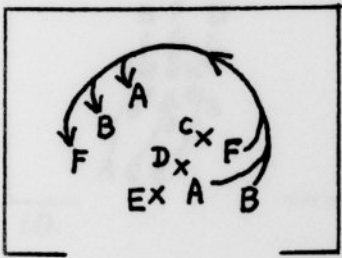
## SECTION III



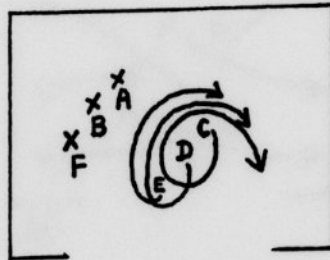
11.



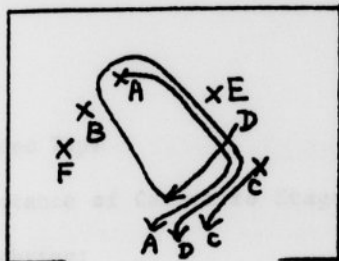
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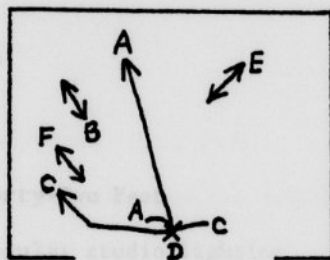
2.



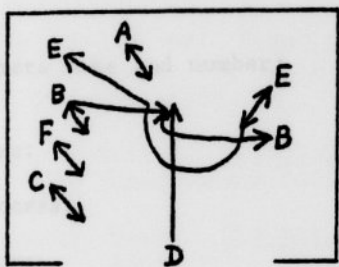
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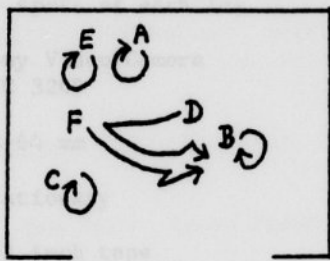
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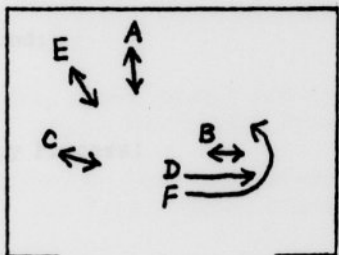
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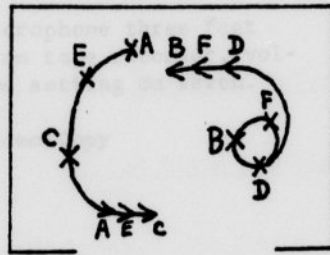
6.



7.



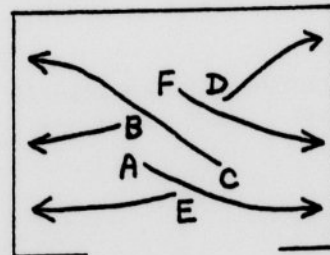
8.



9.



10.



11.

END

## PHOTOGRAPHIC DATA

Video Tape

Distance of Camera to Stage: Forty-Two Feet

Lighting: Regular studio lighting with additional stage lights. Additional lights: PJ spots at each leg.

Camera make and number: Sony Video Camera AVC 3200

Lens: 16-64 mm

Process: Stationary

Tape: 1/2 inch tape

Videocorder: (Deck) Sony AV 3650

Sound: Microphone three feet from tape recorder, volume setting on seven.

Copy Process: Video Copy



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