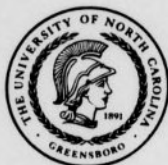


The University of North Carolina  
at Greensboro

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UNIVERSITY ARCHIVES

SAWYER, LYNDIA REED. "She". 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. 21.

The creative process by which an idea is transformed into the final product held a particular interest for the choreographer. In this respect, the initial motivation for the dance operated as a stepping stone from which developed successive ideas that resulted in the final form. Four general stages were found to be characteristic of the creative process experienced by the choreographer: the first, an exposure to and collection of raw materials; the second, an incubation of collected impressions in the subconscious; the third, an illumination of synthesized elements drawn from the first stage; and the fourth, a communication of implicit experiences through a symbolic form.

The four sections of the dance were motivated by an interest to show growth towards self-realization of the individual. A direct relation was established in the first section between the use of stage area and the development of the personality. With the progression of the dance, as awareness of the self became increasingly more evident, so too, was the stage area expanded and integrated within the dance. Section I presented an image of complete isolation of the self by the individual. This oblivion was affected through limited space and controlled movement patterns. Section II showed an increasing awareness of the self, arousing feelings of an ambivalent nature both internally and externally. A quality of uncertainty, as well as oppression imposed by the individual, was maintained through the use of slow, sustained movements within a restricted area. Those hostile feelings associated

with the beginnings of self-realization were the motivation for Section III. This was achieved through an aggressive atmosphere where the dancer was in opposition with her self and her relationship with other dancers. Distorted movements and isolated body parts as well as increased use of space and locomotor patterns were used to define this aggressive quality. In the final section, Section IV, a total integration of the self was accomplished by the individual shown through the free use of the stage and varied movement styles, placing emphasis on the jazz style.

The music for Section I was Clara Schumann's "Piano Trio in G minor," op. 17, 2nd movement. For Section II, Lili Boulanger's "Pie Jesu," was used. The music for Section III was Jean Eichelberger Ivey's "Hera Hung from the Sky," and Pauline Oliveros' "Sound Patterns," was the music for Section IV. In Section I, the dancers wore long, dark skirts over different colored leotards and pink colored stirrup tights. Knee-length skirts with floral patterns on a blue or green background were worn over the leotards and tights in Section II. Costuming in Section III was the original leotards and tights with no skirts. And for Section IV, the dancers were allowed to choose their own costume.

25  
"SHE"

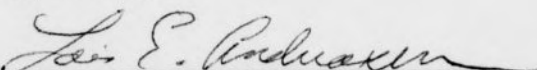
by

Lynda Reed Sawyer  
...

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  
1976

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

Lai E. Anderson

Oral Examination  
Committee Members

Arthur B. Hunkins

Eddie C. Barr

June 8, 1976  
Date of Examination

#### ACKNOWLEDGMENTS

I would like to thank Dr. Lois Andreasen for her patience and encouragement throughout my graduate program. I would also like to thank my fellow colleague Libby Wilson who was a great inspiration to me and especially those who gave their time and effort to the performance of the dance, "She:"

Karen E. Brown

Denise Ricks

Allison Clemmer

Linda Rodriguez

Cathey Grant

Helen Walker

## MUSICAL ANALYSIS

- Section I "Piano Trio in G minor," op. 17, second movement  
Clara Schumann  
Recording: Philips 6500-296  
Phonographic Performances, Ltd.  
Score: None Available
- Section II "Pie Jesu"  
Lili Boulanger  
Recording: Everest SDBR 3059  
Everest Productions, Inc.  
Score: None Available
- Section III "Hera Hung from the Sky"  
Jean Eichelberger Ivey  
Recording: CRI SD 325  
Composers Recording, Inc.  
Score: None Available
- Section IV "Sound Patterns"  
Pauline Oliveros  
Recording: Odyssey R67-3722  
Columbia Broadcasting Systems, Inc.  
Score: None Available

TOTAL TIME: 17 minutes

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## INTRODUCTION

The original intent of the choreographer for the dance entitled "She" was an historical development of the female personality. However, as the dance germinated through the process of change, the choreographer became aware of the universality of the subject matter. It is difficult to discern specifically when the creative process began, for motivation was directly influenced by the choreographer's personal reflections on womankind. As the dance developed, it became increasingly evident to the choreographer that the creative process in effect was one of change--of evolution from the original motivation to the end product. After the creation of the dance, the choreographer became interested in the process by which her original idea was transformed into the final product. What remained constant was her desire to communicate subjective impressions of life. In retrospect, the choreographer sees the original idea as having passed through four general stages of development: the first, an exposure to and collection of raw materials; the second, an incubation of collected impressions in the subconscious; the third, an illumination of synthesized elements drawn from the first stage; and the fourth, a communication of implicit experiences through a symbolic form.

The first 'exposure' stage described by Rugg as the "conscious preparation by deliberate manipulation of concepts ... which gives the greatest promise of permitting the spark of recognition to be

ignited"<sup>2</sup> was also the experience of the choreographer. The accumulation of materials available to the choreographer on womankind initiated the process. The actual genesis, therefore, began before the inspiration to choreograph a dance. George Eliot, the author, has written of similar experiences in her creative process:

The conclusions at which I have from time to time arrived, have not been arrived at as solutions of questions raised; but have been arrived at unawares--each as the ultimate outcome of a body of thoughts which slowly grew from a germ.<sup>3</sup>

The second stage was a period of reflection on the information gathered from the initial stage of the creative process. This 'idea generation' stage, described by Ghiselin as a long gestation period, occurred after the first suggestion of an idea and allowed for anticipation of anything at all.<sup>4</sup> For the choreographer as well as other artists, this stage characterized itself as an interlude of conscious thought when the unconscious was allowed to work on the information accumulated during the first stage.<sup>5</sup> It is a period of indeterminate length depending upon the artist, but most all artists agree it is a stage which cannot be forced. As a novice of large scale creative endeavors, the patience necessary to allow ideas to germinate had not yet been developed by the choreographer. Several times, work had to be discarded because of a superficial quality, resulting from the forcing of the creative process. "William Blake claimed that some of his poetry came without any apparent premeditation, as if dictated to him."<sup>6</sup> For Wordsworth, his poetry "[look] its origin from emotion recollected in tranquillity: the emotion [was] contemplated till, by a species of reaction, the tranquillity gradually disappear [ed], ..." <sup>7</sup>

Inspiration, the third stage, '[was] the impulse which [set] the creation in movement; it [was] the energy which [kept] it going.'<sup>8</sup>

Usually, it appears spontaneously, sometimes as a germ to be developed, a fragment from the whole, or possibly as a whole that only needs expanding.<sup>9</sup> The source of inspiration is not always clear nor are the times of inspiration always consistent. For the choreographer, the early hours of the morning as well as those calm moments before sleep completely overtakes mental activity were the times in which most inspiration was felt. The composer Mozart was never aware how or from where his inspiration came. He did realize, though, that his ideas flowed best and most abundantly when he was alone and in good spirits.<sup>10</sup> During those more relaxed moments, certain movements would appear in the choreographer's imagination that were later found to be highly flexible and adaptable to the various moods of the dance. Images were also sources of inspiration for the American artist Julian Levi, who was inspired by "certain geometrical relationships, certain rectangular forms and arabesques [from which] particular harmonies and rhythms [grew]"<sup>11</sup>

The fourth stage is the most overt stage in the entire process of creation. It is the stage of execution in which the goal is to communicate through symbols the abstract concepts created by the artist's imagination.<sup>12</sup> The means by which this goal is made possible are applied technical skills in the artist's medium and a heightened awareness of resources.<sup>13</sup> The whole process for George Eliot began with generalizations:

When accumulation of instances had given body to a generalization, reflexion would reduce the vague conception at first framed to a more definite conception; ... Eventually the growing generali-

zation, thus far inductive, might take a deductive form: ... And thus, little by little, in inobtrusive ways, without conscious intention or appreciable effort, there would grow up a coherent and organized theory.<sup>14</sup>

The end, then, is never clear; "it is brought wholly into view only when the process of creation is completed."<sup>15</sup> It was at this stage of transforming idea into movement that the choreographer became aware of her limited experience with the creative process. She clearly saw that the development of her idea into the dance had passed through the four stages involved in the creative process. In addition, the choreographer felt that her technical capabilities were quite adequate in communicating her impressions. The choreographer became keenly aware at this stage that only through repeated opportunities to choreograph would creative growth occur in the innovative use of movement patterns as well as mastery of the process of creation.

The choreographer's study of other artists' explanations of the creative process was a means to further enlighten her understanding of the entire process. Such personal experience can be gained from the knowledge of others who have had more exposure than that of the choreographer. No attempt has been made to compare the ability of the choreographer with the mastery of experienced artists. She does feel, though, that a comparison can be drawn between the novice and the master, for neither ever knows where the creative process will lead them. Each in his own way must allow it to transpire in order to produce the final product.

## SECTION I

The Victorian female image seen as pure and simple was the primary motivation for the first section. Qualities of restraint and contentment were realized through stylized balletic movements. The effect intended by the choreographer in this section, was to relate to the audience a static feeling totally oblivious of external elements. This was achieved through a confined use of stage area and controlled, mostly stationary, movement patterns. Use of ballet arm positions predominated in this section along with restricted leg movements. By emanating the manner of court dances, movement phrases centered around stylized poses with little emphasis on any type of locomotor pattern. For this section, three dancers were used.

## SECTION II

The second section showed a break in feeling from the first section in a growing awareness of self. Section II developed through a series of interrupted relationships established by duets, trios and ensemble sections with all five dancers. Through these structural delineations in the progression of the dance, an ambivalent atmosphere was established both internally and externally. Thus, conflict was created. Slower and more sustained movements from both ballet and modern dance styles produced a lyrical quality in this section. Extensions of the arms and legs were used to emphasize a continuum of energy. Some phrases

utilized posed positions also, to present the dancer's reflecting mood. In comparison to Section I, Section II incorporated more flow of movement.

### SECTION III

The motivation for the third section was that hostile feeling one experiences with the first impact of self-realization. An extended use of stage area projected this growth of awareness. This was additionally realized through modern dance styles and abstract movement patterns of increased tension and locomotion. Distorted movements predominated through the use of isolated body parts. Sources for movement in Section III were found in everyday aggressive actions and abstracted or imitated by the dancers. The chopping motion of the hand, the stomping of the feet, the thrusting of arms or legs are examples of these movements. Three dancers were used for this section.

### SECTION IV

A positive and optimistic quality was prevalent in this final section. Presentation of a totally integrated personality was the motivating factor. To illustrate this accepting attitude, a collage of dance styles was presented with some emphasis placed on the jazz style. It was felt by the choreographer that this style was the most diverse, encompassing elements of other styles utilized throughout the entire dance. Various movement patterns, some extracted from



earlier dance sequences, were employed. Most all were locomotive in nature, covering large distances and employing a jumping action to affect different levels of the body. All, however, did possess a light and optimistic atmosphere. Six dancers, the entire ensemble, were used for this section.

## FOOTNOTES

- <sup>1</sup>Rugg, Harold, Imagination, (New York, 1963) p. 19.
- <sup>2</sup>Ibid., p. 12.
- <sup>3</sup>Ghiselin, Brewster, ed. The Creative Process, (New York, 1952) p. 224.
- <sup>4</sup>Ibid., p. 26.
- <sup>5</sup>Rugg, p. 6.
- <sup>6</sup>Ghiselin, p. 26.
- <sup>7</sup>Ibid., p. 84.
- <sup>8</sup>Centeno, Augusto, The Intent of the Artist, (Princeton, 1941) p. 127.
- <sup>9</sup>Ghiselin, p. 15.
- <sup>10</sup>Ibid., p. 44.
- <sup>11</sup>Rugg, p. 18.
- <sup>12</sup>Smith, Paul, ed. Creativity: An Examination of the Creative Process, (New York, 1959) p. 66.
- <sup>13</sup>Anderson, Maxwell, The Basis of Artistic Creation, (New Brunswick, 1942) p. 41.
- <sup>14</sup>Ghiselin, p. 224-25.
- <sup>15</sup>Ibid., p. 21.



## COSTUME DESIGN




Danskin long-sleeve V-neck  
leotards and pink tights  
with stirrup feet are  
worn by all three dancers

Dancer A - Copen leotard  
Dancer B - Plum leotard  
Dancer C - Peacock leotard

All three dancers wear 3/4  
length Danskin Navy  
Celanese Jersey skirts

## SECTION I



Danskin long-sleeve V-neck  
leotards and pink tights  
with stirrup feet are  
worn by all five dancers.

Dancers A and B wear same  
leotard as for Section I.

Dancer D - Kelly

Dancer E - Hemlock

Dancer F - Sky Blue

Dancers D and E wear knee-  
length circular skirt with  
a floral print on a green  
background.

Dancers A, B, and F wear  
knee-length circular skirt  
with a floral print on a  
blue background.

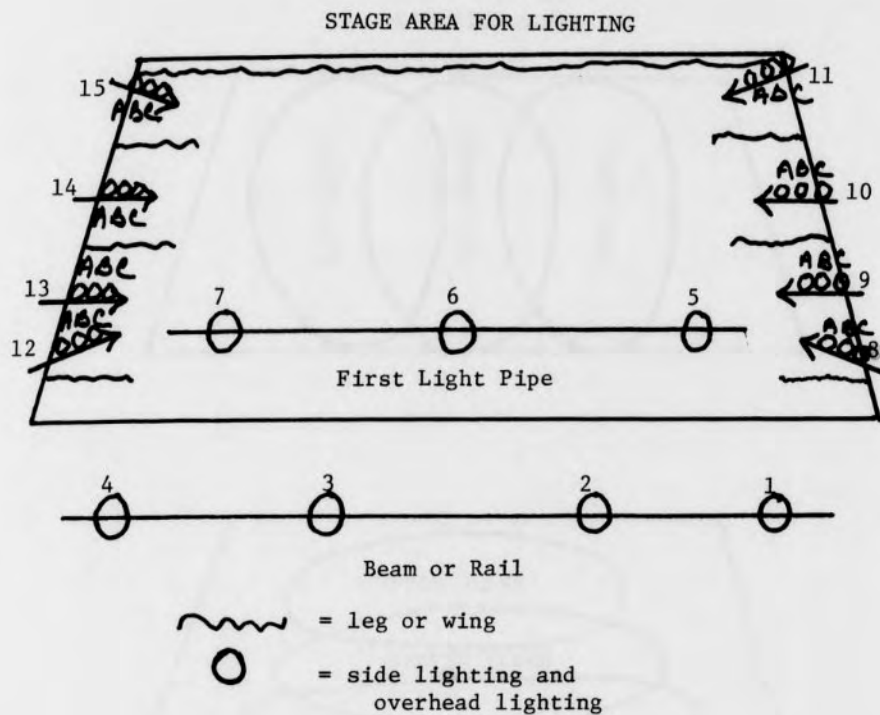
SECTION II



Dancer A, D, and F wear  
same colored leotards as  
for Sections I and II,  
in Section III.

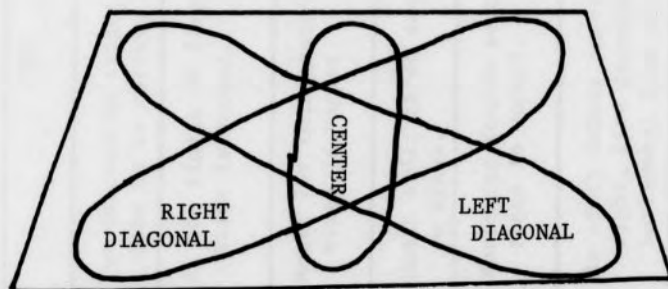
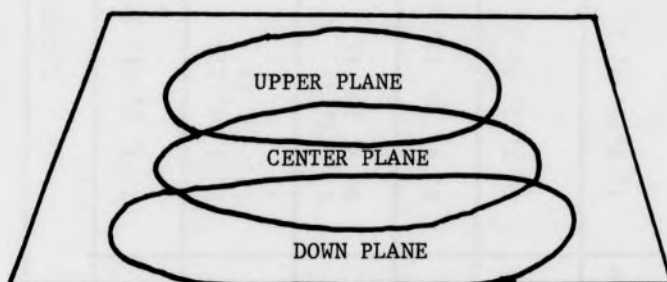
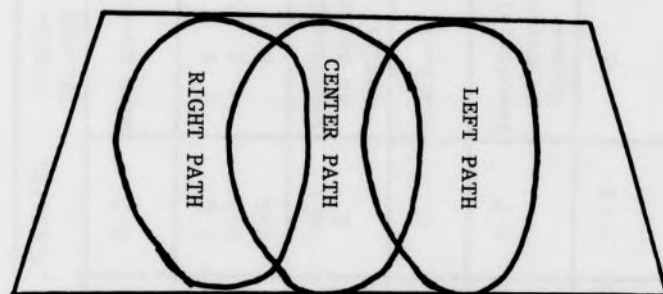
In Section IV, all colors  
of the previous sections  
will be worn with an  
additional item of  
apparel of their own  
choosing.

SECTION III & IV



INSTRUMENT	GEL
2, 4, 6, 8A & C, 9A & C, 10A & C, 11B, 12B, 13B, 14B, 15A & C	Roscolene No. 825 No Color Pink
1, 3, 5, 7, 9B, 11A & C, 12A & C, 13A & C, 14A & C	Roscolene No. 856 Light Blue
8B, 10B, 15B	Roscolene No. 802 Bastard Amber

## LIGHTING AREAS



# LIGHTING AND CURTAIN CUES

CUE #	CUE	LIGHTS	INTENSITY	TIME-- SECONDS
1	Two dancers on stage; lights come up as curtain opens.	2, 3, 6, 11, 15	0-7	with curtain
2	At the finish of first section; stage is vacant.	2, 3, 6, 11 12, 13, 14 15	7-0 0-7 7-4	8 8 8
3	Music for third section begins; stage is vacant.	12, 13, 14 8, 9, 10, 11	4 8	immediately as music begins
4	Music ends; three dancers on stage.	8, 9, 10, 11, 12, 13, 14	0	blackout
5	Music for fourth section begins; stage is vacant.	1, 2, 3, 4, 5, 6, 7, 11, 15	0-7	immediately as music begins
6	As sixth dancer enters downstage right, five dancers are in horizontal line upstage.	1, 2, 3, 4, 5, 6, 7, 11, 15	7-10	8
7	All dancers exit and re-enter stage for final bow. Curtain closes after blackout.	1, 2, 3, 4, 5, 6, 7, 11, 15	0	blackout

SECTION  
I  
II

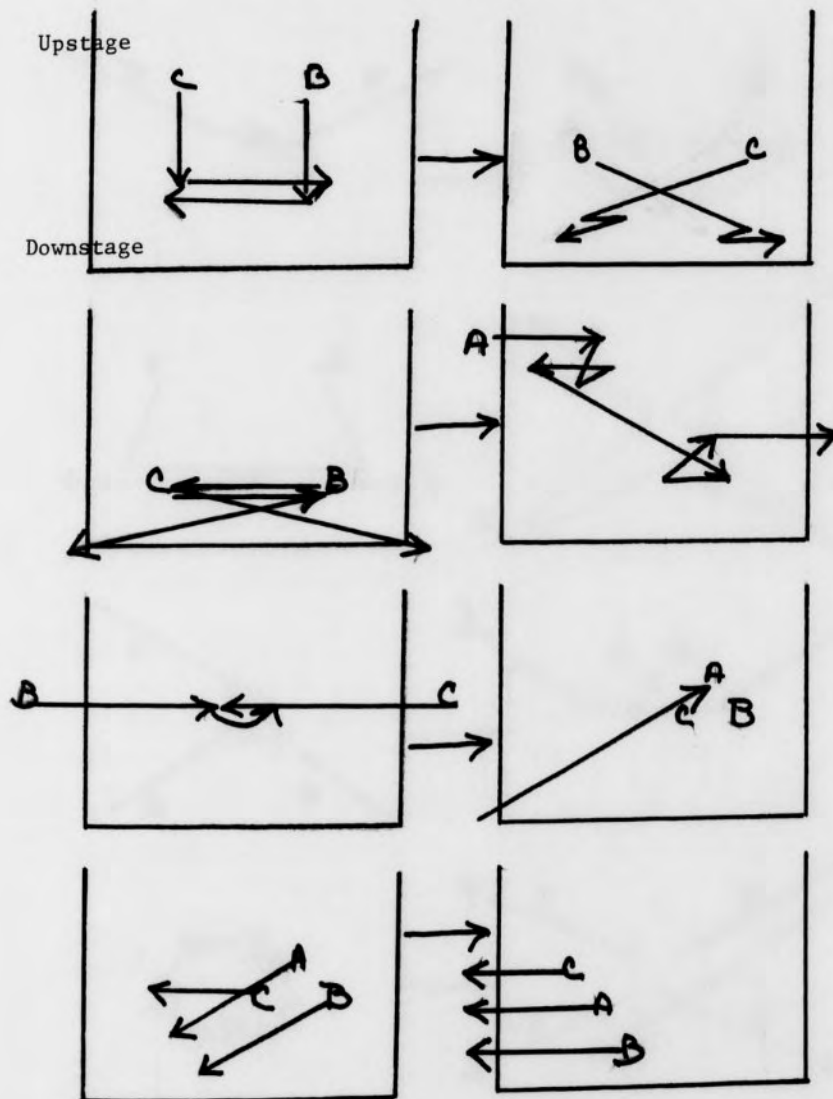
SECTION  
III

SECTION  
IV

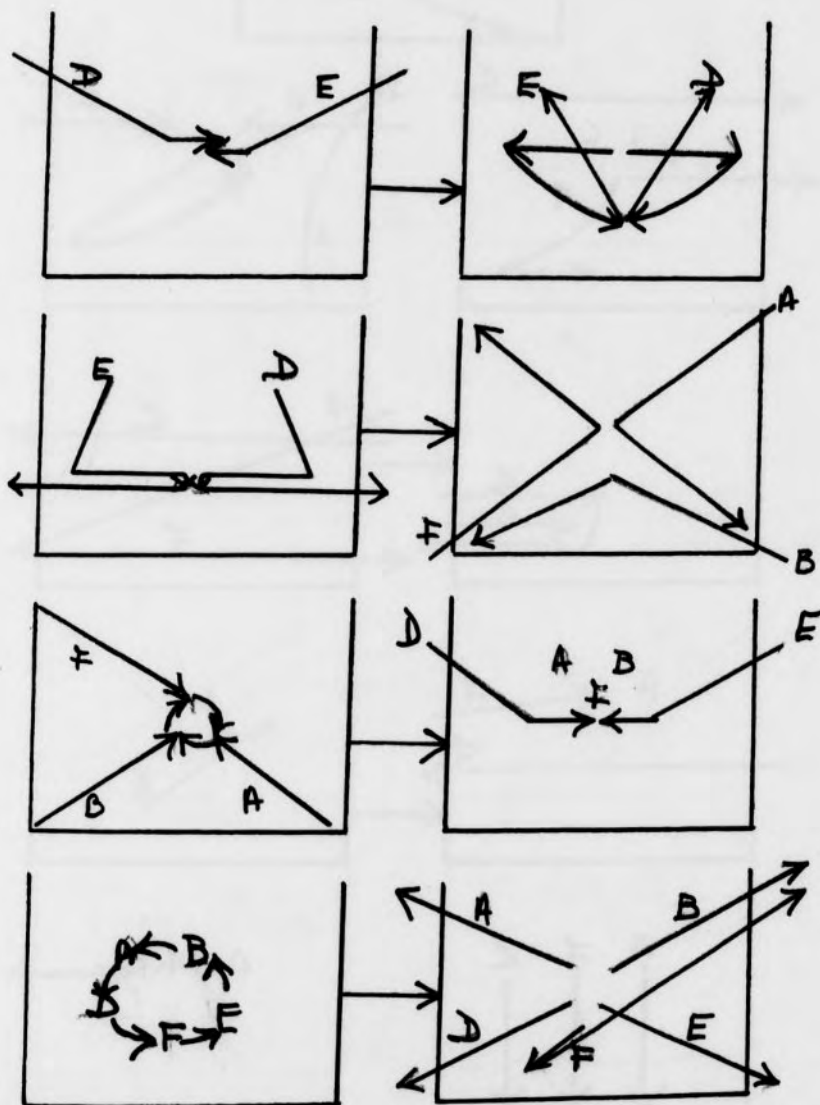
## CLARIFICATION OF MOVEMENT

## SECTION I

The six dancers are labelled A - F.

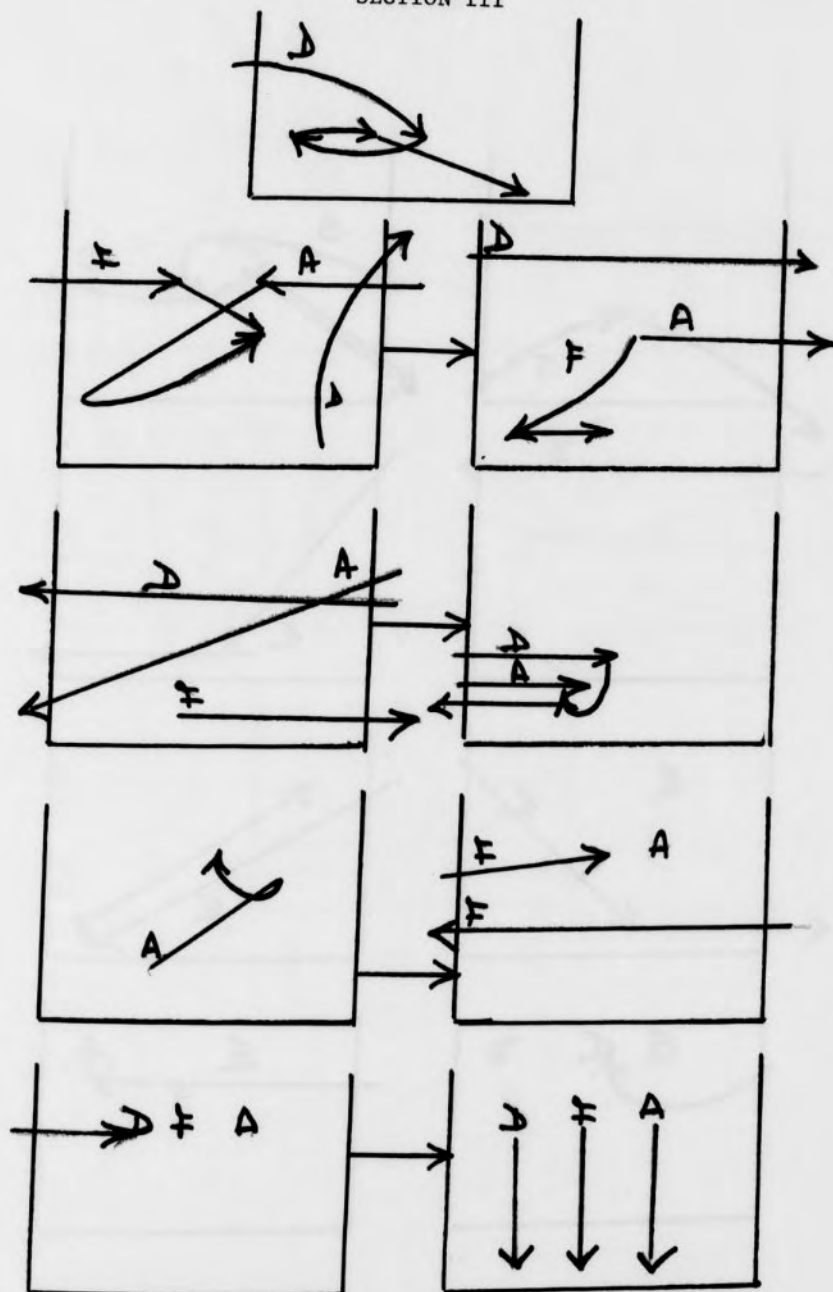


## SECTION II

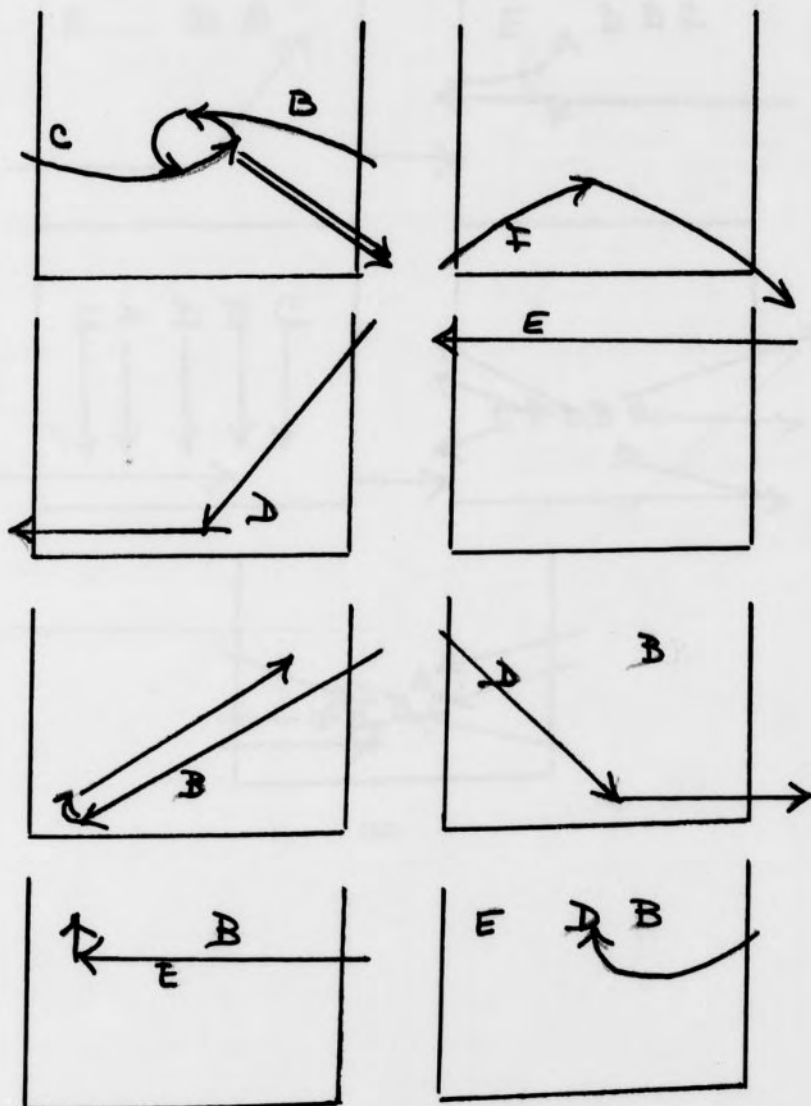


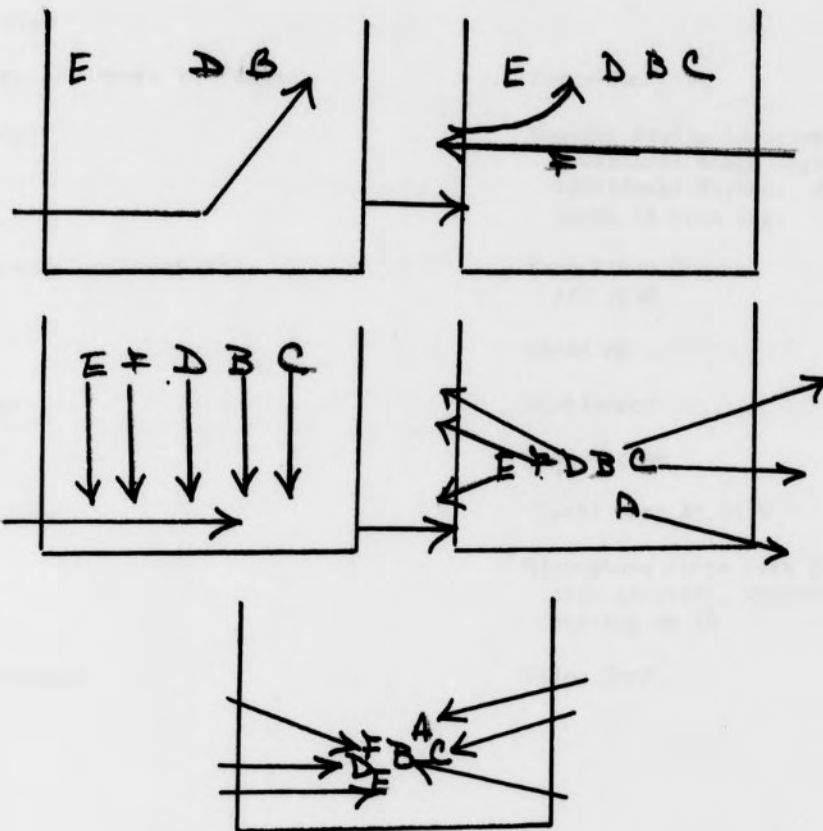


## SECTION III



## SECTION IV





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:

 $\frac{1}{2}$  inch tape

Videocorder:

(Deck) Sony AV 3650

Sound:

Microphone three feet from  
tape recorder, volume  
setting on 10

Copy Process:

Video Copy

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