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RICHARDSON, ELIZABETH LYON. "Environ". A Video tape of the dance is available for consultation at the Walter Clinton Jackson Library at the University of North Carolina at Greensboro. (1975) Directed by: Dr. Lois Andreasen. Pp. 51.

The motivation for the dance entitled "Environ" came from the choreographer's desire to show the physical and emotional reactions of human beings to a natural disaster, a tornado. The choreographer chose a tornado because of its capacity to destroy the environment as well as the physical and mental strength of its victims. The dance consists of four sections in the sonata form which show the effects of the changing environment upon the people.

The dance opens with a solo which depicts a farm worker as he exhibits strong movements suggesting an inner strength. The movements reflect the joy and vitality which the worker feels at sunrise. Section II of the dance includes two movement themes which are abstractions of actual work gestures. This section is performed in a faster tempo than the solo section and includes more vigorous and expansive movements. The mood is one of happiness demonstrated by great energy.

The movements for Section III are motivated by characteristics of the chaos and confusion produced by a tornado gradually moving into the farm. For the most part, the movements in Section III are quick and often appear frenzied, as the dancers gradually become helpless objects being manipulated by the force of the tornado. The aim of the choreographer, in Section III, was to show not only the effects of the tornado on the movements of the dancers, but also the effects of the disaster on the emotions of the workers - their fear, their confusion, and their grief.

The mood of the final section of "Environ" is one of final peace, prayer, and thanksgiving. The tempo is slow, and the movements are predominantly small, humble, and lyrical. This section presents a sharp contrast to the preceding section and suggests a quiet unity and harmony between the dancers.

The accompaniment for the dance is Claude Debussy's Quartet in G Minor, Op. 10. The costumes for the dancers are simple but effective. Two dancers wear embroidered muslin shirts tied at the waist with a sash. Mid-calf length circular skirts are worn by the other three dancers.

"ENVIRON"

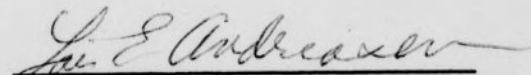
by

Elizabeth Richardson

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

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1975

Approved by


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TABLE OF CONTENTS

	Page
TABLE OF FIGURES	v
MUSIC PAGE	vii
INTRODUCTION	1
SECTION I	7
SECTION II	20
SECTION III	23
FOOTNOTES	31
COSTUMES	33
LIGHTING DESIGN	36
LIGHTING AREAS	37
LIGHTING AND CURTAIN CUES	38
CLARIFICATION OF MOVEMENT	41
PHOTOGRAPHIC DATA	50
BIBLIOGRAPHY	51

TABLE OF FIGURES

	Page
Figure 1	4
Figure 2	4
Figure 3	6
Figure 4	6
Figure 5	9
Figure 6	9
Figure 7	11
Figure 8	11
Figure 9	12
Figure 10	12
Figure 11	13
Figure 12	13
Figure 13	16
Figure 14	16
Figure 15	17
Figure 16	17
Figure 17	19
Figure 18	21
Figure 19	21
Figure 20	25
Figure 21	25

	Page
Figure 22	26
Figure 23	26
Figure 24	27
Figure 25	27
Figure 26	29
Figure 27	29
Figure 28	30

QUARTET IN G MINOR, OP. 10

by

Claude-Achille Debussy

Arrangement for the Dance

Section I	Third Movement, Theme I
Section II	Second Movement
Section III	First Movement
Section IV	Third Movement (complete)

Recording: Columbia Masterworks MS 6015

INTRODUCTION

Design is the basis of all art, whether it be painting, sculpture, architecture, music, or dance. Without design, there would be no art, as art is created through the process of organizing elements or units into a meaningful relationship in order to achieve a particular effect.¹ "When an artist organizes these elements he creates form, which is design or composition."² Design is comprised of seven elements, including line, direction, shape, size, texture, value, and color.³ The way in which the artist employs these elements constitutes the uniqueness of every work of art and determines the way in which the work is perceived by the viewer or listener.

In dance, which involves both spatial and temporal design, the visual impact is immediate and ephemeral. Unlike the painting or sculpture, which one may study for a prolonged period of time, dance exists only at the moment it is being performed.⁴ Design in dance, therefore, is of ultimate importance, as it must create a visual impression instantaneously in order to achieve the same effect as the painting or sculpture.

All art has the capacity to stimulate our visual and aural senses. In addition, art is able to evoke an emotional response from the viewer. We know from experience that every work of art affects us in a particular way, the reason being that the design in one art work is never an exact repetition of the design in another art work. Dance is no exception. We may view two dances with identical themes, accompaniment, and performers, but if the movement design is varied from one dance to the other,

our response is likely to be different. As Doris Humphrey stated in her book The Art of Making Dances:

Of all the four parts of movement, design, dynamics, rhythm, and motivation/ design, especially that in space, will most quickly tell of the mood and meaning.⁵

In the dance entitled "Environ", the choreographer used design as the basis for conveying the various emotions appropriate to the theme of the dance. Although there are many elements of movement that are capable of expressing the mood or meaning of a dance, the choreographer chose to examine, in particular, the emotional effects that can be created through the conscious use of design.⁶ The task of the choreographer was to select specific designs that would accurately convey human feelings or attitudes toward a natural disaster, the tornado. The dance "Environ" is divided into four contrasting sections, each of which represents a different state of feeling. The variety of the four sections provided the opportunity for creating a great many movement designs.

When studying design in dance movement, three aspects must be considered: the design created by the single body in space; the design of the path described by the body's locomotion; and the design of the group of dancers as a total unit. In Section I of the paper, which will concern the design of the single body, the writer will discuss the three basic orders of motion or design: oppositions, successions, and parallelisms.⁷ In addition, the choreographer will explain the significance of the specific body part in the creation of design, according to Delsarte's theory of "the three zones".

In the second section of the paper, the writer will discuss the different designs that may be created by the body's locomotion in space. The writer will explain the use of both straight line and circular floor patterns in the dance "Environ" and the way in which these patterns contribute to the emotional impact of the dance.

The choreographer, in Section III of the paper, will be concerned with the design of the entire group of dancers, as they interact in the various sections of the dance. The choreographer will discuss how different group designs were used to achieve a particular effect. Before discussing the three types of design outlined above, the writer wishes to briefly mention a basic concept of design, symmetry and asymmetry.

Symmetrical and Asymmetrical Design

All visual design may be categorized according to symmetry and asymmetry. The symmetrical design is one which involves a reverse repetition of elements on opposite sides of an axis, as exemplified in men, animals, fish, insects, and flowers.⁸ In dance, symmetry may refer to a single body design in which a vertical line running down the center of the body divides the body into equal parts, each a mirror image of the other. (Figure 1) In addition, a symmetrical design may refer to a group design in which the spatial arrangement of the dancers on one side of the stage is a reverse repetition of the arrangement on the other side. (Figure 2) Most artists generally refer to exact symmetrical design as possessing "formal balance".⁹

On the other hand, "informal balance" is associated with asymmetrical design.¹⁰ Asymmetrical designs cannot be divided into two

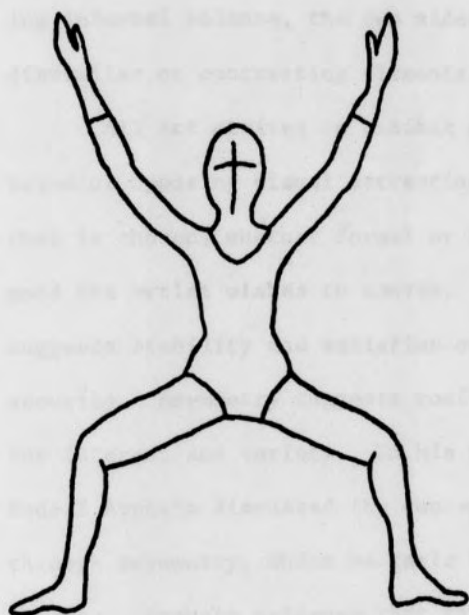


Figure 1

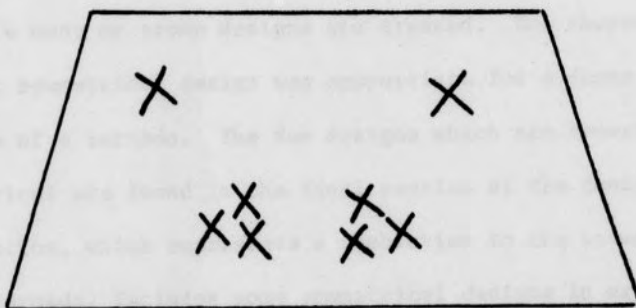


Figure 2

equal units, as indicated in Figures 3 and 4. In a work of art employing informal balance, the two sides of the design are comprised of dissimilar or contrasting elements.¹¹

All art strives to exhibit some degree of balance or an "equilibrium of opposing visual attractions or forces."¹² The type of balance that is chosen, whether formal or informal, depends on the feeling or mood the artist wishes to convey. Symmetry or formal balance usually suggests stability and satisfies our emotional demand for balance and security. Asymmetry suggests conflict and tension and satisfies our need for interest and variety. In his book entitled Art and Visual Perception, Rudolf Arnheim discussed the concept of "dynamic equilibrium" or balance through asymmetry, which he feels to be an alternative to symmetrical balance. Arnheim believes that asymmetrical balance "satisfies man's dual perceptual tendencies - that toward the increased tension produced by disequilibrium and deviation from simple patterns."¹³ In the dance entitled "Envirod", which involves both tension and conflict, few truly symmetrical single body or group designs are created. The choreographer did not feel that symmetrical design was appropriate for a dance employing the theme of a tornado. The few designs which are symmetrical or nearly symmetrical are found in the final section of the dance. This slow, lyrical section, which represents a resolution to the turmoil produced by the tornado, includes some symmetrical designs in order to express a feeling of serenity and security. However, too much symmetry can become monotonous, regardless of the meaning or feeling to be conveyed. Thus, even in the final section of "Envirod", a minimum of symmetrical design is employed.

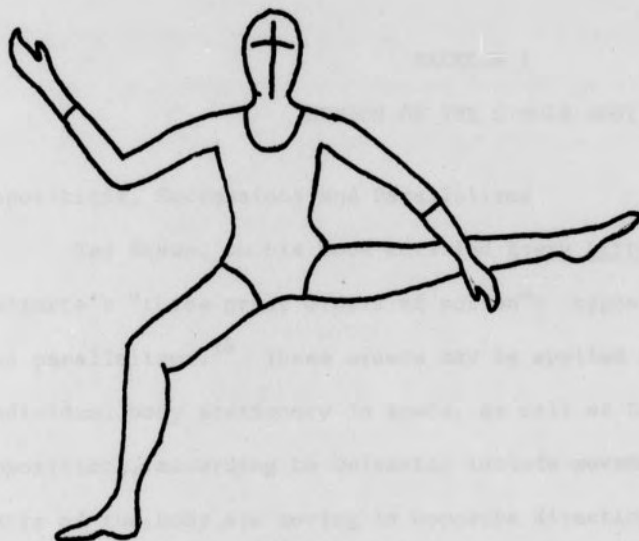


Figure 3

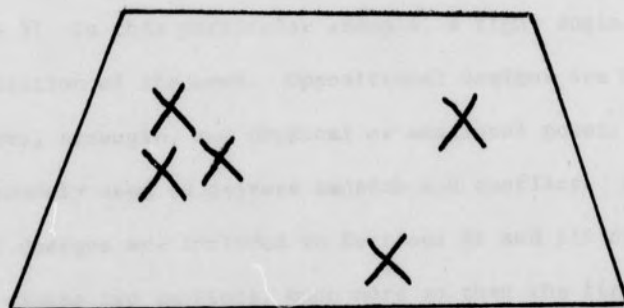


Figure 4

SECTION I

DESIGN OF THE SINGLE BODY

Oppositions, Successions and Parallelisms

Ted Shawn, in his book entitled Every Little Movement, discussed Delsarte's "three great orders of motion": oppositions, successions, and parallelisms.¹⁴ These orders may be applied to the design of the individual body stationary in space, as well as to the body in motion. Oppositions, according to Delsarte, include movements in which any two parts of the body are moving in opposite directions simultaneously.¹⁵ Similarly, an oppositional design would be one in which two lines of any two body parts are opposing each other, as in a right angle. An example of an oppositional design would be one in which the dancer is standing with equal weight on both legs with one arm stretched straight out to the side of the body and the other arm extending straight above the head. (Figure 5) In this particular example, a right angle is created by the position of the arms. Oppositional designs are usually expressive of force, strength, and physical or emotional power. Oppositions are also commonly used to express tension and conflict. A great many oppositional designs are included in Sections II and III of the dance "Environ". These two sections, much more so than the first and last sections of the dance, make use of strong and vibrant movements. The second section, which represents farm workers as they perform their daily chores, is composed of many oppositional designs and movements. Both the chopping effect of the first movement theme and the slicing

motion of the second theme make use of oppositional movement and oppositional design of the single body. In Section II, the choreographer used oppositions intentionally to create a feeling of great physical vitality. As Doris Humphrey stated:

Although oppositional design can suggest power and aggressive energy, it can also be used for happier expressions of energy, as in an exuberant joyousness, or an exultant hope.¹⁶

In Section III of "Environ", oppositions are used to express another type of feeling, one of conflict, tension, fear, and disorder. Here, great use is made of sharp angles in both the single body and group designs in order to create an impression of chaos, resulting from the destruction of the tornado. The choreographer's main goal in this section of the dance was to convey the physical force of the tornado as well as the despair of the workers as the tornado begins to affect them individually. This atmosphere of turmoil was best achieved through the use of strong, angular designs.

Successional designs are generally considered milder and gentler than oppositional designs, whether in curves or in lines. The successional design, consisting of flowing lines which do not oppose each other, as in angles, is a soothing design and usually offers less resistance to the eye than oppositional design.¹⁷ (Figure 6) Successions in motion and static design give the sensation of all the body parts flowing in one direction in a wavelike movement. Like oppositions, successions can be used to convey a particular emotion or attitude. Successional designs are used extensively in Sections I and IV of the dance "Environ". In

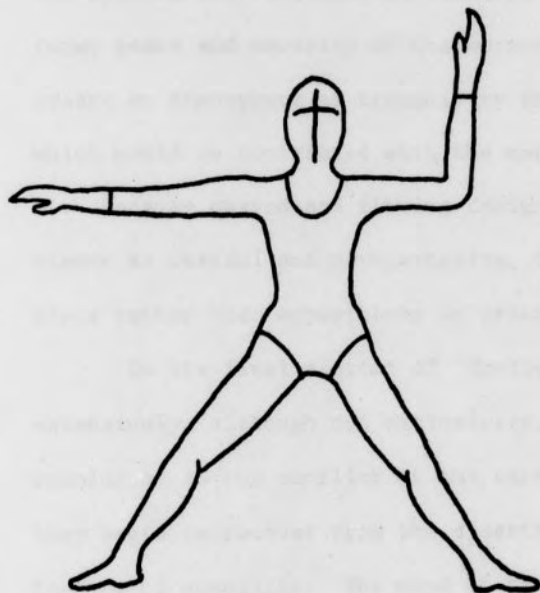


Figure 5



Figure 6

the opening solo section, successions are used to suggest a feeling of inner peace and security of the worker. The choreographer wished to create an atmosphere of tranquility for the opening section of the dance, which would be contrasted with the more animated movement of Section II. Because curved and flowing designs are usually perceived by the viewer as restful and unthreatening, the choreographer chose successions rather than oppositions in order to achieve this quality.¹⁸

In the final section of "Environ", successional designs are used extensively, although not exclusively. Section IV represents the resolution to the conflict of the tornado and depicts the workers as they begin to recover from the disaster and to experience a renewed feeling of stability. The mood of this section is one of peaceful prayer and thanksgiving. The movements most easily recognizable as examples of successional designs are the half spirals of the torso, the front attitude turns executed with one arm rounded above the head, and the large arm circles which generally precede the prayer gesture. (Figures 7, 8, 9) All these movements make use of soft, curved lines which flow gracefully along the lines of the body. The slow tempo in which these movements are performed also contributes to the serene quality of the final section of the dance. The last section, however, is not completely free of angular designs. Here, again, we return to Humphrey's statement that oppositional designs can suggest exultation as well as distress or frustration. The right angles formed by the bending of the arm and leg at the beginning of Section IV, as well as the frequent side leg lifts executed with a bent knee are examples of oppositional designs which are included in the movement theme as an expression of emotional release and joyousness. (Figures 10, 11)



Figure 7



Figure 8

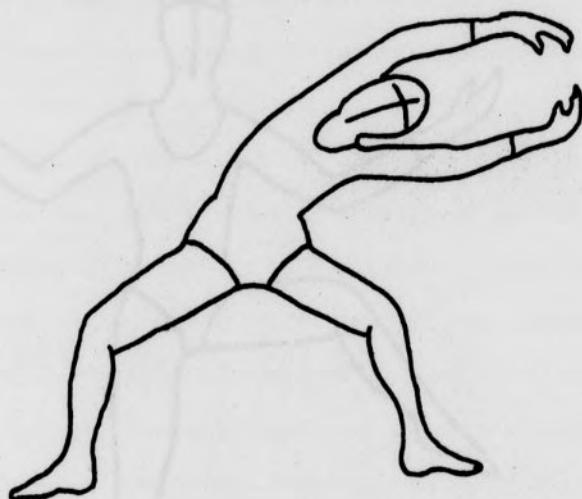


Figure 9



Figure 10

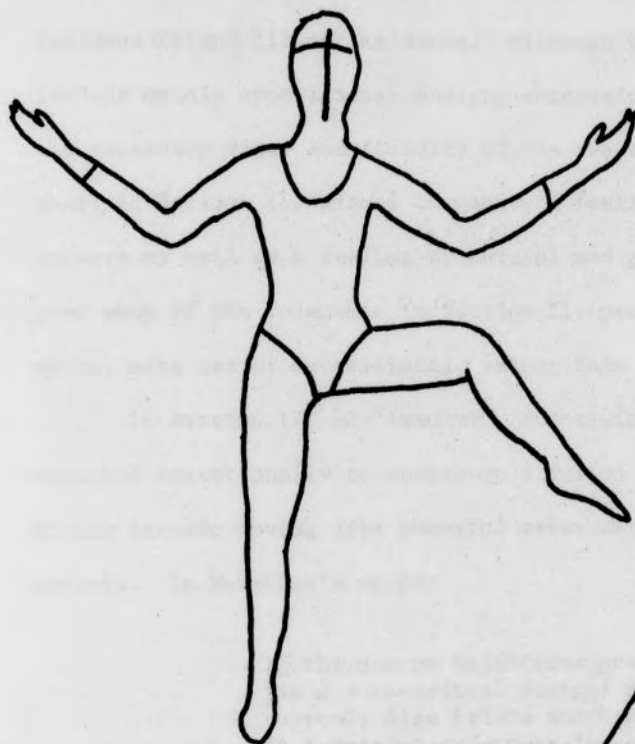


Figure 11

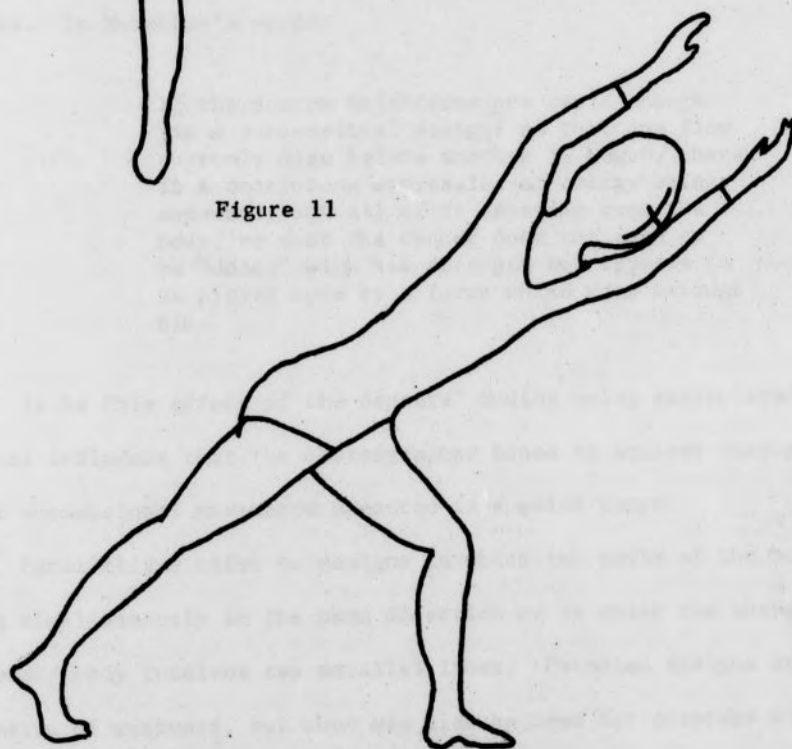


Figure 12

Similarly, successional design was not completely discarded for Sections II and III of the dance. Although both of these sections include mainly oppositional design, successions are used to create the necessary vigor and fluidity of the two sections. The choreographer, in Section II, wished to convey a feeling of harmony among the workers as well as a feeling of natural and graceful movement. Thus, a good many of the movements in Section II, particularly the slicing movements, make use of successional, rather than oppositional, design.

In Section III of "Environ", successional movements were choreographed intentionally to create an illusion of the violence and force of the tornado moving like powerful waves through the bodies of the workers. In Humphrey's words:

If the energy injections are rapid enough
/in a successional design/ so that one flow
 scarcely dies before another is begun, there
 is a continuous expression of energy being
 expanded, but all of it escaping from the
 body, so that the dancer does not seem to
 be "doing" with his strength but appears to
 be played upon by a force which goes through
 him.¹⁹

It is this effect of the dancers' bodies being manipulated by an external influence that the choreographer hoped to achieve through the use of successional movements executed in a quick tempo.

Parallelisms refer to designs in which two parts of the body are moving simultaneously in the same direction or in which the shape of the stationary body involves two parallel lines. Parallel designs are usually expressive of weakness, but they may also be used for purposes of pure design or decorative movement.²⁰ In the dance "Environ", some parallel

designs are created in each section of the dance, mainly as a contrast to the oppositional and successional designs. Because parallel lines suggest little contention and offer no real resistance to the eye, they may be used to create a soothing and restful sensation, even within the most chaotic section of a dance. Parallelisms are used throughout the dance "Environ" but are found most extensively in the final section of the dance, the section of conciliation and peace. Here, the lunges with the arms extended above the head, the pivot turns with the arms and free leg extended out in front of the body in parallel lines, and the balances in which the dancers' bodies form a perfectly horizontal line in space are examples of parallelisms which are used as an indication of placidity. (Figures 12, 13, 14)

Delsarte's Theory of the Three Body Zones

Delsarte found, through his studies of human movement, that the body part which creates the largest part of the design in dance is significant in creating certain emotional effects. Delsarte divided the body into three zones: the area of the head, the area of the torso, and the area of the limbs or lower body.²¹ (Figure 15) He postulated that movements or designs involving mainly the head are perceived as mental, intellectual, and sometimes spiritual. Those movements involving mainly the torso are perceived as moral or emotional. The area of the limbs is considered to be the vital, physical and eccentric zone. Movements or designs initiated in this zone are reflective of great activity.²² Delsarte's theory of the three zones may be applied to "Environ". Because the entire dance involves human emotions, the torso is used extensively in all sections of the dance, particularly in Section III, where



Figure 13

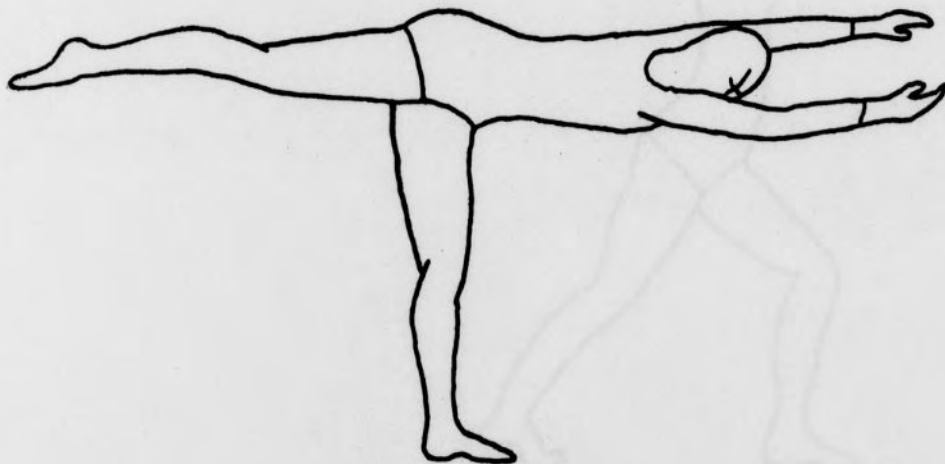


Figure 14

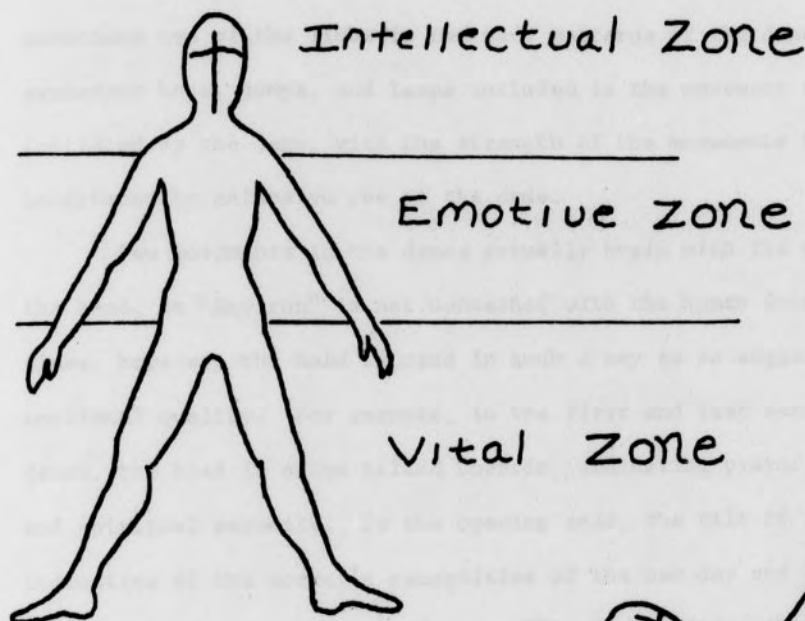



Figure 15



Figure 16

the tension reaches its peak. Section II, on the other hand, makes conscious use of the limbs in the work patterns of the dancers. The exuberant hops, jumps, and leaps included in the movement themes are initiated by the legs, with the strength of the movements being heightened by extensive use of the arms.

Few movements in the dance actually begin with the movement of the head, as "Environ" is not concerned with the human intellect. At times, however, the head is used in such a way as to suggest a specific emotional quality. For example, in the first and last sections of the dance, the head is often tilted upwards, indicating prayer, submission, and spiritual serenity. In the opening solo, the tilt of the head is indicative of the worker's recognition of the new day and the rising of the sun. (Figure 16) In Section III of the dance, the quick backward and forward thrusting of the head is added to the undulating movements of the torso in order to express the feeling of extreme human despair and disorientation. (Figure 17)



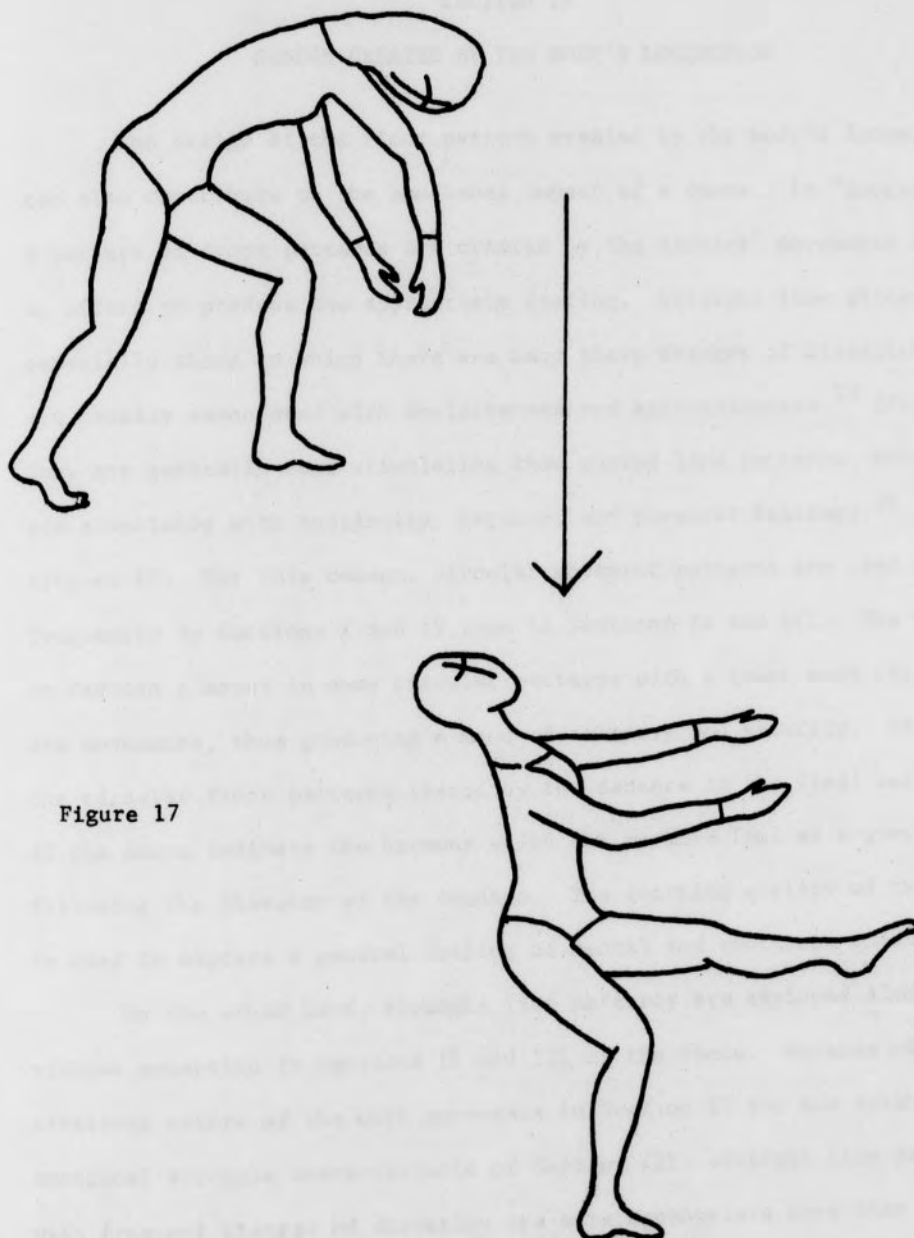


Figure 17

SECTION II

DESIGN CREATED BY THE BODY'S LOCOMOTION

The design of the floor pattern created by the body's locomotion can also contribute to the emotional impact of a dance. In "Environ", a variety of floor patterns are created by the dancers' movements in an effort to produce the appropriate feeling. Straight line patterns, especially those in which there are many sharp changes of direction, are usually associated with decisiveness and aggressiveness.²³ (Figure 18) They are generally more stimulating than curved line patterns, which are associated with continuity, harmony, and pleasant feelings.²⁴ (Figure 19) For this reason, circular movement patterns are used more frequently in Sections I and IV than in Sections II and III. The soloist in Section I moves in some circular patterns with a great many circular arm movements, thus producing a mood of calmness and security. Similarly, the circular floor patterns traced by the dancers in the final section of the dance indicate the harmony which the workers feel as a group following the disaster of the tornado. The soothing quality of the circle is used to express a general feeling of mental and emotional quietude.

On the other hand, straight line patterns are employed almost without exception in Sections II and III of the dance. Because of the vivacious nature of the work movements in Section II and the intense emotional struggle characteristic of Section III, straight line patterns with frequent changes of direction are more appropriate here than curved line patterns. Circular floor patterns, however, should not be confused

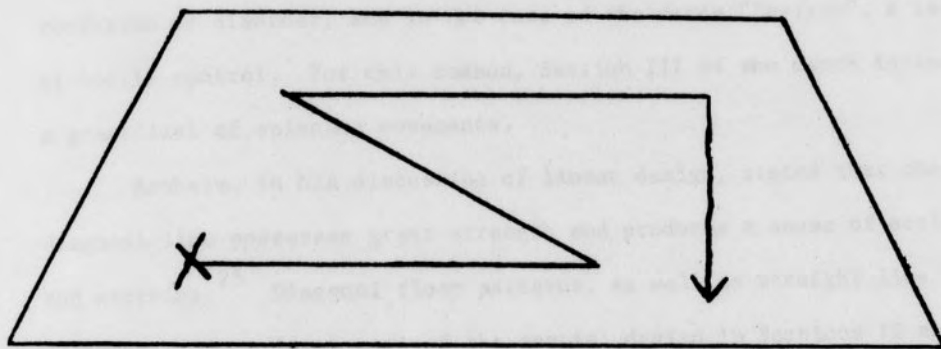


Figure 18

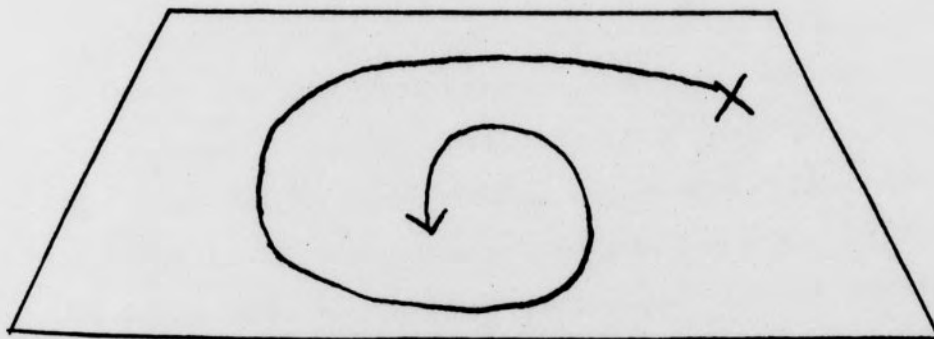


Figure 19

with a succession of spinning or turning movements executed by a dancer either in a single spot or in a linear pattern across the floor. Unlike circular floor patterns, a series of spins or turns often suggests confusion or disorder, and in the case of the dance "Environ", a lack of bodily control. For this reason, Section III of the dance includes a great deal of spinning movements.

Arnheim, in his discussion of linear design, stated that the diagonal line possesses great strength and produces a sense of activity and striving.²⁵ Diagonal floor patterns, as well as straight line patterns, form a large part of the spatial design in Sections II and III, the two most physically active sections of the dance. In addition, the diagonal line, because it lies halfway between the vertical and horizontal line, suggests a state of conflict or tension of balance.²⁶

SECTION III

GROUP DESIGN

All art involves the conscious organization of elements into a meaningful relationship in order to achieve a particular effect, as stated earlier in the paper.²⁷ In dance, the choreographer creates a relationship between the dancers by organizing them into many different group designs. Each of the four sections of the dance "Environ" is characteristic of a specific mood or atmosphere. Thus, a variety of groupings are employed in the last three sections of the dance, performed by all five of the dancers.

Section II

In Section II of the dance, which depicts the workers as they perform their daily chores, the design created most frequently is two dancers against three. The section begins with two dancers who perform an identical movement pattern in canon form. Three dancers enter from stage left with the second movement theme. Although the two groups often move in opposite directions creating many crossing patterns, the viewer senses a unity and harmony among the five dancers as they exhibit a joyful exuberance in their vigorous work patterns. Although the two movement themes, which involve a slicing and a chopping motion, employ different shapes and lines of the body, the basic similarity of the two themes, in terms of rhythm, floor design, body level and quality of movement, contributes to the pleasantly consonant nature of Section II. Even the solo entrances and exits and the duets do not indicate a

feeling of separation between the dancers. The choreographer consciously chose strong stage designs for Section II in order to achieve the desired effect. When a dancer or choreographer speaks of a strong stage design, he is usually referring to an arrangement in which the dancers are in close proximity to one another, or in which the specific arrangement indicates some type of relationship between the dancers, whether one of accord or discord. Figures 20 and 21 are examples of two group designs in Section II of "Environ" which would generally be perceived as strong group designs.

Section III

On the other hand, the choreographer chose another type of group design for Section III, the tornado section of the dance. It was the goal of the choreographer in the third section to depict an atmosphere of extreme disorder and confusion, as well as to convey a feeling of individual struggle against the forces of nature. Thus, more weak than strong group designs are included in this section in order to achieve the effect of disharmony and chaos. A weak stage design is one in which the dancers are separated by a considerable amount of space, thus suggesting a lack of relatedness, or in some cases, a feeling of opposition or estrangement among the dancers. Figures 22 and 23 illustrate two weak group designs found in Section III of the dance. The dancers, for the most part, move independently of each other with their own specific movements. The strong group designs which they form from time to time serve as a visual and emotional relief for the viewer and represent a feeling of mutual concern and despair among the workers. (Figures 24 and 25) In other words, the workers, in Section III, do exhibit a feeling of

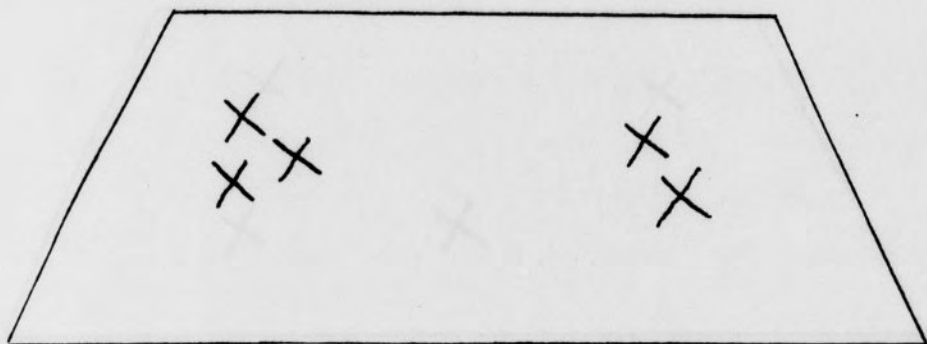


Figure 20

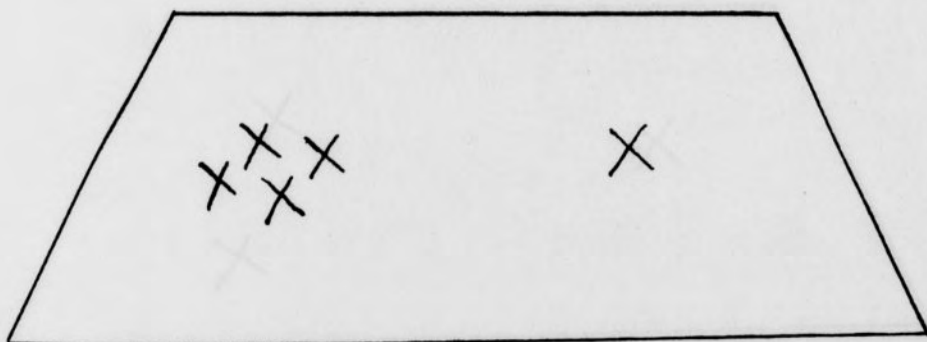


Figure 21

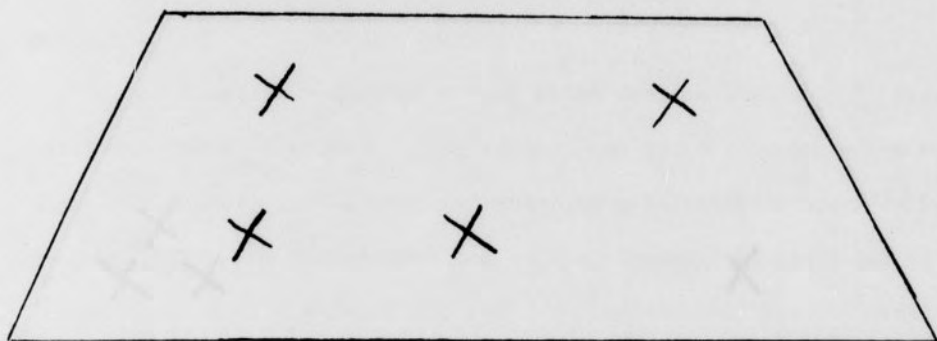


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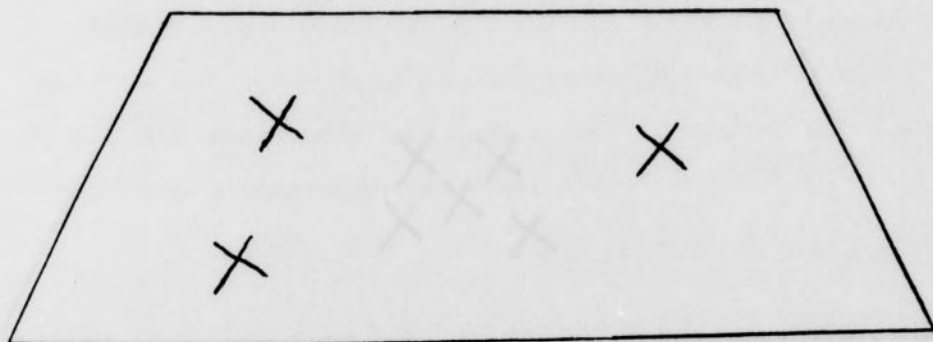


Figure 23

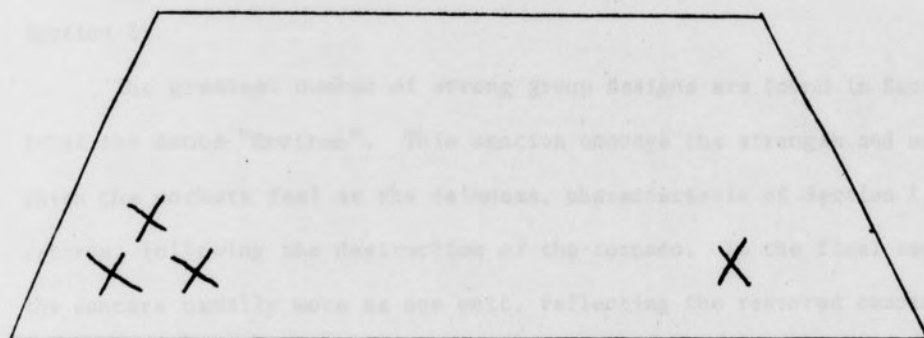


Figure 24

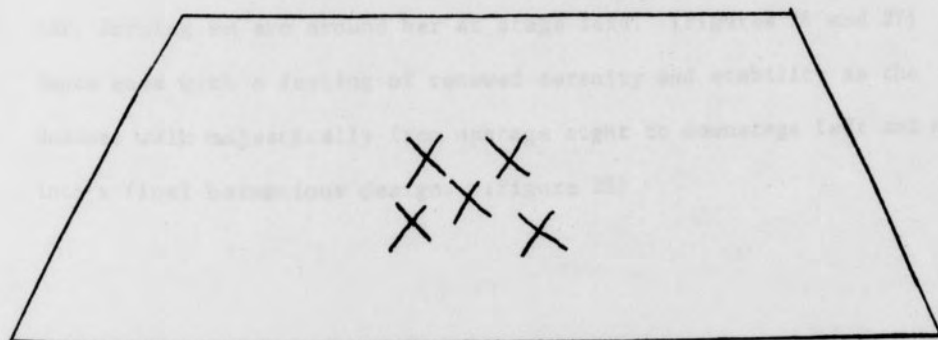


Figure 25

unanimous fear and apprehension, but they are predominantly interested in their own survival, as indicated by the loose construction of the design.

Section IV

The greatest number of strong group designs are found in Section IV of the dance "Environ". This section conveys the strength and unity which the workers feel as the calmness, characteristic of Section I, returns, following the destruction of the tornado. In the final section, the dancers usually move as one unit, reflecting the restored companionship of the workers. There are two parts of Section IV in which the soloist enters from stage left and joins the other four dancers. These interludes indicate a lightening of the solemn and reverent quality of the section. The soloist is attempting to alleviate the sorrow of her fellow workers and to encourage them to regain their hope and vitality. The four dancers accept the invitation of the soloist and move towards her, forming an arc around her at stage left. (Figures 26 and 27) The dance ends with a feeling of renewed serenity and stability as the dancers walk majestically from upstage right to downstage left and melt into a final harmonious design. (Figure 28)

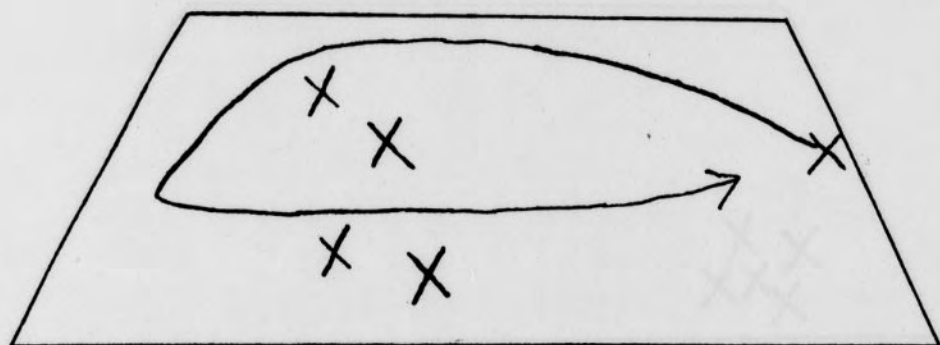


Figure 26

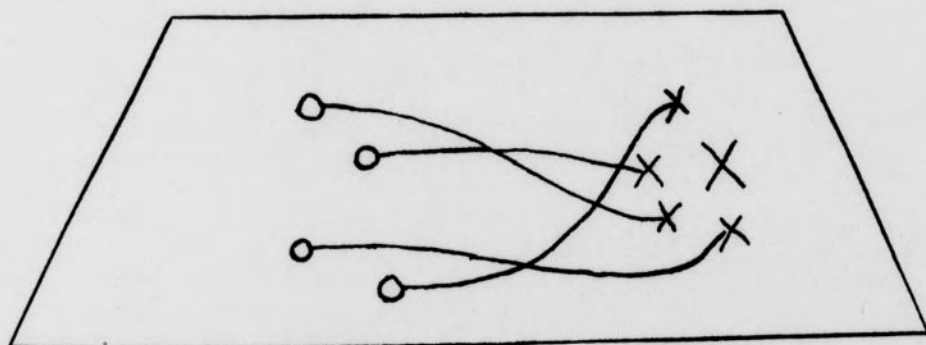


Figure 27

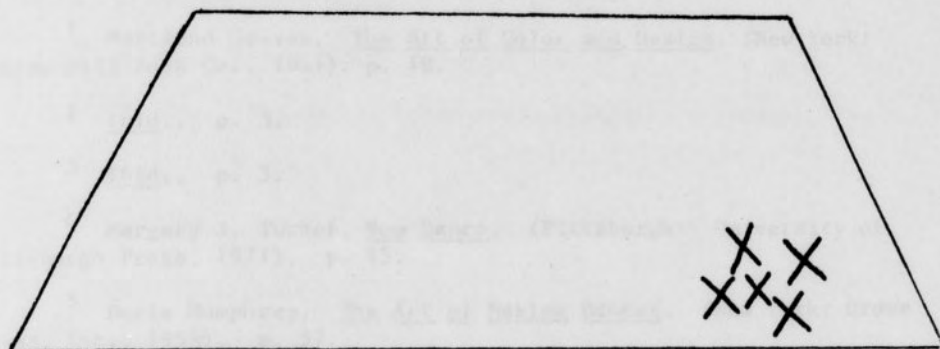


Figure 28

FOOTNOTES

¹ Maitland Graves, The Art of Color and Design. (New York: McGraw-Hill Book Co., 1951), p. 18.

² Ibid., p. 3.

³ Ibid., p. 3.

⁴ Margery J. Turner, New Dance. (Pittsburgh: University of Pittsburgh Press, 1971), p. 15.

⁵ Doris Humphrey, The Art of Making Dances. (New York: Grove Press, Inc., 1959), p. 57.

⁶ Ibid., p. 57.

⁷ Ted Shawn, Every Little Movement. (Pittsfield, Massachusetts: The Eagle Printing and Binding Company, 1954), p. 35.

⁸ Graves, The Art of Color and Design, p. 146.

⁹ Ibid., p. 146.

¹⁰ Ibid., p. 146.

¹¹ Ibid., p. 146.

¹² Ibid., p. 419.

¹³ Marcia Smith Heath, "The Visual Dynamics of Group Choreography", M. A. Thesis. (Madison: University of Wisconsin, 1965), p. 37.

¹⁴ Shawn, Every Little Movement, p. 35.

¹⁵ Ibid., p. 35.

¹⁶ Humphrey, The Art of Making Dances, p. 58.

¹⁷ Ibid., p. 50.

¹⁸ Russell Meriwether Hughes, Dance Composition - The Basic Elements, (Lee, Massachusetts: Jacob's Pillow Dance Festival, Inc., 1965), p. 23.

¹⁹ Humphrey, The Art of Making Dances, p. 58.

²⁰ Shawn, Every Little Movement, p. 35.

- 21 Ibid., p. 33.
- 22 Ibid., p. 33.
- 23 Elizabeth R. Hayes, Dance Composition and Production, (New York: A. A. Barnes and Company, 1955), p. 4.
- 24 Shawn, Every Little Movement, p. 50.
- 25 Heath, "The Visual Dynamics of Group Choreography", p. 46.
- 26 Ibid., p. 46.
- 27 Graves, The Art of Color and Design, p. 18.

COSTUMES



Dancers A, D, and E wear mid-calf length circular skirts with long sleeved V-neck leotards. No tights are worn.

Dancer A wears a burgundy skirt with a light blue leotard.

Dancer D wears a light plum skirt with a brown leotard.

Dancer E wears a royal blue skirt with a white leotard.



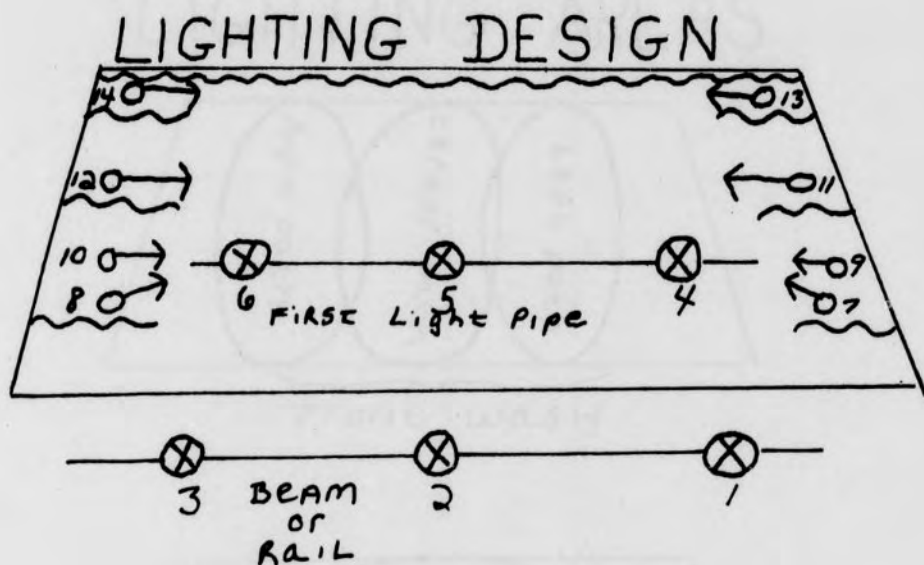




Dancers B and C wear embroidered muslin shirts which are tied at the waist with a sash.

Dancer B wears a shirt with blue embroidery, worn over navy blue tights and leotard.

Dancer C wears a shirt with red embroidery, worn over burgundy tights and leotard.



~ = Leg or wing

O = side Lighting on Poles

⊗ = Overhead Lighting

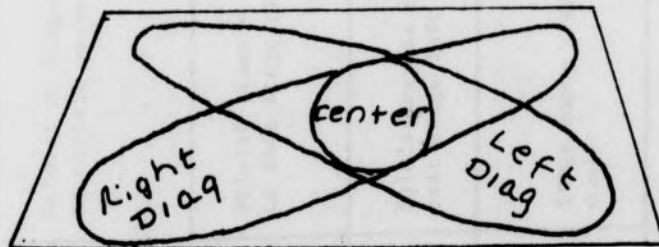
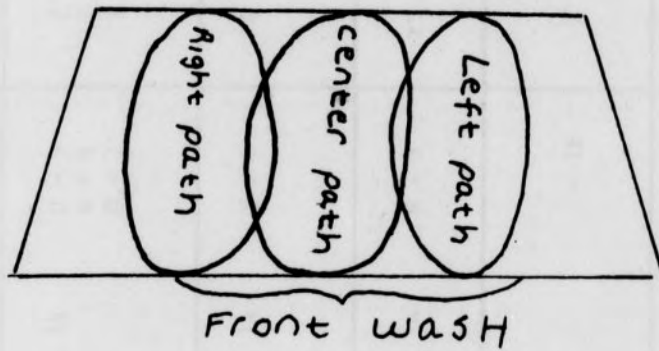
Odd-Numbered Lights are Roscolene

254 - Special steel Blue

Even-numbered Lights are Roscolene

242 - Special Lavender

LIGHTING AREAS



LIGHTING AND CURTAIN CUES

CUE #	CUE	LIGHTS	INTENSITY	TIME-SECONDS
1	Soloist on Stage - as curtain opens	7, 8, 9, 10, 11, 12, 13, 14 1, 3, 5 2, 4, 6	0 - 5 0 - 4 0 - 7	7 7 7
2	Soloist rises - turns to face stage right	7, 8, 9, 10, 11, 12, 13, 14	5 - 8	4
3	Soloist begins to exit stage left	7, 8, 9, 10, 11, 12, 13, 14	8 - 3	15
4	Stage empty - end of music	All Lights	- 10	7

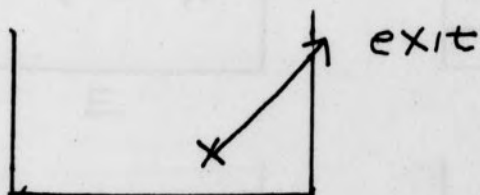
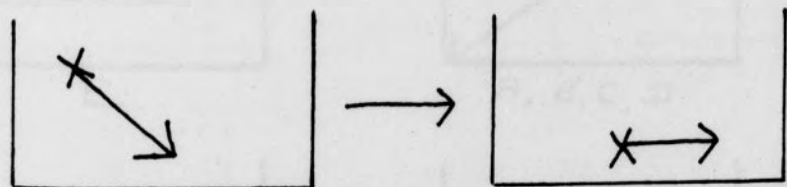
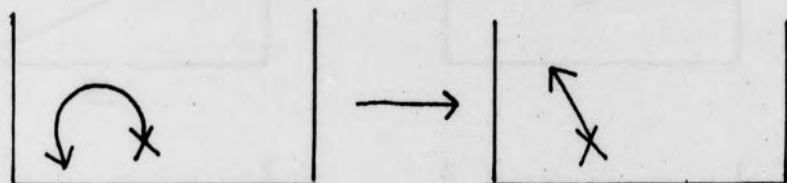
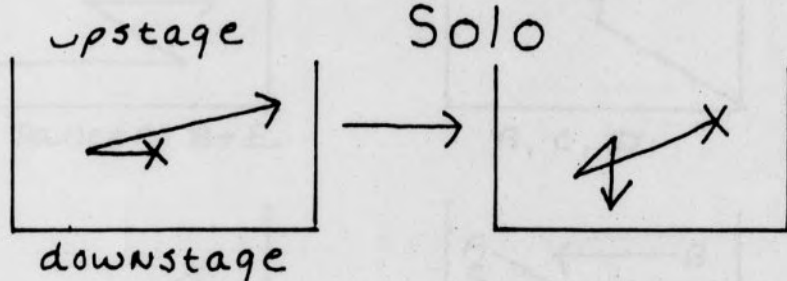
SECTION I

CUE #	CUE	LIGHTS	INTENSITY	TIME - SECONDS	
5	Soloist exits on a diagonal from downstage left to upstage right - end of section	All Lights	10 - 5	10	SECTION II
6	Beginning of Section III - Stage Empty	7, 8, 9, 10, 11, 12, 13, 14 2, 4, 6 1, 3, 5	5 - 7 remain 5 5 - 8	4 4	SECTION III

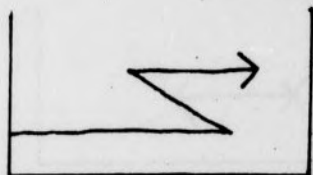
CUE #	CUE	LIGHTS	INTENSITY	TIME - SECONDS
7	End of Section III, end of music Dancers enter for Section IV	7, 8, 9, 10, 11, 12, 13, 14 2, 4, 6 1, 3, 5	Remain 7 5 - 8 8 - 4	5 5
8	All Dancers walk from upstage right to downstage left (end)	All Lights	- 4	15
9	Dancers assemble and start pulsating	All Lights	4 - 0	10
10	End of Section IV End of Music	All Lights	0 - 10	3
	BOWS	CURTAIN CLOSES		

SECTION IV

Clarification of Movement Section I



Section II



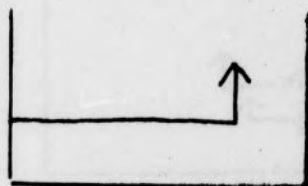
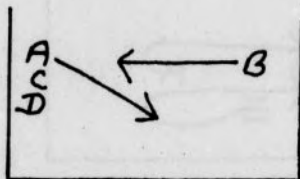
Dancers B+E



A, C, D



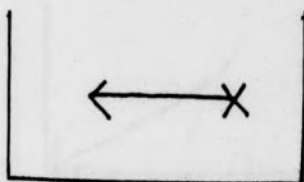
E



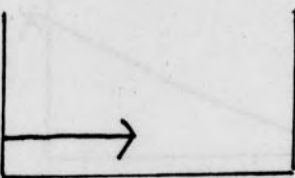
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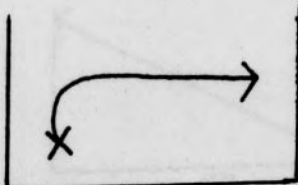
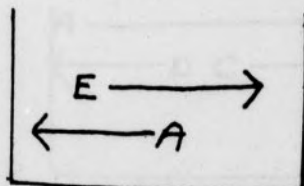
A, B, C, D



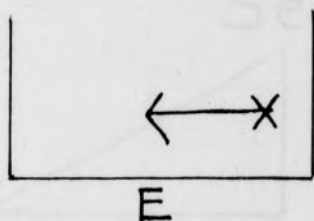
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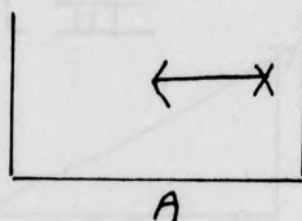
A



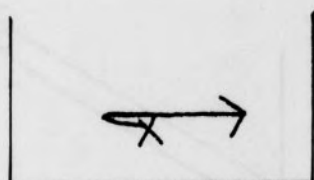
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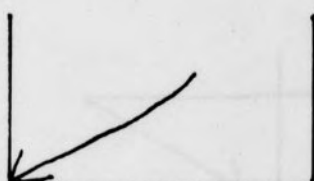
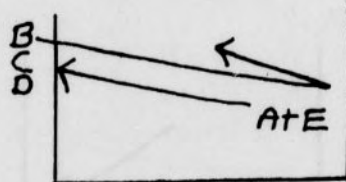
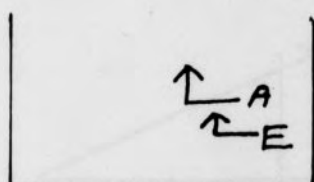
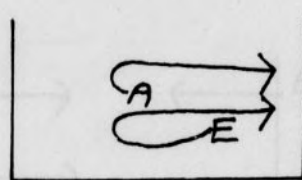
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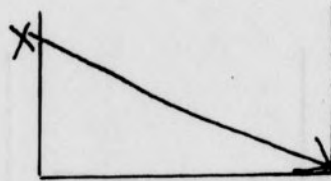
A



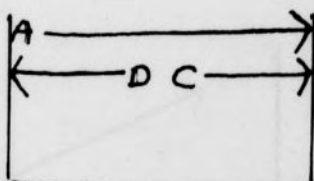
E



B

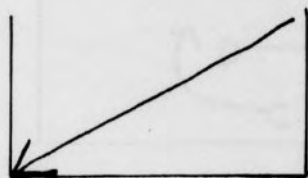


E



E

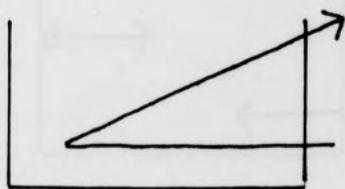
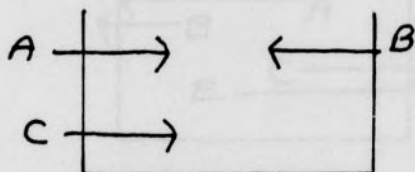
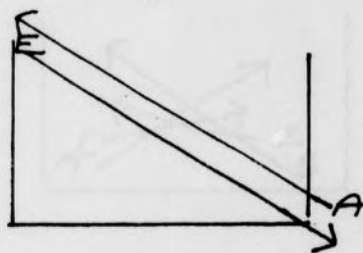
Section III



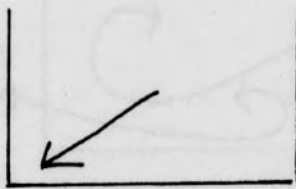
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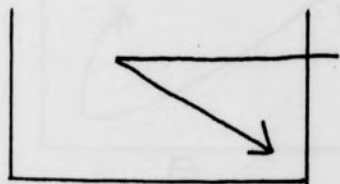
B



E



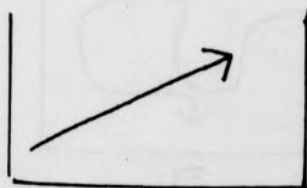
A, B, C



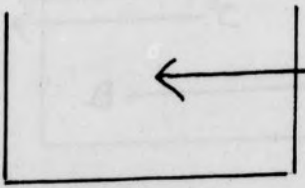
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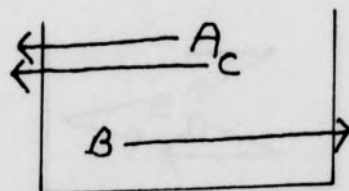
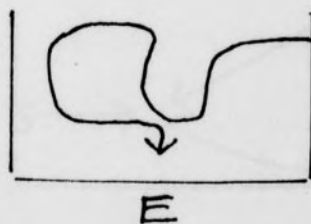
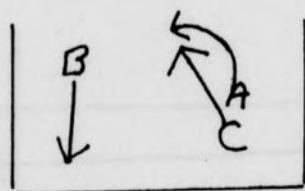
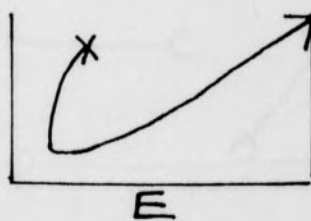
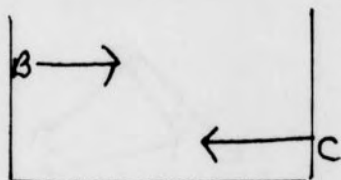
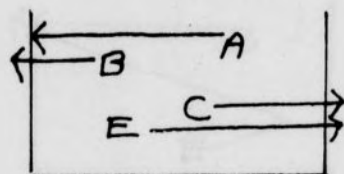
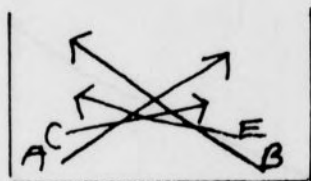
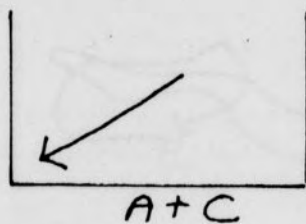
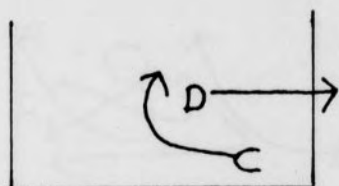
B + C

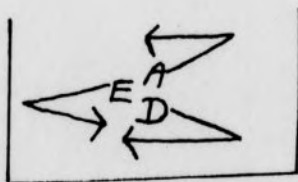
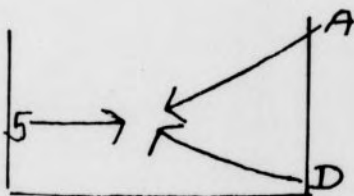
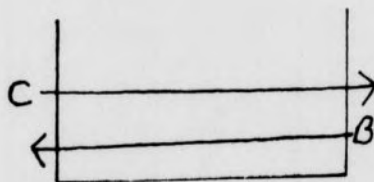
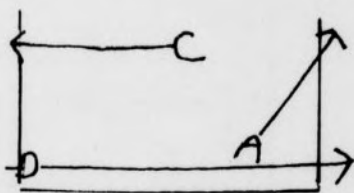
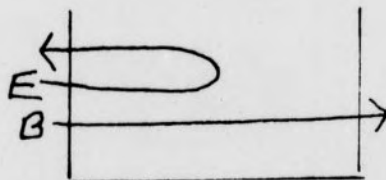
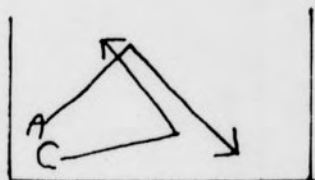
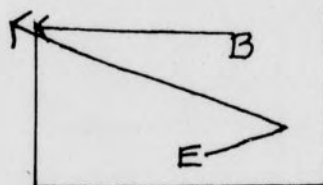
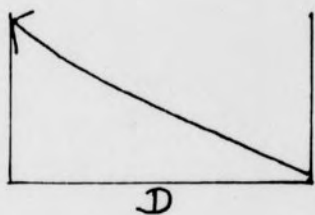
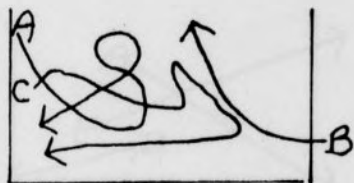


A

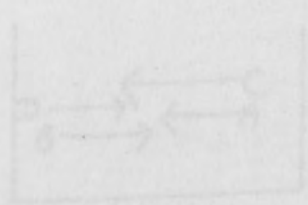
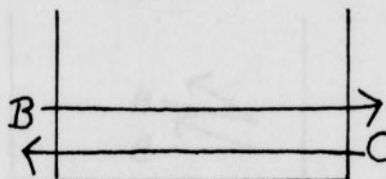
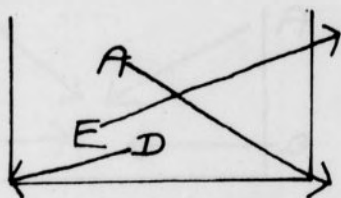


A + D

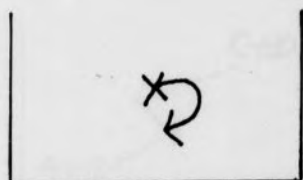
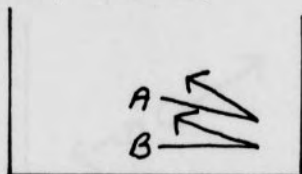
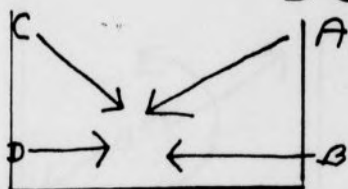




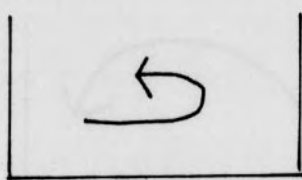
Section IV



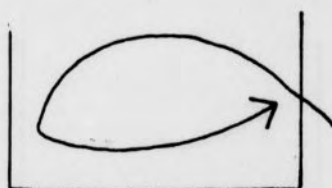
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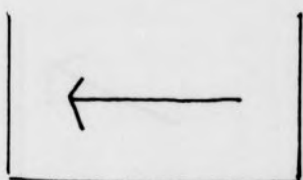
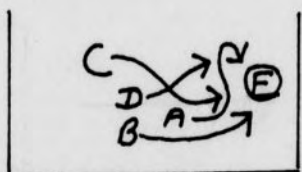
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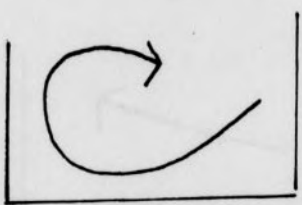
D



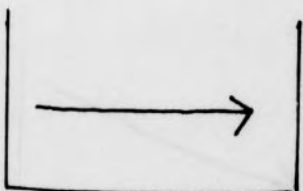
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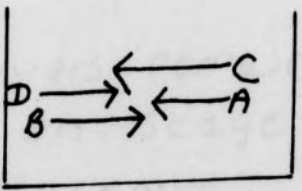
A, B, C, D

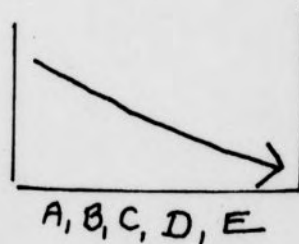
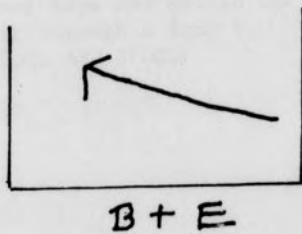
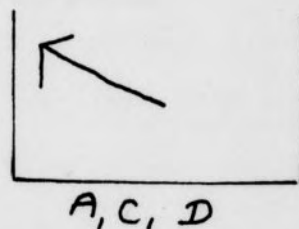
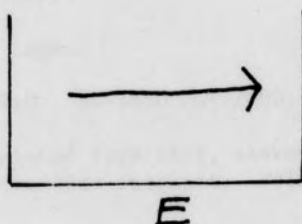
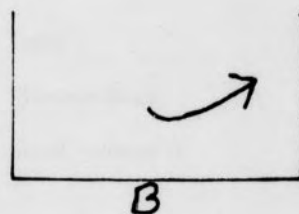
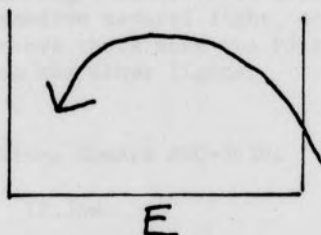
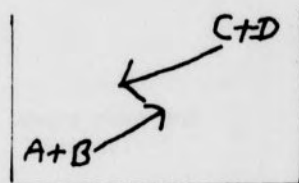
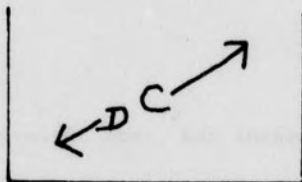
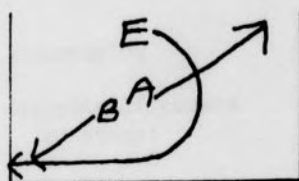


E



A + C





Dancers remain
on stage -
BLACKOUT

PHOTOGRAPHIC DATA

Videotaping

Distance of camera
to stage:

Thirty-eight feet, ten inches.

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-3650.

Lens:

f/1.9 12.5mm.

Process:

Stationary.

Tape:

$\frac{1}{2}$ in. tape.

Videocorder:

Sony V.C. AV-3650 /CV-2000.

Sound process:

Mike placed five feet, eleven inches from tape recorder speakers. Volume setting was five.

Copy process:

Original tape was copied and edited by running it through a Sony V.C. AVE-3650 and a Sony V.C. AVC-3600.

BIBLIOGRAPHY

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